THE RENAISSANCE SOCIETY
OF AMERICA

Annual Meeting

Chicago, Illinois
3–5 April 2008

PROGRAM AND
ABSTRACT BOOK
Cover illustration: Jacques Legrand

*Le livre de bonnes moeurs*, ca. 1490

Newberry Library, Vault Case MS 55.5, folio 5r
# Table of Contents

**The Renaissance Society of America,**  
Executive Board as of February 2008........................................... 4

Acknowledgments............................................................................ 5

Book Exhibition and Registration..................................................... 8

Business Meetings............................................................................ 9

Plenaries, Awards, and Special Events............................................ 10

Midwest Art History Society Conference ................................. 15

**Program**

- Thursday................................................................................ 16
- Friday................................................................................ 20
- Saturday.............................................................................. 25

**Abstracts**

- Thursday.............................................................................. 31
- Friday................................................................................ 139
- Saturday............................................................................. 249

**Advertisements** ....................................................................... 351

**Indices**

- of Chairs, Co-Chairs ............................................................ 359
- of Organizers, Co-Organizers................................................. 363
- of Respondents ...................................................................... 366
- of Presenters .......................................................................... 367
- of Sponsors ............................................................................. 379
- of Panel Titles ........................................................................ 380
- of Discussants ....................................................................... 388
The Renaissance Society of America, Executive Board

Michael J. B. Allen, President
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PARTICIPATING ASSOCIATE SOCIETIES AND CENTERS

The Ambrosiana Foundation
American Cusanus Society
Amici Thomae Mori
The Association for Textual Scholarship in Art History
Canadian Society for Renaissance Studies/Société canadienne
d’études de la Renaissance
Cauda Pavonis: Studies in Hermeticism
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Centre for Reformation and Renaissance Studies,
University of Toronto
The Cervantes Society of America
Duke Center for Medieval and Renaissance Studies
Erasmus of Rotterdam Society
The Historians of Netherlandish Art
The International Association for Neo-Latin Studies
International Medieval Sermon Studies Society
The International Sidney Society
The International Spenser Society
The Italian Art Society
The John Donne Society
The Lyrica Society For Word-Music Relations
The Massachusetts Center for Renaissance Studies
The Medici Archive Project
Medieval-Renaissance Colloquium, Rutgers University
Medieval & Renaissance Studies Society of Israel
Newberry Library for Renaissance Studies
New England Renaissance Center
The North American Society for Court Studies
Princeton University Renaissance Studies
Renaissance and Reformation Renaissance et Réforme
Renaissance English Text Society
Renaissances: Early Modern Literary Studies at Stanford University
Renaissance Studies Certificate Program, City University of New York, Graduate Center
Roma nel Rinascimento
SHARP, Society for the History of Authorship, Reading and Publishing
Sixteenth Century Studies Conference
Société Française d’Étude du Seizième Siècle
The Society for Confraternal Studies
Society for Emblem Studies
Society for the Study of Early Modern Women
Southeastern Renaissance Conference
Villa I Tatti, The Harvard University Center for the Study of the Italian Renaissance

DISCIPLINE REPRESENTATIVES, 2006–09

Irena Backus, History of Religion
P. Renee Baernstein, History
Monica Calabritto, Emblems
Patrick Cheney, English Literature
Sarah Covington, History
Anne Cruz, Hispanic Literature
Ruth DeFord, Music
Luc Deitz, Neo-Latin Literature
Valeria Finucci, Women and Gender Studies
Robert Goulding, History of Medicine and Science
Victoria Kahn, Comparative Literature
Carol Kaske, English Literature
Ullrich Langer, French Literature
Fritz Levy, History
Arthur Marotti, English Literature
Sarah Blake McHam, History of Art and Architecture
Jean Dietz Moss, Rhetoric
John Najemy, History of Political and Legal Thought
Charles Nauert, Jr., Humanism
Lodi Nauta, Philosophy
James Parente, Germanic Literature
William Sherman, History of the Book, Paleography, and Manuscript Tradition
Larry Silver, History of Art and Architecture
William Stenhouse, History of Classical Tradition
Frederick Tollini, Performing Arts and Theater
Jane Tylus, Italian Literature
Pauline Watts, History
Diane Wolfthal, History of Art and Architecture
Ilana Zinguer, Hebraica

THE RSA STAFF

Brian Bonhomme Nadine Pederson
Timothy Krause Margaret Robertson
Martha Newman Laura Schwartz
Edwin Tucker
Book Exhibition and Registration

Location: Renaissance Chicago Hotel, Grand Ball Room Foyer

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

Wednesday, 2 April, 1:00–4:00 PM
Thursday, 3 April 8:30 AM–5:00 PM
Friday, 4 April 8:30 AM–5:00 PM
Saturday, 5 April 8:30 AM–2:00 PM

Additional programs may be purchased at the registration desk for $25 cash or check drawn on a US bank.

BOOK EXHIBITORS AND ADVERTISERS

Arizona Center for Medieval and Renaissance Studies
ARTstor
Ashgate Publishing Company
Blackwell Publishing, Inc.
Boydell and Brewer
Brill Academic Publishers
Cambridge University Press
Centre for Reformation and Renaissance Studies, University of Toronto
The David Brown Book Co.
Hackett Publishing Company
Mackus Company: Illuminated Manuscripts and Historical Documents
Routledge/Taylor & Francis Group
The Scholar’s Choice
Truman State University Press
The University of Chicago Press
The University of Toronto Press
**Business Meetings**

**Wednesday, 2 April**
**1:00–5:00 PM**
**RSA Executive Board Luncheon and Meeting**
**Location:** Renaissance Chicago Hotel, Michigan Room, 4th Floor
**by invitation**

**Wednesday, 2 April**
**5:30–6:30 PM**
**Opening Reception**
**Co-Sponsors:** Mr. William Weiller, President and Founder of The Ambrosiana Foundation and The Renaissance Society of America
**Host:** The Newberry Library
**Location:** The Newberry Library, Ruggles Hall, Lobby

**Friday, 4 April**
**12:15–1:45 PM**
**RSA Council Luncheon and Meeting**
**Location:** Renaissance Chicago Hotel, Lobby Court Lounge, 1st Floor
**by invitation**
Friday, 3 April
5:30–6:15 PM

BOOK PRESENTATION:

Il Rinascimento italiano e l’Europa (Angelo Colla Editore)

Sponsor: Fondazione Cassamarca (Treviso)

LOCATION: Renaissance Chicago Hotel, Grand Ballroom I

Il Rinascimento italiano e l’Europa is a collective enterprise in twelve volumes aiming at reconsidering the Italian Renaissance in its totality and at discussing its contributions to European Civilization. An international committee of scholars investigates the Italian Renaissance with new methodological approaches, identifies new aspects of this period, and — above all — highlights the circulation of ideas, people, objects, techniques, and customs between Italy and Europe.

The session will focus both on the overall goals and content of the work and on the four published volumes:

Storia e Storiografia (M. Fantoni ed.)
Umanesimo ed Educazione (G. Belloni and R. Drusi eds.)
Produzione e tecniche (P. Braunstein and L. Molà eds.)
Commercio e cultura mercantile (F. Franceschi, R. Goldthwaite, and R. Mueller eds.)

Chair:
MARCELLO FANTONI, UNIVERSITY OF TERAMO

Discussants:
GUIDO GUERZONI, UNIVERSITÀ BOCCONI, MILAN
LUCA MOLÀ, UNIVERSITY OF WARWICK
Thursday, 3 April
5:30–6:30 PM

ERASMUS LECTURE
Sponsor: ERASMUS OF ROTTERDAM SOCIETY
Organized by Kathy Eden,
Columbia University
LOCATION: RENAISSANCE CHICAGO HOTEL, LA SALLE

6:30–7:30 PM
RECEPTION: RENAISSANCE CHICAGO HOTEL, DEARBORN & WACKER ROOMS

JUDITH RICE HENDERSON, UNIVERSITY OF SASKATCHEWAN

Tradition and Innovation in Erasmus’s Grammar and Rhetoric:
A Re-examination

Erika Rummel has complained of Erasmus’s ungenerous attack in Opus de conscribendis epistolis on both medieval and Italian humanist predecessors who influenced his own rhetoric of letter writing (RenRef, n.s. 13: 299–312). I have traced in earlier studies the history of composition of this work from late fifteenth-century Paris to the authorized, 1522 Froben edition at Basel. This presentation will explore the issues that Rummel has raised, examining particularly the balance, synthesis, and critique of medieval and humanist language arts in this and other grammatical and rhetorical works of Erasmus, by placing him in the contemporary milieu, beginning with the publishing house of Jodocus Badius Ascensius, in which he developed his ideas and perhaps changed them in response to changing times.
Friday, 4 April 5:30–7:30 PM
RECEPTION OF VILLA I TATTI, THE HARVARD UNIVERSITY CENTER FOR THE STUDY OF THE ITALIAN RENAISSANCE
LOCATION: CHARNLEY PERSKY HOUSE, 1365 N. ASTOR STREET
By invitation

Friday, 4 April 6:00–7:30 PM
PLENARY SESSION: SPAIN AND SPANISH AMERICA IN THE EARLY MODERN ATLANTIC WORLD
Sponsor: THE RENAISSANCE SOCIETY OF AMERICA
LOCATION: RENAISSANCE CHICAGO HOTEL, GRAND BALLROOM I–III

Organizer and Chair: MARTIN ELSKY, CITY UNIVERSITY OF NEW YORK, THE GRADUATE CENTER, AND BROOKLYN COLLEGE

The rapid rise of scholarly interest in relations between the European and the non-European world through the extension of empire has concentrated its focus on Spain as a paradigmatic Renaissance and Early Modern power. Research on Spain’s activities in the Western hemisphere has changed our perceptions of both Spain and the Americas and has the potential for offering new ways of thinking of the early modern period in general. The papers in this session consider the larger implications of the impact of Spain on the Atlantic world and beyond as seen through differing perspectives of literature, art history, and history.

LISA VOIGT, ROMANCE LANGUAGE AND LITERATURE, UNIVERSITY OF CHICAGO

Hispanism and the Cultural Geography of the Early Modern Atlantic

Recent literary scholarship has argued that the Spanish empire established the norm of textual production in the early modern Atlantic world. While challenging Anglocentric paradigms of modernity and dispelling stereotypes of Spanish backwardness, recent work on Spanish-language writers and texts has revised geocultural notions of center and periphery and has demonstrated the permeability of national, linguistic, and religious borders. Yet this work also illustrates the drawbacks of extending the borders of the Atlantic world only to Spain and her colonies, or, conversely, of limiting the study of the
early modern Spanish empire to the Atlantic. The challenge to nationalist and exceptionalist tendencies in this scholarship points to what could more be aptly described as the global network that shaped early modern Europe.

Gauvin Alexander Bailey, Art History, Boston College

Latin American Colonial Art: Beyond New Spain

Colonial Latin American art is one of the fastest-growing subfields in art history, as demonstrated by a recent spate of exhibitions and a groundswell of scholarship. But there is still much work to be done. Although the early and mid-twentieth-century pioneers were hampered by regionalism and a reluctance to acknowledge indigenous contributions, today’s research is also relatively limited in range. Most work concerns New Spain (Mexico) at the expense of South America and the Caribbean; media like textiles and furniture have been undeservedly downplayed; and topics like casta paintings and early colonial maps dominate new research in part because — fascinating as they are — they satisfy the agendas of current theoretical methodologies. Scholars focus more on how Euro-Christian art interacted with Native American and other non-European traditions than on Latin America’s cultural interaction with Spain, with the result that transatlantic commonalities have become increasingly neglected.

Carla Rahn Phillips, History, University of Minnesota

Twenty Million People United by an Ocean: Spain and the Atlantic World beyond the Renaissance

Distance and the difficulties of seafaring created daunting challenges for communication between Spain and New Spain in the early modern centuries. Nonetheless, quite apart from the necessary administrative and bureaucratic linkages between the metropolis and the colonies, the educated elite on both sides of the Atlantic seem to have experienced their world as a whole. More surprising, ordinary people who migrated across the ocean, and even those who stayed at home and only heard tales about the other side, arguably shared at least part of that sense of a Spanish Atlantic world. Historians of both Spain and Latin America are in the process of deepening our understanding of that world, and, in the process, of the early modern centuries as a whole.
Saturday, 5 April
6:00–7:30 PM
Awards Presentation
Josephine Waters Bennett Lecture
Sponsor: The Renaissance Society of America
Location: Renaissance Chicago Hotel, Grand Ballroom I–III

Elissa B. Weaver, University of Chicago

A Family Affair: The Pulcis of Florence, the Pen, and the Press

The Pulci family played a leading role in the literary culture of Florence in the second half of the fifteenth century. The three brothers Luigi, Luca, and Bernardo, important members of the circle of Lorenzo de’ Medici, published widely under Medici patronage works that were influential in the literary community of Florence and beyond. Luigi Pulci’s Morgante is a masterpiece, but Luca and Bernardo also deserve recognition for their seminal work in the epistolary and pastoral genres. Bernardo’s wife, Antonia Tanini, too, was a published author, well represented in the first important anthology of Italian religious plays, and published again and again for over a century. And one of the Pulci sisters, Lisa, married a prominent poet, Mariotto di Arrigo Davanzati. This lecture will examine the interrelationships of this family of writers, their fortunes, public and private, and their legacy.

Saturday, 5 April
7:30–9:30 PM
Closing Reception
Sponsor: The Renaissance Society of America
Location: Renaissance Chicago Hotel, Grand Ballroom Foyer
RSA members wearing a conference badge are welcome to attend any sessions of the Midwest Art History Society that may interest them. Sessions will be held at the Club Quarters hotel, located in Chicago’s Loop at 111 W. Adams Street. This is only blocks away from the Renaissance Chicago Hotel, the RSA conference site.

For complete conference sessions and updates, please visit the conference website:

http://mahsonline.org/annual_meeting.asp

We will distribute session time and location information at the RSA conference.

Sessions of interest to RSA members:

Recent Acquisitions of Renaissance Art in Midwest Collections
Session Chair: Judith Mann, Saint Louis Museum of Art

Narration and Naturalism in Renaissance Art
Session Chair: Ann M. Roberts, Lake Forest College

Northern European Art, 1400–1600: Session in Honor of Charles D. Cuttler
Session Chair: Burton Dunbar, University of Missouri-Kansas City

Pre-Columbian and Colonial Art of Latin America
Session Chair: Virginia E. Miller, Department of Art History, University of Illinois at Chicago
Phone: (312) 413-2467
vem@uic.edu

Women Artists and Patrons in Early Modern Europe
Session Chair: Marilyn Dunn, Loyola University Chicago

Medieval Art and Architecture
Session Chair: Susan Solway, DePaul University
<table>
<thead>
<tr>
<th>Location</th>
<th>Session Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Renaissance Grand</td>
<td>Early Modern Horror I</td>
<td>31</td>
</tr>
<tr>
<td>Ballroom Salon I</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Renaissance Grand</td>
<td>Notebooks, Note-Taking, and Commonplace Book Culture...............</td>
<td>31</td>
</tr>
<tr>
<td>Ballroom Salon II</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Renaissance Grand</td>
<td>Dress and Identity I</td>
<td>32</td>
</tr>
<tr>
<td>Ballroom Salon III</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Renaissance Grand</td>
<td>Feasting, Fasting, and Sacrifice</td>
<td>33</td>
</tr>
<tr>
<td>Ballroom Salon IV</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Renaissance Grand</td>
<td>Italian Art I</td>
<td>34</td>
</tr>
<tr>
<td>Ballroom Salon V</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Renaissance Grand Ballroom Salon VI</td>
<td>New Technologies and Renaissance Studies I: Opening Address, Adding Value to EEBO TCP</td>
<td>35</td>
</tr>
<tr>
<td>Renaissance A</td>
<td>Constructing Marginality in Renaissance Art</td>
<td>35</td>
</tr>
<tr>
<td>Renaissance B</td>
<td>Negotiating Semantic Space in Early Modern Women’s Writing</td>
<td>36</td>
</tr>
<tr>
<td>Renaissance C</td>
<td>Words Contained, Words Transposed: Writing and Rewriting in the Italian Renaissance</td>
<td>37</td>
</tr>
<tr>
<td>Renaissance D</td>
<td>In Honor of Loren Partridge I: Renaissance Halls of State</td>
<td>38</td>
</tr>
<tr>
<td>Renaissance Bucktown A</td>
<td>Measuring Political Culture in Renaissance Europe</td>
<td>39</td>
</tr>
<tr>
<td>Renaissance Bucktown B</td>
<td>The Sea of Words, the Insularity of Sense</td>
<td>40</td>
</tr>
<tr>
<td>Renaissance Gold Coast</td>
<td>Humors and Women’s Empowerment/Disempowerment</td>
<td>41</td>
</tr>
<tr>
<td>Renaissance Bridgeport</td>
<td>Applications of Hermetic and Alchemical Studies I:</td>
<td>42</td>
</tr>
<tr>
<td>Bridgeport</td>
<td>Seventeenth-Century Responses to the Alchemic and the Hermetic — Milton’s Devils and Donne’s Heavenly Scaffold</td>
<td></td>
</tr>
<tr>
<td>Renaissance Old Town</td>
<td>English Literature I</td>
<td>43</td>
</tr>
<tr>
<td>Renaissance Printer’s</td>
<td>A Sexual Renaissance: Secrets, Surprises, Scandals in Early</td>
<td>44</td>
</tr>
<tr>
<td>Row</td>
<td>Modern Italy</td>
<td></td>
</tr>
<tr>
<td>Renaissance Michigan</td>
<td>Political Commonplaces and the Perils of Copia</td>
<td>45</td>
</tr>
<tr>
<td>Renaissance Dearborn</td>
<td>Cosimo I de’ Medici and the Creation of the Florentine State</td>
<td>46</td>
</tr>
<tr>
<td>Renaissance Lasalle</td>
<td>On the Irrelevance of Painting I: Other Values</td>
<td>47</td>
</tr>
<tr>
<td>Wacker</td>
<td>Lady Mary Wroth I</td>
<td>48</td>
</tr>
<tr>
<td>Renaissance Clark</td>
<td>Humour in Early Modern Spain</td>
<td>49</td>
</tr>
<tr>
<td>Wrigleyville Boardroom</td>
<td>Sisters, Brides, and Names: Issues of Identity in The Taming of</td>
<td>50</td>
</tr>
<tr>
<td></td>
<td>the Shrew</td>
<td></td>
</tr>
<tr>
<td>Hyatt Stetson BC</td>
<td>Early Modern/Post Modern</td>
<td>50</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hyatt Stetson E</td>
<td>Giovanni Pico della Mirandola and the Idea of Concordia</td>
<td>51</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hyatt Stetson F</td>
<td>Narrative Patterns from Italian Epic Romance to Modern European Novel</td>
<td>52</td>
</tr>
<tr>
<td>Venue</td>
<td>Session Title</td>
<td>Page</td>
</tr>
<tr>
<td>----------------------------</td>
<td>-----------------------------------------------------------------------------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>Hyatt New Orleans</td>
<td>Angelo Poliziano I</td>
<td>53</td>
</tr>
<tr>
<td>Hyatt Atlanta</td>
<td>Manning the Port: Masculinity and Foreign Contact on the Early Modern Stage</td>
<td>54</td>
</tr>
<tr>
<td>Hyatt San Francisco</td>
<td>Family Affairs: Kinship and Society in Renaissance Italy I: Bolognese Brothers</td>
<td>55</td>
</tr>
<tr>
<td>Hyatt Stetson G</td>
<td>Sixteenth-Century Italian Anthologies</td>
<td>56</td>
</tr>
</tbody>
</table>

**Thursday, April 03, 2008 10:30–12:00**

<table>
<thead>
<tr>
<th>Venue</th>
<th>Session Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Renaissance Grand Ballroom Salon I</td>
<td>Emblems and Medicine: Figures, Metaphors, Representations</td>
<td>57</td>
</tr>
<tr>
<td>Renaissance Grand Ballroom Salon II</td>
<td>Of Queens and Quills: Marguerite de Navarre’s “Minor”</td>
<td>57</td>
</tr>
<tr>
<td>Renaissance Grand Ballroom Salon III</td>
<td>Works and Contemporary Women Writers</td>
<td>59</td>
</tr>
<tr>
<td>Renaissance Grand Ballroom Salon IV</td>
<td>Dress and Identity II</td>
<td>60</td>
</tr>
<tr>
<td>Renaissance Grand Ballroom Salon V</td>
<td>Raphael I: Altarpieces</td>
<td>60</td>
</tr>
<tr>
<td>Renaissance A</td>
<td>Ovid in the Age of Cervantes</td>
<td>62</td>
</tr>
<tr>
<td>Renaissance Ballroom Sala IV</td>
<td>Feminine Authority at the Courts of Early Modern Europe</td>
<td>64</td>
</tr>
<tr>
<td>Renaissance C</td>
<td>Liturgical and Ceremonial Music in the Late Sixteenth Century</td>
<td>64</td>
</tr>
<tr>
<td>Renaissance D</td>
<td>Commonplacing Drama</td>
<td>65</td>
</tr>
<tr>
<td>Renaissance E</td>
<td>In Honor of Loren Partridge II: State Portraiture in Early Modern Europe I</td>
<td>66</td>
</tr>
<tr>
<td>Renaissance F</td>
<td>Early Modern English Letters</td>
<td>67</td>
</tr>
<tr>
<td>Renaissance Gold Coast</td>
<td>Archeologies of the Text and the Pursuit of Deep Time</td>
<td>68</td>
</tr>
<tr>
<td>Renaissance Bridgeport</td>
<td>Illustrating Knowledge in Early Modern Cookbooks</td>
<td>69</td>
</tr>
<tr>
<td>Renaissance Dearborn</td>
<td>Applications of Hermetic and Alchemical Studies II: The Redemptive Alchemy of Cervantes, the Generative Grace of Lomazzo, the Regenerative Alchemy of Spenser</td>
<td>69</td>
</tr>
<tr>
<td>Renaissance Old Town</td>
<td>Frenchness on the Frontiers: The Meaning and Effects of Being French Beyond the Metropole</td>
<td>70</td>
</tr>
<tr>
<td>Renaissance Printer’s Row</td>
<td>Constructions of Subjectivity in Monteverdi’s Orfeo</td>
<td>70</td>
</tr>
<tr>
<td>Renaissance Michigan</td>
<td>“L’abbiam fatta tutti e tre”: Collaboration and Identity in the Carracci School I</td>
<td>71</td>
</tr>
<tr>
<td>Renaissance Dearborn</td>
<td>John Webster: Wolves, Women, and Waxworks</td>
<td>72</td>
</tr>
</tbody>
</table>
### April 03 — 10:30–12:00 (Cont’d)

<table>
<thead>
<tr>
<th>Location</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>Renaissance Lasalle</td>
<td>On the Irrelevance of Painting II: The Primacy of Sculpture</td>
</tr>
<tr>
<td>Renaissance Wacker</td>
<td>Renaissance Ambivalence</td>
</tr>
<tr>
<td>Renaissance Clark</td>
<td>The Play’s the Thing</td>
</tr>
<tr>
<td>Renaissance Wrigleyville Boardroom</td>
<td>Shakespeare</td>
</tr>
<tr>
<td>Hyatt Stetson BC</td>
<td>Figures of Authority: Patriarchal, Dramatical, Authorial, Alphabetical</td>
</tr>
<tr>
<td>Hyatt Stetson E</td>
<td>L’usage de l’altérité à la Renaissance</td>
</tr>
<tr>
<td>Hyatt Stetson F</td>
<td>English Renaissance Medievalism</td>
</tr>
<tr>
<td>Hyatt New Orleans</td>
<td>Angelo Poliziano II</td>
</tr>
<tr>
<td>Hyatt Atlanta</td>
<td>Public Life and Literary Virtues in the English Renaissance</td>
</tr>
<tr>
<td>Hyatt San Francisco</td>
<td>Family Affairs: Kinship and Society in Renaissance Italy II: Florence and Luca</td>
</tr>
<tr>
<td>Hyatt Stetson G</td>
<td>A New Edition of English Civil War Women’s Poetry: Hester Pulter, Katherine Philips, and Lucy Hutchinson</td>
</tr>
<tr>
<td>Hyatt Stetson D</td>
<td>“Present Eyes, Absent Letters”: Spoken Word, Written Word, and Images in the Book as a Chorographic Artifact</td>
</tr>
</tbody>
</table>

### Thursday, April 03, 2008 2:00–3:30

<table>
<thead>
<tr>
<th>Location</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>Renaissance Grand Ballroom Salon I</td>
<td>Family Affairs: Kinship and Society in Renaissance Italy III: Art and Rulership</td>
</tr>
<tr>
<td>Renaissance Grand Ballroom Salon II</td>
<td>Pictures of Collections, Gallery Interiors, and Kunstkammern in the Seventeenth Century</td>
</tr>
<tr>
<td>Renaissance Grand Ballroom Salon III</td>
<td>Dress and Identity III</td>
</tr>
<tr>
<td>Renaissance Grand Ballroom Salon IV</td>
<td>Raphael II: Stanze</td>
</tr>
<tr>
<td>Renaissance Grand Ballroom Salon V</td>
<td>Contested Identities: Venice and the Veneto 1400–1600</td>
</tr>
<tr>
<td>Renaissance A</td>
<td>Ovid in Early Modern Spain I</td>
</tr>
<tr>
<td>Renaissance B</td>
<td>Unacceptable Art: Rejected Commissions in Renaissance Italy</td>
</tr>
<tr>
<td>Renaissance C</td>
<td>Early Modern Horror II</td>
</tr>
<tr>
<td>Renaissance D</td>
<td>In Honor of Loren Partridge II: State Portraiture in Early Modern Europe II</td>
</tr>
<tr>
<td>Renaissance Bucktown A</td>
<td>Disciplining Readers and Writers in Quattrocento Rome</td>
</tr>
<tr>
<td>Renaissance Bucktown B</td>
<td>New Perspectives on the Italian Wars: Astrology, Humanity, and Historiography</td>
</tr>
<tr>
<td>Renaissance Gold Coast</td>
<td>Italian Madrigal: Rhetorical Strategies I</td>
</tr>
</tbody>
</table>
### April 03 — 2:00–3:30 (Cont’d)

<table>
<thead>
<tr>
<th>Event</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Renaissance Bridgeport</td>
<td>Connecting the Renaissance Senses I.</td>
<td>96</td>
</tr>
<tr>
<td>Renaissance Old Town</td>
<td>Dress and Identity IV</td>
<td>97</td>
</tr>
<tr>
<td>Renaissance Printer’s Row</td>
<td>New Approaches to Religion in Early Modern Courts</td>
<td>98</td>
</tr>
<tr>
<td>Renaissance Michigan</td>
<td>“L’abbiam fatta tutti e tre”: Collaboration and Identity in the Carracci School II</td>
<td>99</td>
</tr>
<tr>
<td>Renaissance Dearborn</td>
<td>Human Movement in the Italian Renaissance City</td>
<td>100</td>
</tr>
<tr>
<td>Renaissance Lasalle</td>
<td>On the Irrelevance of Painting III: Native and Foreign</td>
<td>101</td>
</tr>
<tr>
<td>Renaissance Wacker</td>
<td>Gender and Medicine in Renaissance Italy</td>
<td>102</td>
</tr>
<tr>
<td>Renaissance Clark</td>
<td>The Mapping and Forging of New Transatlantic Worlds I</td>
<td>103</td>
</tr>
<tr>
<td>Renaissance Wrigleyville Boardroom</td>
<td>Sources, Attribution, and Readership</td>
<td>104</td>
</tr>
<tr>
<td>Hyatt Stetson BC</td>
<td>Thomas More and His Circle (In Memoriam Richard J. Schoeck)</td>
<td>105</td>
</tr>
<tr>
<td>Hyatt Stetson E</td>
<td>Practice and Theory of Law in Spain and Italy I</td>
<td>106</td>
</tr>
<tr>
<td>Hyatt Stetson F</td>
<td>The Philosophy of Lorenzo Valla</td>
<td>106</td>
</tr>
<tr>
<td>Hyatt New Orleans</td>
<td>Early Modern English Catholicism</td>
<td>107</td>
</tr>
<tr>
<td>Hyatt Atlanta</td>
<td>Religion and the Secular in the Spanish Colonies</td>
<td>108</td>
</tr>
<tr>
<td>Hyatt San Francisco</td>
<td>Reasons to Write in the French Renaissance I: Defining Literature</td>
<td>109</td>
</tr>
<tr>
<td>Hyatt Stetson G</td>
<td>“Ne l’un ne l’autre” et “tous les deux ensemblement”: poétique évangélique de la contradiction</td>
<td>110</td>
</tr>
<tr>
<td>Hyatt Stetson D</td>
<td>The Boundaries of Homeland: Forms of Political Exclusion in Renaissance Italy</td>
<td>111</td>
</tr>
</tbody>
</table>

### Thursday, April 03, 2008 3:45–5:15

<table>
<thead>
<tr>
<th>Event</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Renaissance Grand Ballroom Salon I</td>
<td>Patrons and Early Modern Italy: Examples and Models</td>
<td>113</td>
</tr>
<tr>
<td>Renaissance Grand Ballroom Salon II</td>
<td>New Approaches to Velázquez</td>
<td>114</td>
</tr>
<tr>
<td>Renaissance Grand Ballroom Salon III</td>
<td>Dress and Identity V</td>
<td>115</td>
</tr>
<tr>
<td>Renaissance Grand Ballroom Salon IV</td>
<td>Raphael III: Late Raphael and Reception</td>
<td>116</td>
</tr>
<tr>
<td>Renaissance Grand Ballroom Salon V</td>
<td>Urbi et Orbi: Representations of Historical Events in Venice</td>
<td>117</td>
</tr>
<tr>
<td>Renaissance A</td>
<td>Ovid in Early Modern Spain II</td>
<td>119</td>
</tr>
</tbody>
</table>
April 03 — 3:45–5:15 (Cont’d)

Renaissance B  Traces of Memory in Renaissance Drawing Practices ......................... 119
Renaissance C  Sidneys and Internationalism ............................................................ 120
Renaissance D  In Honor of Loren Partridge III: Italian Renaissance Villas and Gardens ................................................................. 121
Renaissance Gold Coast  Italian Madrigal: Rhetorical Strategies II .................................. 122
Renaissance Bridgeport  Connecting the Renaissance Senses II .............................................. 123
Renaissance Printer’s Row  Arcana imperii: Statecraft and Information in Europe and the Ottoman Empire, 1500–1650 .................................................. 124
Renaissance Michigan  “L’abbiam fatta tutti e tre”: Collaboration and Identity in the Carracci School III ................................................................. 125
Renaissance Dearborn  Time, Beauty, and Matter in Kepler’s Thought ................................ 126
Renaissance Lasalle  On the Irrelevance of Painting IV: Performance, Perception, Meaning ........................................................................................................ 127
Renaissance Wacker  Edmund Spenser, Scholarship Boy ..................................................... 128
Renaissance Clark  The Mapping and Forging of New Trans-Atlantic Worlds II .................. 129
Renaissance Wrigleyville Boardroom  Global Romance ................................................. 130

Hyatt Stetson BC  Travel Narratives: East and West in the Holy Land 1500–1713 ................................................................. 130
Hyatt Stetson E  Practice and Theory of Law in Spain and Italy II ........................................ 131
Hyatt Stetson F  Montaigne: Skepticism, Rhetoric, and the Reading of the Classics I ................................................................. 132
Hyatt New Orleans  Expanding Horizons: French and English Cross-Cultural Exchange, Medieval to Early Modern ............................................. 133
Hyatt Atlanta  Sacramental Poetics ...................................................................................... 134
Hyatt San Francisco  Reasons to Write in the French Renaissance II: Writing and Posterity ................................................................. 135
Hyatt Stetson G  Images of Islam in the Long Sixteenth Century ........................................ 135
Hyatt Stetson D  History, Politics, and Law in the French Renaissance: Baudouin, Hotman, Du Moulin ................................................................. 136

Friday, April 04, 2008 8:45–10:15

Renaissance Grand Ballroom Salon I  Devotional Culture in Early Modern Italy .................. 139
Renaissance Grand Ballroom Salon II  Dialogue in Displacement ...................................... 139
### April 04 — 8:45–10:15 (Cont’d)

<table>
<thead>
<tr>
<th>Location</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>Renaissance Grand</td>
<td>Dress and Identity VI</td>
</tr>
<tr>
<td>Ballroom Salon III</td>
<td></td>
</tr>
<tr>
<td>Renaissance Grand</td>
<td>Locating Communities in the Early Modern Italian City I:</td>
</tr>
<tr>
<td>Ballroom Salon IV</td>
<td>Gardens and Grottoes</td>
</tr>
<tr>
<td>Renaissance Grand</td>
<td>Social Relations in the Italian Palace</td>
</tr>
<tr>
<td>Ballroom Salon V</td>
<td></td>
</tr>
<tr>
<td>Renaissance A</td>
<td>Imaginary Cities and the Syntax of Seeing</td>
</tr>
<tr>
<td>Renaissance B</td>
<td>Thinking About Visual Literacy: Color, Text, Media, Audience</td>
</tr>
<tr>
<td>Renaissance C</td>
<td>Renaissance Manuscripts</td>
</tr>
<tr>
<td>Renaissance D</td>
<td>The Italian Tragedy: Innovations and Women’s Voices</td>
</tr>
<tr>
<td>Renaissance Bucktown A</td>
<td>Speaking Texts: Oralities and Literacies in Italian Poetry, Drama, and Novelle</td>
</tr>
<tr>
<td>Renaissance Bucktown B</td>
<td>Domestic, Political, and Institutional Life in Early Modern England:</td>
</tr>
<tr>
<td>Renaissance Gold</td>
<td>Performances of Sculpture in Early Modern Italy</td>
</tr>
<tr>
<td>Coast</td>
<td></td>
</tr>
<tr>
<td>Renaissance Bridgeport</td>
<td></td>
</tr>
<tr>
<td>Renaissance Old Town</td>
<td>Readers and Writers of the Italian Trecento</td>
</tr>
<tr>
<td>Renaissance Printer’s Row</td>
<td>Hebrew Sources I: Common Space</td>
</tr>
<tr>
<td>Renaissance Michigan</td>
<td>Lady Mary Wroth II</td>
</tr>
<tr>
<td>Renaissance Dearborn</td>
<td>Quattrocento Architecture and Architectural Theory I: Francesco di Giorgio Martini</td>
</tr>
<tr>
<td>Renaissance Lasalle</td>
<td>Portraiture I: The Problem of Portraiture</td>
</tr>
<tr>
<td>Renaissance Wacker</td>
<td>Italian Renaissance Comedy</td>
</tr>
<tr>
<td>Renaissance Clark</td>
<td>French Literature I</td>
</tr>
<tr>
<td>Renaissance Wrigleyville</td>
<td>Renaissance Music</td>
</tr>
<tr>
<td>Boardroom</td>
<td></td>
</tr>
<tr>
<td>Hyatt Stetson BC</td>
<td>International Religious Networks and the English Court, ca. 1585–1642</td>
</tr>
<tr>
<td>Hyatt Stetson E</td>
<td>Oligarchic and Popular Governments in Italy I</td>
</tr>
<tr>
<td>Hyatt Stetson F</td>
<td>Montaigne: Skepticism, Rhetoric, and the Reading of the Classics II</td>
</tr>
<tr>
<td>Hyatt New Orleans</td>
<td>Lawyers and Statecraft I: Forty Years On</td>
</tr>
<tr>
<td>Hyatt Atlanta</td>
<td>Schooling (Outside the Classroom) in Renaissance Italy: A Panel in Honor of Paul F. Grendler</td>
</tr>
<tr>
<td>Hyatt San Francisco</td>
<td>Humanist Subjectivities I</td>
</tr>
<tr>
<td>Hyatt Stetson G</td>
<td>Reading, Annotating, and Editing Augustine in the Renaissance: Vives and Erasmus</td>
</tr>
</tbody>
</table>
Renaissance Grand
Ballroom Salon I
Italian Art II ................................................................. 165

Renaissance Grand
Ballroom Salon II
Minor Artists of the Italian Renaissance I ......................... 165

Renaissance Grand
Ballroom Salon III
Dress and Identity VII ....................................................... 166

Renaissance Grand
Ballroom Salon IV
Locating Communities in the Early Modern Italian City II: Palaces and Shops ....................................................... 167

Renaissance Grand
Ballroom Salon V
Shaping Civic Space in a Renaissance City, Venice 1300–1600 I: Physical and Imaginative Spaces .................................. 168

Renaissance Grand
Ballroom Salon VI
New Technologies and Renaissance Studies V: Publics, Podcasts, and Virtual Worlds .................................................. 169

Renaissance A
Court Performance and Print in Renaissance England .......... 170

Renaissance B
Cardinal Federico Borromeo’s Legacy at the Biblioteca Ambrosiana ................................................................. 171

Renaissance C
Violence as Performance in Renaissance Art, Drama, and Urban Experience I ........................................................ 172

Renaissance D
Early Modern Readers of Emblem Books .......................... 173

Renaissance Bucktown A
The Erotics of Art in Early Modern Europe I .......................... 174

Renaissance Bucktown B
Early Modern Irish Texts I: Tadhg Ó Cianáin’s “Flight of the Earls”: Fashioning a European Identity ......................... 175

Renaissance Gold Coast
Women Musicians and Music Patrons in Early Modern Italy ................................................................. 176

Renaissance Bridgeport
The Neo-Latin Epic: I .......................................................... 177

Renaissance Old Town
Hebrew Sources II: Culture and Education ........................... 178

Renaissance Printer’s Row
Learning and Culture in Renaissance Bologna I ..................... 178

Renaissance Michigan
Pomponio Leto and His Cultural Legacy I: Repertorium Pomponianum................................................................. 179

Renaissance Dearborn
Quattrocento Architecture and Architectural Theory II: Francesco di Giorgio Martini .................................................. 180

Renaissance Lasalle
Portraiture II: Early Netherlandish Portraiture: Functions and Methods ................................................................. 181

Renaissance Wacker
Gender, Epic, and Empire: Lucrezia Marinella’s Bisanzio Aquistato .......................................................... 182

Renaissance Clark
The Memory of the Religious Troubles in France .................. 183

Renaissance Wrigleyville
Lyrica Society for Word-Music Relations ............................... 184

Hyatt Stetson BC
Thinking and the Stage: Cognition and English Renaissance Drama ................................................................. 185

Hyatt Stetson E
Oligarchic and Popular Governments in Italy II ..................... 186
April 04 — 10:30–12:00 (Cont’d)

Hyatt Stetson F  Performative Rhetoric in Italian Texts: Alberti, Varchi, and Commedia Erudita ................................................................. 187
Hyatt New Orleans  Lawyers and Statecraft II: Forty Years On ......................... 188
Hyatt Atlanta  Critics of the Renaissance World: Censorship and Discipline in Italy and France — A Panel in Honor of Paul F. Grendler ...................................................... 188
Hyatt San Francisco  Humanist Subjectivities II .......................................................... 189
Hyatt Stetson G  Humanist and Confessional Biography Writing in Early Modern Europe .......................................................... 190
Hyatt Stetson D  Spanish Literature I ........................................................................... 191

Friday, April 04, 2008 2:00–3:30

Renaissance Grand Ballroom Salon I  Locating Communities in the Early Modern Italian City III: Streets and Squares .............................................................. 193
Renaissance Grand Ballroom Salon II  Minor Artists of the Italian Renaissance II .............................................................. 194
Renaissance Grand Ballroom Salon III  Dress and Identity VIII .............................................................. 195
Renaissance Grand Ballroom Salon IV  Renaissance Rulers Construct Identity I: Monarchs .............................................................. 196
Renaissance Grand Ballroom Salon V  Shaping Civic Space in a Renaissance City, Venice 1300–1600 II: Social Spaces .............................................................. 197
Renaissance Grand Ballroom Salon VI  New Technologies and Renaissance Studies VI: Prehistories of Digital Textual Scholarship .............................................................. 198
Renaissance A  Envisioning Visions in the Early Modern Period .............................................................. 199
Renaissance B  Marsilio Ficino I: Some Philosophical and Religious Controversies .............................................................. 200
Renaissance C  Virgil, Ariosto, and the Marvelous between Literature and the Arts .............................................................. 201
Renaissance D  Maps and the Visions of Space and Place in Italy: In Memory of David Woodward .............................................................. 202
Renaissance Bucktown A  Siena and the Medici in the Sixteenth Century .............................................................. 203
Renaissance Bucktown B  Early Modern Irish Texts II: Seventeenth-Century Revisionings of Irish (Gaelic) Identity .............................................................. 204
Renaissance Gold Coast  Songs, Songbooks, and Their Readers .............................................................. 205
Renaissance Bridgeport  The Neo-Latin Epic: II .............................................................. 205
Renaissance Old Town  Dress and Identity IX .............................................................. 206
Renaissance Printer’s Row  Learning and Culture in Renaissance Bologna II .............................................................. 207

23
### April 04 — 2:00–3:30 (Cont’d)

<table>
<thead>
<tr>
<th>Venue</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>Renaissance</td>
<td>Pomponio Leto and His Cultural Legacy II: Storia, Filologia e Memoria</td>
</tr>
<tr>
<td>Michigan</td>
<td></td>
</tr>
<tr>
<td>Renaissance</td>
<td>Quattrocento Architecture and Architectural Theory III: Open Session</td>
</tr>
<tr>
<td>Dearborn</td>
<td></td>
</tr>
<tr>
<td>Renaissance</td>
<td>Portraiture III: Artists as Melancholics, Multicultural Maneuverers, and Magicians</td>
</tr>
<tr>
<td>Lasalle</td>
<td></td>
</tr>
<tr>
<td>Renaissance</td>
<td>Adulterous Husbands: Variations on a Theme</td>
</tr>
<tr>
<td>Wacker</td>
<td></td>
</tr>
<tr>
<td>Renaissance</td>
<td>The Performance of Martyrdom and Captivity in the Early Modern Iberian World I</td>
</tr>
<tr>
<td>Clark</td>
<td></td>
</tr>
<tr>
<td>Renaissance</td>
<td>Women, Politics, and Political Writing in Seventeenth-Century England I</td>
</tr>
<tr>
<td>Wrigleyville</td>
<td></td>
</tr>
<tr>
<td>Boardroom</td>
<td></td>
</tr>
<tr>
<td>Hyatt Stetson E</td>
<td>Renaissance Theories of Vision</td>
</tr>
<tr>
<td>Hyatt Stetson F</td>
<td>Spenser and the Post-Reformation Continent</td>
</tr>
<tr>
<td>Hyatt New Orleans</td>
<td>Lawyers and Statecraft III: Forty Years On</td>
</tr>
<tr>
<td>Hyatt Atlanta</td>
<td>Erasmian Humanism I</td>
</tr>
<tr>
<td>Hyatt San Francisco</td>
<td>Hebrew Sources III: Discourses for Exchange and Communication</td>
</tr>
<tr>
<td>Hyatt Stetson G</td>
<td>New Approaches to Education during the Renaissance</td>
</tr>
<tr>
<td>Hyatt Stetson D</td>
<td>Religion, Medicine, Epistemology, and Culture: New Studies of Sir Thomas Browne</td>
</tr>
</tbody>
</table>

### Friday, April 04, 2008 3:45–5:15

<table>
<thead>
<tr>
<th>Venue</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>Renaissance</td>
<td>Locating Communities in the Early Modern Italian City IV: Neighborhoods</td>
</tr>
<tr>
<td>Grand Ballroom</td>
<td></td>
</tr>
<tr>
<td>Salon I</td>
<td>Italian Art IV</td>
</tr>
<tr>
<td>Renaissance</td>
<td>Violence as Performance in Renaissance Art, Drama, and Urban Experience II</td>
</tr>
<tr>
<td>Grand Ballroom</td>
<td></td>
</tr>
<tr>
<td>Salon II</td>
<td>Renaissance Rulers Construct Identity II: Popes</td>
</tr>
<tr>
<td>Renaissance</td>
<td>Relationships in Italian Art and Literature in the 14th through 16th Centuries</td>
</tr>
<tr>
<td>Grand Ballroom</td>
<td></td>
</tr>
<tr>
<td>Salon III</td>
<td>E-Editing Non-Dramatic Works I</td>
</tr>
<tr>
<td>Renaissance</td>
<td>Marsilio Ficino II: Themes of Love</td>
</tr>
<tr>
<td>Grand Ballroom</td>
<td></td>
</tr>
<tr>
<td>Salon IV</td>
<td>Early Modern Women’s Manuscripts</td>
</tr>
<tr>
<td>Renaissance</td>
<td>Virtual Romes: The Eternal City in European Art</td>
</tr>
<tr>
<td>Grand Ballroom</td>
<td></td>
</tr>
<tr>
<td>Salon V</td>
<td>Painting, Painters, and Patrons in Quattrocento Rome</td>
</tr>
<tr>
<td>Renaissance</td>
<td>Devotion and Its Discontents: Spain 1555–1655</td>
</tr>
<tr>
<td>Bucktown A</td>
<td></td>
</tr>
<tr>
<td>Event</td>
<td>Title</td>
</tr>
<tr>
<td>-------</td>
<td>-------</td>
</tr>
<tr>
<td>Renaissance Bucktown B</td>
<td>Early Modern Irish Texts III: English and Englishness in Early Modern Ireland</td>
</tr>
<tr>
<td>Renaissance Gold Coast</td>
<td>Relics and the Renaissance</td>
</tr>
<tr>
<td>Renaissance Bridgeport</td>
<td>The Neo-Latin Epic: III</td>
</tr>
<tr>
<td>Renaissance Old Town</td>
<td>Dress and Identity X</td>
</tr>
<tr>
<td>Renaissance Printer’s Row</td>
<td>Age and Life Passage Rituals in the Italian Domestic Interior</td>
</tr>
<tr>
<td>Renaissance Michigan</td>
<td>Politics and Education in the Renaissance I: Political Educations</td>
</tr>
<tr>
<td>Renaissance Dearborn</td>
<td>Seventeenth-Century Rome: Interdisciplinary Perspectives</td>
</tr>
<tr>
<td>Renaissance Lasalle</td>
<td>Portraiture IV: Marriage Portraits and Portraits of Desire</td>
</tr>
<tr>
<td>Renaissance Wacker</td>
<td>Court Politics and Privy Treason in Early Modern England</td>
</tr>
<tr>
<td>Renaissance Clark</td>
<td>The Performance of Martyrdom and Captivity in the Early Modern Iberian World II</td>
</tr>
<tr>
<td>Renaissance Wrigleyville Boardroom</td>
<td>Women, Politics, and Political Writing in Seventeenth-Century England II</td>
</tr>
<tr>
<td>Hyatt Stetson BC</td>
<td>Italian Literature: From Counter-Reformation Grace to Baroque Dissimulation</td>
</tr>
<tr>
<td>Hyatt Stetson E</td>
<td>Renaissance Philosophy</td>
</tr>
<tr>
<td>Hyatt Stetson F</td>
<td>Poggio Bracciolini (1380–1459) and his Humanist Colleagues</td>
</tr>
<tr>
<td>Hyatt New Orleans</td>
<td>Critics of the Witch-Hunt and their Opponents: Physicians, Jurists, Theologians</td>
</tr>
<tr>
<td>Hyatt Atlanta</td>
<td>Erasmian Humanism II</td>
</tr>
<tr>
<td>Hyatt San Francisco</td>
<td>Hebrew Sources IV: England and Hebrew Aspects</td>
</tr>
<tr>
<td>Hyatt Stetson G</td>
<td>Renaissance Anachronisms</td>
</tr>
<tr>
<td>Renaissance Grand Ballroom Salon I</td>
<td>Renaissance Towers: Between Form and Function</td>
</tr>
<tr>
<td>Renaissance Grand Ballroom Salon II</td>
<td>Pictures to Think With: Paradigms of Renaissance Art History I</td>
</tr>
<tr>
<td>Renaissance Grand Ballroom Salon III</td>
<td>Dress and Identity XI</td>
</tr>
<tr>
<td>Renaissance Grand Ballroom Salon IV</td>
<td>Renaissance Rulers Construct Identity III: The Doges of Venice</td>
</tr>
<tr>
<td>Renaissance Grand Ballroom Salon V</td>
<td>The Study and Criticism of Italian Drawings I</td>
</tr>
</tbody>
</table>

Saturday, April 05, 2008 8:45–10:15
<table>
<thead>
<tr>
<th>Event</th>
<th>Session 1</th>
<th>Session 2</th>
<th>Session 3</th>
<th>Session 4</th>
<th>Session 5</th>
<th>Session 6</th>
<th>Session 7</th>
</tr>
</thead>
<tbody>
<tr>
<td>Renaissance Grand Ballroom Salon VI</td>
<td>Global Renaissance, Local Histories</td>
<td>253</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Renaissance A</td>
<td>In the Kitchen</td>
<td>254</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Renaissance B</td>
<td>Seventeenth-Century Portraiture: Holland to Italy</td>
<td>254</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Renaissance C</td>
<td>Visual and Material Culture in Early Modern Spain</td>
<td>256</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Renaissance D</td>
<td>Marsilio Ficino III: Some Sixteenth-Century Developments</td>
<td>256</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Renaissance Bucktown A</td>
<td>The Rhetoric of Representation in Late Renaissance France</td>
<td>257</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Renaissance Bucktown B</td>
<td>Early Modern Irish Texts IV: Mapping Colonial Identities</td>
<td>258</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Renaissance Gold Coast</td>
<td>French and English Song, ca. 1350–1425</td>
<td>259</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Renaissance Bridgeport</td>
<td>Peripheries and Centers: Theology and the Making of Place</td>
<td>260</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Renaissance Old Town</td>
<td>Dress and Identity XII</td>
<td>260</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Renaissance Printer’s Row</td>
<td>Crime, Theatricality, and Early Modern Domestic Drama</td>
<td>261</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Renaissance Michigan</td>
<td>Politics and Education in the Renaissance II: Educational Politics</td>
<td>262</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Renaissance Dearborn</td>
<td>Regions and Regionalism in Early Modern France</td>
<td>263</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Renaissance Lasalle</td>
<td>The Image and Reality of Charity in Venetian Confraternities</td>
<td>264</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Renaissance Clark</td>
<td>Italy in the Balance: Accessories and Adversaries of the Spanish Empire in Renaissance Italy</td>
<td>265</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Renaissance Wrigleyville Boardroom</td>
<td>Grammar, Rhetoric, and Logic: Aspects of the Trivium in the Renaissance</td>
<td>266</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hyatt Stetson BC</td>
<td>John Donne I</td>
<td>267</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hyatt Stetson E</td>
<td>Perspectives on Nicholas of Cusa I</td>
<td>267</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hyatt Stetson F</td>
<td>Strange Bedfellows: Milton and Seventeenth-Century Women Writers I</td>
<td>268</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hyatt New Orleans</td>
<td>Political Theology I: Political Theology and Aesthetics</td>
<td>269</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hyatt San Francisco</td>
<td>Towards a Revaluation of Campanella’s Work</td>
<td>270</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hyatt Stetson G</td>
<td>The Jig, The Neuter, and Plutarch’s Spartacus: The Social Life of Figures</td>
<td>271</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hyatt Stetson D</td>
<td>The Gendered Subjects of Civil War in Seventeenth-Century Britain</td>
<td>272</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Saturday, April 05, 2008 10:30–12:00**

<table>
<thead>
<tr>
<th>Event</th>
<th>Session 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Renaissance Grand Ballroom Salon I</td>
<td>Agnolo Bronzino’s Teasing Clues</td>
</tr>
<tr>
<td>Venue</td>
<td>Session</td>
</tr>
<tr>
<td>------------------------</td>
<td>-------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Renaissance Grand Ballroom Salon II</td>
<td>Pictures To Think With: Paradigms of Renaissance Art</td>
</tr>
<tr>
<td>Renaissance Grand Ballroom Salon III</td>
<td>Dress and Identity XIII</td>
</tr>
<tr>
<td>Renaissance Grand Ballroom Salon IV</td>
<td>Renaissance Rulers Construct Identity IV: The Medici</td>
</tr>
<tr>
<td>Renaissance Grand Ballroom Salon V</td>
<td>The Study and Criticism of Italian Drawings II</td>
</tr>
<tr>
<td>Renaissance Grand Ballroom Salon VI</td>
<td>Open Drawings I: Imitation and Invention</td>
</tr>
<tr>
<td>Renaissance A</td>
<td>Rethinking Early Modern Publication I: Circles and Circulation in Early Modern Italy and England</td>
</tr>
<tr>
<td>Renaissance B</td>
<td>Seventeenth-Century Portraiture II: Bernini</td>
</tr>
<tr>
<td>Renaissance C</td>
<td>Visual and Material Culture in Early Modern Spain II: Books and Accessories</td>
</tr>
<tr>
<td>Renaissance D</td>
<td>Marsilio Ficino IV: Sixteenth- and Seventeenth-Century Perspectives</td>
</tr>
<tr>
<td>Renaissance Bucktown A</td>
<td>The English Sonnet: Traditions and Technologies</td>
</tr>
<tr>
<td>Renaissance Bucktown B</td>
<td>Early Modern Irish Texts V: Irish, English, and European Identities, Folklore and Memory</td>
</tr>
<tr>
<td>Renaissance Gold Coast</td>
<td>Command Performance: Music and Confraternities in the Early Modern Court</td>
</tr>
<tr>
<td>Renaissance Bridgeport</td>
<td>Rewriting Christian-Muslim Contact in Early Modern English Literature</td>
</tr>
<tr>
<td>Renaissance Old Town</td>
<td>Dress and Identity XIV</td>
</tr>
<tr>
<td>Renaissance Printer's Row</td>
<td>Allegory: Theoretical and Practical Approaches</td>
</tr>
<tr>
<td>Renaissance Michigan</td>
<td>Tending the Vernacular Body in Early Modern Drama: Nurture, Poison, Cure</td>
</tr>
<tr>
<td>Renaissance Dearborn</td>
<td>Texts and Contexts in Venetian Printing</td>
</tr>
<tr>
<td>Renaissance Lasalle</td>
<td>The Political and the Personal: Appropriations of Judith in Early Modern Culture</td>
</tr>
<tr>
<td>Renaissance Clark</td>
<td>The Poetry of Joachim Du Bellay</td>
</tr>
<tr>
<td>Renaissance Wrigleyville Boardroom</td>
<td>French Literature II</td>
</tr>
<tr>
<td>Hyatt Stetson BC</td>
<td>John Donne II</td>
</tr>
<tr>
<td>Hyatt Stetson E</td>
<td>Perspectives on Nicholas of Cusa II</td>
</tr>
<tr>
<td>Hyatt Stetson F</td>
<td>Strange Bedfellows: Milton and Seventeenth-Century Women Writers II</td>
</tr>
<tr>
<td>Hyatt New Orleans</td>
<td>Political Theology II: Hobbes and Spinoza</td>
</tr>
<tr>
<td>Hyatt Atlanta</td>
<td>Milton and Violence</td>
</tr>
</tbody>
</table>
April 05 — 10:30–12:00 (Cont’d)

Hyatt San Francisco
Rhetoric and Religious Controversy in England................................. 295
Hyatt Stetson G
Propaganda, Print, and the Renaissance Papacy............................... 295
Hyatt Stetson D
Religion, Politics, and the Early Modern Epitome.......................... 296

Saturday, April 05, 2008 2:00–3:30

Renaissance Grand Ballroom Salon I
Rethinking Early Modern Publication II: Gender and Manuscript Publication in Late Renaissance Europe.................... 298
Renaissance Grand Ballroom Salon II
Imagining Utopia: More and his Confluences................................. 299
Renaissance Grand Ballroom Salon IV
Renaissance Rulers Construct Identity V: The Medici Grand Dukes and Military Identity................................................ 299
Renaissance Grand Ballroom Salon V
The Truth of Painting: Visual Exegesis of the Renaissance Image I......................................................................................... 300
Renaissance Grand Ballroom Salon VI
Open Drawings II: Emulation and Identity.................................. 301
Renaissance A
Paper Instruments: The Art and Science of Circulating Knowledge...................................................................................... 302
Renaissance B
Cultural Tourists: Food, Identity, Ethnicity...................................... 303
Renaissance C
Women and Health in the Early Modern Period.......................... 304
Renaissance D
Religion and Identity in Medieval and Renaissance Tuscany.......................................................... 305
Renaissance Bucktown A
Protestant Depictions of Catholicism in Elizabethan and Jacobean Literature I......................................................................... 306
Renaissance Bucktown B
Visual and Material Culture in Early Modern Spain III: Architecture and Luxury Objects...................................................... 307
Renaissance Gold Coast
Faugues and Joaquin........................................................................ 308
Renaissance Bridgeport
The Erotics of Art in Early Modern Europe II ............................. 309
Renaissance Old Town
Dress and Identity XV....................................................................... 310
Renaissance Printer’s Row
Renaissance Art................................................................................ 311
Renaissance Michigan
Literature in the Lives: Margaret Cavendish and Her Stepdaughter Jane.................................................................................. 312
Renaissance Dearborn
Marsilio Ficino V: Age, Angels, and Art........................................ 313
Renaissance Lasalle
Savonarolism and Anti-Savonarolism in Sixteenth-Century Florence: Philosophy, Religion, Art............................................. 314
Renaissance Wacker
English Literature IV........................................................................ 314
Renaissance Clark
The Notion of Obscenity in Renaissance France.......................... 316
Renaissance Wrigleyville Boardroom
Spectacle and Distraction in Seventeenth-Century England....... 317
### April 05 — 2:00–3:30 (Cont’d)

| Hyatt Stetson BC | John Donne III ........................................................................................................... 318 |
| Hyatt Stetson E  | Representations of Religion as Practiced in Literary Texts of Early Modern Spain .......................................................... 318 |
| Hyatt Stetson F  | Humanism and Scholasticism in the Renaissance ....................................................... 319 |
| Hyatt New Orleans | La Fiducia: Trust Relationships in Renaissance Europe ........................................... 320 |
| Hyatt Atlanta    | Why Write or Read an Academic Book Review? Roundtable ........................................ 321 |
| Hyatt San Francisco | Romance and the Problem of Moral Luck .................................................................. 321 |
| Hyatt Stetson G  | Thomas Hobbes and Early Modern Philosophy .................................................................. 322 |
| Hyatt Stetson D  | English Literature III ................................................................................................. 322 |

### Saturday, April 05, 2008 3:45–5:15

| Renaissance Grand Ballroom Salon I | Rethinking Early Modern Publication III: The Idea of the "Author" in Early Modern Europe .................................................................................................................. 324 |
| Renaissance Grand Ballroom Salon II | CSRS/SCER Open Session on Shakespeare ........................................................................ 325 |
| Renaissance Grand Ballroom Salon III | Plants, Gardens, and Meaning .................................................................................. 326 |
| Renaissance Grand Ballroom Salon IV | Renaissance Rulers Construct Identity VI: The Duchy of Urbino .................................................. 327 |
| Renaissance Grand Ballroom Salon V | The Truth of Painting: Visual Exegesis of the Renaissance Image II .................................................. 327 |
| Renaissance Grand Ballroom Salon VI | Open Drawings Session III: Discourse and Exchange .............................................. 328 |
| Renaissance A | Female Exemplarity in Renaissance Italy .......................................................................... 329 |
| Renaissance B | Translations, Print Traditions, and Gender in Italian Renaissance Literature .................. 330 |
| Renaissance C | Words and Music in Print and Private: Performing Culture in Sixteenth-Century Venice ........................................................................... 331 |
| Renaissance D | Venetian Power, Wealth, and Culture ............................................................................ 332 |
| Renaissance Bucktown A | Protestant Depictions of Catholicism in Elizabethan and Jacobean Literature .............. 333 |
| Renaissance Bucktown B | Visual and Material Culture in Early Modern Spain IV: Sacred Images, Exotic Items, and Landscapes ............................................................................ 334 |
| Renaissance Gold Coast | Emulation, Tradition, and Identity in Renaissance Music ............................................ 335 |
| Renaissance Bridgeport | The Erotics of Art in Early Modern Europe III .......................................................... 336 |
| Renaissance Old Town | Dress and Identity XVI .............................................................................................. 337 |
| Renaissance Printer’s Row | Emblematic Contexts ..................................................................................................... 338 |
## April 05 — 3:45–5:15 (Cont’d)

<table>
<thead>
<tr>
<th>Location</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Renaissance</td>
<td>Portraits</td>
<td>339</td>
</tr>
<tr>
<td>Michigan</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Renaissance</td>
<td>Theories of Discovery</td>
<td>339</td>
</tr>
<tr>
<td>Dearborn</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Renaissance</td>
<td>Potions and Poisons in the Late Medieval and Early</td>
<td>340</td>
</tr>
<tr>
<td>Lasalle</td>
<td>Modern World</td>
<td></td>
</tr>
<tr>
<td>Renaissance</td>
<td>Genre, Imitation, Parody</td>
<td>341</td>
</tr>
<tr>
<td>Wacker</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Renaissance</td>
<td>The Revisionary Epyllion: Rape and Transformation in</td>
<td>342</td>
</tr>
<tr>
<td>Clark</td>
<td>Shakespeare, Donne, and Milton</td>
<td></td>
</tr>
<tr>
<td>Renaissance</td>
<td>Texts and the Rhetorical Arts</td>
<td>343</td>
</tr>
<tr>
<td>Wrigleyville</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Boardroom</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hyatt Stetson BC</td>
<td>Poetic Persuasion in the French Renaissance</td>
<td>344</td>
</tr>
<tr>
<td>Hyatt Stetson E</td>
<td>Philosophy and Religion</td>
<td>344</td>
</tr>
<tr>
<td>Hyatt Stetson F</td>
<td>Renaissance Humanism</td>
<td>345</td>
</tr>
<tr>
<td>Hyatt New Orleans</td>
<td>John M. Najemy’s History of Florence 1200–1575: Three Assessments</td>
<td>346</td>
</tr>
<tr>
<td>Hyatt Atlanta</td>
<td>Rhetoric and Rhetorical Bodies: Italy, France, England, and</td>
<td>346</td>
</tr>
<tr>
<td></td>
<td>Embodiments of Otherness</td>
<td></td>
</tr>
<tr>
<td>Hyatt San Francisco</td>
<td>Foucault and the French Renaissance</td>
<td>347</td>
</tr>
<tr>
<td>Hyatt Stetson G</td>
<td>Elizabethan Women and Religious Conflict</td>
<td>348</td>
</tr>
<tr>
<td>Hyatt Stetson D</td>
<td>The Contingencies of Literary Dissemination: Wyatt, Surrey,</td>
<td>349</td>
</tr>
<tr>
<td></td>
<td>Jonson, and Others</td>
<td></td>
</tr>
</tbody>
</table>
Thursday, April 03, 2008
8:45–10:15

Renaissance Grand Ballroom Salon I
EARLY MODERN HORROR I
Chair: ROSE MARIE SAN JUAN, UNIVERSITY COLLEGE LONDON

MARIA H. LOH, UNIVERSITY COLLEGE LONDON
The Effects of Fear or Nicolas Poussin and the Early Modern Horror Picture
Neil Macgregor once compared Nicolas Poussin’s Landscape with a Man Killed by a Snake to a Roman Polanski thriller. Taking this claim one step further, this paper considers how the interpretive models put forth in horror film theory can be used to productively illuminate Poussin’s paintings, such as the Landscape in the National Gallery in London, which deliberately frustrate the rationalist project of iconographical analysis. Rather than asking the question “what does it mean?,” this paper will consider instead how this image works — i.e., how it engages the visceral response of the spectator and for what ends. What emerges is a different interpretation of the horror encapsulated in the mask-like faces of Poussin’s paintings that challenges the proto-neoclassical peintre philosophe and the more recent heroic Modernist Poussin that haunts the textbooks and lecture halls of Baroque art history.

JAMES D. CLIFTON, SÁRAH CAMPBELL BLAFFER FOUNDATION
The Exorcist: The Prequel
This paper analyzes the early modern imagery of demonic possession and exorcism, with particular attention to Rubens’s altarpiece from the Antwerp Jesuit Church, Miracles of Saint Ignatius of Loyola (ca. 1618). A quintessential feature of demonic possession is the complete loss of bodily control, or, rather, an involuntary cession of control to a possessing demon, which is manifested in distinctive ways in the visual arts. The paper addresses the physical characteristics of energumens, as well as the relations of energumens to both exorcists and viewers. An excursus on upside-down screaming figures (such as one of Rubens’s energumens, the satyr in Ribera’s versions of Apollo and Marsyas [1637], and the crab-walking Regan MacNeil in William Friedkin’s The Exorcist [1973]) establishes the discomfiture induced by such figures.

JOANNA FASSL, COLUMBIA UNIVERSITY CENTER FOR STUDY IN VENICE
Upside-down Vertigo: Piranesi’s Carceri
Marguerite Yourcenar declared that in his Carceri, Piranesi created a realm that is dangerously vaster and more complex than the one he lived in. The nightmarish quality of the etchings is less in their few mysterious scenes of tortured men than in the irrational construction of space. The world of the prison interior is closed and infinitely expandable at the same time, and together with its dizzying heights, infuses upside-down vertigo combined with agoraphobia and claustrophobia. The paper will discuss how perspective disorders visual reality and decenters objective vision, tracing the subversive aspect of the “costruzione legittima” back to its discoverer Brunelleschi.

Renaissance Grand Ballroom Salon II
NOTEBOOKS, NOTE-TAKING, AND COMMONPLACE BOOK CULTURE
Organizer: WILLIAM H. SHERMAN, UNIVERSITY OF YORK, LANGWITH COLLEGE
Chair: ANN BLAIR, HARVARD UNIVERSITY

ADAM SMYTH, UNIVERSITY OF READING
Poetry and Commonplace Book Culture
Work on commonplace-books has had a problem with definitions. Sometimes the term “commonplace-book” is used in an helpfully loose sense to describe almost any early seventeenth-century manuscript of a miscellaneous character. At other times, scholarship has relied on printed guides to commonplacing, rather than the products of that method: the commonplace-book in criticism is consequently a largely disembodied text, a narrow set of ideals rather than enactments. And while it
is certainly possible to locate “correct” commonplace books that fulfill text book templates, a quick archival forage shows that commonplace-books were messier texts, containing and blurring with many kinds of writing, engaging with but also departing from theoretical prescriptions. This paper will suggest the central features of commonplace-book culture, and then, by examining archival examples, consider how the transcription of poetry exemplifies and contributes to this particular attitude to the reading, gathering, and redeploying of written words.

ELIZABETH YALE, HARVARD UNIVERSITY
Preserved in Pen: John Aubrey’s Naturall Historie of Wiltshire as Commonplaced by John Evelyn

In early modern England, scientific texts were often circulated in manuscript before, or in lieu of, printing. Such circulation was fraught with conflicting expectations of privacy and control. From 1691 to 1693, virtuoso John Aubrey shared his manuscript Naturall Historie of Wiltshire with John Evelyn, John Ray, and Thomas Tanner. He solicited their advice and each strewed the manuscript with marginalia. Aubrey approved of these additions, but he may not have known that Evelyn also extracted material, copying passages into a commonplace book for future use. In this paper, I explore Evelyn’s use of Aubrey’s manuscript as a source for his own commonplacing. What did Evelyn take from Aubrey? What did he give back, in the form of marginalia? I argue that exchanges like this defined the emerging early modern genre of natural history, especially because its practitioners seem to have drawn on contemporary methods of commonplac ing to structure their work.

ROBERT M. KILPATRICK, DUKE UNIVERSITY
Theory and Practice of the Adage in Erasmus and Montaigne

One of the most impressive monuments of the sixteenth century was Desiderius Erasmus’s Adagiorum Chiladiate, a collection of thousands of adages culled from classical sources. In this paper I propose to investigate the establishment of the adage as a distinct literary genre in Erasmus and its later adaptation in Montaigne’s Essais. In this study I will give attention to material considerations, examining how the theory of the adage relates to the selection and mise-en-page of textual borrowings both in printed editions of the Essais and in Montaigne’s marginal notes in preparation for a future edition of that work. In particular, I will explore Montaigne’s use of citation to establish a personal style in order to explain the paradoxical relationship between an adage, a timeless and universal nugget of wisdom, and a writer who claims to himself be the subject of his book (“je suis moi-même la matière de mon livre”).

Renaissance Grand Ballroom Salon III

DRESS AND IDENTITY I

Sponsor: MEDIEVAL & RENAISSANCE STUDIES SOCIETY OF ISRAEL
Organizer: GABRIEL GUARINO, UNIVERSITY OF ULSTER
Chair: ANNE CRUZ, UNIVERSITY OF MIAMI

GORETTI TERESA GONZÁLEZ, UNIVERSITY OF CALIFORNIA, LOS ANGELES
Mateo Alemán’s Guzmán de Alfarache: Pícaros, Performance, and the Sartorial Discourse

In early modern literature, fashion is ubiquitous and its omnipresence transforms textile into an important subtext. Mateo Alemán’s picaresque novel, Guzmán de Alfarache, which was published in 1599 and 1604, not only speaks through the pícaro’s pico, but continues to tell a story in the sartorial stitching. Alemán uses his pícaro protagonist to write in textile what he did not put into text. The current study investigates how Guzmán de Alfarache makes full use of the sartorial discourse. In this novel, Guzmán’s dressing, undressing, and even cross-dressing, can be seen as a marker of his refusal to mimic established roles in the ongoing performance of the Peninsular Golden Age fashion show. It speaks of a society whose seams are coming
DRESS AND IDENTITY I (CONT’D.)

undone, and of a marginalized group that has acquired the sartorial skills not only to imitate, but to create.

ENRIQUETA ZAFRA, TRENT UNIVERSITY

Playing with Appearances: The Difference between “Being” and “Seeming” Honest in the Spanish Female Picaresque Novel

Since Spanish society in early modern Spain did not allow women the mobility essential to a true pícaro, these women are strictly speaking not pícasas but mostly prostitutes. Concentrating in appearances, dress regulations, and even the use of make-up, my paper will explore how the Spanish female picaresque novel presented the pícaro as a menace to society. I believe that this discourse was part of a bigger discourse on prostitution and women whose main purpose was to eliminate all confusion possible between “being” and “seeming” honest. By exploiting the literary image of the pícaro but without refusing the titillating pleasure of their tale, men were warned from the privacy of their own libraries of the consequences of not knowing the differences between one kind of woman and the other.

ENCARNACIÓN JUÁREZ-ALMENDROS, UNIVERSITY OF NOTRE DAME

Textile Consumption and Textual Representation in Spanish Golden Age Literature

The first part of this paper describes the increase in the consumption of fabrics and decorative artifacts as well as the social and economic importance of these materials in a period in which securing identities through ostentation and camouflage had become a vital necessity. An exposition of the vast and complex manifestation of the sartorial discourse in Golden Age literature follows this introduction. In addition, I will comment on the variety of critical and theoretical approaches that can be used to analyze this cultural aspect in literary texts. I will base these comments on the latest valuable interdisciplinary and critical contributions, such as the ones by Bernis, Díez Fernández, Donahue, Donnell, Fuchs, Juárez, MacKim-Smith, Oriel, Perry, Welles, among others. Finally, I will indicate gaps and possible analytical directions in the study of the sartorial motif in literature.

Renaissance Grand Ballroom Salon IV

FEASTING, FASTING, AND SACRIFICE

Organizer: VALERIA FINUCCI, DUKE UNIVERSITY
Chair: ALEXANDRA COLLER, NEW YORK UNIVERSITY

RACHEL BURK, UNIVERSITY OF PENNSYLVANIA

Salus erat in sanguine: Wine and Blood in Early Modern Spain

In response to the Protestant Reformation, the Council of Trent affirmed the miracle of transubstantiation: as the priest blessed the bread and wine, the Church stated, they miraculously transformed into the flesh and blood of Christ. I contend that in early modern Spain the Eucharist, particularly the imbibing of wine as blood, was also means to mark individuals as genuinely Catholic. Cannibalism in Spanish America informed and complicated this metropolitan symbology of blood. Practiced by Aztecs and Incas among others, it proved a crucial mark of alterity as well as barbarity among the colonizing European nations. Through literary, juridical, and religious texts, I explore how the mirroring of the sacrament in Amerindian cannibalism ambiguated Eucharistic practice in Spain as it coupled Catholicism with the manifestly barbarous, and the rejection of both wine and blood in Judaism and Islam with civility.

PINA PALMA, SOUTHERN CONNECTICUT STATE UNIVERSITY

Ladies and Giants at the Table

In Canto XIX of Pulci’s Morgante, Florinetta tells Margutte and Morgante that during her forced captivity her diet consisted of snake-meat and “other strange meats.” By contrast, she describes that while living at home she did not even like partridge meat. Clearly, Florinetta is a product of courtly gastronomic norms. Yet, as she journeys with her rescuers, she does not abstain from consuming with them some quite exotic meats. In this paper I will explore the implications of the meals Florinetta shares with the giants and analyze them against the political and philosophical currents of Pulci’s time.
Feasting, Fasting, and Sacrifice (Cont’d.)

Kristen McDermott, Central Michigan University

“Milk and Blood, Dew and Flood”: Female Sexuality, Food, and Folklore in Jonson

Of all the early modern dramatists, Ben Jonson is the most closely associated with the classical trope conflating literary taste and culinary taste. His obsession with the Bakhtinian “lower bodily stratum” has been a subject of interest for many scholars in recent years. An interesting, and untapped, subtopic of Jonson’s food tropism is the close connection in his work with images of food longings and lore related to female sexuality and particularly pregnancy. This paper will explore the ways in which Jonson infuses his classically conservative tropes with more subversive, carnivalesque elements related to food, sexuality, and the body, to suggest that the traditional image of Jonson as a compulsively conflicted artist who struggled to “master” his own urges to overindulge in food and sex is overly reductive. The “carnivalesque” arenas of food, sexuality, and theater offered Jonson an ideal space in which to experiment with such tropes.

Renaissance Grand Ballroom Salon V

Chair: Colin Eisler, New York University, Institute of Fine Arts

Annalisa Andreoni, Villa I Tatti, The Harvard University Center for Italian Renaissance Studies

A New Analysis of Correggio’s “Madonna of St. Francis”

This paper reconstructs the arrival to Dresden of the “Madonna of St. Francis” in the eighteenth century and suggests, through an accurate iconographic research, new acknowledgements about the four saints represented in the painting.

Aislinn Loconte, Roehampton University, London

Constructing Power and Piety: Giovanna d’Anjou (1326–82) and the Certosa di San Giacomo, Capri

In 1343, Queen Giovanna d’Anjou took the throne as the first female monarch of the Kingdom of Naples. Although her position as queen was frequently challenged by her male peers, who interpreted her rule as politically unfavorable and dynastically unstable, she maintained her rule of the Regno for almost forty years. In her pioneering political role, Giovanna used her patronage of visual culture to construct a public image for herself as both an authoritative monarch and a virtuous woman. This paper considers Giovanna’s patronage of the architecture and decorative program of the Carthusian monastery of San Giacomo on Capri. In her role as the joint patron of this significant religious foundation, Giovanna demonstrated her ability to shape the attitude of her court toward female rulers and to negotiate a novel position for herself, which challenged traditional assumptions concerning the tension between her gender and her active political position.

Karen Hope Goodchild, Wofford College

“Take thyself to Venus’s Realm”: Landscape and Medicine in Renaissance Italy

Petrarch wrote a dialogue in which he states: “Here on this earth, nothing can be enjoyed, but many things can be used — thus says the salutary doctrine.” The salutary doctrine held that sensual pleasures were morally permissible only if they were “useful” in maintaining or restoring good health. It thus provided justification for the enjoyment of nature and representations of nature, whether these were textual or visual. Ancient, Medieval, and Arabic medical treatises, widely read in the Renaissance, espoused the healthful benefits that could be derived from the enjoyment of nature, and these beliefs find their way into the writings of Renaissance authors such as Lorenzo di Medici, Marsilio Ficino, Leonardo da Vinci, Michelangelo, and Pietro Aretino. In this paper, I will analyze these texts to show that looking at landscapes, both actual and painted, was morally sanctioned by prevailing medical theory both as a way to maintain health and as a cure for diseases as varied as senescence and erotomania. Through these texts, I will show that it was the mimetic deception offered by detailed, naturalistic paintings that ensured their moral purpose.
“More Pagan than Christian”? Raphael’s “all’antica” Tapestries for Pope Leo X

About 1519, Raphael and his workshop designed a spectacular eight-piece set of richly woven tapestries for the Vatican Palace in an “antique” style. Inspired by newly discovered ancient sculpture and painting, the tapestry designs were the first to feature figures and scenes from classical mythology with distinctive grotesques as primary motifs. This paper proposes, however, that the complex iconography of the weavings also carried Christian meaning, paralleling contemporary poetry at the papal court that made use of the forms and subjects of the Antique. The tapestries’ complex iconography melds pagan and Christian to offer a potent political message: Leo X’s papacy is presented as a new, Christian “golden age,” where the arts flourish and peace and prosperity reign. This paper will explore how the “Grotesques of Leo X,” as the tapestries came to be known, became a compelling new visual and political model for tapestry design in the sixteenth century.

Renaissance Grand Ballroom Salon VI

NEW TECHNOLOGIES AND RENAISSANCE STUDIES I: OPENING ADDRESS, ADDING VALUE TO EEBO TCP

Sponsor: CENTRE FOR REFORMATION AND RENAISSANCE STUDIES, UNIVERSITY OF TORONTO

Co-Organizer: RAYMOND G. SIEMENS, UNIVERSITY OF VICTORIA

Co-Organizer & Chair: WILLIAM BOWEN, UNIVERSITY OF TORONTO, SCARBOROUGH

Respondent: SHAWN MARTIN, UNIVERSITY OF MICHIGAN, ANN ARBOR

Martin Mueller, Northwestern University

Adding Value to the TCP Project

This talk addresses the query potential that is created by transforming EEBO TCP texts into a linguistically annotated corpus with virtual orthographic standardization, morphosyntactic tagging, and lemmatization. The exhaustive classification of such low-level linguistic phenomena makes texts from different periods and genres computationally much more tractable and creates possibilities for new inquiries in many fields.

Renaissance A

CONSTRUCTING MARGINALITY IN RENAISSANCE ART

Organizer: MEGHAN HUGHES, TUFTS UNIVERSITY

Chair: Dana Katz, Reed College

Respondent: Paul Kaplan, State University of New York, Purchase College

Stephanie Leitch, Florida State University

A Moveable Feast? Itinerant “Cannibals” in Early Modern Germany

The woodcuts of Augsburg printmakers Hans Burgkmair and Jörg Breu that accompanied locally printed travel accounts of 1508 and 1515 respectively, represented
unprecedented efforts to produce accurate renderings of natives of Africa, India, and Indonesia. However, their synthesis of observation and scientific scrutiny dissociated in late misappropriations of their work in which representations of Indians regressed into essentialist models. This paper examines the gap between print as a space for empirically observed specimens that justified its preeminent role in Renaissance models of scientific inquiry and the forces that threatened it. It also queries the pressures the print market put on the sustainability of Burgkmair and Breu’s model for the construction of visual truth. Even as their illustrations tried to match the claims of eyewitnesses, later recyclings and appropriations compromised the ethnographic value of their images, forcing the Renaissance outsider once again to circle the center.

DAWN V. ODELL, VIRGINIA POLYTECHNIC INSTITUTE AND STATE UNIVERSITY
Creating Cultural Difference in Batavia: A View from the Margin
From the time of its occupation by the Portuguese through its development into the key outpost of the Dutch East India Company, Batavia was for many Europeans their introduction to a distinctly Asian geographic and cultural space. European travel books reflect the city’s role as a mediator between Europe and Asia, celebrating Batavia as an Indonesian Amsterdam, complete with townhouses, canals, and public squares based on Dutch prototypes. But the texts also acknowledge that the population of Batavia was composed of an increasingly diverse community of individuals. The visual and literary artifacts documenting the presence of these other “foreigners,” specifically the large population of Chinese merchants, allow us to contextualize European representations of the city. Drawing upon both Chinese and European descriptions of life among the Batavian Chinese, this paper aims to provide a comparative analysis of how an aesthetics of regional and ethnic difference was created in the city.

MEGHAN HUGHES, TUFTS UNIVERSITY
Mapping Renaissance Identity in The Travels of Sir John Mandeville
This paper investigates visual representations of marvelous peoples found in Renaissance versions of The Travels of Sir John Mandeville between their earliest appearance around 1400 and the late sixteenth century, specifically addressing their relationship to the construction and representation of European identity, processes understood as dynamic and fluid rather than fixed. I will interrogate the distinctive significance of the monstrous races and the non-monstrous foreigners, the two basic typologies of “exoticness” presented within The Travels, and articulate the ideological function each type serves within the larger visual narrative. Finally, European shifts in attitude toward foreigners play a critical role in the book’s discursive context and are essential traces for understanding the reception of the illustrated Travels during this period. Though anxiety about outsiders was a constant theme, sources for that anxiety changed quite dramatically, and I will relate the effect of those changes to the book’s reception.

Renaissance B
NEGOTIATING SEMANTIC SPACE IN EARLY MODERN WOMEN’S WRITING
Organizer: MARY V. SILCOX, McMaster University
Chair: GRAHAM ROEBUCK, McMaster University

JOHN H. POPE, McMaster University
The Virtue of Disease: Reading on Collins as an Early Modern Anchoress
The details of Collins’s religious affiliations remain elusive throughout Divine Songs and Meditations (1653), and as a result she has been variously identified as a Calvinist, an anti-Calvinist, a Roman Catholic, and a Quaker. This paper will contribute to the debate by suggesting that Collins can be read as an early modern version of a medieval anchoress. I will explore how Collins’s representation of her self and her understanding of the imposed solitude caused by her disease — which makes her “to the house confin’d” and encourages religious contemplation — echoes the medieval anchoritic rules set out by Richard Rolle and Ancrene Wisse as well as the lived experience expressed by Julian of Norwich. Like Julian, for example, Collins represents her ailment as a positive thing that “proved to me most delightfull,” a gift from God that
has enabled her to be a more faithful person who can share divine truth through her writing.

MARY V. SILCOX, McMaster University

“Tho’ I to Atoms am dispers’d”: Confinement and Freedom in Hester Pulter’s Verse

Hester Pulter’s manuscript poetry ranges widely across genres and topics, discussing her children, particularly their loss, her royalist loyalties, astronomy, morality, and piety, among many other subjects. Repeatedly, however, and crossing all boundaries of genre and subject, Pulter speaks through stark contrasts between confinement and freedom. She seems to have spent most of her life, especially the 1640s and 1650s, in rural retirement in Hertfordshire and felt that confinement sharply, but she also seems to have read widely and incorporates that breadth into her writing. Physical seclusion and limitations, for example, confinement after childbirth, are left behind as her thoughts float through the solar system, or her “infranchised soul” rises beyond the earth or sings upward with the lark. Whether secular, pious, or moral, Pulter’s verse returns again and again to how her soul and body interact and where her self is to be located.

JANE E. FARNSWORTH, Cape Breton University

“Endless is the maze”: Alice Sutcliffe’s Meditations of Man’s Mortality (1634) and Women, Politics, and Religion at the Court of Charles I

Alice Sutcliffe is a little known author of a single text, Meditations of Man’s Mortality, comprised of six biblical meditations and a long spiritual poem. The few critics who have discussed her work have quite different views of her religious and political affiliations: some see her as part of the circle that was supportive of Catholicism and others see her as a moderate Protestant. The problem arises from the non-exclusionary nature of her writing and the complicated religious and political climate of the country and court in the 1630s. The variety of dedications prefacing Meditations reveals the factions which form the context for Sutcliffe’s work. The ambiguity found in her discussion of Eve and the position of women in her long poem may reflect the court’s difficult negotiation between the Queen’s involvement in political issues and the patriarchal structure which was the foundation of Caroline political authority.
Words Contained, Words Transposed: Writing and Rewriting in the Italian Renaissance (Cont’d.)

Bembo’s shaping of Petrarchismo as an elite, high literary mode. It is true that Stampa indulges her readers’ desire for the authentic, unmediated voice of the virtuosa in an age of sprezzatura and the emergence of professional women artists. Yet it is finally a production. The poet’s voice conceals as much as it conveys through its superb control of and challenge to the period’s conventions and its play with the musicality and suspenseful rhythms of the newly legitimized volgare.

Arielle Saiber, Bowdoin College

The Language of Code: Leon Battista Alberti’s De componendis cifris (1466)
De cifris marks history as the first known cryptographic treatise in the West. Composed for papal secretary Leonardo Dato, Alberti invented the most sophisticated cipher system (later known as polyalphabetic substitution) the Western world had seen, or would see for another 200 years. Whether inspired by the Caesar cipher, by classical sources on secret writing, by mnemonic and combinatoric theories, or by mathematical and aesthetic principles, he does not say. What is fascinating for literary scholars about De cifris, however, is its focus on the importance of understanding the mechanics of natural language. Author of the Grammatichetta, Alberti was well aware of the statistics of vowel and consonant frequency in Italian (and Latin), as well as the probabilities of letter and word arrangements. Although mathematical in its execution, Alberti’s work on ciphering was primarily a means to understanding language more deeply, through analyzing patterns amongst its smallest parts.

Renaissance D

In Honor of Loren Partridge I: Renaissance Halls of State

Sponsor: New England Renaissance Conference
Organizer: Patricia L. Reilly, Swarthmore College
Chair: Cristelle Baskins, Tufts University

Stefanie Solum, Williams College

God the More Perfect Father: The Laocoön as a Source for Michelangelo’s Creation of Adam

In January, 1506, Michelangelo watched on as the Laocoön was unearthed from the Esquiline Hill in Rome. This event has long been understood as a formative moment for the young artist, whose competitive relationship with the artists of classical antiquity fueled his ambition and pushed him toward new heights of achievement. This paper argues that the figure Michelangelo subsequently painted of God in the Creation of Adam is a complex typological response to his encounter with this sculpture of the ancient Trojan priest. Michelangelo approached the Laocoön as a powerful visual lexicon with a referential potential ideally suited to the city’s sanctified hall of state: the Sistine Chapel. Michelangelo refashioned the impotent, mortal father of the ancient group into the generative, divine Father of the Creation of Adam, placing the Christian present of Julius II in a triumphant pictorial contrapposto with the pagan past.

Mayu Fujikawa, Washington University

Political Diplomacy in Ecclesiastic Space: Decoration at Santo Stefano in Prato as Portraiture of State Power

State affairs are usually considered to have taken place in city halls or palaces, but this paper interprets a church at Prato as a place for diplomacy, where the art functioned as a subtle projection of state power. Santo Stefano attracted many foreign dignitaries and ambassadors, who came to see the church’s famous relic, the girdle of the Virgin. Pratese magistrates arranged special exhibitions of the relic to these elite visitors, who often came with a letter of introduction from the Signoria of Florence (the city subjugated Prato in 1351). I propose that Florence’s claim for accessibility to the relic shaped the foreign dignitaries’ viewing experience of the works of art within the chapel where the girdle was preserved. By stressing the authenticity and importance
TIMOTHY D. MCCALL, VILLANOVA UNIVERSITY

Torrechiara’s Camera d’Oro and the Italian Renaissance Hall of State

This paper examines the lavishly frescoed camera d’oro chamber in Pier Maria Rossi’s Torrechiara castle near Parma, to interrogate strategies constitutive of the Renaissance hall of state as investigated by Loren Partridge. The camera’s scenes depicting chivalric love and the pilgrim-mistress Bianca Pellegrini wandering her signore’s territory have been interpreted as a celebration of love in a private bedroom. Sentimental, bourgeois notions of family and modern constructions of individual subjectivity have lead scholars to idealize the imagery and the relationship between Pier Maria and Bianca in private, biographical terms. I examine, rather, the rhetoric of power, secrecy, and privilege. Power was exercised by robust, “privatistic” groups such as clans, courtly circles, and factions. Camere of the palaces and castles of clans and regimes can be most productively understood as extensions and symbols of rule. I argue that social identities were constructed through admission, distinction, and exclusion and that the imagery and access to it solidified networks through the formation and affirmation of power structures within this hall of state.

MARCO RUFFINI, NORTHWESTERN UNIVERSITY

Vasari’s Vision of the Salone dei Cinquecento in the Palazzo Vecchio

Describing his own work in the Lives of the Artists (1568), Giorgio Vasari draws a parallel between his decoration of the Salone dei Cinquecento and Michelangelo’s Last Judgment in the Sistine Chapel. However, the descriptions of the two works in the Lives differ greatly. On the one hand, Vasari praises the variety of the figurative elements of the Medici Hall of State according to the principle that “one part is not the whole.” On the other, he exalts the emotional qualities of the perfect human form in Michelangelo’s fresco according to the opposite principle that one part can stand for the whole. In this talk I will discuss how these two ways of describing, and their dialectic interplay, provide a key for reading Vasari’s artistic enterprise in this ducal hall of state.

MEASURING POLITICAL CULTURE IN RENAISSANCE EUROPE

Nicholas S. Baker, Northwestern University

Blood Sport For All: Politics and Punishment in Renaissance Florence

Prior to the late fifteenth century in Florence the losers of political conflicts routinely faced exile as punishment for their “crimes.” Following the Pazzi conspiracy of 1478, however, political “criminals” increasingly received death sentences rather than banishment. This paper explores how the changing nature of punishment for political crimes in Renaissance Florence from the fifteenth to the sixteenth centuries can be read as a barometer of political change in the city. It examines the relationship between the growing number of political executions and the long transformation of Florence from a republic to a principality. Successive regimes from the late fifteenth century, both Medicean and non-Medicean, became increasingly intolerant of dissent and opposition. As a result, a growing number of Florentines paid for political failure with their lives.

Matthew A. Vester, West Virginia University

Families and Spatial Relations in Village Politics (Vallée d’Aoste, 1550–1600)

Most studies of the political implications of familial relationships during the late Renaissance have focused on elite families in urban areas. This paper proposes a different approach by (1) drawing attention to family dynamics in village society, in
the Alpine region of the Vallée d’Aoste; and (2) highlighting the spatial dimension of these dynamics by mapping the physical distribution of claims (advanced by individuals and kin groups) to various kinds of property rights. The evidential basis for the paper is provided by notarial records and a variety of other archival sources relating to the villages located within the parish of St Vincent. The goal of the paper is to uncover measurable patterns — of family interactions, normative assumptions, and practical strategies — that structured and informed the kin relationships that formed the basis of local political culture in this part of the Alps during the Renaissance.

AURELIO ESPINOSA, ARIZONA STATE UNIVERSITY

Measuring the Spanish Empire: Royal and Municipal Encounters and the Comparative Analysis of the Castilian Relacionestopográficas and the Mexican Relacionesgeográficas

The paper proposes the comparative analysis of Mexican and Castilian municipal replies to questionnaires delivered to royal authorities in municipalities. An analysis of these sources reveals diverse levels of royal and municipal encounters that were central to shifts in the Habsburg power structure. Royal perspectives were found in the questions the crown delivered to the municipalities. The responses constituted motives, organizing principles, and legitimizing rhetoric inscribed in local spheres. In Mexico, the crown exercised forms of religious cooption and political synthesis. Official religion and institutions were part of a strategic means in the alteration with cultural oppression. The questionnaire revealed Spanish values and did not reflect “indigenous” epistemologies, but it points to translatability and intelligibility between the encountering epistemologies. In Spain royal intervention facilitated the exploitation of resources. Castilian municipalities communicated their performative devices and forms of political embodiment that implied the enactment of civic modes of action.

Renaissance
Bucktown B

THE SEA OF WORDS, THE INSULARITY OF SENSE

Organizer: RICARDO PADRÓN, UNIVERSITY OF VIRGINIA
Chair: ELIZABETH WRIGHT, UNIVERSITY OF GEORGIA

SIMONE PINET, CORNELL UNIVERSITY

Insular Politics and Literary Explorations

From the fourteenth century on, insularity seems to increasingly become a key concept in the articulation of different and emerging genres, from narrations of exploration and discovery in the Atlantic, to the more familiar diplomatic and military investigations into the Cyclades, chivalric literature, political treatises. This paper will assess the part that discourses on the Canary Islands, contemporary literature and cartography related to the Greek Archipelago, the writings of Bartolus of Sassoferrato, and the chivalric insular imagination play in the use of insularity as a figure of speech in both Cervantes’s Don Quijote — especially in the Insula Barataria episode — and in Bernal Díaz Del Castillo’s Historia verdadera de la conquista de la Nueva España.

ELIZABETH DAVIS, THE OHIO STATE UNIVERSITY

The Blame Game: Catastrophe and Self-Justification in the Correspondence of Officiers in the Indies Fleets, 1540–1660

In the Indies fleets, disasters at sea were not as common an occurrence as we might think, but they happened frequently enough to generate a large corpus of mostly unpublished letters directed to the tribunal at the House of Trade in Seville. In them, ships’ officers took advantage of an array of persuasive strategies to describe catastrophic events, but also to justify their own actions at sea. In fact, there is a disturbing tendency on the part of generals and admirals to deflect responsibility for calamity onto others. The letters repeatedly invoke factors ranging from bad weather (something out of the officers’ control), to the ship’s unseaworthiness and the miscalculations of pilots, in an attempt to appear accountable while displacing blame for
the loss of life and property. My paper will show just how far ships’ officers were willing to go to appear answerable while at the same time preserving their own careers.

NICOLÁS WEY-GÓMEZ, BROWN UNIVERSITY
The Islands of “India” in Columbus’s Letter to Santangel (1492)
This paper examines Columbus’s exploration and colonization of the Bahamas and Caribbean Basin as an attempt to identify the islands he had discovered in the high Atlantic with the legendary “India” — the vast geographical system that he and his contemporaries in Europe understood to be organized around that distinctly “tropical” accident known today as the Indian Ocean. I will argue that it is in the “tropicality” of the islands visited by Columbus during the first voyage that he desperately sought confirmation for the fact that he had arrived in the right “place.” By likening the “nature” of his Indies with that of “India,” Columbus sought to dispel doubt regarding the reach of his enterprise.

RICARDO PADRÓN, UNIVERSITY OF VIRGINIA
The Pacific Problem and Its Solutions in Spanish Imperial Cartography
The Pacific Ocean represented a unique challenge to the Spanish imperial imaginary, in that it separated the bulk of its overseas possessions in the Americas from its westernmost possession, the Philippine Islands, as well as from its aspirations to incorporate Asia and the Terra australis into its empire. This paper explores the various solutions to the “Pacific problem” attempted by Spanish imperial cartography, concentrating specifically on the little-known maps of the Spanish Jesuit Vicente de Memije.

Renaissance Gold Coast

HUMORS AND WOMEN’S EMPOWERMENT/DISEMPowerMENT
Organizer & Chair: VALERIA FINUCCI, DUKE UNIVERSITY

EDMUND CAMPOS, DARTMOUTH COLLEGE
Mincing Women in the Seventeenth Century
Smoking was considered a masculine habit in the seventeenth century. It was thought to purge the brain of excess moisture, thereby restoring the male body to its humoral condition, hot and dry. Hence, the very medical parameters under which tobacco was introduced to England in the late sixteenth and seventeenth centuries removed women from this luxury dietary economy. As a result, the criticism concerning this logic has also excluded women from its scope except in cases where women cross the line into masculine territory, as in the example of Moll Cutpurse, the smoking virago of Middleton and Dekker’s The Roaring Girl. Rather than focus on exceptional female smokers, this paper focuses on the workaday women involved in the processing and sale of tobacco, the so-called mincers of Renaissance store fronts. This paper will investigate how the licit participation of women in the tobacco trade shaped the gendered politics of luxury consumption leading up to the establishment of the English coffee house.

MARION WELLS, MIDDLEBURY COLLEGE
The Nightingale’s Song: Pregnancy, Grief, and Voice in Early Modern Culture
This paper begins by juxtaposing early modern medical theories concerning pregnancy with literary representations of the mother’s voice. I will explore in particular the association between pregnancy and rhetorical power in Shakespeare’s The Winter’s Tale, suggesting that Hermione’s successful persuasion of Polixenes illustrates the continuing force of the medieval construction of the pregnant queen as powerful intercessor. Arguing that the play’s conception of this queenly voice is also inflected by early modern theories of voice as a spiritual (pneumatic) vehicle, I begin to theorize the way in which early modern views of pregnancy and voice might coalesce to produce a maternal voice that is uniquely powerful — perhaps anticipating the voice of Donne’s androgynous God (“such sinews even in Thy milk and such things in Thy...
words”). I conclude by arguing in relation to a series of child-loss poems by Anne deVere that the maternal voice in this period finds its clearest expression in a melancholic refusal of death.

MONICA CALABRITTO, CITY UNIVERSITY OF NEW YORK, HUNTER COLLEGE
Five Chronicles of Paolo’s Madness
On October 24, 1588, Paolo Barbieri of Bologna killed his wife, who was perhaps pregnant at the time, in a seeming attack of "melancholic humors." The five city chronicles narrating the event constitute a literary perspective of the murder and the trial that began immediately after the murder. They present slightly different versions of the story, expressing different viewpoints of authors interested in emphasizing one element more than another with the intent of creating a coherent narration about significant events in the city. Their goal is to narrate madness, even though the action of narrating is never devoid of a subjective bias through which they filter the event. Through five different versions of the event the reader perceives not a case of murderous insanity, but a brutal, violent homicide perpetrated against a young woman who was run through six times by her husband.

APPLICATIONS OF HERMETIC AND ALCHEMICAL STUDIES I: SEVENTEENTH-CENTURY RESPONSES TO THE ALCHEMIC AND THE HERMETIC — MILTON’S DEVILS AND DONNE’S HEAVENLY SCAFFOLD
Sponsor: CAUDA PAVONIS: STUDIES IN HERMETICISM
Organizer and Co-Chair: ROGER W. ROULAND, BAYLOR UNIVERSITY
Co-Chair: ARLEN NYDAM, UNIVERSITY OF TEXAS, AUSTIN

SHARON M. HEKMAN, COLUMBIA COLLEGE CHICAGO
Lullism and the Structure of Donne’s Essays in Divinity
In his Essays in Divinity (ca. 1610–15), John Donne draws upon Renaissance Hermetic and Cabalistic traditions, as has been noted recently by Anthony Raspa and Roberta Albrecht. Raspa focuses on the hexapla and typology as the means by which to unravel the convoluted structure and obscure intent of the Essays, while Albrecht cites alchemical and Lullian references in Donne to show that Donne embedded coded references to the Virgin Mary in his works. This paper departs from both Raspa and Albrecht, arguing that a Lullian interpretation of the Essays in Divinity can refashion our understanding of the entire structure and purpose of that work. Specifically, this paper demonstrates that a Lullian reading of the Essays sheds light on Donne’s complex parsing of the names and attributes of God, clarifies Donne’s liminal positioning of himself on the “threshold,” and in the process explains the Essays’ confusingly organic, non-linear structure.

SETH LOBIS, CLAREMONT McKENNA COLLEGE
Paradise Lost and Robert Fludd’s Hermetic Philosophy,” “If Milton had the sort of mind to be strongly influenced by the urbanity of Cicero or the calm nobility of Virgil," Robert Adams wrote in 1955, “could he possibly have given serious attention to the naïve and superstitious Robert Fludd?” In subsequent decades historians of science have challenged such whiggish dismissals of “naïve and superstitious” philosophers like Fludd, and readers of Milton have taken seriously the possibility that Milton’s view of “thrice-great Hermes,” invoked in “Il Penseroso,” relied on Fludd’s hermetic philosophy. Focusing on the final books of Paradise Lost, I will argue that in his account of the mystical bond between Sin’s heart and Satan’s, Milton does not embrace but rather implicitly critiques Fludd’s philosophy, which
privileges the heart. In contrast, Milton insists on a rationalized natural philosophy that does not presume to explain all of God’s creation.

JOHN JAMES MULRYAN, St. Bonaventure University
Milton’s Precious Bane: Alchemy and the Imagery of Gold in Books 1 and 2 of Paradise Lost

As Paradise Lost’s fallen angels debate their strategy to regain Heaven from God, Mammon suggests “mining” hell’s floor for gold. Their labors are deconstructed by Milton’s Book 1 narrator, who says, “With wondrous Art [the devils] found out the massie ore.” This language and other diction in the ending of Book 1 appear related to the alchemical art. At the same time, the narrator makes clear that the devils’ objectives oppose the divine will. This paper suggests that the devils are not true alchemists because they find or “discover” gold not create it. Such finding recalls Milton’s puns on “found” as both discover and as foundation. Since Hell is without foundation, gold as a substance of wealth is “unfounded” and thereby better left unfound. The devils then are doomed from the start. Within this context, the paper also explores conjecture that Milton likewise viewed alchemy itself as a doomed art.

Renaissance Old Town

Chair: CYNTHIA GARRETT, Wells College

ELIZABETH A. PATTON, The Johns Hopkins University
Margaret Beaufort and Margaret Pole: Opposing Trends in the Education of Women in Tudor England

Margaret Pole and her brother Edward, a potential rival to the new king, Henry VII, were among the Lancastrian children sequestered with Henry’s mother, Margaret Beaufort, in 1585. Although Edward was soon sent to the tower and ultimately executed, Margaret seems quickly to have recuperated her position and even endeared herself to the Tudors. Less clear, however, is her connection to the educational efforts then begun by Margaret Beaufort and her associate Elizabeth Fitzhugh (and later continued by their granddaughter-in-law and granddaughter, respectively, Catherine of Aragon and Catherine Parr). Like the Tudors, Margaret Pole would foster many young girls in her well-defended establishments, but humanist educational theory seems not to have informed her efforts. By comparing the life trajectories of the Poles and the “Tudor Paragons,” this paper investigates whether, for three generations of Tudor women, education also came to represent power.

MATTEO CASINI, Università degli Studi di Padova
Lewkenor, Before and After: The Diffusion of the Myth of Venice in England between Elizabeth and James

From the last part of the sixteenth century the myth of Venice experienced great success in Europe, spreading through Holland, France, Spain, Germany, and Poland. In England that myth expanded in several directions as well, in particular thanks to Lewis Lewkenor, who translated Gasparo Contarini’s famous treatise on Venice in 1599, wrote an introduction to the text, and added abstracts from other fundamental Italian texts. His enterprise was followed by the diffusion and translation of Venetian, Italian, and French prominent works dedicated to the Republic of St. Mark, of authors such as Giovanni Botero, Paolo Sarpi, Paolo Paruta, Traiano Boccalini, Pierre d’Avity, Thomas de Fougasses, and others. The paper aims to present this early diffusion of Venetian and non-Venetian descriptive texts in England, a diffusion that
allowed certain features of the government and civilization of Venice to become a recurrent presence in the English political debate of the 1600s.

Christopher L. Morrow, Western Illinois University
Free Men of the Sea: Plundering Pirates and Negotiable Nationalisms in Representations of English Pirate, John Ward
This paper examines representations of the infamous English pirate, John Ward, in Robert Daborne’s play, A Christian Turned Turk as well as in two contemporary prose news pamphlets. Focusing on the interaction between piracy and national identity in these representations, this paper explores how piracy becomes a location for the interrogation of national identity. While pirates pose literal threats to the nation through plunder of maritime trade, they also pose conceptual threats by rejecting national society and, more specifically, traditional models of Englishness. These representations of John Ward demonstrate not a rejection of all national identity but rather a renegotiation of this identity. While these representations may not ultimately endorse this piratical nationalism, they do reveal and explore competing discourses of early modern English identity and suggest that early English nationalism is a dynamic process under constant negotiation.

Mark Netzloff, University of Wisconsin, Milwaukee
The Scandal of Diplomacy: Sir Henry Wotton Lies Abroad for the Good of his Country
James I’s efforts to inaugurate a mode of public diplomacy in the early years of his reign led to a broader examination of the role of ambassadors and other diplomatic agents. However, the objectives of James’s state agents were often at odds with his pacific goals; rather than establishing an ethos of friendship between states, diplomacy functioned to maintain a political mode of conducting war, thereby sustaining conflict in a state of mutually profitable tension. My paper looks at the career and writings of Sir Henry Wotton, Jacobean ambassador to Venice, in order to explore how diplomacy fostered networks of agentive power extending beyond the monopolistic domain of state authority. Wotton’s scandalous behavior as a diplomat gestures toward a reconfiguration of sovereignty, one that severs its equation with state bodies, that refuses to posit the state as an abstraction, and that recognizes the power of agents to reconstitute political relations.

Patrizia Grimaldi Pizzorno, University of Siena
The Gesta Grayorum and the Early Reception of Gilbert’s Theory of Magnetism
The paper — part of a larger project — argues that Gesta Grayorum, the 1594–95 Gray’s Inn Christmas revels, written — in part — by Francis Bacon (under the patronage of the Earl of Essex) contain a structural metaphor of magnetism. Seen as the sole attractive force of the universe, magnetic attraction shapes and holds together the chivalric actions of the Gesta and of Shakespeare’s Comedy of Errors — first performed for a coterie audience during revels at Gray’s Inn. This magnetic metaphor was undoubtedly drawn — long before Ben Jonson’s Magnetic Lady — from the work of William Gilbert, author of the milestone treatise De Magnete. The extent of magnetism’s first reception at the Inns; the complex cultural-political-economic milieu, and the networks and circles of people who, either for philosophical or for utilitarian reasons or both, converged around Gilbert’s experiments and participated in the young, anti-dogmatic, and experimental science of the late sixteenth century are discussed.

Renaissance Printer’s Row
A Sexual Renaissance: Secrets, Surprises, Scandals in Early Modern Italy
Organizer & Chair: Allison Levy, University College London
Sergius Kodera, Universität Wien
Giordano Bruno’s “Story of the Bedtrick”
This talk looks at a sequence of scenes (esp. IV, 12) in Giordano Bruno’s (1548–1600) only comedy, The Candlebearer. Disguised as a courtesan, a gorgeous young
wife will receive her husband in the darkened room of a brothel; by maltreating his penis, she physically punishes the man for his adulterous intentions. This well-known Story of the Bed-trick, is for instance also found in Boccaccio’s *Decameron*. The talk will look at the story’s relationship to Bruno’s philosophy and especially to his theories of cognition. In a typically mannerist way of representation, the mistreated (“burning”) penis here becomes associated with light, and, by extension, with the process of gaining individual knowledge. As is evidenced from the *Eroici Furori* (1585), such dramatic cognitive processes in Bruno’s philosophy are generally rooted inside one’s own body and mind.

**PATRICIA SIMONS, UNIVERSITY OF MICHIGAN, ANN ARBOR**

“Signor Dildo” in Renaissance Italy

Phallic “instruments” used by women appear in diverse literature, from penitentials, moral tracts, or medical manuals, to satires, carnival songs and erotica. The famous “Lesbian nun” of the seventeenth century did not use a dildo. Instead, the device appears in anti-clerical fiction that imagines sexual indulgence inside nunneries. Other literature situated dildos in the hands of solitary, secular women excessively yearning for satisfaction that is imagined as only possible from great phallic magnitude. Raimondi’s engraving of a woman using a dildo instead makes her a calm, classicized nymph. The Italian history of the dildo is more about the cultural imaginary than actual practice. Yet, some European women did fashion their own devices. We need to distinguish between these performative uses of a dildo and a range of different attitudes regarding how much the device is inherently and exclusively masculine in symbolic and somatic terms.

**PAOLO FASOLI, CITY UNIVERSITY OF NEW YORK, HUNTER COLLEGE**

Teaching Sodomy: Antonio Rocco’s Pederastic Pedagogy

Antonio Rocco (1576–1653) was professor of philosophy and rhetoric in Venice. He wrote *Alcibiade fanciullo a scola* around 1630, and sent it to Giovan Francesco Loredano who published it, anonymously, two decades later. *Alcibiade* is a dialogue, set in classical Athens, between Timoteo, a scholar, and his adolescent pupil Alcibiade. By means of dialectical demonstrations, Timoteo persuades Alcibiade that being sodomized by a master would be not only enormously pleasurable, but also intellectually beneficial. Drawing from the radical teachings of Paduan Aristotelians, Rocco, a sworn enemy of Galileo and the new scientists, launches a frontal attack against any presumptive sexual normativity, while also subverting rhetoric’s disciplinary status. The closest work to *Alcibiade* is, not coincidentally, Ferrante Pallavicino’s *Retorica delle Puttane*: both works bear the same venomous misogyny, a similar Aristotelian framework, and an equal preference for the spoken, the textual, and the verbal over the figurative, the iconic, the visual.

**Renaissance Michigan**

**POLITICAL COMMONPLACES AND THE PERILS OF COPIA**

*Sponsor:* MEDIEVAL-RENAISSANCE COLLOQUIUM, RUTGERS UNIVERSITY

*Co-Organizer:* THOMAS FULTON, RUTGERS UNIVERSITY, NEW BRUNSWICK

*Co-Organizer & Chair:* PETER STALLYBRASS, UNIVERSITY OF PENNSYLVANIA

**CATHERINE NICHOLSON, UNIVERSITY OF PENNSYLVANIA**

Apt and Applicable: Commonplaces, Euphuism, and the Perils of Copia

John Lyly’s *Euphues* derives his name from Roger Ascham’s ideal pupil: the term denotes “he that is apte by goodnes of witte, and applicable by readiness of will, to learning.” Of course, aptness and applicability are also the desired qualities of the commonplaces, adages, and exempla with which Lyly’s prose notoriously abounds.
The commonplace’s efficacy derives from its ability to marry the universal and the local — to serve, in Erasmus’s words, as “a road that travels everywhere” — and Lyly’s hero espouses a geographic mobility that mirrors this rhetorical portability. However, both Euphues and his commonplaces frequently fail to arrive at the ends for which they strive, succumbing instead to an aimlessness that threatens to derail Lyly’s plot. The frequency of these failures suggests that Lyly is both conscious and critical of the pitfalls of the rhetoric of exemplarity — and that Euphues might serve as a commentary on the risks of commonplacing.

THOMAS FULTON, RUTGERS UNIVERSITY, NEW BRUNSWICK

Combing the Annals of Barbarians: Milton and the Bodinian Commonplace Book

Perhaps the only extant notebook of an English Civil War pamphleteer, Milton’s commonplace book remains a largely untapped resource. Even though the majority of his notes are on political subjects, little has been done to consider the ways in which the manuscript served as a tool for Milton’s political writing. His commonplace book has instead been mined in relatively simple ways to illustrate the sources for Milton’s thought, often without considering the manner in which the quoted passages functioned in his notes. The notes themselves — their subject matter and chronology — correct a number of oft-repeated misconceptions about Milton’s methods, sources, and ideas. Following the prescriptions of Jean Bodin, Milton collected notes about the nature of political institutions not from classical or theological sources, but from a large body of English and European historians. This paper explores the implications of this extensive reading in history for his published polemics.

PATRICIA A. CROUCH, TEMPLE UNIVERSITY

Lucy Hutchinson’s Scriptural Commonplace Book: Revolutionary Reading and the Constitution of the Historical Subject

According to his wife and biographer Lucy, the English Civil War regicide John Hutchinson had been a living commonplace book whose heart was successively “imprinted” with the Bible’s “extracts of Christ.” When Lucy sought to emend transcriptionally corrupt biographical accounts besmirching him as a traitor to king and republican cause, she turned to her husband’s Bible annotations, which she habitually had transcribed for him. Fifty-seven pages of these transcriptions, organized under headings, are appended to the manuscript Memoirs, adumbrating the texts’ unified relation. The commonplace book models the religio-political reading practices of English millenarians. The events of the Hutchinsons’ lives are matched typologically to Scripture and posited as fulfillments of prophecy. From the Colonel’s persecutions to his jailer’s lies, his peers’ betrayal, and the Caroline kings’ pride and ungodliness, the couple’s experiences convinced them that they and their contemporaries were the new Israelites preparing the way for Christ’s Second Coming.

Renaissance

Dearborn

COSIMO I DE’ MEDICI AND THE CREATION OF THE FLORENTINE STATE

Sponsor: THE MEDICI ARCHIVE PROJECT

Organizer: TIMOTHY McGEE, UNIVERSITY OF TORONTO

Chair: ANTONIO RICCI, YORK UNIVERSITY

Alessio Assonitis, The Medici Archive Project

Cosimo I and Rome: 1537–42

In the first five years of his rule, Cosimo I was especially attentive to news coming from Rome. His agents and ambassadors reported with accuracy on the political, diplomatic, social, cultural, and even frivolous events occurring in the eternal city. These accounts reveal the Duke’s priorities and concerns at a time when Florence was recovering from a severe economic depression and when Cosimo himself began enforcing a repressive regime in his state. With archival material mostly drawn from the Mediceo del Principato, this paper will examine and reassess Cosimo’s initial relation with Pope Paul III Farnese; his handling of the Florentine fuoriusciti residing
in Rome; his interest in the city’s artistic developments and antiquarian discoveries; and how “the Myth of Rome,” comprising both the ancient suburbs and the new flourishing city, was initially employed by Cosimo to construct the identity of Ducal Florence.

MAURIZIO ARFAIOLI, THE MEDICI ARCHIVE PROJECT
His Father’s Son: Cosimo I de’ Medici and the Rise of the Florentine Military
Still today, most historians see Cosimo I de’ Medici as an armchair general, a Machiavellian (and probably cowardly) prince who loved to pose as a soldier but never saw a battlefield in his lifetime — in other words, an unworthy son of his warlike father Giovanni, the famous “Giovanni of the Black Bands.” This paper argues that thanks to his excellent grasp of military matters (if not military prowess) Duke Cosimo not only proved to be a worthy heir of the real legacy of Giovanni de’ Medici — a legacy of leadership, and not of heroism — but managed to use it to take control and exploit the great military potential of Tuscany in a way that the Florentine Republic and his predecessor Alessandro could never hope to achieve, establishing the Duchy of Florence as a regional military power.

Renaissance Lasalle ON THE IRRELEVANCE OF PAINTING I: OTHER VALUES
Organizer and Chair: MIRIAM HALL KIRCH, UNIVERSITY OF NORTH ALABAMA
JOYCE DE VRIES, AUBURN UNIVERSITY
Beyond Painting: The Decorative Arts in Early Modern Italy
Early modern inventories and documents often reveal that collectors valued their possessions in ways rather different from our modern perceptions of the past. Intricate tapestries, silver plate, exotic textiles, and colorful ceramics could merit detailed notes, while paintings received relatively brief descriptions, a prioritization that might frustrate scholars focused on “high” art. Those decorative and functional items warranted more attention in part because of their costly materials and production, but they were valuable for their social role as well: they demonstrated the elite prerogative of cultivating splendor. As such, works of decorative art present information that can tell us much about their owners’ status and aspirations, including iconographies as complex and meaningful as those of portraits or narrative paintings. This paper discusses the value of the decorative arts in the past and present and explores the production and display of decorative works within the princely courts of Renaissance Italy.

ANDREA M. GALDY, FLORENCE UNIVERSITY OF THE ARTS AND UNIVERSITY OF LONDON
From “Galleria” to Mass Tourist Magnet: How the Uffizi Shed All the Most Intriguing Medici Possessions to Become a Paintings Gallery
The Uffizi in Florence are nowadays considered one of the most important galleries of paintings. Originally an office building, then turned into a sixteenth-century example of the “galleria” (not the same thing as a gallery in the modern sense), this museum underwent many changes in its contents and display over the centuries. Born to exhibit the Medici’s private collection, the most valuable objects to be precise, the choice was not only not limited to paintings but in fact included many categories of objects one would not necessarily expect in an “art gallery”: antiquities, weapons, scientific instruments, medical concoctions, and so on. My paper outlines this eclectic display, how it fits with the collecting habits of other European noble houses, and when and why the Uffizi have become what we find now.

HANNS HUBACH, UNIVERSITÄT ZÜRICH
Pfalzgrave Ottheinrich at the Crossroads: Personal Affection versus Sophisticated Statecraft
In 1544 Pfalzgrave Ottheinrich (1502–59) went bankrupt. The economic power of his small duchy was far too weak to cover even the interest on his debts. The reasons
ON THE IRRELEVANCE OF PAINTING I: Other Values (Cont’d.)

for the financial crash were manifold, but the cost of building and furnishing several new palaces had their fair share in it, as did the expenses of his vast library and extensive art collecting. Against his wishes, among other things Ottheinrich’s art collection was readied for public sale, and he raised money to redeem it. Lacking the funds to keep everything, he was forced to choose between his paintings, including one by Titian, and objects with a higher resale value. Suppressing personal feelings, Ottheinrich kept what art historians judge as minor arts: tapestries and fancy state clothing. An odd decision? The reasons for it — more precisely, why Ottheinrich actually had to decide this way — will be discussed in the paper.

Lady Mary Wroth I

Sponsor: THE INTERNATIONAL SIDNEY SOCIETY
Organizer: MARGARET HANNAY, SIENA COLLEGE
Chair: DONALD STUMP, ST. LOUIS UNIVERSITY
Respondent: MARY ELLEN LAMB, SOUTHERN ILLINOIS UNIVERSITY

AKIKO KUSUNOKI, TOKYO WOMAN’S CHRISTIAN UNIVERSITY

Love’s Victorie as a Response to Shakespeare: A Configuration of Gender Distinctions

It is almost certain that Lady Mary Wroth knew Shakespeare, probably even personally, through William Herbert, the third Earl of Pembroke, who was her lover and one of Shakespeare’s patrons. This paper will explore the concerns expressed by Wroth in Love’s Victorie in relation to a number of problems left unresolved in Shakespeare’s plays, as well as with reference to the representations of these concerns in Urania Part I and Urania Part II. These concerns include the issues of male jealousy, the changeability of men’s emotions, and the sorrow caused to women by their awareness of gender ideologies, especially those concerned with their aging and their powerlessness in society. Among Shakespeare’s plays, discussion will centre on Othello, a play which Wroth must have seen at court, and The Winter’s Tale, which she may have seen or at least must have heard about.

MARGARET HANNAY, SIENA COLLEGE

Lady Mary Wroth after Urania

Little has been known about the life of Lady Mary Wroth after the publication of her 1621 Urania, and much of what was thought to be known is based on erroneous nineteenth-century sources. Perhaps the most important example is the date of her death, given as “1651 or 1653” by W. C. Waller in 1889, based on a 1668 Chancery Deposition. Re-examination of that deposition at The National Archives reveals that the document does not make that statement, nor does it give any reliable information on the date of her death, although in a section overlooked by Waller it does establish her place of residency. Newly recovered manuscript sources, however, tell us about the provision that Wroth made for her beloved children William and Katherine Herbert, tell us about Wroth’s own last years, and indicate the probable fate of additional lost writings.

CLARE REGAN KINNEY, UNIVERSITY OF VIRGINIA

“Griefe is nott cur’d by art”: Mary Wroth’s Indefensible Poetry

In Pamphilia to Amphilanthus, Lady Mary Wroth’s Pamphilia seems to show little of the interest Philip Sidney’s Astrophil evinces in meditating upon his own poetic practice; if anything, she emphasizes its ultimate therapeutic futility: “griefe is nott cur’d by art.” In Wroth’s Urania, by contrast, the dialogic structure of romance allows the author to reframe rather strikingly the production and reception of poetry by Pamphilia and other characters and to address issues of poetic theory and poetic praxis that Pamphilia to Amphilanthus evades. This paper explores the compound poetic offered by the 1621 Urania’s splicing together of romance and sonnet sequence. It will address in particular Wroth’s gendered inflection of the act of defending poetry and will ask whether Wroth/Pamphilia’s art is indeed “indefensible.”
Adapting the Comic: The Spanish Translations of Castiglione’s The Book of the Courtier and Della Casa’s Galateo

The publication in 1593 of Gracián Dantsisco’s El Galateo español, a free adaptation of Giovanni della Casa’s Galateo, indicates the maturity of conduct literature on Spanish markets. An innovative force on Spanish conceptions of “decorum” and propriety, it follows on the footsteps of the initiator of the genre, the Spanish translation in 1534 by Joan Boscán of The Book of the Courtier by Castiglione. This essay will examine the changing role structurally played by jokes and “burlas” in both texts. Boscán’s version of Castiglione’s text introduces in Spain a fresh inquiry into the comical aspects of social intercourse. But in El Galateo español, as part of its more practical approach to courtesy, a narrative is developed in which jokes and “burlas” become a pedagogical tool for its intended male reader. Simultaneously, its focus on the process of courtesy displays an urbane rather than a courtly humor.

Funny Lessons in the Lyric: Parody and Imitation in the Libro de buen amor and the Marqués de Santillana

One of the stated purposes of Juan Ruiz’s inscrutable Libro de buen amor (1330, 1343) is to teach the composition of lyric poetry. However, there are very few examples of lyric verse in the Libro, which predominantly employs narrative alexandrine meter. One of the most important instances of it is the serranas episode that occurs near the center of the book and is a parody of the provenzal pastorella. Nevertheless, Juan Ruiz seems to have been successful in his lessons since there are numerous direct and indirect references to the Libro in fifteenth-century courtly poetry, most notably by the Marqués de Santillana, himself an author of serranillas. This essay examines the use of humor and parody to both teach and subvert lyric poetry in the Libro de buen amor and its application in the fifteenth century.

Laughter and Myopia in Early Modern Spain

This paper examines the use of the so-called “political lenses” in a brief selection of little-known Spanish satires. I argue that the literary representation of the new “powers of vision” ultimately reveals the increasing tensions between astronomy and religion stemming from the use of lenses as stargazing tools. Framing these anxieties in the contemporary polemics regarding the Spanish reception of Galileo’s Copernican theses, I illustrate how the use of eyeglasses triggers a seminal debate situated at the very center of Spain’s uneven modernity.

That Joke Isn’t Funny Anymore: Cervantes and the Tragic Comedy of Being Old

Cervantes’ interlude, The Jealous Old Man, is about how its main character tries his best not to let anyone attempt to seduce his beloved wife. The uncertainty that keeps the plot alive is related to the possibility of Lorenza realizing her dreams of a fully sexual relationship that had been absent in her marriage with her husband Cañizares, thereby risking her “honra” in the context of the tradition of the Spanish drama of honor. Cañizares’ possessive behavior towards his wife and the rest of women that live under his control in his house will be justified and complemented with information taken from the previous life of the jealous old men of the exemplary novel. We will try to make sense of the allegory that pervades the play and study the different possibilities of “administering” a human being to which one has the “right of property” in early modern Spain.
Bride-ing the Shrew

“Speak, clothes, for me” — says the actor-as-character, says the play’s written language of costume. So what costume plot does Shakespeare write for Shrew? And how do Kate’s clothes — those worn by Alexandra Gilbreath in Gregory Doran’s 2003 RSC production and by other Kate-actors — play with the most serious theme of human, and theatrical, consciousness — Who am I? — to perform the double dream of identity and play which lies at the heart of Shrew’s theatrical self-fashioning? My story is about double looking. First, setting Shrew’s written language of clothes alongside early modern social customs, I imagine how costume acts out historical meanings; next, I explore how theater’s fabrications have invited spectators to look at Kate’s speaking body in performance.

Name and Identity in *Taming of the Shrew*

“I warrant him, Petruchio is kated,” declares Grumio after the wedding of Katherine and Petruchio in 3.2. What does he mean by this neologistic verb? Brian Morris (Arden 2) is the only editor to offer a gloss, explaining that “Petruchio has caught the ‘Kate’,” as if it were the name of an illness” (3.2.243n). He cites an analogous line in *Much Ado* for justification: “If he have not caught the Benedick” (1.1.73–5). But the analogy is not particularly close in construction, nor, by extension, meaning. Closer linguistic parallels exist in the Shakespeare canon, with Shakespeare’s recurrent habit of using names as verbs: “to out Herod Herod” (*Hamlet* 3.2.14); “I warrant he hath aufidius’d him” (*Coriolanus* 1.2.125). I have yoked these three examples together as if they were equal but the example from Coriolanus is the odd one out. In the first two examples the name equals the behaviour the verb inscribes: whatever “Kate” may mean it is clear that her actions, like those of Herod, determine the meaning of the derivative verb. From this starting point I will look at the relationship between name and identity in *Taming of the Shrew*.

Shrews Make Weird Sisters

It has become axiomatic in Renaissance studies as elsewhere in the academy that difference, and indeed différance, of all stripes is one of the most powerful analytic frames through which we can address the period and its cultural production. This paper argues on the contrary that similarity and semblance are just as powerful rubrics and, more to the point, that they reflect Renaissance epistemology more accurately than difference. This paper offers a case study of this thesis and explores the character transformations of Kate and Bianca in *The Taming of the Shrew* in terms not of their conjugal relationships but as an issue of their siblinghood. While my argument necessarily engages the obvious matter of sibling rivalry, and indeed violence, I also insist, albeit counter-intuitively, that similarity rather than role reversal wins out when Bianca turns shrew. I explore this argument in relation both to Renaissance discourses on siblinghood (and more specifically sisterhood) and in relation to the aesthetics of similitude.

Machiavelli’s Way of Freedom or of Tyranny?

Machiavelli’s work is filled with episodes, often vividly described, where a republic’s senators and wealthiest citizens are either confined or slaughtered. Machiavelli’s attitude in such instances ranges from admiration for the perpetrators, as in the case of...
CLEARCUSB, to qualified criticism as exemplified by his appraisal of Agathocles. Ob-
viously, such recourse is useful to aspiring princes, whom Machiavelli suggests must
gain favor with the people by punishing the grandi. But Machiavelli also intimates
that such action may be necessary for the preservation and reformation of republics,
affiliating it with the elimination of “the sons of Brutus.” This paper attempts to
make sense of these episodes and tries to decipher the circumstances under which
such actions keep republics along “the way of freedom” and when they facilitate the
designs of would-be tyrants. Do they reflect an emerging modern sense of class
consciousness, through which social solidarity is produced by an alliance between
executive power and popular legitimacy (foreshadowing Weber’s thesis)? Or do they
presage a postmodern sensibility in which the distinction between extraordinary and
ordinary action, illegal and legal behavior, is rendered indeterminate?

TIMOTHY HAMPTON, UNIVERSITY OF CALIFORNIA, BERKELEY
Posteriority and Lateness: Styles of Succession in Montaigne
In this paper I want to consider two paradigms that have gained currency in critical
discourse over the past 15 years or so, and study their usefulness for a reading of
literary history. The first of these is the paradigm of “posteriority,” or “post-ness,”
which has come into currency through the fashion of “postmodernism” and the sense,
following Lyotard, that the great narratives of modernity have lost their authority
and no longer shape our understanding of history. The second paradigm is the notion
of “lateness,” first discussed by Adorno in his reading of Beethoven and recently
reintroduced by Said to discuss Adorno himself as a “late” figure who refuses to
resolve the contradictions of a particular cultural formation. I want to test these two
paradigms of style and cultural history through a study of Montaigne’s Essais that
thematises its posteriority even as it deploys rhetorical and epistemological strategies
that point more decisively to a quality of “lateness.” I will explore what the intersec-
tion of lateness and posteriority might mean for a reading of Montaigne and for his
curious historical position as both an inventor of modernity and a “premodern” (that
is, pre-Cartesian) philosopher.

JANE O. NEWMAN, UNIVERSITY OF CALIFORNIA, IRVINE
Theoretic Renaissance/Theoretic Baroque: The Challenge of Ressourcement
(Bourdieu Panofsky Wöllflin)
In his fascinating study of “theoretic medievalism,” The Premodern Condition:
Medievalism and the Making of Theory (2005), Bruce Holsinger “proposes that the
critical discourse of postwar France” as visible in the work of Bataille, Lacan, Derrida,
Bourdieu, and Barthes, among others, “be reconceived . . . as a brilliantly defamiliar-
izing amalgamation of medievalisms.” Holsinger’s work thus both argues for and
performs the excavation of the premodern at the heart of the postmodern in a way
that Renaissance and early modern scholars may want to take as a model, allowing our
texts to “vibrate” within the texts of contemporary theory in Deleuzian fashion. In
this paper, I examine Bourdieu’s postface to Panofsky’s Gothic Architecture and
Scholasticism for the light it sheds on how debates about the Renaissance and Baroque
haunt the concept of habitus developed there.

Hyatt Stetson E

GIOVANNI PICO DELLA MIRANDOLA
AND THE IDEA OF CONCORDIA

Organizer: LODI NAUTA, UNIVERSITY OF GRONINGEN
Chair: MICHAEL J. B. ALLEN, UNIVERSITY OF CALIFORNIA, LOS ANGELES
Respondent: JAN L. M. PAPY, KATHOLIEKE UNIVERSITEIT LEUVEN

FRANCESCO BORGHESI, MCGILL UNIVERSITY
The Idea of Concordia in the Culture of Late Quattrocento Italy
This presentation will focus on the much debated question of concordia, the ten-
dency to view the teachings of major ancient and medieval thinkers as fundamentally
in harmony. Concordism has a rich and important history during the Middle Ages
and the Renaissance, and its influence may be found in both Latin and vernacular texts. The analysis proposed here aims at exploring the diffusion and relevance of, as well as variations within, the idea of concordia in the philosophical and theological culture of the Italian Renaissance. Reference will be made to the thought of thinkers such as Ramón Lull, John of Salisbury, Marsilio of Padua, and Nicholas of Cusa, but particular attention will be paid to the end of the Quattrocento when the idea of concordia became of exceptional interest within the philosophical and political projects of authors like Marsilio Ficino and Giovanni Pico della Mirandola.

BRIAN P. COPENHAVER, UNIVERSITY OF CALIFORNIA, LOS ANGELES

The Structure of Pico’s 900 Conclusions

Although many scholars have commented on the meaning of individual theses in Pico’s great collection, the only discernible structure in the work remains what Pico himself chose to reveal: a division into two large sets, only one of which Pico connected with his own views; and two further subdivisions by types of philosopher and by topic. But the numerology evident at several points in the Conclusions indicates that other patterns are there to be found, as in Pico’s other works, above all the Oration that the Conclusions were meant to introduce.

Hyatt Stetson F

NARRATIVE PATTERNS FROM ITALIAN EPIC ROMANCE TO MODERN EUROPEAN NOVEL

Organizer: STEFANO JOSSA, UNIVERSITY OF LONDON, ROYAL HOLLOWAY

Chair: MICHAEL MURRIN, UNIVERSITY OF CHICAGO

STEFANO JOSSA, UNIVERSITY OF LONDON, ROYAL HOLLOWAY

From Ariosto to Tasso: The Development of the Heroic Poem in the Italian Renaissance

Scholars have usually considered Tasso’s Gerusalemme liberata in opposition to Ariosto’s Orlando furioso. Recent studies (such as Quint’s, Zatti’s, Javitch’s, and Cabani’s) have remarked that Tasso’s relationship with Ariosto’s poem is much more complex, because he deals with his predecessors in various ways, including both continuity and discontinuity. In this paper I will try to demonstrate that Tasso was rather involved in contemporary discussion over the poem as a genre and in narrative experimentation than in competition with Ariosto.

HELIO J. S. ALVES, UNIVERSIDADE DE ÉVORA

How Do You Tell a Story Well? Towards a History of Horatian Narrative Theory in the Sixteenth Century

The greater or lesser value and popularity of romance and epic in the Renaissance have long been attributed, in good measure, to these genres’ ways of telling stories. The amount of discussion about narrative form during the sixteenth century is a symptom of the issue’s importance there and then. In literary theory, because narrative was not the main issue in either classicist rhetoric or Aristotle’s Poetics, no other piece of writing had as much good fortune as Horace’s Epistola ad Pisones as the privileged locus of thought on narrative form. This paper will attempt to show in which respects Horatian narrative theory evolved and changed from an older to a more modern paradigm, and it will bring some lesser known evidence to this effect, mostly Portuguese.

MARIA CHRISTINA CABANI, UNIVERSITÀ DI PISA AND GABRIELE BUCCHI, UNIVERSITÉ DE LAUSANNE

Il modello ovidiano nel Furioso: arte del narrare humor ironia

Le mie ricerche si incentrano su Ariosto narratore e intendono dimostrare l’importanza del modello ovidiano nella creazione di una figura dinarratore umoristica, ironica e intenta a segnalare a lettore il carattere diffusione del racconto. Molti
degli artifici impiegati dal narratore ariostesco sono ciò che riconducibili al modello latino, ma le affinità fra i due poeti sonodimostrabili con prove assai diverse dai semplici contatti tematici o verbali (in molti casi assenti). Una parte dell’analisi sarà dedicata alla strutturadel Furioso in rapporto aquella delle Metamorfosi, seguendouna linea segnata dagli antichi commentatori e per molti aspetti assidiscutibile.

GIOVANNA SCIANATICO, UNIVERSITÀ DI LECCE

Storia e narrazione: La realtà storica nell’Orlando furioso

L’individuazione e l’analisi delle numerose forme di presenza della storia contemporanea nel furioso, manifesta uno schema latente di attualità storica (il succedersi di invasioni e guerre sul territorio della penisola, e la particolare configurazione fluviale dei combattimenti nel ferrarese) sotto il racconto cavalleresco dell’invasione dei Mori in Europa. Nella Liberata del Tasso si riscontra già l’intreccio — che sarà poi alla base del romanzo storico — di personaggi d’invenzione a vicende e a personaggi storici.

Hyatt New Orleans ANGELO POLIZIANO I

Organizer: ALAN COTTRELL, INDEPENDENT SCHOLAR
Chair: ANGELO MAZZOCCO, MT. HOLYOKE COLLEGE

IGOR CANDIDO, THE JOHNS HOPKINS UNIVERSITY
Ideas of Philosophy and Philosopher in Late Quattrocento Florence: Poliziano’s Lamia

Poliziano’s Praelection in Analytica priora opens with the apologue of the lamias, bloodthirsty womanlike creatures that are blind at home and use false eyes outside. By retrieving this obscure myth from Plutarch, Poliziano aims to provoke a polemic with his opponents at the Florentine Studio who, like the lamias, do not possess an interior knowledge and read Aristotle and Plato only through the lens of the Scholastic and Ficinian commentaries. Throughout the prolusion the persistent recurrence of visual metaphors alludes to a doctrine connecting sight and philosophy together in the autoptic experience of the world, etymologically called speculatio. In this way, philology, rhetoric, and dialectics are appropriated into the overarching philosophical discourse as the author tries to reopen the discussion on the key questions raised by the famous epistolary polemic de genere dicendi philosophorum between Pico and Barbaro.

FRANCESCO CARUSO, THE JOHNS HOPKINS UNIVERSITY
On the Shoulders of “grammatica”: Poliziano and John of Salisbury’s Metalogicon

Through a comparative reading of Poliziano’s Lamia and the Metalogicon of John of Salisbury (1159) and the exploration of key topics such as “logica” and “grammatica” in these authors’ writings, this paper demonstrates the peculiar character of invective of the Lamia. Doing so, it locates the Lamia in the historical context of the academic “battle of the arts” in the University of Florence in the late Quattrocento, even as it highlights the novelty of Poliziano’s idea of “grammaticus.”

DUSTIN MENGELKOC, UNIVERSITY OF NORTH CAROLINA
The Mutability of Poetics: Poliziano, Statius, and the sylva

Commencing “magni nomen celebrare Maronis” in the first of his Silvae, Manto, Poliziano provides a poetical nexus of two unique excursuses, beginning with Achilles’ mimesis of Orpheus in the preface and ending with the transfer of eloquence via the goddess Nemesis from Greece to Rome and now to Florence in the introduction to the poem proper. Ostensibly anecdotes of translatio studii, both in fact display Poliziano’s erudite understanding of the evolution of the poetic process as being set in terms of its alterity (i.e. a poet’s historical, emulatic, and inherited contexts). This mutability of poetics, however, culminates in the Nutricia, where Poliziano is openly concerned with conceptions of poetic imitation, inheritance, and rivalry, and where
his intense scrutiny suggests a specific ancient poet as a model for dealing with his own poetic belatedness and novelty in light of Vergil, Hesiod, and Homer: namely Statius.

Hyatt Atlanta

MANNING THE PORT: MASCULINITY AND FOREIGN CONTACT ON THE EARLY MODERN STAGE

Sponsor: THE MASSACHUSETTS CENTER FOR RENAISSANCE STUDIES

Co-Organizers: AMANDA BAILEY, UNIVERSITY OF CONNECTICUT, STORRS AND JANE HWANG DEGENHARDT, UNIVERSITY OF MASSACHUSETTS, AMSHERST

Chair: JEAN E. HOWARD, COLUMBIA UNIVERSITY

Respondent: MICHAEL NEILL, UNIVERSITY OF AUCKLAND

AMANDA BAILEY, UNIVERSITY OF CONNECTICUT, STORRS

Entercourse and Trafficke at the City Limits

Men in The Custom of the Country seek safety by “making with all main speed to th’ port” (23), but instead of “quiet harbour” (114) Lisbon offers only spiritual and literal enslavement. In a play preoccupied with the overlay of travel and “travail” (69), Fletcher and Massinger dramatize the effects of the public stews, galley slavery, and indentured servitude on the “ravish[ed],” “use[ed],” and “over-labour[ed]” male body (55). While Custom elaborates English anxieties about the exotic, the play’s imaginary of bondage points to the increasingly familiar world city. By considering English “redemptioners,” those who signed away their person to captains bound for the New World after a night of pleasure at taverns and bawdy houses along the North bank, I will demonstrate how the theater conceptualized the waterfront as a portal onto a profitable and predatory world of trade and as a local urban site of adventure and danger.

JANE HWANG DEGENHARDT, UNIVERSITY OF MASSACHUSETTS, AMSHERST

The Knights of Malta and Male Chastity on the Early Modern Stage

Although post-Reformation England had officially severed its ties to the Knights of Malta, a number of popular English plays celebrated Christian Knights by reenacting Christian-Muslim battles fought on the islands of Rhodes and Malta. This paper examines how these plays negotiate a model of Christian male heroism that is distinguished by self-control, self-sacrifice, and above all sexual chastity. I first discuss Kyd’s Soliman and Perseda (1587) and Fletcher, Field, and Massinger’s The Knight of Malta (1616) to illustrate their surprising valorization of the Knight’s vow of celibacy. Turning to Marlowe’s The Jew of Malta (1586), I focus on the debased figure of Ithamore, a Muslim slave, in order to explore the relationship between male sexual incontinence and territorial conquest. While it is commonplace to link female chastity to anxieties about territorial invasion, why do these plays about Muslim invasion concern themselves so centrally with the preservation of male chastity?

JEAN E. FEERICK, BROWN UNIVERSITY

Turns of Passion and Blood in Fletcher and Massinger’s Plays of Contact

This paper reads Massinger’s The Renegado and Fletcher’s The Island Princess as plays that stage the intersection of an emergent system of race with an earlier racial logic that imagined difference as a function of blood and rank. Both plays feature a European male who desires and then wins the favor of a native princess in violation of hierarchies of blood prevalent both at home and the distant locale. If displacement from home threatens these men with the incontinence of passionate subjection, it also affords them the chance to discipline these turns of blood. In both cases, the hero’s ability to moderate his passionate volatility signals his inherent nobility of rank. As such, the plays spin out the fantasy that contact with distant lands will allow displaced
European men to reposition themselves within a rigid social hierarchy; the plays thereby use these distant lands to reconfigure the social body of England itself.

Hyatt San Francisco

FAMILY AFFAIRS: KINSHIP AND SOCIETY IN RENAISSANCE ITALY I: BOLOGNESE BROTHERS

Co-Organizers: JENNIFER DESILVA, UNIVERSITY OF TORONTO AND CATHERINE FLETCHER, UNIVERSITY OF LONDON
Chair: THOMAS COHEN, YORK UNIVERSITY

CATHERINE FLETCHER, UNIVERSITY OF LONDON
From Merchants to Diplomats: The Upwardly-Mobile Casali of Bologna
In the 1520s and ’30s at least six members of the Casali family were employed, formally or informally, in the diplomatic service of foreign powers, notably England and Hungary. This paper examines how the strategy of the previous generation of this Bolognese merchant family made that possible. Between 1480 and 1500 the brothers Michele, Catellano, and Francesco Casali contrived, through their respective marriage into the Roman Caffarelli family, ecclesiastical career, and role as a papal treasurer, to gain an important foothold at the Roman Curia. On Michele’s death, his children were placed under the guardianship of Cardinal Raffaele Riario, a key factor in their future careers. Drawing on new evidence from the private family archive and diplomatic correspondence, this paper will examine how these early family connections and childhood friendships were subsequently exploited for diplomatic ends, and ask how this contributes to our understanding of diplomatic practice in the period.

JENNIFER DESILVA, UNIVERSITY OF TORONTO
The Fraternal Strategies of the de’Grassi Family, 1503–29
This paper focuses on the relationship between three brothers whose careers in Bolognese civic politics and papal administration benefited from their mutual cooperation and successes. The eldest brother Agamemnon de’Grassi served as Senator during the municipal upheaval caused by Pope Julius II’s campaign against the Bentivoglio. The only brother to remain in their native Bologna, Agamemnon protected the family’s reputation and his brothers’ business with various Bolognese ecclesiastical organizations. The middle brother Cardinal Achilles’ frequent travels as papal orator and a cardinal made him successful, but also dependent on his brothers for assistance. The youngest brother Paris was the papal Master of Ceremonies. His close relationship with the pope allowed him to liaise between his brothers and the pope, as well as between the cities of Bologna and Rome. This study shows the necessity of moving between secular and ecclesiastical spheres, and the strategies the de’Grassi used successfully.

MEGAN WILLIAMS, COLUMBIA UNIVERSITY
Fradello Carissimo: Early Modern Diplomacy as a Family Affair
By 1532 the brothers Casale collectively represented the interests of multiple princes, mirroring and affirming loose anti-Habsburg alliances in a network stretching from Venice and Rome to London, Buda, and their native Bologna. My paper examines the many advantages, as well as certain disadvantages, of diplomacy as practiced within familial networks such as that of the Casale. Using diplomatic correspondence, I demonstrate that far from their traditional portrayal as isolated “Burckhardtian” agents, early modern diplomats across Europe, and particularly in the Italian states, were embedded in and exploited complex, overlapping webs of family relationships, which proved particularly valuable in the collection and transmission of information. With the changing role of the ambassador, international legal ambiguity, and the political turmoil of the early modern era, I argue that these familial networks provided a versatile and effective method of prosecuting diplomacy and especially of maintaining political alliances over distance and time.
Hyatt Stetson G

SIXTEENTH-CENTURY ITALIAN ANTHOLOGIES

Organizer: Gabriella Scarlatta Eschrich, University of Michigan, Dearborn
Chair: Konrad Eisenbichler, University of Toronto, Victoria College

JoAnn Dellaneva, University of Notre Dame
Ronsard and Belleau: Readers and Re-writers of an Italian Lyric Anthology
This paper will look at two French poets — Pierre de Ronsard and his commentator and fellow Pléiade poet, Remy Belleau, as readers of an Italian lyric anthology, normally designated number three in the Giolito antholgy series. While modern readers have physical proof that Ronsard owned and annotated the first two volumes of the Giolito anthology series, his acquaintance with this third volume remains open to debate. Belleau, however, who we know owned this volume, refers to it in his commentary on a Ronsardian poem. Additionally, another poem by Ronsard is also modeled on a poem from this anthology, and, furthermore, Belleau will go on to imitate this very Italian sonnet himself in his own poetry. This paper will thus consider how this lyric anthology functioned as part of the intertextual dialogue between Ronsard and Belleau.

Laura Prelipcean, University of Toronto
A Cultural and Literary Trespasser: Lodovico Domenichi’s Representation of Women’s Writing
With his ground-breaking anthology Rime diverse d’alcune nobilissime et virtuosissime donne (Lucca, 1559), Lodovico Domenichi engaged intellectually a considerable number of women poets who belonged to various regions of Italy, and consequently enriched his collection, not only thematically, but also linguistically and stylistically. Because Domenichi considers the lyric genre a viable means for presenting political, economic, and cultural issues, in his anthology he breaks away from contemporary assumptions that the most suitable genre for female poets is the love lyric and gives, instead, prominent space to women’s views and poetic expressions on a wide array of topics. This paper will survey Domenichi’s collection and its background so as to contextualize its contributions to the field of early modern literature. I will do so by analyzing the themes and motifs present in the anthology and by suggesting that Domenichi turns contradictions of women’s limited thematic spectrum to their advantage.

Gabriella Scarlatta Eschrich, University of Michigan, Dearborn
A Community of Their Own: Women Addressing Women in Domenichi’s Anthology of 1559
Domenichi’s preface to his anthology Rime diverse d’alcune nobilissime, et virtuosissime donne (Lucca, 1559) is an invitation to read this poetry collection of fifty-three women writers, and to appreciate their lyric talents. This paper seeks to determine the ways in which the anthology carved a cultural community for these women authors, and constructed their literary identity. Since writing and reading function as a microcosm within the confines of the volume, this exceptional anthology breaks away from traditional notions of women, as their writing becomes, according to Domenichi, a testimony of these authors’ excellency, nobility, and virtuosity.
EMBLEMS AND MEDICINE:
FIGURES, METAPHORS,
REPRESENTATIONS

Organizer: MASSIMO RINALDI, UNIVERSITÀ DI PADOVA
Chair: MONICA CALABRITTO, CITY UNIVERSITY OF NEW YORK, HUNTER COLLEGE

MASSIMO RINALDI, UNIVERSITÀ DI PADOVA
“Icon medici”: Identity and Etiquette of the Physician in Renaissance Emblem Books
The early modern debate concerning the proper conduct of physicians is predicated between corporative prerogatives and strong anxieties of social legitimation. This debate is one of the elements that contribute to the construction of the “modern” statute of medicine. If during the Cinquecento skeptical philosophers insist on the vanity of medicine, many texts in laudem medicinae attempt to return credibility to the physician by suggesting improvements to his social role. The resulting image of the physician is reflected in a sequence of professional and behavioral precepts, and it is translated iconographically. A connection between current apologetic and emblematic literature is inaugurated, in which statements of the laudable characteristics of virtuous physicians abound. By comparing apologetic and emblematic literature, the paper investigates the textual and figurative ways that construct the role of physicians and that reuse such topical repertoire in the frontispieces of the medical literature of the period.

GUIDO BALDASSARRI, UNIVERSITÀ DI PADOVA
Images of the Human Body in the Renaissance “Imprese”
The human body plays a central role in the Renaissance debates upon the connections between concept and image and the ensuing new possibilities for representability. According to some theorists of the imprese as genre, the representation of the body impedes any allegorical reading, but it can find a location within the inventio impresistica when it loses its physical and material features to become a figured projection of the inward world. The body “represented” becomes an alluding or mystifying body, the exterior sign of a planned drive towards moral or spiritual recovery propelled by the inner psychological depths of each individual. In this paper I aim at surveying the ways in which the imprese reveal medical codes of expression and reuse them to define individual identities.

OF QUEENS AND QUILLS:
MARGUERITE DE NAVARRE’S “MINOR” WORKS AND CONTEMPORARY WOMEN WRITERS
Sponsor: DUKE CENTER FOR MEDIEVAL & RENAISSANCE STUDIES
Co-Organizer: MARY SKEMP, GEORGETOWN COLLEGE
Chair and Co-Organizer: SUSAN J. NOAKES, UNIVERSITY OF MINNESOTA

TOM CONLEY, HARVARD UNIVERSITY
“La coche encochéée”: A Poem as Engraving
In his critical edition of La coche, Robert Marichal carefully notes that several manuscript editions of the poem inspire Jean de Tournes’s illustrated version in the
Marguerites des Marguerites de la princesse, tres illustre royne de Navarre (1547). In Marichal’s view it was Tournes’s illustrator, Bernard Salomon, who used the illustrations in the manuscripts as model for the eleven woodcuts that accompany the poem (five reprinted in Peter Sharratt’s Bernard Salomon, illustrateur lyonnais). The artist-engraver inserted images, that earlier Marguerite had called hystoires, to supplement or to add visual commentary to the poem. A differential reading of the images and their adjacent printed text reveals tensions that would be otherwise invisible or inaudible. The woodcuts and the verse bear on a complex poetics and politics of space, gender, and geography. In this paper I would like to tie the “topography” of the poem in its printed edition — of Lyon and its genius loci — to these issues.

DENIS CROUZET, Université de Sorbonne, Paris IV
Marguerite de Navarre et le chagrin
Il s’agira de s’intéresser à la symbolique ambiguë du chagrin dans l’œuvre de Marguerite de Navarre, à partir de la Coche, mais en élargissant à une histoire des affects dont la finalité est de permettre de mettre en place un argumentaire. On posera donc la question de ce chagrin féminin qui, peut-être, a un statut essentiel durant les années 1530–40.

MARY SKEMP, Georgetown College
The Perceived Dangers of Female Friendship: Politics Surrounding Marguerite de Navarre’s La Coche and Vittoria Colonna
In 1540 Marguerite de Navarre and Vittoria Colonna exchanged a series of letters. Marguerite’s cousin, oftentimes enemy, Anne de Montmorency, seized upon this exchange to accuse Marguerite of heresy. Vittoria sent a manuscript of poetry to Marguerite that Montmorency found so threatening that he confiscated it upon its arrival at court. Marguerite and Montmorency competed for influence over the king. Montmorency sought to convince the king that the women were involved in a subversive exchange regarding reformist ideas. I argue that the exchange represents an attempt by Marguerite to create a supportive female reading community that would protect women writers from the kind of violation and misreading represented in the acts of Montmorency. In parallel fashion, Marguerite creates a fictional reading community in La Coche that teaches women to read together and support counter interpretations of their stories.

ADRIENNE N. DAMIANI, University of Minnesota
“The Sweet Pleasure of the Pen”: Princess Elizabeth’s Translation of Marguerite de Navarre’s Le miroir de l’âme pecheresse
Princess Elizabeth completed a translation of Marguerite de Navarre’s Le miroir de l’âme pecheresse (The mirror of the sinful soul) when she was eleven years old and presented it to Catherine Parr, her stepmother at the time, on New Year’s Eve in 1544. The possible agenda that Elizabeth imposed through her word choice and translation method in comparison to the original text will be the focus of this paper. Through close reading of both Elizabeth’s translation and Marguerite de Navarre’s original text, the specific interpretation and alteration of the text on Elizabeth’s part will be discussed. It will be argued that the Proto-Protestant imagery and mystical language were preserved and at times heightened in the translation to reflect the development of Protestant faith since publication of the original text in 1533.
GIROLAMO DE MIRANDA, [INSTITUTION]
Gli abiti della signora. Scelte di stile e di vita per Beronica Gambara (1485–1550)

Tra le nobildonne vissute a cavallo tra il XV ed il XVI secolo spicca senza dubbio Veronica Gambara, nel triplice ruolo di moglie devota, poi vedova rigorosa, sempre impeccabile donna di potere. Raffinatissima, aveva ben a mente i suoi compiti, non tradi mai le attese del marito e dei figli, del mondo intelleziale e politico nel quale si fece spazio più d’alte figure femminili di spicco a quel tempo. Attraverso le sue rime, le lettere ed ulteriori documenti, un piccolo ma prezioso percorso iconografico è possibile ricostruire la carriera di una dama d’intelletto e di spiccato senso pratico, analizzare i suoi gusti calibrati in un confronto serrato con l’universo maschile coevo, con i dettami della chiesa cattolica nel cinquecento.

SONIA CESTARO SCOGNAMIGLIO, UNIVERSITÀ DEGLI STUDI DI NAPOLI ‘PARTHENONE’
I Simboli del Potere: il valore mistico della ‘toga nera’ nello stato europeo moderno

Alla progressiva decadenza della nobiltà feudale prigioniera nella 'gabbia d’oro' della corte corrisponde l’ascesa della notilba di toga che, com’è noto, tra la seconda metà del XVI secolo e il XVIII secolo assunse un ruolo fondamentale nell’ordine sociale europeo. La ‘spada’, simbolo della società medievale, fu sostituita dalla ‘toga’ che rappresentava il primato della cultura letteraria e giuridica moderna sulle armi. Lo scontro cetuale e ideologico tra l’anobilta di spada e la nobiltà di toga si svolgeva soprattutto sul terreno simbolico delle apparenze e quindi sui diversi modi d’interpretare I segni del potere. Da una parte vi era il modello cavalleresco ispirato a un lusso, spesso ostentato, e dall’altra vi era il modello ispirato a un lusso mistico e dissimulato rappresentato dall’apparente inoffensiva semplicità della toga nera. Il paper si compone di due parti, una propone un’analisi socio-istituzionale e l’altra un’analisi iconografica.

PIERO VENTURA, UNIVERSITÀ DEGLI STUDI DI NAPOLI ‘FEDERICO II’
Vesti, Nazioni, e stratificazione sociale a Napoli XVI–XVII secolo

Come hanno dimostrato i classici studi di Lina Montalto e Adelaide Cirillo, sin dal regno aragonese e soprattutto con la dominazione spagnola, Napoli diviene un luogo di ricezione e di rielaborazione delle mode europee. In tal senso il ruolo della città è caratterizzato da un’ampia circolazione commerciale e da una grande varietà merceologica. Uno degli scopi della comunicazione è quello di illustrare il retroterra di tale vocazione: l’abilità degli artigiani napoletani, già riconosciuta dai contemporanei, attraverso la trattatistica dedicata ai sarti e ai conciatori. Si vogliono inoltre ricostruire gli aspetti salienti del sistema vestimentario napoletano, specie per gli strati sociali non aristocratici della città. Ad esempio, seguendo l’affermazione di alcuni simboli di distinzione come la toga o, all’opposto, le vesti lacere dei lazzari, tra i protagonisti della scena cittadina durante la rivolta antispagnola. A tale scopo si utilizzeranno soprattutto cronache cittadine e fonti diplomatiche.

SILVANA MUSELLA GUIDA, UNIVERSITÀ DELLA BASILICATA
Lusso o “virtù civili”? La “vera nobiltà” nella società napoletana di antico regime

Il paper intende mettere in evidenza il sistema delle apparenze che regnava nella corte napoletana tra ’500 e ’700. Seguendo la metodologia di analisi proposta da Norbert Elias, la comunicazione si propone di analizzare l’abbigliamento di lusso come forma di rappresentazione dell’ideologia nobiliare. Nella ‘società della dissimulazione’ come può essere altrimenti definita la ‘società di corte’ esso costituiva la principale forma di comunicazione dello status e della posizione finanziaria della casata di appartenenza; una posizione spesso dissimulata dal momento che la maggior parte della nobiltà di spada arrivava a indebitarsi per mostrare uno stile di vita che non avrebbe mai potuto permettersi di sostenere. Le fonti utilizzate per questa indagine sono gli inventari post mortem e le liste dei corredi di nozze.

Sponsor: MEDIEVAL & RENAISSANCE STUDIES SOCIETY OF ISRAEL
Organizer: GABRIEL GUARINO, UNIVERSITY OF ULSTER
Chair: JOHN A. MARINO, UNIVERSITY OF CALIFORNIA, SAN DIEGO
Renaissance Grand Ballroom Salon IV

**Raphael I: Altarpieces**

**Sponsor:** Renaissance and Reformation ◆ Renaissance et Réforme

**Co-Organizers:** Victoria Gardner Coates, University of Pennsylvania and Jodi Cranston, Boston University

**Chair:** Maria Ruvoldt, Cooper-Hewitt Museum

Anna Drummond, The University of Melbourne

A Marvellous Matrimony: Rethinking the Marriage of the Virgin

Raphael’s Marriage of the Virgin (1504) presents Mary and Joseph’s nuptials taking place before a magnificent temple. Scholarship on this work has traditionally focused on the symbolic and theoretical content of this virtuoso painted architecture. This paper instead interrogates the narrative content of the altarpiece, and establishes the work’s importance as one of the earliest treatments of the Marriage of the Virgin as an autonomous subject. Placing the work in the context of contemporary Umbrian and Marchigiano treatments of the subject, I confirm Raphael’s striking iconographic innovations in his treatment of the Marriage. The intended significance of the subject in this context is then established by considering the altarpiece’s Franciscan context and the contemporary cults of Joseph and the Virgin’s wedding ring relic.

Marcia B. Hall, Temple University

Raphael’s Altarpieces of Visions

Since the beginning of the sixteenth century, the Catholic humanist, Erasmus of Rotterdam had been thundering his complaint about the abuse of images. Although Erasmus’s targets were north of the Alps, the problem of idolatry was always present. In Italy, the creators of sacred images in the early fifteenth century had erected boundaries to sequester the realm of the divine, making it clear that what the worshiper saw was only a simulacrum of the supernatural. At the end of the century, Savonarola chastised his contemporary painters for depicting the supernatural so thoroughly in terms of this world that all sense of the transcendent was lost. When Raphael was called upon to create a series of altarpieces in Rome representing visions, his solutions were informed by the Savonarolan episode, and by his sense that the worshiper should be vouchsafed an iconic image, but that the painter had to find appropriate means to distance it from the worshiper. At the center of this series, is the Sistine Madonna, which requires reinterpretation.

Christian K. Kleinbub, Columbia University

Raphael’s Transfiguration As Visio-Devotional Program

This talk proposes a new reading of Raphael’s Transfiguration, including a solution to the problem of Raphael’s combination of two distinct Gospel episodes within the same pictorial field, through a discussion of the altarpiece’s iconography of bodily and spiritual vision. I will contend that understanding the work as a cohesive whole depends on a largely unexamined detail in the painting, vision had by means of the “eyes of the heart” as demonstrated by the apostle with closed eyes in red in the lower portion of the altarpiece. By close examination of texts by Origen, Thomas Aquinas, and Augustine that discuss the devotional use of the “eyes of the heart” in relation to Christ’s Transfiguration, I will demonstrate that Raphael’s combination of the two istorie was made for the purpose of describing and anticipating the progress of a special type of contemplative experience that I describe as a visio-devotional program.

Ovid in the Age of Cervantes

Sponsor: The Cervantes Society of America

Organizer & Chair: Frederick A. de Armas, University of Chicago

Lia Schwartz-Lerner, City University of New York, The Graduate Center

Cervantes, Reader of Ovid: The Metamorphoses and Beyond

Cervantes and his contemporaries could have read the Metamorphoses in the Italian translation of Lodovico Dolce (1570), or in the three versions into Spanish authored by A. Pérez Sigler (1580), P. Sánchez de Viana (1589), and J. de Bustamante (1595).
Yet, Cervantes’ references to the pagan gods can be traced back to other classical predecessors of Ovid, from Homer to Virgil. Thus the purpose of this paper is not only to revisit some less studied relations of Cervantes’s texts with the Metamorphoses but to explore another space, in which the interplay of Latin quotations and their interpretations reveals a serious or ironic dialogue with Ovid’s Tristia and Epistulae ex Ponto; with lines of his Ars amandi and of his Remedia amoris, or with his book of elegies, Amores. Cervantes was obviously familiar with some poems by Ovid, which he read in Latin. As is well-known, many lines of such poems had been incorporated into collections of maxims and commonplaces, books of emblems, or had been the source of pictorial representations. Most importantly, however, is to remember that students were socialized in the classical curriculum by studying Latin, and some Greek, with the help of anthologies, called Sylvae diversorum auctorum, which included fragments from Ovid’s elegies and epistles, in addition to selections from famous rhetorical descriptions to be found in the Metamorphoses. This reconsideration of Ovid’s presence in works by Cervantes will help us reconsider our author as reader and author, and the very process of composition of his texts.

TIMOTHY J. AMBROSE, INDIANA UNIVERSITY SOUTHEAST
Ovid, Cervantes, and the Mirror: Transformed Identity before the Gods
Pausanias tells us that a mirror reflected an altered, unfamiliar image of the person who was about to enter a certain temple in Arcadia. The image perceived thus transformed the person, making it possible to pass into the sacred precinct of the gods. In Don Quixote, the protagonist’s identity is transformed, Alonso Quijano becoming Don Quijote de la Mancha, which enables him to enter an enchanted world, a world containing numerous references to pagan gods and goddesses. In Ovid’s Metamorphoses, Narcissus falls in love with his mirror image, which Ovid compares to both Apollo and Bacchus, gods who may be considered mirrored and transformed images of one another. These two gods, half-brothers, shared the rule of the Delphic oracle. The story of Narcissus symbolizes and parodies the Delphic principle of knowing oneself. This essay will discuss Ovid’s story of Narcissus and its connection to Bacchus and Apollo in Cervantes’ novel.

STEVEN WAGSCHAL, INDIANA UNIVERSITY
Ovidian Proximities: Too Close for Comfort, Too Far for Community
The myths of Phaethon (Metamorphoses II) and Ganymede (Metamorphoses X) were often paired in Renaissance art and literature. So were two myths about unfortunate couples, also made famous by Ovid: Pyramus and Thisbe (Metamorphoses IV), and Hero and Leander (Heroides 18–19). While clearly there are similarities between these pairs of myths, there is also a striking dissimilarity. More particularly, whereas Phaethon attempts to decrease his alienation or “distance” from his godly father, Ganymede falls prey to Jupiter’s desire to get closer to him. In the story of Pyramus and Thisbe, Ovid emphasizes the lovers’ proximity: they speak through a chink in the wall. Dissimilarly, the Hellespont lay between Hero and her lover. Focusing on poems by Góngora and others, this paper explores literary and artistic representations of these myths as meditations on distance that symbolically portray a nation’s anxious negotiation of the discourses of racial purity and of incipient cosmopolitanism.

WILLIAM WORDEN, UNIVERSITY OF ALABAMA
The Many Faces of Ovid in Don Quixote
The Prologue of the first part of Don Quixote quotes from Ovid’s Tristia while the sonnet from Gandalín to Sancho Panza that appears soon after the Prologue refers to Cervantes himself as “nuestro Ovidio español.” References to Ovid and his work continue in the second part of the novel, as when Don Quixote explains to Don Diego that the Roman poet was exiled for writing Ars Amatoria. In another literary discussion, this time on the way to the Cave of Montesinos, the cousin asserts that one of the many books he is writing is “Metamorphoseos, o Ovidio español.” This paper will discuss multifaceted ways that Ovid and his poetry appear in Cervantes’ novel. Whether by quoting his work, referring to his life, imagining new versions of
the poet’s work, or even calling himself the Spanish Ovid, Cervantes shows a great interest in the Roman poet throughout *Don Quixote*.

**OVID IN THE AGE OF CERVANTES**

(Cont’d.)

**NEW TECHNOLOGIES AND RENAISSANCE STUDIES II: RETS, THE HENSLOWE-ALLEYN DIGITISATION PROJECT**

*Sponsor:* RENAISSANCE ENGLISH TEXT SOCIETY

*Co-Organizers:* GRACE IPOPOLO, UNIVERSITY OF READING, WILLIAM BOWEN, UNIVERSITY OF TORONTO, SCARBOROUGH, AND RAYMOND G. SIEMENS, UNIVERSITY OF VICTORIA

*Chair & Co-Organizer:* MICHAEL DENBO, CITY UNIVERSITY OF NEW YORK, BRONX COMMUNITY COLLEGE

GRACE IPOPOLO, UNIVERSITY OF READING

The Henslowe-Alleyn Papers: The Past, Present, and Future of Early Modern English Theater History

The Henslowe-Alleyn Digitisation Project is digitizing over 2,500 pages of manuscripts in the archive, located at Dulwich College, London, of Philip Henslowe and Edward Alleyn. This archive constitutes the single most important set of records on early modern English Drama, and documents Henslowe’s and Alleyn’s construction and maintenance of public theaters (such as the Rose and Fortune), collaboration with acting companies (such as the Lord Strange’s and Admiral’s Men), and employment of dramatists (such as Heywood, Dekker, Massinger, and Jonson). The most famous of the manuscripts is, of course, Henslowe’s Diary. However the archive contains material, much of it receiving little scholarly attention, that is vital to the study of theater history and of the social, political, and religious impacts on drama of the period. The Henslowe-Alleyn Digitisation Project will provide online access, at no cost, to digital images of all the manuscript pages in an electronic archive and website. This paper will discuss the ways in which the archive, in its original manuscript form and its electronic form, represents the past, present, and future of the study of early modern English theater history.

PAUL VETCH, KING’S COLLEGE LONDON

“*What Scholars Want*”: Building a Digital Edition Responsive to the Needs of Academic Users

Creating the interface for a digital resource is in many ways analogous to creating a traditional print edition. Both processes involve taking decisions about the prioritisation and interpolation of information — decisions about what will be shown, what hidden; and the extent to which intervention and alteration of the original material should be made manifest. The critical difference between print and digital editions, however, is that the latter offer the possibility for editorial intervention to be made detachable, or modal, in the form of interpretive layer(s) stored at a remove from the original source material. In this way it is possible to create interfaces which achieve a degree of neutrality — or rather to avoid a “compulsory” interventionist presence — by giving the user the ability either to discard, or to display layers of editorial material as required. Thinking in these terms, this paper will demonstrate the extent to which the medium of online publication can be bent to the will of an academic user base, allowing a scholar to choose to take on the role of editor and similarly by providing unobtrusive tools for annotation and discussion which model the experience of their offline equivalents to support both personal and collaborative interpretation.

DAVID COOPER, DIGITAL LIGHTFORMS, LTD.

Imaging the Past for the Future

Being studied or photographed is a stressful experience for any antiquarian book or manuscript and a potentially damaging one for more fragile objects. The state of the manuscript is a function of its previous curatorial and conservational history, and
close collaboration with both curators and conservators is essential. The quality of the images is, in its turn, likely to influence future custodial and conservation decisions. In this session we will demonstrate the techniques that we use to capture images of the highest quality while ensuring that no harm comes to the subject.

Renaissance A  

FEMININE AUTHORITY AT THE COURTS OF EARLY MODERN EUROPE

Sponsor: THE MEDICI ARCHIVE PROJECT
Organizer: TIMOTHY J. McGEE, UNIVERSITY OF TORONTO
Chair: MONICA AZZOLINI, THE UNIVERSITY OF EDINBURGH

SHEILA CAROL BARKER, THE MEDICI ARCHIVE PROJECT
Women’s Authority in Medical Matters at the Courts of Early Modern Italy
New evidence has emerged recently regarding women’s non-professional practice of medicine in the Renaissance at the courts of Northern Europe. This paper will outline the situation in late sixteenth- and early seventeenth-century Italy. It will be shown that women in positions of political and religious authority provided to their friends, family, and allies (both male and female) all of the following: medical advice, medicinal or otherwise curative substances, and personal pharmaceutical recipes. Several books on medicine were dedicated to them; experimental drugs were brought to their attention; a number of them had their own personal pharmacies; and they played key roles in the careers of many illustrious university physicians. Once women’s authoritative intervention in medical matters has been sketched out, this paper will compare it to the activities of their male counterparts and suggest subtle margins of difference.

BRIAN SANDBERG, NORTHERN ILLINOIS UNIVERSITY
Of Mothers and Aunts: Regency Government and Performance in Early Modern France and Tuscany under Maria de’ Medici and Cristina di Lorena
Cristina di Lorena and Maria de’ Medici both acted as regents during a period of instability and transition in the early seventeenth century. While recent work on French queens and regents by Fanny Cosandey and Katherine Crawford has expanded our understanding of Maria de’ Medici’s role at the French court, the interesting links between the Medici and Bourbon courts in this period remain largely unexplored. The curious coincidence of simultaneous regencies in both courts allows for a direct comparative examination of regency government organization and gender performances in France and Tuscany at the same historical moment. In this paper, I intend to reinterpret the regencies of Cristina di Lorena and Maria de’ Medici using manuscript correspondence and reports from the Archivio di Stato di Firenze, the Bibliothèque Nationale de France, and the Archives Nationales. I hope to demonstrate the linked approaches to regency government pursued by Maria de’ Medici and Cristina di Lorena.

LISA KABORYCHA, THE MEDICI PROJECT
Johanna of Austria: A Grand Duchess Asserts Her Authority at the Medici Court
Johanna von Habsburg — Grand Duchess of Tuscany and sister of Emperor Maximilian II — has been subject of many studies (often romanticized), which deal with the marriage negotiations and her triumphal entrata into Florence, her preoccupation with producing a male heir for Francesco de’ Medici, and her antagonism at court with the Grand Duke’s mistress, Bianca Cappello. In light of new archival documents, this paper proposes to dispel commonplaces and historical inaccuracies concerning Johanna and demonstrate how her personality emerged and asserted itself over the course of her life at the Medici court. The Grand Duchess’s interests in literature, her patronage of the arts, close personal relationships with Cosimo I and the Duke of Urbino, as well as her forceful public image will be explored, revealing hitherto unknown aspects of her character.

NEW TECHNOLOGIES AND RENAISSANCE STUDIES II: RETS, THE HENSLowe-AlLEYN DIGITISATION PROJECT (CONT’D.)
Caught between a Rock and a Hard Place: Politics and Plainsong in Valencia, Spain, ca. 1600

The Council of Trent concentrated on liturgical and theological issues, leaving musical matters largely to the local bishoprics. In the seventeenth century, plainsong practices that were musically and textually independent of Roman practice developed in some places. In Spain, the situation in the late sixteenth and early seventeenth century was complicated by the interest of the Royal Court in publishing chant, especially the new chant that was being prepared in Rome. Juan de Ribera, elevated to the post of Archbishop of Valencia in 1569, was a reformer who initially sought to reform Valencia along the lines of the Council of Trent. Efforts to revamp music in the religious celebrations according to Tridentine principles sometimes ran into difficulties. This paper will outline a number of these problems, examining some of the music and decrees issued by Ribera and placing them in context of ongoing activities in Madrid and Rome.

David Kidger, Oakland University

The Liturgy and Ceremony of San Marco in the Mid-Sixteenth Century: Giovanni Vitali’s Notebook for Doge Alvise Mocenigo I

The local liturgy and ceremony of the basilica of San Marco was intimately linked to the church’s position as the center of civic and religious devotion for the Doge and the city of Venice. This paper presents a newly discovered source, a notebook dedicated to Doge Alvise Mocenigo I (r. 1570–77) by the priest and scribe at San Marco, Giovanni Vitali. The source, now held at the Houghton Library of Harvard University, consists of thirty-four folia, and summarizes many of the principal liturgical and ceremonial events of San Marco of the time. Although not as comprehensive as Bonifaceo’s “Ceremoniale,” Vitali’s notebook nevertheless provides new details of the rituals of San Marco, and their musical links to the ceremonies of the Doge and the city of Venice.

Jeffrey G. Kurtzman, Washington University

The Venetian Coronation of the Dogaressa Morosina Morosini Grimani in 1597

For four days, May 4–7, 1597, the city of Venice celebrated the coronation as dogaressa of Morosina Morosini Grimani, wife of Doge Marino Grimani, elected in 1595. This coronation was one of the most sumptuous public events in Venetian history, and was more fully recorded in paintings, engravings, and published descriptions than any other of the sixteenth and seventeenth centuries. This paper will trace the various activities involved in this celebration, including a naval procession through the Grand Canal; the disembarkation and procession to St. Mark’s; two separate liturgical ceremonies in St. Mark’s; private and public festivities and banquets in the ducal palace; a mock naval battle in the bacino; and a regata on the Grand Canal, all accompanied by musical instruments and singing. Morosini’s coronation is a perfect example of the Venetian state celebrating itself and its polity through its public figures.
the tradition of Ovidian love poetry in England. For Gabriel Harvey, this association with Ovid worked all too well: quoting the motto, Harvey derided the poem, praising instead the suitably sententious and political *Iuvete* and *Hamlet*. The appearance of lines from the poem in printed commonplace books demonstrates that other readers shared Harvey’s opinion — although unlike him, they took much delight in the poem’s lack of prof. Harvey thus illustrates how the decisions of printers and publishers shaped the experience of a reader, and how commonplacing can reveal the nature of this reading experience.

**Renaissance D**

**IN HONOR OF LOREN PARTRIDGE II: STATE PORTRAITURE IN EARLY MODERN EUROPE I**

*Organizer: Evelyn Lincoln, Brown University  
Chair: Patricia L. Reilly, Swarthmore College*

**Lisa Wuliang Tom, Brown University**

**Alessandro Farnese: The Portrait Program of a Military Leader**

This paper examines how Alessandro Farnese adopted the image of his blockade across the Scheldt River during the 1585 siege of Antwerp as a symbol of both his personal victory and military genius. Battles featuring war heroes were common subject for frescoes in civic buildings by the late middle ages, but, in these, the heroic figure is ancillary to the battle being waged. Pictorial strategies for representing war heroes included a man in armor depicted with his trophies. By the sixteenth century, military professionalism and men in armor had become such a fashionable subject for portraiture that, in some cases, a war hero was indistinguishable from a gentleman only posing with the attire and attributes of a military general. Alessandro distinguished himself as both a ruler and a military commander by juxtaposing his likeness with the unmistakable representation of the Scheldt River blockade on prints, medals, and paintings.

**Meryl Bailey, University of California, Berkeley**

**Praise and Parody in Bronzino’s Portrait of Cosimo I de’ Medici as Orpheus**

The classification of Bronzino’s *Portrait of Cosimo I de’ Medici as Orpheus* within a single, canonical category of painting has been hampered by the image’s conflation of state portraiture and narrative painting, as well as by its unusual presentation of a living ruler in an explicitly sexualized pose. Unlike the artist’s official state portraits, the meaning of the Orpheus appears to be intentionally unstable, inviting multiple, conflicting, and even subversive pathways of interpretation. This paper explores the strategies employed by Bronzino to direct or leave open the meaning of an image, and considers the painting in light of the concerns of the Florentine Academy of which Bronzino was a member. The interests, anxieties, and interpretive skills of the Florentine literary elite point to some of the potential readings solicited by this image, a pointedly ambiguous portrayal of a young and still controversial ruler.
Paolo Veronese’s Ideal Man-At-Arms

Veronese’s portraits of men in military regalia have never received systematic study, yet they are innovative works that generated imitation. One of Veronese’s earliest military portraits, now located in an obscure castle in Jaroměrice nad Rokytnou, Czech Republic, remains largely unknown. It depicts a young count from the terra ferma, identified here as Collaltino Collalto, an aspiring diplomat and military commander remembered more for his poetry than for his accomplishments at arms. One of the greatest female poets of the Renaissance, Gaspara Stampa, became enamored with Collalto, devoting the first 206 of her 245 rime d’amore to Veronese’s sitter. Paolo’s portrait balances Collalto’s personae: battlefield leader and cultivated man of letters, using a sense of counterpoint similar to Baldassare Castiglione’s conception of grace as a series of harmonic contrasts. This work of high quality tells us much about Veronese’s early career and offers a revealing counterpart to his later somber military commemorations.

Renaissance
Bucktown A

EARLY MODERN ENGLISH LETTERS

Organizer & Chair: ARTHUR F. MAROTTI, WAYNE STATE UNIVERSITY

ANDREW GORDON, UNIVERSITY OF ABERDEEN
Circulating Letters at Court

Courtly letters of the early modern period are a highly rhetorical form. Despite their persuasiveness, scholars have learnt to scrutinize the seductive fictions of intimacy they offer and to explore their management of the relations between writer and addressee. Less attention has been paid, however, to the further life of letters. In the words of John Donne “letters . . . are permanent; for in them I may speak to you in your chamber a year hence before I know not whom.” Donne underlines the importance of the letter as a medium with a future life, and a medium also with a broader readership than the addressee. In this paper I address these two areas of early modern correspondence via a study of manuscript copies of letters connected to the fall of Robert Devereux, Earl of Essex, showing the use and re-use of letters circulated at court.

GARY SCHNEIDER, THE UNIVERSITY OF TEXAS, PAN AMERICAN
Extending the Boundaries of Epistolary Fiction: Fictitious Letters and Pamphlet Publication, 1571–1701

When Robert Beaumont writes in 1660 that “every Epistolist hath this privilege above others, that he may personate any Humour, and yet not patronize it,” he is allowing the letter writer a privileged position to role-play, to ventriloquize a voice, to taking a point of view s/he does not espouse — in short, Beaumont grants the letter writer’s freedom to compose a fiction. This paper attempts to explore Beaumont’s perception by examining print pamphlets that use epistolary form. Such print letters have typically been ignored as a species of epistolary fiction since they are usually singly published letters that do not often contain a narrative movement. However, because these pamphlets employ a fictional or fictionalized epistolary persona, use a fictional or fictionalized addressee, and construct imaginary epistolary situations, they may be usefully considered as a brand of epistolary fiction that have religious, political, or otherwise ideological aims rather than aesthetic ones.

JAMES DAYBELL, UNIVERSITY OF PLYMOUTH
Secret Letters in Elizabethan England

This paper examines the manuscript practices associated with secret letters in early modern England. Focusing on the material aspects of codes, ciphers, invisible ink,
Early Modern English Letters (Cont’d.)

and hidden modes of delivery it highlights the development of writing technologies of concealment from the second half of the sixteenth century to the civil war. Encrypted and coded correspondence is read alongside Renaissance cryptographies and books of secrets assessing the degree to which formal cryptology theory influenced actual practice. Once thought to be the sole preserve of governmental and ambassadorial circles, secret modes of letter-writing, it is argued, were utilized by a wider range of social groups (including women and children) usually unidentified with these kinds of higher literacy skills. Secret writing became more widespread over the period, utilized not only to preserve government, military, and diplomatic information, but also to maintain personal and amatory privacy.

Renaissance
Bucktown B

Archeologies of the Text and the Pursuit of Deep Time

Organizer: Robert Goulding, University of Notre Dame
Chair: Walter Stephens, The Johns Hopkins University

Robert Goulding, University of Notre Dame
Rending Hypatia: Euclidean Criticism and the Origins of the Elements
Throughout the sixteenth century, there was vigorous debate among mathematicians and humanists over the Elements of geometry: when it was compiled, by whom and how. The French philosopher Petrus Ramus, in his 1569 Scholae mathematicae, took perhaps the most radical position, arguing that the Elements was the result of a long, historical process of compilation, editing, and reordering in which Euclid himself played only a minor role. Through complex (and often mistaken) arguments, Ramus separated the text into several different historical strata, from pre-Euclidean to late-antique, all to further his quest for a more primitive, simple, and “natural mathematics.” His opponent, the English mathematician Henry Savile, compared his dismemberment of the text to the tearing apart of Hypatia, the mathematician and pagan martyr. Savile himself, in contrast, undertook to preserve whole the “beautiful body” of the Elements, on which he famously could find only two blemishes. Ramus’s archaeology of the text and Savile’s denial of its historicity illuminate the larger contemporary problem of imagining a contingent history for a necessarily true science.

Kristine Louise Haugen, California Institute of Technology
The Birth of Tragedy Out of the Spirit of Uncertainty
Like Friedrich Nietzsche, sixteenth-century scholars speculated boldly about the origins of the Greek tragedy. What had the drama looked like before the plays of Aeschylus, Sophocles, and Euripides, which still survived to be read? At what point had the tragedy even become the tragedy, properly speaking? Leaping into this historical void on the basis of some unlikely sources, the literary historians revealed both a prodigious appetite for inventive research and a concern with origins that, by definition, could never be studied directly.

Gerard Passannante, University of Maryland, College Park
The Philologist and the Epicurean
As Lucretius’ poem De Rerum Natura was physically reconstituted again in the fifteenth and sixteenth centuries, the poem itself came to inform the practice of the humanist dealing with the “matter” of tradition in an age of print. This paper deals specifically with the ways the philosophy of atoms and void and the work of the philologist animated one another in a period when the means and ends of textual criticism were being intensely debated. In the end, I argue, the coincidence of the
philologist and the Epicurean may be seen to have shaped both the material history of Lucretius’ poem and the development of method.

Renaissance Gold Coast

ILLUSTRATING KNOWLEDGE IN EARLY MODERN COOKBOOKS

Organizer & Chair: DEBORAH L. KROHN, BARD GRADUATE CENTER

KATE NYHAN, BARD GRADUATE CENTER

*Ein new Kochbuch: A New Genre? An Illustrated Cookbook and Frankfurt Print Culture*

Considering illustrated cookbooks in the context of technical illustration reveals the intimate connections between this genre and other types of sixteenth-century literature. My reading of the illustrations, recipes, and introductory texts of *Ein new Kochbuch* (1581 and 1587) demonstrate that its creators (author Marx Rumpolt, publishers Johann and Sigmundt Feyerabend, and illustrators Jost Amman, Virgil Solis, and Hans Weiditz) not only had access to the expected culinary texts and household manuals, but also drew on natural histories and explorers’ reports. The Feyerabends’ varied output allowed this cross-fertilization between genres to take place. The consciously rational presentation of *Ein new Kochbuch* is further evidence of the influence that “scientific” genres had on this cookbook. Thus our analyses of early modern cookbooks should consider not only the social and culinary aspects of food, but also the intellectual and practical dimensions of producing cookbooks in early modern print culture.

SARA PENNELL, ROEHAMPTON UNIVERSITY

*“Plats, plans and pyes”: Pastrywork and Its Depictions in Robert May’s The Accomplisht Cook* (1660 and subsequent editions)

This paper will explore the provision of illustrations for pastrywork in the seminal Restoration English cookery book, Robert May’s *The Accomplisht Cook*. These images will be discussed in relation to other contemporary varieties of “plats” and “plans,” especially horticultural imagery, and those for military architecture. I will also investigate the reasons why such images were included in the text and indeed expanded in number in the (second) 1665 edition. Given that pastrywork was deemed a domestic skill of genteel and aristocratic women, but was also emerging as a pedagogic service (male and female) cooks could provide for paying (female) customers, does May’s provision of such imagery denote confident recognition, and inclusion of this potential audience; or reinforce the status of *The Accomplisht Cook* as a transitional culinary work, oscillating between the two didactic modes — the courtly and the domestic — that culinary historians have observed emerging in the Restoration period?

CATHERINE A. FIELD, SAN DIEGO STATE UNIVERSITY

Rare and Select Secrets: Recipes, Royals, and Politics in Early Modern England

Medicinal and culinary recipes were avidly collected and exchanged by women and men in early modern England, but women’s recipe books did not go into print until relatively late in the seventeenth century (in contrast to men’s collections, which went into print in 1500). The first printed recipe collections directly attributed to women were those by Queen Henrietta Maria, Alethea Talbot, and Elizabeth Grey. In my analysis of these bestselling books, I adopt an art-historical approach (focusing on illustrations of the women in the frontispieces) and a literary-historical approach (emphasizing the discourses of gender, privacy, and politics as expressed in the recipes themselves) to show how recipes were read not only as texts that transmitted specialized knowledge but also as writings that engaged with (and occasionally challenged) an emerging model of English nationhood, one predicated on the myth of the ideal housewife and her maintenance of the body politic.
Renaissance Bridgeport


Sponsor: CAUDA PAVONIS: STUDIES IN HERMETICISM
Organizer: KATE GARTNER FROST, UNIVERSITY OF TEXAS, AUSTIN
Co-Chairs: STEVEN PAUL MATTHEWS, UNIVERSITY OF MINNESOTA, DULUTH AND ARLEN NYDAM, UNIVERSITY OF TEXAS, AUSTIN

ROGER W. ROULAND, BAYLOR UNIVERSITY
Edmund Spenser’s Alchemy and Alchemical Poetics
This paper explores how important alchemical concepts such as the conjunctio oppositorum, the ourobors, regenerative dew, and the transmutative philosopher’s stone (often figured as a hermaphrodite) inform both theme and structure in Edmund Spenser’s Epithalamion and The Faerie Queene. Indeed, Spenser’s announced intention in Faerie Queene — “to fashion a...noble person” echoes the alchemist’s objective to transmute base substances into noble ones. Moreover, the epic’s 1590 book 3 ending, featuring a hermaphrodite, disappears in the 1596 edition where books 4–6 are added — in a structural image of an ourobors consuming its tail to regenerate. Such (re)generation likewise occurs in Epithalamion: Spenser weds his betrothed while numerous figures of opposites unite — as Spenser says, in “endlesse matrimony.” These conjunctions climax in the envoi, where “dew” precipitates the poet’s promise of a “goodly ornament” and “endlesse moniment,” both suggestive of the philosopher’s stone and emblematic of Spenser’s alchemical poetics.

ANTHONY PRESTI RUSSELL, UNIVERSITY OF RICHMOND
Picture as Talisman in Lomazzo’s Idea del Tempio della Pittura
This paper explores the relationship between the creation of art and the practice of magic, as the latter is articulated by Gian Paolo Lomazzo. I will elaborate upon Robert Klein’s suggestion that art work in Lomazzo’s theory takes on characteristics of a talisman, focusing on Lomazzo’s claim that the beauty of a work is the result of the infusion of a “grazia vivace” (vital grace) subsequent to its preparation by the artist. Beauty, in other words, is a heavenly influence that the picture captures once it has been properly fashioned. During the period in which Lamazzo wrote, “grazia” emerged as an important aesthetic category. Within this context, and drawing upon the Picatrix and Ficino’s discussion of grace as life-giving beauty in the De Amore as predecessors to Lamazzo, I will suggest that theological and aesthetic conceptions of grace might be related to magical notions of grace as a generative celestial influence.

ROSA MARIA STOOPS, UNIVERSITY OF MONTEVALLO
Redemption and Alchemy in Cervantes’ La fuerza de la sangre
Miguel de Cervantes admitted to incorporating hidden mysteries within his collection of short stories Novelas ejemplares but did not specifically identify those mysteries. This paper addresses how those mysteries involve alchemic references, with the plot of each of the thirteen stories illustrating a different aspect of the alchemical transformation process. In the specific case of one story, “La fuerza de la sangre,” the plot appears structured in such a way as to follow the course of the three major stages of the Great Opus: nigredo, albedo, and rubedo, but other events in “La fuerza” also represent the specific seven stages of calcination (Visita), dissolution (Interiora), separation (Terra), conjunction (Rectificando), fermentation (Invenies), distillation (Occultum), and coagulation (Lapidem) of the alchemic anagram V.I.T.R.I.O.L. Thus, in at least two ways, Cervantes’s precise alchemic ordering validates his claim about concealed mysteries within his Novelas.
France and the Franciscans in Early Modern Palestine

As custodians of the Latin Christian holy sites in Palestine, the Franciscans enjoyed significant political as well as spiritual influence in this region throughout the late medieval and early modern periods. The friars were, nevertheless, members of a minority religious community in a largely Islamic society. Thus, their continued presence in Palestine depended heavily upon the establishment of good relations with local Islamic authorities and also the support of powerful European authorities. This paper will examine relations between the Franciscans and Palestine and the French government at a time when French authority in the eastern part of the Mediterranean was on the rise, particularly after the Capitulations of 1569. This paper will show, above all, that the Mediterranean, as much or more than the Atlantic world, was a critical focus of French pursuit of hegemony in the early modern period.

KATHRYN A. EDWARDS, UNIVERSITY OF SOUTH CAROLINA

Imperial Frenchness: Creating a Burgundian Identity in the Early Modern Empire

When Loys Gollut published his Mémoires historiques de la république séquanoise et des princes de la Franche-Comté de Bourgogne (1592), he did more than chronicle the major political and religious events that had occurred in his homeland during the previous millenia. Gollut consciously set out to create a regional identity that was both culturally French and politically imperial and the redefined traditional description of the “faith of Burgundy.” In so doing, Gollut described and molded a distinctive Comtois identity which his fellow oligarchs and parlementaires developed during the sixteenth and seventeenth century. Falling outside the national parameters that continue to define so many discussions of early modern history, Gollut’s Mémoires historiques and the provincial attitudes it describes highlight the complex interactions that form early modern identity.

SARA E. CHAPMAN, OAKLAND UNIVERSITY

The Great Lakes Borderlands of New France and Colonial Policies, 1680s–1715

This paper will consider the establishment of French outposts in the Great Lakes borderlands on the southernmost frontier of New France from the 1680s to the early 1700s, analyzing the conflicting interests and motives of the main groups involved in the establishment of these settlements and proposals for expansion. Colonial officials, settlers, traders, missionaries, and royal ministers were all trying to create successful colonial communities in this region, but they clashed over how these should be organized. Moreover, Native American groups also significantly shaped the settlements. My study will analyze the contemporary debates over French colonial policy in this era and explore what main factors shaped the expansion of the French into these borderlands.

Renaissance Old Town

FRENCHNESS ON THE FRONTIERS: THE MEANING AND EFFECTS OF BEING FRENCH BEYOND THE METROPOLE

Sponsor: SIXTEENTH CENTURY STUDIES CONFERENCE
Organizer: DAVID J. COLLINS, GEORGETOWN UNIVERSITY
Chair: DANIEL EPPLEY, THIEL COLLEGE

Megan C. Armstrong, McMaster University
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Renaissance Old Town

CONSTRUCTIONS OF SUBJECTIVITY IN MONTEVERDI’S ORFEO

Organizer: Mauro Calcagno, Harvard University
Chair: Federico Schneider, University of Mary Washington

Ståle Wikshåland, University of Oslo
Monteverdi’s Voices

On the threshold of the Baroque, music enters the stage and addresses an audience. Music speaks to us. In my paper I concentrate on Possente spirto from Monteverdi’s Orfeo (1607), but I also touch upon his Lamenti. Orfeo’s persuasive singing refers to itself as a powerful display of music’s own rhetorical powers, thus challenging previous portrayals of the same moment. Indirectly, Possente spirto also points to the
composer himself. The staging of Orfeo is the mise-en-scène of Monteverdi, an act of self-fashioning identifying a new tendency toward “an increased self-consciousness about the fashioning of human identity as a manipulable, artful process” (Greenblatt). Orfeo offers a glimpse of Monteverdi in the posture of master musician, able to perform a successful paragon with his contemporary composers and simultaneously capable of delivering a winning portrait of his hero through a demonstration of music’s magic.

BONNIE GORDON, UNIVERSITY OF VIRGINIA
Orfeo’s Machines
Orpheus needs his lyre. Monteverdi and Striggio’s L’Orfeo positions song as a powerful incantation that depends on both the human voice and its mechanical extension. Their Orfeo persuades only when he uses instruments in the form of trumpets, lutes, violins, echoes, castrati, and others to enhance his song. I read Orfeo as an instrumental musician and argue that Monteverdi’s use of instrumental effects and the castrato reflects the early modern fascination with using technology to modify nature. The soundscape that Monteverdi creates for his Orfeo stands as indicative of a late Renaissance investment in mechanically enhancing sound. Focusing on La Musica’s prelude, voiced by the castrato Giovanni Gualberto Magli, and the instrumental gestures that help Orfeo do his musical work, rather than on Orfeo’s singing, suggests that the music drama presents an “essay” on artificial magic. The paper concludes by reading Orfeo’s human echo as a proto-technology of reproduction.

MAURO CALCAGNO, HARVARD UNIVERSITY
Performing the Self
Early opera provides an ideal ground to test the validity of the modern concept of performance. I interpret the word “to perform” etymologically as “to bring to completion someone or something.” But who or what is the someone or something which, in early opera, is carried out or accomplished? Monteverdi’s Orfeo, the first “authentic opera” according to Adorno, suggests an answer, which I verify using a staged performance directed by Luca Ronconi in Florence in 1998. Orfeo articulates a discourse about a dialogic self in which “I” and “you” are mutually implicated and never completed in themselves, a discourse that is typical, for example, of Renaissance academies. In the opera — and in Ronconi’s production — this emerges in key passages characterized by their liminal position and by a musical emphasis on deictic words working as bridges between text and performance, foregrounding the body and voice of the characters singing on stage.

Renaissance Michigan
“L’ABBIA M FATTA TUTTI E TRE”: COLLABORATION AND IDENTITY IN THE CARRACCI SCHOOL I

Co-Organizer: XAVIER F. SALOMON, DULWICH PICTURE GALLERY
Co-Organizer & Chair: OPHER MANSOUR, DARTMOUTH COLLEGE
Respondent: STEPHEN J. CAMPBELL, THE JOHNS HOPKINS UNIVERSITY

GAIL FEIGENBAUM, THE GETTY RESEARCH CENTER
Workshop and Butcher Shop
The profession of painting is generally understood to undergo an elevation of social status in the sixteenth century. If painting began the century as a manual art, by century’s end, its status was not so clear; there had been no publications of the lives of practitioners of other artisanal professions such as butchers or tailors, for example, to compare with Vasari’s Vite of painters, sculptors, and architects. The Carraccis’ practice, and their stanz, the locus of this practice and also the site of their Academy, body forth the complicated processes of change and resistance to change in the
profession. Annibale’s Butcher Shop provides a point of departure for thinking about the organization and execution of the painter’s work, and of the significance of the painter’s hand in the manual arts.

**SAMUEL VITALI, KUNSTMUSEUM BERN**

Between Family Brand and Personal Ambition: Strategies and Limits of Collaboration in the Carracci Workshop

The Carracci workshop in Bologna has often been interpreted, especially in recent years, as a family enterprise which aimed to establish a common style and subordinated the individual ambitions of the members to the interests of the group. While there is ample evidence, in both visual and written sources, for such fraternal cooperation, the same sources also testify to strong personal ambitions and to competition between the individual artists. Rather than as an open contradiction, these conflicting tendencies might be explained dialectically as two faces of the same medal. Focusing on examples of the crucial years around 1590–94, when the Carracci finally established themselves firmly as the leading artists on the Bolognese art scene, the paper will analyze the modes as well as the limits of the collaboration between the three artists.

Renaissance Dearborn

JOHN WEBSTER: WOLVES, WOMEN, AND WAXWORKS

**Organizer:** MARGARET E. OWENS, NIPISSING UNIVERSITY  
**Chair:** MADELINE BASNETT, DALHOUSIE UNIVERSITY

**BRIAN PATRICK CHALK, BRANDEIS UNIVERSITY**

“Here I am my own Ghost”: Webster’s Symbols of Posterity

In the prefatory material of his plays, John Webster takes an unusual interest in arguing that Jacobean drama deserves a place in literary posterity. In the “To the reader” that precedes *The White Devil*, for example, Webster defiantly announces that his plays, along with those of his contemporaries, are worthy of the epitaph *non norunt, haec monumenta mori*, or “these monuments know not death.” Webster’s testiness in asserting the literary value of his work recalls Ben Jonson, but the drive he exhibits towards preserving the dignity of his community of playwrights distinguishes him from either Jonson or Shakespeare. This paper argues that the symbols of posterity Webster persistently incorporates not only into his poems and prefatory material but his plays as well reflect a tension between his ambitions for the future of his work and his fundamentally skeptical attitude towards the idea of controlling his posthumous reputation.

**MARGARET E. OWENS, NIPISSING UNIVERSITY**

John Webster, Tussaud Laureate

According to F. L. Lucas (1927), the notorious waxworks episode in *The Duchess of Malfi* may have been inspired by the display of the funeral effigy of Henry, Prince of Wales, in December 1612. Scholars later elaborated on this suggestion, positing an identification of Webster’s “curious master” in wax portraiture, one “Vincentio Lauriola,” with Abraham van der Doort, the sculptor who “very curiouslie wrought” the wax face and hands of Prince Henry’s effigy. This paper explores the richly suggestive connections between the royal funerary effigy and the waxworks scene in *The Duchess of Malfi*, situating the episode within the play’s larger motifs of portraiture and replication.

**CHRISTINA E. LUCKYJ, DALHOUSIE UNIVERSITY**

John Webster: Politics and Gender in Jacobean England

Webster has rarely been considered as a political dramatist, yet the relation between his daring experimentation with gender and his politics bears further investigation.
His contributions of an elegy for Prince Henry, of Characters to the Overbury collection (1614), and of possible allusions to King James’s imprisonment of Arbella Stuart and annulment of the Essex marriage all hint at an engaged Protestantism of the “hotter” variety. Since the correlative of James’s paternal authority and misogyny was the increasing significance of “woman” as an oppositional sign in Jacobean political culture — as nurturing mother, conscience-stricken wife, or female crossdresser — it may be useful to view Webster’s two great plays in the light of contemporary Jacobean political allegories. This paper will investigate both Webster’s possible political allegiances and contemporary models for his celebrated staging of female opposition to masculine court culture.

Renaissance Lasalle

John Webster: Wolves, Women, and Waxworks (Cont’d.)

His contributions of an elegy for Prince Henry, of Characters to the Overbury collection (1614), and of possible allusions to King James’s imprisonment of Arbella Stuart and annulment of the Essex marriage all hint at an engaged Protestantism of the “hotter” variety. Since the correlative of James’s paternal authority and misogyny was the increasing significance of “woman” as an oppositional sign in Jacobean political culture — as nurturing mother, conscience-stricken wife, or female crossdresser — it may be useful to view Webster’s two great plays in the light of contemporary Jacobean political allegories. This paper will investigate both Webster’s possible political allegiances and contemporary models for his celebrated staging of female opposition to masculine court culture.
one image for another contests the supposition that they did not clearly distinguish between religious images and their referents; and third, the Quezaltenango painting may itself have been a portrait of a sculpture — a “statue-painting,” the curious genre of portraits of miraculous images themselves often located in Spain. Moreover, this privileging of sculpture over painting may represent not colonial innovation, but a patronage pattern similar to that of Spanish confraternities, with a similar art historiographical trajectory.

KRISTOFFER NEVILLE, PRINCETON UNIVERSITY

Portrait Sculpture in Prague — Format and Representation

Rudolf II’s court in Prague has been proposed as the incubator of several crucial aspects of seventeenth-century painting — most conspicuously, still-life and landscape — as well as a center of elaborate painted allegories. In sharp contrast, portrait painting has drawn very little interest. Several excellent portraitists were active at the court, but there are curiously few, largely rather unremarkable, painted portraits of the emperor. There are a number of excellent sculptural portraits, however, suggesting a preference for this format. Such a preference may in turn have related to a general interest in imperial imagery. Roman portraiture provided a rich legacy of models for a Habsburg dynasty that saw itself as the heirs of the Roman empire, but this was known only in sculptural form. The medium of the works was thus in itself immensely significant, and constituted an iconography that underlay all of the other symbolism of the representation.
Culinary Theatrics

We have three main sources of information about Renaissance food. Literary descriptions of meals, not in Rabelais but most often in farces and short stories, tell us something about middle-class and peasant food; cooking manuals, though vague about amounts and cooking methods, contain useful lists of ingredients; and menus of actual banquets, especially in Italy, give us a fairly clear picture of what the upper classes thought of as celebratory food. This paper will propose that there is a theatrical element to these banquets (and to some other descriptions of food) which has been neglected by critics, and that the cooks (or banquet organizers) could have been competing both with contemporary artists, and with the writers of comedy and farce.

George Buchanan and the Jesuits: Founders of French Classical Theater

George Buchanan, a Scottish humanist who taught at the Collège de Guyenne in Bordeaux and lived in France between 1520 and 1560, wrote and produced Latin plays based on Greek, Latin, and biblical themes. These were produced at the Collège. The Society of Jesus, which quickly established itself in France after its founding in 1540, also understood the value of drama as a device for the teaching of history and morals. A number of Jesuits wrote and produced Latin plays based on Senecan and other classical themes. Although the Jesuit plays are belittled as having modest literary value, they clearly achieved what they were designed to do, and both Corneille and Molière studied in Jesuit schools. This paper will demonstrate that the dramatic efforts of Buchanan and the Jesuits in reality founded the great French Classical Theater.

Gérard de Vivre, Schoolmaster, and Playwright

Little is known of the man named Gérard de Vivre (or du Vivier), except that he was a native of Ghent and taught French to schoolboys in a school run by the Franciscans in Cologne. To enhance his teaching, he wrote two textbooks for the teaching of the French language. He also wrote three plays in French to give his students practice using their newly-acquired language skills. This paper will discuss both the texts and the plays as devices for the teaching of a foreign language in the sixteenth century.

In the wake of the Gunpowder Plot, the government imposed a new loyalty oath on English Catholics, the Oath of Allegiance of 1606. It was designed both to flush out disloyal Catholics, who presumably would refuse to swear it, and to force more compliant Catholics to acknowledge the King as superior to the Pope in matters temporal, if not spiritual. The Oath of Allegiance caused great crises of conscience for English Catholics and called into question the legitimacy of the traditional oaths of allegiance and supremacy sworn to every monarch since Henry VIII. I would argue that the first low life scene in Shakespeare’s Tempest (2.2), where Stephano forces Caliban to swear allegiance to him as a kind of king using a bottle, parodies the requirement that Catholics swear the 1606 Oath — and, by extension, the traditional oaths of allegiance and supremacy. One does not have to subscribe to theories of Shakespeare’s crypto- or residual Catholicism to see that a play that so clearly considers larger issues of allegiance, obligation, and dissent within a monarchy would inevitably reflect upon the 1606 Oath as the most recent and hotly contested oath.
mark of allegiance and obligation — James and Donne both wrote defenses of the Oath around the time of the play — even as it pokes fun at the Catholic idea of transubstantiation in its use of a wine bottle rather than a Bible as the object on which a subject is asked to ground his pledge of allegiance with a kiss.

PHILIP D. COLLINGTON, NIAGARA UNIVERSITY
“Brief . . . As Woman’s Love”: Hamlet’s Posies
Commenting on the prologue to The Mousetrap, Hamlet wonders, “Is this a prologue, or the posy of a ring?” and complains that the verse was as “brief . . . / As woman’s love” (2.152–54). Their main features being brevity and sentimentality, posies were dismissed as trite by writers with more “literary” aspirations (e.g., Jonson, Puttenham). Hamlet’s contempt for the lowly posy typifies Elizabethan ambivalence to a poetic form that is scorned publicly, yet indulged in privately. For Hamlet, too, secretly composes “remembrances” with “words of so sweet breath compos’d” (1.3.92–100). His poem to Ophelia, “Doubt thou the stars are fire” (2.2.116–22), displays the form, style, and thematic preoccupation of numerous extant posies. Using Mikhail Bakhtin’s concept of “inserted genres,” this paper will argue that Shakespeare inserted hitherto unremarked posies into Hamlet, and replicated in this Danish court an English trend whereby finding fault with posies functioned as a kind of litmus test for poetic sophistication.

JOHN MARC MUCCIOLO, SHAKESPEARE INTERNATIONAL YEARBOOK
Shakespeare’s The Tempest and King James I’s Concept of Prerogative
To explore the resemblance between Prospero’s “so potent Art” and King James’s concept of prerogative is the purpose of this paper. In act 5 of The Tempest, Shakespeare presents Prospero, at the height of his powers, abjuring his magical art. I should like to suggest that Prospero’s exercise and abjuration of his art resembles King James’s famous distinction “betwenee that state of Kings in their first originall, and betwenee the state of setled Kings . . . that doe at this time gouerne in ciuill Kingdomes.” This paper seeks to address a crux of The Tempest that has long occupied scholars.

AHARON KOMEM, BEN-GURION UNIVERSITY OF THE NEGEV
What Is New in King Lear (and in Hamlet too)?
Of about seven points, I’ll concentrate on act 1 scene 5 as a primary contribution to the understanding of man’s consciousness and of the tragic phenomenon. During this hilarious scene (“Thou canst tell why one’s nose stands i’ the middle on’ s face?”) occurs a tremendous shift. Out of nowhere Lear says: “I did her wrong.” Shakespeare discovers here that our consciousness works independently of external circumstances. Moreover, Shakespeare emphasizes here the root of the tragic phenomenon: not what was done to me — like Gloucester (“As flies to”) or Lear himself later on (“I am a man more sinned against”); What I did counts most. To be sure, in Twelfth Night Malvolio complains: “You have done me wrong.” To this we should add Albany’s “Great thing of us forgot”: hubris is not the only key to understanding the tragic mechanism.
of pederastic love. My paper traces the disappearance of the boy interlocutor from early modern depictions of the author as textual parent, from Shakespeare’s sonnets (which reproduce Plato’s hierarchy of homoerotic over biological “conception”) to Milton’s bold pronouncements of authorial autonomy. I argue that, in this transition, male-male relations are displaced into the unfathomable terrain of the writer’s mind, contributing to the modern notion of the author as a solitary figure whose mental “conceptions” originate and dictate the meaning of his works.

Alice A. Dailey, Villanova University

The Inheritance of Pericles

Pericles is unique among Shakespeare’s plays in its use of an historical figure in the role of Chorus. The regular appearance of John Gower as commentator and narrator announces the play’s dialogic relationship to Gower’s Confessio Amantis, the primary source for Shakespeare’s play. This paper suggests, however, that another form of authority is at work in the play: while it is shaped by its engagement with Gower, it is likewise shaped by other kinds of romance, namely the Digby Mary Magdalene play’s religious story of pilgrimage and penance. Yet I argue that Pericles shares something more foundational than mere romance elements with Mary Magdalene: a way of thinking about the problems of sin’s contagion and expurgation that has relevance beyond a purely religious context. My paper concludes that the spiritual work of Shakespeare’s play is best understood in relation to this inheritance rather than to the authority figure of Gower.

Jonathan A. Walker, Portland State University

“Thou vnecessary letter”

“The Booke of Sir Thomas Moore” (Harley MS. 7368) is easily the most important extant manuscript from the popular theater in early modern London. Testifying to practices of theatrical collaboration, preparation for performance, and Elizabethan censorship, the manuscript has been pored over by countless scholars and by the most seasoned of paleographers. My paper brings to light evidence for a new paleographical reading in “The Booke of Sir Thomas Moore.” Although this new reading does not significantly alter our understanding of the action, authorship, or dating of the play, it underscores how dramatic and alphabetic characters coincide graphically, becoming invested with authority and volition beyond their textual limits. I argue that the absence of the new reading’s material history from the manuscript’s critical history dramatizes the process by which the physical text habitually disappears into the mouths of autonomous dramatic characters, who are themselves only the textual effects of reading.

Regina M. Buccola, Roosevelt University

“Wicked and True”: Gypsies at the Margin of Patriarchal Authority in More Dissemblers Besides Women

Thomas Middleton’s More Dissemblers Besides Women careens through romantic deceptions, several of which hinge on gypsy disguise, concluding with a revelation scene that takes two steps away from conventionally authorized marriage for each step taken toward the norm. After dressing as a gypsy and fleeing a marriage arranged by her father, Aurelia is reinscribed in her “proper” place in the patriarchal social order while the playboy Lactantio is punitively married to a woman disguised as a page, pregnant with his child. The Duchess gets the last line (and laugh), rebuking flawed masculine authority: “O, they that search out man’s intents shall find/There’s more dissemblers than of womankind” (5.2.267–68). I focus on the characters disguised as gypsies, teasing out the complex ways that the gypsy lifestyle — outlawed by patriarchal authority — both authorizes transgressive conduct within the play-world and allows for the recuperation of characters who dally in its illicitness.
Hyatt Stetson E

**L’USAGE DE L’ALTÉRITÉ À LA RENAISSANCE**

*Organizer: Matthieu Bernhardt, Université de Genève*
*Chair: Jan Miernowski, University of Wisconsin, Madison*

**Samuel Junod, University of Colorado, Boulder**

“Comment chanter en terre étrangère?” Sentiment et expression de l’altérité dans les conditions de l’exil

Contrairement au voyage qui permet une expérience volontaire de l’altérité, la diaspora et l’exil imposent violemment le choc culturel. Je me propose d’examiner l’expérience et l’usage de l’altérité sur son mode douloureux, tel qu’il se manifeste dans le Psaume de l’exil (137), repris dans des textes comme les Juifves de Garnier ou les tragédies d’Esther (Rivaudie, Mathieu, Montchrestien). L’identité propre (culturelle, religieuse et nationale) peut-elle s’exprimer, en terre d’exil, autrement que comme un alibi culturel pour la collectivité dominante ou doit-elle se cultiver dans le secret d’une pratique solitaire? Comment concilier le sentiment de sa différence, qui sauvegarde la spécificité propre de l’exilé, avec son expression publique, qui instaure inévitablement un dialogue culturel et jette les bases d’un influence réciproque entre la culture de l’exilé et celle de la terre d’accueil?

**Dominique Brancher, Université de Genève**

Dans l’exil du ciron: vies minuscules et vertige microscopique au 17e siècle

Au 17e siècle, la révélation de vies minuscules sous l’exil artificiel du microscope est assimilée à la découverte d’un “Nouvel univers” — “comme si c’était un continent de notre globe découvert depuis peu” (Constantin Huygues)-, à la production de “new Worlds and Terra-Incognita’s to our view” (Robert Hooke). Tel est en effet le vertigineux effet de cet outil d’indiscrétion: au lieu de rapprocher de l’objet à connaître, il mesure un nouvel éloignement, démultiplie l’objet en une poussière innombrable, bref ouvre un nouveau monde jusque-là invisible dans l’intimité même du monde connu. Le microscope démasque, au risque de susciter scepticisme et incrédulité, la tromperie des apparences. Telle est en effet la portée théorique subversive de la vision microscopique: le changement d’échelle qui rend sensible au regard l’agencement de la matière plonge l’observateur “dans un monde différent de celui où se trouve le reste des hommes” (Locke, *Essai sur l’entendement humain*). Si des êtres invisibles ou à peine visibles vivent et s’agissent à une autre échelle que la nôtre, l’on est forcé d’admettre la relativité des repères spatio-temporels et perceptifs de l’homme. A travers un corpus de textes appartenant à des genres divers (fiction, philosophie, science), on évaluera l’intérêt des mondes minuscules dans une réflexion sur le relativisme philosophique tel qu’il a été favorisé par la redécouverte des philosophies antiques (scepticisme, atomisme démocritéen, épícurisme) et les bouleversements galiéens dans la représentation du cosmos.

**Matthieu Bernhardt, Université de Genève**

Le Tupi et ses doubles ou l’émergence d’un réseau d’altérités chez Jean de Léry

Connu comme l’un des textes fondateurs du mythe du bon sauvage, l’Histoire d’un voyage fait en la terre de Brésil ne cesse de s’amplifier au fil de ses cinq éditions. Entre 1578 et 1611, des ajouts, essentiellement puisés dans la littérature des grandes découvertes, viennent compléter et confirmer la description du Brésil proposée par la première édition. Les Tupinambas, initialement appréhendés dans leur singularité, se voient peu à peu comparés à d’autres peuples. Dans notre exposé, nous nous proposons d’examiner les enjeux de l’apparition de ces différentes formes d’altérité au sein du texte. En convoquant des peuples aussi divers que les Virginiens de Thomas Hariot ou les Africains de Jean Léon, Léry sort le Tupi de son isolement. L’analyse de cette nouvelle matière ethnographique permettra de comprendre comment ce décloisonnement progressif agit sur la représentation du Sauvage brésilien.

**Robin Beuchat, Université de Genève**

L’usage du Turc à l’époque des guerres de religion en France: L’exemple de Gabriel Bounin

La France, terre d’abondance et de civilité, a de tout temps tenu la Turquie à distance, dans un rapport d’antithèse. Les guerres de Religion, toutefois, bouleversent ce
rapport. Non pas que la France découvre une Turquie “civile” jusque-là ignorée, loin s’en faut. On observe le phénomène inverse: la France est soudain menacée de “turquisation.” Gabriel Bounin témoigne de cette crise d’identité. Dans La Soltane (1561), les “péris tragiques” qui planent sur la Turquie se lisent en filigrane de la violence qui déchire la Turquie. Lorsque les affrontements partisans feront rage, Bounin, soucieux de restaurer la distance originelle entre la civilité et la barbarie, n’aura de cesse de répéter le même geste symbolique: chasser le mal hors de France.

Hyatt Stetson F

**ENGLISH RENAISSANCE MEDIEVALISM**

*Sponsor:* CENTRE FOR REFORMATION AND RENAISSANCE STUDIES, UNIVERSITY OF TORONTO

*Organizer:* MICHAEL ULLYOT, UNIVERSITY OF CALGARY

*Chair:* PETER C. HERMAN, SAN DIEGO STATE UNIVERSITY

**SARAH KELEN, NEBRASKA WESLEYAN UNIVERSITY**

“Old and Obscure Words”: Early Modern Glossaries of Middle English

Both printing history and literary allusion prove that sixteenth-century readers were generally capable of understanding Middle English texts from the fourteenth century. Nevertheless some early modern editors did append glossaries to their editions of Middle English works. These glossaries no doubt helped readers understand the medieval work’s archaic diction; however, they also serve a secondary, symbolic purpose. Glossaries identify a work’s content as linguistically and culturally alien. In doing so, they contradict the claim to continued relevance implicit when a medieval work appeared in an early modern edition. In this paper I will argue that the glossaries of “old and obscure words” produced by the editors Reginald Wolfe (Pierce the Plowman’s Crede, 1553) and Thomas Speght (Chaucer’s Works, 1598) are motivated and shaped by ideological concerns as much as by linguistic necessity.

**MICHAEL ULLYOT, UNIVERSITY OF CALGARY**

Early Modernizations and the Rhetoric of Exemplarity

In 1614, an anonymous modernization of John Lydgate’s *Troy Book* emphasized the tragic after-effects of its hero Hector’s death, and the efforts of his brother Troilus to assume his position. Written two years after the death of Henry, Prince of Wales, this modernization draws parallels between Trojan and British princes. This paper moves past the poem’s topicality to consider how modernizations combined exemplary imitation with stylistic innovation in the early seventeenth century, with particular focus on Princes Charles and Henry.

**FEISAL G. MOHAMED, UNIVERSITY OF ILLINOIS**

John Colet’s Bonaventuran Angelology

Drawing on examination of John Colet’s manuscripts (BL Add. MS 63853 and CUL Gg.iv.26), this paper extends the view of his thought suggested by John B. Gleason and J. B. Trapp. While Colet’s commentaries on the Pseudo-Dionysius’s twin hierarchies are often viewed as expression of his sympathy with Florentine Platonism, they more closely reflect the angelology of Saint Bonaventure, and especially the *Collationes in Hexaëmeron*, in a way that has escaped notice. This not only establishes that Colet’s is a spirit kindred to medieval mysticism perhaps more than it is to Renaissance Platonism, but also provides insight on his views of church reform — his infamous asceticism and stern proscriptions on clerical behavior do not anticipate the Reformation so much as they repeat Bonaventure’s calls for a return to the spiritual life, which calls criticize the excesses of both the Franciscans and the regular clergy who opposed their growing influence.
Hyatt New Orleans  ANGELO POLIZIANO II

Organizer: ALAN COTTRELL, INDEPENDENT SCHOLAR
Chair: CHARLES FANTAZZI, EAST CAROLINA UNIVERSITY

ALAN COTTRELL, INDEPENDENT SCHOLAR
The Miscellanea and Poliziano’s Practice of Classical Scholarship
Angelo Poliziano’s 1489 Miscellanea, along with a second collection that remained incomplete and unpublished at his death in 1494, provide the most comprehensive demonstration of his interests and methodology as a preeminent classical scholar in late fifteenth-century Florence. Consisting of essays on diverse topics, the Miscellanea evidence the very broad spectrum of Poliziano’s philological concerns: from expounding on medical and legal texts to critiquing philosophical ones, from explicating the evolution of classical and medieval orthography to asserting the proper description of rare animals and plants. Above all, they emphasize an historical perspective in his text-based process of inquiry. This paper will assess select characteristic features of the Miscellanea and how they shed light on the manner in which their author went about conducting his scholarship within a particular historical setting.

CHRISTOPHER CELENZA, THE JOHNS HOPKINS UNIVERSITY
Petrus Crinitus and Ancient Latin Poetry
Petrus Crinitus (Pietro del Riccio Baldi, 1474–1504), one of Angelo Poliziano’s most talented students, served as Poliziano’s posthumous editor, wrote two books of Horatian Odes (recently edited by Anna Mastrogianni), the De honesta disciplina, and a major work, which had wide early modern European circulation, on ancient Latin poetry entitled De poetis latinis. This paper presents a reading of selected aspects of Crinitus’s De poetis latinis, examining its author’s fascination with both archaic and late Latin poetry and attending to some little-studied manuscript evidence regarding Crinitus’s early studies in Florence.

SHANE BUTLER, UNIVERSITY OF CALIFORNIA, LOS ANGELES
Things Left Unsaid
This lecture offers a series of rapid portraits of late-Quattrocento writers (mostly Poliziano) trying very hard not to say particular things. Savonarola veers toward but ultimately avoids a classical motif; Poliziano writes in what seems a kind of homoerotic code; the same studiously avoids the word “blood.” A final vignette offers some curious examples of echoes. The ensemble seeks to offer some first thoughts toward a kind of anti-positivist philology in which words “define” only in the sense of delimiting (without filling) a space that is resonant with sound and self. We close with some thoughts on why Poliziano’s stunningly precocious “I express myself” came in Latin rather than the vernacular.

Hyatt Atlanta  PUBLIC LIFE AND LITERARY VIRTUES IN THE ENGLISH RENAISSANCE

Organizer & Chair: AARON SPOONER, UNIVERSITY OF WISCONSIN-MADISON

WILLIAM M. RUSSELL, UNIVERSITY OF NORTH CAROLINA, CHAPEL HILL
Jonson, Decay, and the Invention of English Literary Virtue
One of the hallmarks of Ben Jonson’s oeuvre is the conflation of moral and literary virtue. Confident that only a good man can write a good poem, Jonson imports the rhetoric of moral philosophy into the fledgling field of English literary criticism. In the Discoveries, we find him fusing the “greatness” of Francis Bacon’s work and character into one enduring “virtue.” There also, setting a long list of virtuous English writers over against Cicero, “said to be the only wit that the people of Rome had equall’d to their Empire,” Jonson challenges his own sense that “things daily fall: wits grow down-ward, and eloquence grows back-ward.” He couches this critical ambivalence in the context of contemporary theological and philosophical debates over universal decay, joining company with a diverse group of writers, including George Hakewill, Samuel Daniel, Michael Drayton, and Bacon himself, who define and dignify English literary virtue by bringing it to bear upon the physical virtue of all sublunary matter.
Much virtue in if: A Conditional Grammar of Virtue in the Advancement of Learning

This paper examines a political tension between public displays of virtue and the rhetoric of private self-cultivation in Francis Bacon’s *Advancement of Learning* (1605). The paper maps this internal tension onto a prominent contemporary debate in Bacon studies about which disciplines equip scholars to read Bacon’s works properly, virtuously, and with virtuosity. Critics such as Brian Vickers deride the appropriation of Bacon’s work by “externalists,” meaning non-historians of science, and those such as Charles Whitney, Julian Martin, and Julie R. Solomon argue that Bacon’s work holds appeal for literary scholars and thinkers across the liberal arts and social sciences. The *Advancement* upholds a dichotomy between public displays of virtue and private achievement of acculturation, advocating public virtue even as its suggestions for private conduct transgress the public guidelines it sets forward. The virtues attributed to the works remain in conflict with those imported by their readers, suggesting that the debate over the authorization to read Bacon’s works is symptomatic of his own work and revealing the modern sensibility avant la lettre that Bacon’s works hold for the practices of public and private virtue.

The Virtuous Tyrant: Sovereignty and Saintliness in Shakespeare’s *Henry VI*

Shakespeare’s *Henry VI* represents a figure of failed monarchy whose personal virtue undermines his ability to rule England by subsuming his monarchical persona. I argue that Henry VI, despite his private virtues, is nevertheless a tyrant. Unlike most tyrants, Henry is not “evil” or even “misguided” (like Richard III or Edward II); his excess of pious virtue rather than vice predicates his monarchical failure. Over the course of the *Henry VI* trilogy, two diametrically opposed images of kingly virtue meet failure: the warrior Talbot and Henry himself, the pious, peace-loving king. Henry — unlike his father, whose funeral initiates the trilogy — is not a warlike king, and his inability to perform this role illustrates the division between the monarch’s private and public virtues. A king who cannot fulfill his public role becomes a tyrant, regardless of the quality or quantity of his private virtues. Shakespeare illustrates the division between the virtues of a monarch and of a private person; a king must be both pious and militaristic, and must be able to recognize the appropriate venue for each.

The Cultural Role of Florentine Families around Piero Vettori in the Mid-Sixteenth Century

From 1530 to 1585, an interdependent network of Florentines aided humanist Piero Vettori in the preparation of printed editions of Greek and Latin authors. For several generations families from the Florentine oligarchy put themselves at his service. These families included the Dei in Lyon and Florence between 1535 and 1580, the Del Bene in Rome, Naples, and Paris, and the Gaddi brothers at the Roman Curia. This paper focuses on the role of these families through the various stages in the work of Vettori, in his relationship with printers and the success of his projects. This network brought together lay clerks and merchants who were powerful servants of the Florentine State. Each individual did his utmost: representing Vettori to a printer or
to a prince of the Church, offering him access to the richest libraries, and informing him of current questions of scholarship discussed in Rome, etc. This study allows analysis of the network and proposes a geographical family solidarity, without which many of Vettori’s projects could not have succeeded.

KATALIN PRAJDA, [INSTITUTION]
The Scolari Family: A Florentine Consorteria in Sigismund of Hungary’s Court
This paper explores different aspects of collaboration in a kinship network of Florentines dominated by the Scolari family. During Sigismund of Luxemburg’s reign (1387–1437) a considerable number of Florentine citizens arrived in Hungary and entered the service of the king. Among them, Filippo di Stefano Scolari became one of the most important landlords in the royal court. Many of his co-citizens immigrated to Hungary, as merchants, craftsmen, or clerics, by his invitation or with his personal help. Members of this network not only helped each other to set up businesses, but formed marriage alliances, and took part in the daily economic activities of their relatives. Previously unpublished material shows that migration and immigration of Florentines to the Hungarian Kingdom were not only sporadic phenomena, but were based on the circulation of preliminary information, transmitted by family networks. The picture that emerges shows the multiplicity of personal relations, how commercial ties were overlapped by family connections, and how members of a consorteria interacted.

CHRISTINE E. MEEK, TRINITY COLLEGE
The Trenta of Lucca: Family Conflicts and Family Solidarity in Commerce and Politics
The Trenta were a relatively new family in both the politics and commerce of Lucca, but were well established by the mid-fourteenth century. The real founder of the family fortunes was the doctor, maestro Federigo, who left a rich inheritance to his five sons, Matteo, Lorenzo, Salvestro, Galvano, and Gregorio at his death (ca. 1387). After holding their patrimony in common for some years, the brothers agreed on a division, not entirely amicably. They established separate mercantile companies centered in Lucca or in Paris and Bruges, but remained in close contact with each other, acting as each other’s agents or proctors in commercial and legal affairs and as guardians for each other’s children. Maestro Federigo’s will had provided for Salvestro’s inheritance to be administered by Matteo should he behave badly, indicating potential problems, though also a solution. In the event this was not necessary as Salvestro prospered in Paris as a merchant.

Hyatt Stetson G
A NEW EDITION OF ENGLISH CIVIL WAR WOMEN’S POETRY: HESTER PULTER, KATHERINE PHILIPS, AND LUCY HUTCHINSON
Organizer: SARAH C. E. ROSS, MASSEY UNIVERSITY
Chair: ELIZABETH H. HAGEMAN, UNIVERSITY OF NEW HAMPSHIRE
SARAH C. E. ROSS, MASSEY UNIVERSITY
Garden State: Hester Pulters Civil War poetics
The royalist Hester Pulters wrote political verse at her country house of Broadfield, Hertfordshire, during the 1640s and 1650s, reimagining the literal landscape of Broadfield’s garden to represent loss in relation to family and the state. This paper will focus on Pulters garden poetry but draw also on that of Marvell and Lucy Hutchinson, to explore questions recently raised about the early modern female poet’s “geographical situatedness” and the relationship between metropole and periphery in political articulations (Chedgzoy), and of poetic gardens as sites of retreat or “metaphor[s] of political change” (Barash). This paper seeks to bring Pulters into a reading relationship with Katherine Philips and Lucy Hutchinson, the other two poets to be
included in this new edition of English Civil War women’s poetry; it also seeks to locate her verse more widely in the political and poetic discourses of the English Civil Wars.

MARIE-LOUISE COOLAHAN, NATIONAL UNIVERSITY OF IRELAND, GALWAY

“If souls no sexes have”: Gender and Creativity in Katherine Philips’s Friendship Poetry

Of the three women poets to be included in this new edition, Katherine Philips (“the matchless Orinda”) was the best known during the seventeenth century. This paper will interrogate the ways in which Philips genders creative endeavor in her friendship poems. The majority of her social verse is addressed to female friends; the paper will argue that these poems perform friendship with no expectation of reciprocal creative responses. Those addressed to male friends and acquaintances, on the other hand, participate in royalist dissemination networks and literary exchange. The paper will consider the implications of this practice for the author’s perceived singularity, her skepticism about the gender of “Philo-Philippa,” and the latter’s adoption of Orinda as an authorial role model. The writerly contexts of Pulter and Hutchinson further illuminate the discussion’s concern with notions of the singular female poet.

ELIZABETH R. CLARKE, UNIVERSITY OF WARWICK

Is Lucy Hutchinson a Woman Writer of the English Civil War?

This question reflects on Lucy Hutchinson’s suitability for inclusion in this new edition. The first problem is dating Lucy Hutchinson’s work. There has been speculation that her translation of Lucretius’s De Rerum Natura was composed in the 1640s, and this paper will offer the most recent thinking of the team working on the Oxford edition of her complete works on the dating of her manuscripts. Lucy Hutchinson is the great chronicler of the Civil War: her Memoirs have been one of the major sources for historians of the period, an unusual state of affairs for a woman’s writing. This raises another question: in what sense is her work gendered? This paper will consider her prose before focusing on her poetry, showing how it will contribute to the new edition as a contrast with and comparison to the work of the Royalist women Katherine Philips and Hester Pulter.

Hyatt Stetson D

“PRESENT EYES, ABSENT LETTERS”: SPOKEN WORD, WRITTEN WORD, AND IMAGES IN THE BOOK AS A CHOROGRAPHIC ARTIFACT

Organizer: LUCIA BINOTTI, UNIVERSITY OF NORTH CAROLINA, CHAPEL HILL

Chair: LORENZO F. CANDELARIA, UNIVERSITY OF TEXAS, AUSTIN

LUCIA BINOTTI, UNIVERSITY OF NORTH CAROLINA, CHAPEL HILL

Packaging Quijote as a Classic: Venetian Printing, Orlando furioso, and Cervantes’ Quest for the Canon

Cervantes’ prologue to Quijote establishes a productive interaction between text and reader which assumes and concomitantly disrupts the edifice of customary reading practices by foregrounding to the audience all that the book is not. In an initial dialogue between the fictional author and a friend, Cervantes pays specific attention to the status of the work as a book, a material artifact, whose reception is defined not only by its content but by the editorial packaging that defines it as an item for a specific kind of consumption. By highlighting its need for an apparatus and by calling attention to the artificiality of the publishing process Cervantes reformats the novel to conform to the editorial strategies applied to expensive volumes meant to attract an elite audience. In doing so, Cervantes provides his reader with the tools to convert his novel into a canonical work.
MARY PARDO, UNIVERSITY OF NORTH CAROLINA

Vasari’s Vision: Frame and Frontispiece in the Invention of History

This paper considers Vasari’s creation of architectural frames for the display of his collection of drawings in the now-dismembered Libro dei Disegni — frames analogous to the emblematically enriched architectural frontispieces that had become fashionable in mid-sixteenth-century printed books. In a celebrated article by Erwin Panofsky, Vasari’s gothicizing frame for the earliest drawing in his collection was interpreted as a self-consciously historicist demonstration of the concept of “period style,” and — more critically — as a demonstration-piece of modern historical practice. More recent scholarship has critiqued Panofsky’s explicit adherence to Vasari’s historical model, and questioned his understanding of Vasari’s intent. I will be reopening the case for Panofsky’s treatment of the Vasarian frame, but with a shifted premise: that Vasari’s frames present a model of artistic “fantasia” at play, even when they double as historical “frames of reference.”

FERNANDO RODRÍGUEZ MANSILLA, UNIVERSIDAD DE NAVARRA

“Como es uso y costumbre”: Author’s Portrait in Mateo Alemán and Cervantes

In the prologue of his Exemplary Novels (1613), Miguel de Cervantes says that he would have preferred to place his portrait on the opening page of the book, rather than writing its prologue, since the former editorial practice was “habitual and customary” in his age. Cervantes is alluding to the portraits of two of his contemporary and rival writers: Lope de Vega and Mateo Alemán, but especially the latter, since he and Cervantes competed in the quest for the novel in Golden Age Spain. This paper analyses the intertextual dialogue between the “spoken portrait” written by Cervantes in his prologue and the portrait of Alemán in both parts of Guzmán de Alfarache (1599 and 1604). I intend to study the relationship between the process of book manufacturing and the text itself, as well as the discursive devices underlying this operation.
Thursday, April 03, 2008
2:00–3:30

Renaissance Grand Ballroom Salon I

Organizer: JENNIFER DESILVA, UNIVERSITY OF TORONTO
Chair: SHERYL E. REISS, PASADENA, CALIFORNIA

GEORGE NOSZLOPY, UNIVERSITY OF CENTRAL ENGLAND, BIRMINGHAM

Dynastic Ambitions and Art in Fifteenth-Century Mantua: Mantegna’s Camera degli Sposi (1460–70)

This paper analyzes and interprets the socio-political and cultural development of kinship ambitions into dynastic aspirations in Mantua. In this paper the importance of kinship, strategic alliances, and succession are analyzed in the case study of the so-called Camera degli Sposi in the Castello di Giorgio, Palazzo Ducale. The room was designed and decorated in fresco between 1465 and 1474 for Marquis Ludovico Gonzaga (1412–78), and his wife, Barbara of Brandenburg (1422–81), by the permanent court painter Andrea Mantegna (d. 1506). He was the first court artist ever appointed to any of the principalities on the Italian peninsula, which is significant from an artistic and dynastic point of view. While the imagery of the walls of the Camera degli Sposi represents the daily life and festive moments of family gatherings, the decoration of the ceiling combines imperial portraits with mythological allegories. The illusionistic cupola in the center of the vault, featuring flirtatious ladies of the court and mischievous urinating putti, is interpreted as an invocation of Gonzaga fertility to ensure male succession and continuation of the family line.

SARAH COCKRAM, UNIVERSITY OF EDINBURGH

The Power-Sharing of Isabella d’Este and Francesco Gonzaga: “Essendo commune, et unico, omne nostro concepto et volere”

While Isabella d’Este’s (marchesa of Mantua 1490–1539) patronage has been widely studied, the power-sharing dynamic with her husband Francesco Gonzaga merits further research. Francesco’s cultural and political contribution has traditionally compared unfavorably to that of his wife, as a case of refinement versus coarseness. Yet I argue that the activities of the couple function, for the most part of the twenty-nine years that they worked together, as complementary tactics for the consolidation and projection of power. Isabella was an active consort and co-ruler, particularly during Francesco’s many military campaigns, and from 1509 to 1510 she was official joint regent with Francesco’s brother Cardinal Sigismondo Gonzaga. This paper draws on the considerable Gonzaga correspondence to examine the teamwork of Isabella and Francesco, along with the roles of Francesco’s brothers Sigismondo and Giovanni, and demonstrates the sharing of political decision-making and authority.

SUE MAY, UNIVERSITY OF CENTRAL ENGLAND, BIRMINGHAM

Tools of Ambition: Artistic Patronage and Nepotism

This paper foregrounds the tension experienced by fifteenth-century Piccolomini popes between a genuine desire to rid the Church of corrupt malpractices on one hand, and the inescapable familial pressure for dynastic advancement that accompanied the pontificate on the other. I consider the relationships between Pope Pius II (1458–64) and his nephew Cardinal Francesco Piccolomini, and that between the latter as Pius III (1503) and other relatives. Both generations nurtured what came to be known as the Consorteria Piccolomini. The Piccolomini clan asserted its corporate identity through strategic architectural patronage in Sarteano, Pienza, and Siena. Pius II’s Loggia del Papa served not only to give a geographic identity to the neighborhood inhabited by the Piccolomini, but also provided for ostentatious display of family occasions. For example, Francesco’s endowment of Siena’s cathedral library, its origination rendered unmistakable by the ubiquitous Piccolomini crescent moons. Nonetheless, in 1503 Pius III resisted the ruthless offensive launched by his brothers.
to have their sons promoted to the Sacred College. For Francesco Piccolomini, ardent Church reformer, patronage of the arts for dynastic furthearance was a legitimate tool; immoral practice within the Curia, however, was not.

Renaissance Grand Ballroom Salon II

PICTURES OF COLLECTIONS, GALLERY INTERIORS, AND KUNSTKAMMERN IN THE SEVENTEENTH CENTURY

Organizer: ALEXANDER MARR, UNIVERSITY OF ST. ANDREWS
Chair: PAMELA H. SMITH, COLUMBIA UNIVERSITY

MICHAEL JOHN GORMAN, TRINITY COLLEGE AND ALEXANDER MARR, UNIVERSITY OF ST. ANDREWS

“Others see it yet otherwise”: Disegno and Pictura in a Flemish Gallery Interior

While many seventeenth-century paintings of Flemish gallery interiors are known to have been collaborative efforts, documentary evidence concerning the genesis of specific Flemish gallery interiors is extremely scant. Studies of important gallery interiors, from Willem van Haecht’s Cabinet of Cornelis van der Geest in the Rubenshuis to the Brueghel-Rubens Five Senses series in the Prado, are often challenged by this lack of documentation. In this presentation we will use newly discovered evidence, both documentary and visual, to show the crucial role played by mathematician and architect Mutio Oddi of Urbino in the radical transformation of a relatively conventional drawing of a gallery setting involving a group of conversing connoisseurs into an exquisitely executed and highly unusual gallery painting with a powerful emphasis on mathematics and astronomy and their relationship with painting and the arts. We will situate the genesis of this Flemish gallery interior in the context of the creation of the Ambrosian Accademia del Disegno in Milan.

SVEN DUPRÉ, GHENT UNIVERSITY

Ignorance and Wonder in the Const-kamer: Painted Gallery Interiors and Collections in Early Seventeenth-Century Antwerp

In this paper I will explore a complex web of connections between Kunstkammer paintings, a genre which for a short period was highly fashionable in Antwerp, and existing collections and collecting practices in this same city. I will show that the content of these collections is often misrepresented in the literature on painted gallery interiors, perhaps unsurprisingly since most of this literature relied on printed inventories from which other objects beside paintings were systematically removed. I will discuss some of these early seventeenth-century collections in Antwerp bringing to light the diversity and juxtaposition of naturalia and artificialia in these collections. I will show the importance of the role of commercial networks for collectors. I will also argue that some of the collected objects were used and manipulated. My paper does not only hope to contribute to our understanding of these collections, but also, to that of the kind of knowledge for which the paintings of these collections seemingly argued.

ELIZABETH ALICE HONIG, UNIVERSITY OF CALIFORNIA, BERKELEY

Painting and Objecthood

Art history has described and theorized the visual expectations of various situations for which paintings have been made: the church altar, the domestic home, the salon wall, the modernist gallery. My paper will consider the visuality of one characteristic type of early modern collection, the Kunstkammer or encyclopedic assemblage, as a site for paintings. Using Frans Francken’s “Cabinet Wall” pictures as evidence, I will examine the particular aesthetic demands of illusionistic pictures made to enter collections where they would compete with physical objects for attention and conspire with them in the creation of significance. My contention is that Jan Brueghel developed a manner of painting particularly adapted to being held, beheld, and interpreted in such a collection; that not only his encyclopedic allegories but his essential aesthetic is informed by the expectations of that context.
JOANEATH SPICER, THE WALTERS ART GALLERY

The Kunst in Seventeenth-Century Kunstkammer Paintings: From Ars to Art

Seventeenth-century paintings and prints representing contemporary collections both real and fictive are important documents for various historic trends as well as reflections of the individual collecting goals of private persons. A trend that became very apparent to the author in the process of creating a permanent display at the Walters Art Museum that simulates a fictive seventeenth-century collection that could belong to a Flemish nobleman was a fundamental shift in the meaning of Kunst.

Renaissance Grand Ballroom Salon III

DRESS AND IDENTITY III

Sponsor: MEDIEVAL & RENAISSANCE STUDIES SOCIETY OF ISRAEL
Organizer: GABRIEL GUARINO, UNIVERSITY OF ULSTER
Chair: DIANE OWEN HUGHES, UNIVERSITY OF MICHIGAN
LEILA WICE, PORTLAND STATE UNIVERSITY

“Distinctions Must be Made”: Sumptuary Regulations and the Threat of Civilization in Early Modern Japan

The Tokugawa shogunate of early modern Japan issued numerous sumptuary laws scripting appearances according to hereditary status groups. Such governmental regulations have been misunderstood as failed attempts to curtail excessive consumption of overweening townspeople. The first such laws, however, predate by decades the late sixteenth-century emergence on the archipelago of a class of urban commoners with more spending power than their social superiors. Throughout the Edo period (1600–1868), an era when warrior elites ruled in times of relative peace, the realm of the symbolic proved a particularly important instrument of governance. Spelling out the particulars of appropriate dress helped leaders define and defend contours of newly distinct categories. Repetitious edicts about how “distinctions must be made” constituted groups through their costuming and continual re-enactment, while simultaneously marking awareness of the arbitrariness and fragility of the warrior vs. non-warrior divide upon which political stability depended.

MARIA GIUSEPPINA MUZZARELLI, UNIVERSITA DI BOLOGNA

Allowed or Not Allowed: Jewels and Social Identity

Sumptuary laws allowed or forbade not only clothes but also jewels. Through the analysis of laws emanated in different towns in north and central Italy between the thirteenth and sixteenth centuries we can understand what kind of jewels were in use but above all what was allowed and who it was allowed to. We can distinguish male jewels from female ones and see how many rings or precious buttons were allowed to women from different social classes. There were jewels for country women and others for artisan’s wives and daughters, separated following different categories. Laws are about both real and fake jewels. Some jewels were totally forbidden for certain people and others were allowed only in certain periods: for example in occasion of wedding and for some years afterwards. There were also rules that established the position for the jewel: there were head brooches and shoulder ones. The social position could also be read through gold and precious stones.

FLORA CASSEN, UNIVERSITY OF VERMONT

The Jewish Badge in Fifteenth- and Sixteenth-Century Italy: The Iconic O, the Yellow Hat, and the Paradoxes of Distinctive Sign Legislation

During the fifteenth century, throughout Italy, Jews were forced to wear a yellow circular badge on their chest, invariably represented by the icon “O” in the documents. While the O was a well-known sign used to symbolize the Jews, it was nonetheless replaced by a yellow hat in the sixteenth century. Given the endemic conflicts between the Italian city-states, both the widespread adoption of those signs
as well as the synchronized switch to the hat are unexpected and suggest that their symbolic power could override political disagreement. Using archival and edited sources as well as art displaying the Jewish badges and hats, this paper will examine the symbolic meanings of these two marks and their impact on perceptions of the Jews. Moreover, through a visual analysis of the written documents, it will offer a framework for understanding the motivations of the authorities and the paradoxes of distinctive sign legislation.

Renaissance Grand Ballroom Salon IV

**RAPHAEL II: STANZE**

**Co-Organizers:** JODI CRANSTON, BOSTON UNIVERSITY AND VICTORIA GARDNER COATES, UNIVERSITY OF PENNSYLVANIA

**Chair:** VICTORIA GARDNER COATES, UNIVERSITY OF PENNSYLVANIA

DANA E. KATZ, REED COLLEGE

Averroës in the *School of Athens*

In 1979 Edward Said’s *Orientalism* exposed how the West constructed the cultural inferiority of the Orient to justify European colonial domination. In Said’s orientalist cosmology, Raphael’s *School of Athens* emerges as an “ahistorical vision” that positions Islam as outsider in the European imagination. This paper challenges Said’s approach to the painting, repositioning the figure of Averroës within a specific historic context. I will contextualize Averroës’s philosophies and their influences on Raphael, Dante, and others to shed light on how the late medieval and Renaissance periods received his “Muslimness,” how the Renaissance understood the Oriental Other as Islamic. By situating Averroës within the papal apartments and the pontificate of Julius II, I will explore how the representation of the Arabic philosopher evinces the inconstancies and slippages of the Renaissance conception of the Orient.

MARIA RUVOLDT, COOPER-HEWITT MUSEUM

TBA

ANDREW R. KEAST, CASE WESTERN RESERVE UNIVERSITY

Precepts of Plato’s *Timaeus* in Raphael’s *School of Athens*

Plato’s *Timaeus* offers a theory on the nature of the physical world and the composition of the heavens, or more succinctly, an ancient framework of corporeal composition. Featured prominently as a centerpiece in Raphael’s *School of Athens* (1510–11), Plato’s work was venerated as such at the turn of the sixteenth century. This paper will investigate first the application of Plato’s *Timaeus* and *Theory of Forms* to the composition and content of Raphael’s *School of Athens*, focusing primarily on the Platonian arguments of perception and perfection. It will then explore Raphael’s transposition of these philosophical concepts into a visual concept, which contains traces of Platonian ideas concerning corporeal placement and composition and manifests itself in the figures of Plato, Aristotle, and other figures featured throughout the fresco.

Renaissance Grand Ballroom Salon V

**CONTESTED IDENTITIES: VENICE AND THE VENETO 1400–1600**

**Organizer & Chair:** GABRIELE NEHER, UNIVERSITY OF NOTTINGHAM

**Respondent:** PATRICIA FORTINI BROWN, PRINCETON UNIVERSITY

STEPHEN D. BOWD, UNIVERSITY OF EDINBURGH

Civic Ritual in Renaissance Brescia

The ritual of public processions and events initiated, or supported by the council in Brescia was a significant part of the religion, politics, economics, and social life of the
city during the fifteenth and early sixteenth centuries. Ritual processions imploring for rain, the Assumption eve race, as well as the festive entries staged for notable figures involved a large part of the population but they were also criticized by local moralists and by visiting preachers such as Bernardino da Feltre. In this paper, which is based on research in local council records, published sermons and humanist chronicles, I outline the annual round of rituals in the city and examine the grounds for their elaboration, reform or suppression. In doing so, I consider whether there was any attempt to construct a political “ideology” by means of the manipulation of public ceremonial in a way which was similar to the reform of civic ritual taking place, it has been argued, in Venice around the same time.

CHRISTOPHER PASTORE, UNIVERSITY OF PENNSYLVANIA

Palatable Power: Michele Sanmichele, all’antica Architecture and the Nature of Veronese Venezianità

Michele Sanmichele’s eclectic approach to the classical vocabulary has been misconstrued as an architectural equivalent to Mannerist painting and, as a result, Sanmichele has been labeled a kindred spirit of Giulio Romano. While Sanmichele certainly challenged preconceptions of the antique, his exciting facades and indestructible gates were ingenious combinations of Roman detail into dynamic compositions. For example, the proximity of the two structures allowed one to compare the attached columns Sanmicheli used on the piano nobile of the Palazzo Bavilacqua with the Roman Porta Borsari and see how the ancient gate provided the inspiration for alternating diagonal fluting to two-thirds of his colonnade. Similarly, the rusticated piers and pilasters on the ground floor could be compared to the second order of Verona’s beloved Arena. Such efforts to transform early modern Verona in the first decades of her incorporation into the expanding Venetian stato del terra will be the focus of this analysis of the Veronese reception of antique architecture as a tasteful and comprehensible representation of the erstwhile independent city’s acceptance of the Venetian yoke.

CORDELIA WARR, UNIVERSITY OF MANCHESTER

Civic Identity and the Promotion of Sanctity: The Veneto and Beyond

Stefania Quinzani (d. 1530), born near Brescia, is one of several northern-Italian beate who were stigmatics closely associated with the Dominicans. Others include Blessed Osanna of Mantua (d. 1505) and Blessed Lucia da Narni (d. 1544). Stefania’s sixteenth-century vita contains tantalizing hints about the ways in which the contemporary political situation intersected with her life. The vita of Osanna of Mantua, written soon after her death, also contains elements specific to her position as a holy woman linked with a particular city/territory and its rulers, and the same is true of the life of Lucia da Narni. By comparing the vitae of these three women this paper seeks to explore the ways in which geographical and political boundaries affected their lives and the promotion of their cults. In particular, I am interested in the possible effect that the political reach of the Venetian state had on Stefania Quinzani’s cult.

ALISON SMITH, WAGNER COLLEGE

The Accademia Filarmonica and Civic Identity in Later Sixteenth-Century Verona

During the last three decades of the sixteenth century, the Accademia Filarmonica, founded in Verona in 1543, became a powerful civic institution as well as one of the most important sponsors of musical innovation on the Venetian Terraferma. By the end of the century the academy was identified closely with Verona’s governing elite, which used it frequently in civic rituals designed to entertain and impress visiting dignitaries of all kinds. Based on a prosopography of the academy’s members as well as a study of its surviving administrative account books, this paper will discuss ways in which this cultural institution evolved in response to efforts by the Veronese nobility to cultivate an independent civic identity within the Venetian state.
A Knowledgebase Approach to an Edition of Shakespeare’s Sonnets

Toward an edition of the Sonnets for the Internet Shakespeare Editions, we’ve embarked on creating an electronic knowledgebase that will allow the navigation of critical materials published from 1972 to the present. The resulting knowledgebase is responsive to full-text electronic searches and serves as both a useful scholarly resource in itself (allowing those involved in our project to uncover swiftly, for example, all references to a particular sonnet in a large critical corpus) and a prototype for larger electronic resources; the techniques we uncover should be scaleable to match the requirements of various scopes of research area. While the full text database cannot be shared as a resource, we will be exploring a number of output formats that could be shared with a larger research community.

Paul Henry Dyck, Canadian Mennonite University

A New Medium for a “New Kind of Printing”: An Electronic Edition of a Little Gidding Gospel Concordance

The “concordances” made at Little Gidding by the extended Ferrar family (ca. 1630–40) were not concordances in the regular sense, but rather books which combined two or more biblical books into a new whole via a “new kind of printing.” This new printing worked by cutting printed texts and images, reordering them, and pasting them on what would become the pages of the new book. While these fragile books have received considerable scholarly attention, they have not yet been made available in a satisfactory facsimile. Microfilm cannot capture their physical construction and their vast size prohibits print reproduction. The electronic medium, alternately, seems ideally suited to these books: able to capture an image of their physical construction and, through textual encoding, to record and bring to life their database-like structure. This paper will describe the beginnings of an electronic edition of the best-known concordance: the gospel book made for Charles I.

Richard Cunningham, Acadia University
dis-Covering Early Modern Books: A Foray into E-Bibliography

In June 2006 a group of early modernists gathered in the Electronic Textual Cultures Laboratory (ETCL) at the University of Victoria to plan and execute the disassembly and digitization of an early modern book for the purpose of enabling research and teaching of bibliography and book history. For presentation in the Renaissance Texts and New Technologies session at the 2008 RSA conference I propose a paper in which I will describe the methodology developed to choose a book (in the end, we needed two to acquire all the information we sought), the process of disassembly, choices made along the way, the processes involved in digitizing the leaves extracted from the books chosen, the digital result of our efforts, and, finally, the process and pitfalls of our subsequent attempts to articulate our work from our various home institutions on a jointly accessible wiki.
the centrifugal tendencies that undermined cultural authority and led to the rise of the novel, inquisitorial censorship, the rebellion in the Alpujarras and the adoption of the Gregorian calendar, Pedro Sánchez de Viana sought to Christianize Ovid, asserting that a text that epitomizes a period of such broad transformations actually affirms and contributes to cultural control. This paper seeks to explore how Sánchez de Viana engaged in this syncretic act of reading, appropriating, and resisting its classical source.

RYAN GILES, UNIVERSITY OF CHICAGO
Sileyeres Ovidio: Reading Ovid in Late Medieval and Early Renaissance Spain
The purpose of this paper is to examine the reception of Ovid in Spain from the fourteenth to the early sixteenth century. While a few scholars have delved into aspects of this question, such as the Ovidian sources for vernacular works like the Libro de buen amor, there has been to my knowledge no overarching study of the Roman poet’s ambivalent auctoritas in late medieval and early Renaissance Spanish literature. During this period, Ovid could be interpreted as both a moralizing authority for devoted readers and a corrupting advisor for worldly lovers. To show how this authorial persona was constructed by early Spanish audiences, my paper will not only consider the influence of authentic works such as the Metamorphoses and Ars Amatoria, but also texts like the De Vetula that were falsely attributed to “Ovidio Nasón.”

PABLO RESTREPO-GAUTIER, UNIVERSITY OF VICTORIA
The Metamorphoses Metamorphosed: Ovid and Emblems in Early Modern Spain
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 neutrumeque et utrumque (Metamorphoses 4.379) to compose the motto for Emblem 64 in Centuria II 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.

Renaissance B
UNACCEPTABLE ART: REJECTED COMMISSIONS IN RENAISSANCE ITALY
Sponsor: THE ITALIAN ART SOCIETY
Co-Organizers: JONATHAN NELSON, SYRACUSE UNIVERSITY IN FLORENCE AND RICHARD ZECKHAUSER, HARVARD UNIVERSITY
Chair: LARRY A. SILVER, UNIVERSITY OF PENNSYLVANIA
Respondent: MICHAEL W. COLE, UNIVERSITY OF PENNSYLVANIA
JONATHAN NELSON, SYRACUSE UNIVERSITY IN FLORENCE AND RICHARD ZECKHAUSER, HARVARD UNIVERSITY
Quality Control for Commissions: The Potential for Rejection or Replacement
This collaboration between an art historian and an economist examines the rejection of art commissions by patrons through the lens of “game theory.” Game theory focuses on how people behave in interactive situations, those where one person’s payoff depends on the behavior of others. In the commissioning “game,” the patron’s potential to reject deterred artists from producing works that deviated from the patron’s interests on either message or quality. The artist’s desire to avoid rejections — together with concerns for both reputation and the prospect of future work — helped to assure that the appearance of commissioned works met the patron’s wishes. We develop the game-theoretic methodology underlying this
mechanism, based on the first comparative study of Italian paintings, sculptures, and architecture (ca. 1400–1600) that were rejected or were adjusted to avoid rejection. Understanding the rejection tool enhances our understanding of the subtle game between artists and their patrons.

KRISTIN LANZONI, DUKE UNIVERSITY
Paradise Rejected and Paradise Accepted: Jacopo Tintoretto’s Changing Vision for Venice’s Great Council Hall
Jacopo Tintoretto’s Paradise (1588–92) in the Great Council Hall of the Doge’s Palace is one of the most iconic images produced for Venice. Yet, the artist’s initial submission to the state was rejected. The final canvas visually summarizes the rhetoric the city successfully promoted: that is, Venice as a most serene and just republic under the Virgin’s holy protection. And while the painting’s significance has been celebrated, the importance of its preceding rejection(s) has been largely ignored. In a state competition (1577–87) that included the premier Venetian painters at the time, Veronese, Francesco Bassano, Palma il Giovane, and Tintoretto, the first award went to Veronese and Bassano; it was only after Veronese’s death in 1588 that Tintoretto secured the job. This paper examines how Tintoretto mediated his rejected project with the Senate’s expectations via Veronese’s and Bassano’s models, Tintoretto’s second submission (all four sketches extant) and the resulting monumental outcome.

MACHTELT ISRAELS, UNIVERSITY OF AMSTERDAM
Polyptychs without Painting: Sassetta, Piero della Francesca, and the Rejection of Unpainted Carpentered Altarpieces
Patrons often specified models to determine the size and shape of the woodwork for their altarpieces. The finished structure would be installed on the altar for their inspection. Years could pass between the carpenter’s saw and the painter’s brush, a fate that befell commissions to Sassetta in Siena, Crivelli in Camerino, and Perugino in Perugia. Sometimes the wooden structures were rejected after they were installed. This happened in Borgo San Sepolcro when the Confraternity of the Misericordia contracted Piero della Francesca in 1445, and when Sassetta pledged to paint the high altarpiece for the Church of San Francesco in 1437. The Franciscans eventually sold the discarded support to the local Augustinians, who may have offered it to Piero della Francesca for his Sant’Agostino polyptych in the same town. Drawing on documentary and technical evidence, this paper explores the functional and morphological motivation behind these costly rejections.

Renaissance C

EARLY MODERN HORROR II
Organizer & Chair: MARIA H. LOH, UNIVERSITY COLLEGE LONDON
JONATHAN W. UNGLAUB, BRANDEIS UNIVERSITY
Titian’s Terror
Aretino, Vasari, and Dolce marveled at the raw emotive power of Titian’s painterly style — such as the sheer visceral horror captured in the altarpiece of Saint Peter Martyr (the original axe murder). Titian not only summons the spectator’s haptic identification with palpable bodies, but also provokes trepidation at their implicit destruction. Anticipating the master trope of horror films, Titian mesmerizes the viewer with erotic bodies that are exposed, imperiled, and on the verge of being violated or devoured. Increasingly, Titian’s aggressive technique of “rough blows” indexes the violent dismembering of bodies through their very construction in pigment, a dynamic instantiated as their corporeality lures the viewer toward the disintegrating surface of impasto. Technique and rhetoric perfectly align in the writhing poses of Andromeda and Europa, where, contrary to the seductive and tragic tenor of the other poesie for Philip II, the erotic serves the expression of horror.

ROSE MARIE SAN JUAN, UNIVERSITY COLLEGE LONDON
Return of the Undead
Since its publication in 1556, Juan de Valverde’s Anatomy of the Human Body has been condemned for plagiarizing Vesalius’s anatomical treatise. What remains
unrecognized is Valverde’s unusual concern with the putrefaction of the human body. It is not only at the center of Valverde’s justification for drawing on Vesalius’s work but for his unusual translation of Vesalius’s celebrated images. Different strategies are used to re-represent these images in order to reveal the body’s interior in its constant state of decay to itself, in other words to the human eye. If Vesalius’s images seek to define the body’s internal parts, Valverde’s seek to come to terms with the horror of confronting this project of revelation. One image in particular will provide the focus of this discussion. The conjoining into one of two separate Vesalius images of the body ripping itself open, provides a pointed and poignant case for considering the unleashing to the eye of the violence implicit in the scientific objectification of the body.

Jessica Keating, [Institution]
The Chamber of Horrors: The Royal Danish Kunstkammer
This paper examines four slippers (ca. 1650), which were put on display in the Royal Danish Kunstkammer, or cabinet of curiosity. Each of the slippers was rumored to have been crafted from the flesh of a twelve-year old girl who murdered her newborn child. The dreadful character of these objects lies both in the human derma from which they were believed to have been produced and the gruesome tale behind their creation. “The Chamber of Horrors” will assess the function of the slippers (and several other objects made from human skin) in a princely collection in the early modern period.

Renaissance D

IN HONOR OF LOREN PARTRIDGE II: STATE PORTRAITURE IN EARLY MODERN EUROPE II

Sponsor: NEW ENGLAND RENAISSANCE CENTER
Organizer & Co-Chair: Evelyn Lincoln, Brown University
Co-Chair: Patricia L. Reilly, Swarthmore College

Jorge Flores, Brown University
Exchanging Eminent Faces: The Political Uses of Portraits between Portugal and Asia in the Early Modern Era

Besides trade, war, maritime technology, and religion, Portuguese Asia depended on a complex and extensive web of diplomatic relations which usually combined consolidated Western patterns with a variety of local political languages. The present paper focuses on one of the most interesting diplomatic tools as far as the early modern Portuguese Empire in Asia is concerned: the exchange of portraits between Lisbon (also Madrid and Rome) and several ports and capital cities of Asia. The Portuguese were well aware of the role and significance of the collection and exchange of portraits in early modern Europe. Asian viewers were also able to recognize the social and political importance of the portrait. However, portraits had “obscure powers” in some Asian societies, and the newcomers had to learn those new political and symbolic meanings, and thus were forced to adopt a different perspective when looking at a number of apparently harmless faces.

Suzanne Jablonski Walker, Tulane University
Hunter or Prey? Chasing Philip IV through the Pages of Seventeenth-Century Hunting Treatises

Perhaps the best-known image of Philip IV at the chase is Velázquez’s famous painting of the king in hunting costume, which closely follows the model of Spanish Habsburg royal imagery. In contrast to the relatively fixed likeness familiar from Velázquez’s portraits, Philip IV is an elusive, fluctuating presence in the hunting treatises written by two of his servants, Juan Mateos and Alonso Martínez de Espinar. In anecdotes of the royal hunt, meditations on the chase in general, and printed illustrations, the treatises present the king in turn as virtual warrior in a simulacrum of war; as passive center of a court manipulated by its chief minister, the Conde-Duque Olivares; and as heir to the Habsburg tradition of accomplished royal
hunters. Thus, as this paper argues, the treatises emphasize lacunae in the king’s authority, even in the staging of a sport designed to showcase royal power.

HEATHER L. SALE HOLIAN, University of North Carolina, Greensboro

The Grand Ducal Crown: Gendered Presence and Absence in Medici State Portraits

The tradition for representing Medici Grand Duchesses with the dynasty’s grand ducal crown was established at the end of the sixteenth century under the rule of Ferdinando I. His consort, Cristina, appeared in no fewer than nineteen state portraits with this potent symbol, while her daughter-in-law, Maria Maddalena, is preserved in twelve such images. Neither of these women could wear this object, nor do they in their portraits, and yet these paintings represent nearly one-third of all known portraits of these two Grand Duchesses, while comparable images of their husbands are less common. Why did this occur at this moment, and what did this repeated form of imaging Medici Grand Duchesses mean within Medicean state portraiture? This paper addresses these issues while setting this practice within the larger contemporary state portraiture traditions of Europe. The intertwined issues of identity, dynasty, and gender inherent in these images will also be considered.

Renaissance Bucktown A

DISCIPLINING READERS AND WRITERS IN QUATTROCENTO ROME

Organizer: MARGARET MESERVE, University of Notre Dame
Chair: GERARD PASSANNANTE, University of Maryland, College Park

ELIZABETH M. MCCAHILL, University of the South
‘Lest the devil tempt the scholars to steal the books’: The Library of Cardinal Domenico Capranica and Book Culture in Mid-Quattrocento Rome

Shortly before his death in 1458, Cardinal Capranica drew up a book of rules for a college for poor scholars. While the book attests to Capranica’s concern with every aspect of the scholars’ lives, the cardinal devotes particular attention to the library. Capranica evinced little interest in humanism, and the rule book is closely modeled on traditional medieval guidelines for monasteries and universities. It thus suggests that systematic thought about libraries, which is associated so closely with humanists like Niccolo Niccoli and Nicholas V, was not confined to devotees of Cicero, although the list of books for the library does include some classical texts. This paper will argue that the library of Capranica simultaneously illustrates the ubiquity — and challenges the innovative nature — of humanist book culture.

ANTHONY FRANCIS D’ELIA, Queen’s University
Homoeroticism and the Antipapal Conspiracy of 1468

In 1468 several humanists of the Roman academy were accused of conspiring to murder the pope. Some escaped, but others were arrested, tortured, and imprisoned for over a year. While there have been several explanations, the reality of the conspiracy and the ultimate motives for Pope Paul II’s violent suppression of the academy are still open questions. This paper will explore the explicit but unstudied role of homoerotic culture in the episode. Paul II condemned pagan literature as a dangerous corruptor of morals. He saw a direct link between reading and immoral behavior. Callimachus, Pomponio Leto, and other Roman humanists openly praised male beauty, wrote obscene verse, and promoted homoerotic culture.

NANCY BISAHA, Vassar College
Pope Pius II: Renaissance Patron?

Pius II’s reign has generally been regarded as a setback for Renaissance papal patronage. Scholars like Francesco Filelfo, who had hoped to find a generous patron in the fellow humanist, were sorely disappointed and confused by Pius’s seeming lack
of interest in bringing glory to the papal court. This paper seeks to look more closely at Pius’s role in the arts and learning in Renaissance Rome. Was he as parsimonious or distracted as his detractors have alleged? If so, to what may we attribute this unexpected shift in attitude toward the life of high culture?

**RenaissanceBucktown B**

**NEW PERSPECTIVES ON THE ITALIAN WARS: ASTROLOGY, HUMANITY, AND HISTORIOGRAPHY**

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

*Co-Organizers:* Monica Azzolini, The University of Edinburgh and Elena Valeri, Università degli Studi di Roma “La Sapienza”

*Chair:* Riccardo Fubini, Università degli Studi di Firenze

**ELENA VALERI, UNIVERSITÀ DEGLI STUDI DI ROMA “LA SAPIENZA”**

*Narrating Italian Wars: Paolo Giovio’s Historiae*

In the first half of the sixteenth century Italy was plagued by a series of wars fought between France and Spain for the supremacy of the Italian peninsula. This conflict generated a vast production of local, regional, and national narratives of the events. In accounting for these historical events, past historiography has privileged the study of the great humanist historians Niccolò Machiavelli and Francesco Guicciardini. This paper addresses and analyses the Historiae of Paolo Giovio (1483–1552), a work no less important for the understanding of the antecedents and the effects of the crisis that invested the Italian peninsula after 1494. In Giovio’s account the devastation of the Italian Wars appears as a necessary consequence for the configuration of an Italian identity, and, at the same time, for the configuration of a new European political system.

**MONICA AZZOLINI, THE UNIVERSITY OF EDINBURGH**

*Astrololgy and the Italian Wars*

Much like fifteenth- and sixteenth-century prophets, Renaissance astrologers interpreted the “prodigious happenings” that preceded and accompanied the Italian Wars as signs of impending doom. While much has been written on the thriving prophetic literature that characterized the period, annual astrological prognostications (both in manuscript and in print) have not been subjected to the same level of scrutiny as their prophetic counterparts. This paper seeks to analyze the impact and circulation of astrological prognostications both among courtly elites and the Italian population at large. Among other things, closer scrutiny of these sources allow us to question the general assumption that astrology and prophecy were largely mutually exclusive discourses, suggesting instead that in a number of instances these two divinatory practices buttressed one another. The emphasis of this paper will be mostly on the period prior to 1524.

**JOHN GAGNÉ, HARVARD UNIVERSITY**

*Counting the Dead in the Italian Wars: Lombardy, 1499–1529*

Historiographical tradition has perpetuated an axiom about the wars at the dawn of the sixteenth century as the end of the Italian Renaissance, and much has been made of Italians’ reaction to French, Spanish, Swiss, and German barbarism. Less-investigated, however, is the instinct to record casualties and commemorate the dead. Emerging from classical and medieval commemorative traditions, a new — or at least reinvigorated — interest in recording large-scale death tolls developed. The Italian Wars forced writers of all stripes to reckon with the inevitable human losses of these long-lasting and bloody military encounters. Using a variety of sources from Northern Italy (in particular Milan and Lombardy), this paper will examine the traditions and new realities of assessing the human cost of the wars between France, the Empire, and the Italian States.
Renaissance Gold Coast

ITALIAN MADRIGAL: RHETORICAL STRATEGIES I

Organizer: Ruth I. DeFord, City University of New York, Hunter College
Chair: Robert L. Kendrick, University of Chicago

Jennifer L. King, Texas Christian University
Proposta e Risposta Madrigals: A Case for Imitatio

For the past forty years, musicologists have used the term *imitatio* consistently when a Renaissance composition somehow borrows from, alludes to, is modeled on, or has some other relationship with another musical work. This practice was called into question when scholars transferred its rhetorical implications as well, without showing evidence of a direct relationship between its use in literature and its use in music. The *proposta e risposta* madrigal repertoire provides this continuum and offers a microcosm of how composers read *imitatio* and how they relied on their audience’s understanding of it to fully comprehend their works. In this paper I describe the different uses of the term *risposta* in music and show in a few examples how composers engaged in *imitatio* for educational purposes, to sell publications, and to encourage audiences to participate in discourse.

Rebecca Cypess, Yale University
Biagio Marini’s *Madrigali et symfonie* (1618): Deconstructing the Narrative Sequence

Integrated books of vocal music from the late Renaissance use chronological narrative features such as plot and character development, and their musical manifestations often reflect these linear techniques. In the early seicento, however, books of instrumental music became increasingly common; but because they lack text, they need not employ linear plans. Biagio Marini’s *Madrigali et symfonie*, divided evenly between vocal and instrumental pieces, first deconstructs narrativity, then suggests an alternate kind of coherence. Its vocal portion opens with a narrative sequence, but later the threads of the narrative unravel, the voice of the singer fractures, and the passage of time is interrupted. The instrumental portion of the volume is not characterized by any linear progression, but it nevertheless displays a carefully planned structure, which employs chiasmic arrangements; like madrigal books, collections of instrumental music could be integrated and coherent, but their structures need not follow the dictates of text.

Giuseppe Gerbino, Columbia University
Stealing Musical Memory: Girolamo Belli’s Furti

Girolamo Belli (1552–ca. 1620) was a composer of moderate talent and immoderate determination who sought employment with the main courts of Northern Italy. Among his works is a collection of six-voice madrigals published in 1584 with the curious title *I furti* ("Thefts"). As flaunted in the title, Belli claims to have stolen words and notes from other poets and composers in order to reassemble them in his own compositions. The practice of appropriating and re-elaborating material from other works (classical or contemporary) was certainly not an uncommon one. But Belli characterized it, however tongue-in-cheekily, as stealing. This paper aims at reconstructing Belli’s workshop of illicit borrowings and shedding light on the cultural context that fostered the transformation of the practice of imitation into a somewhat sarcastic denouement of the mimetic process through which knowledge and technical skills were traditionally acquired and transmitted.

Renaissance Bridgeport

CONNECTING THE RENAISSANCE SENSES I

Organizer: Marlene Eberhart, McGill University
Chair: Carla Zecher, The Newberry Library

Alfred J. Acres, Georgetown University
Embodied Aims: A Dimension of Physical Empathy in Renaissance Painting

This paper will consider the visibility — or felt presence — of intention among certain moving bodies in late medieval and early Renaissance art. How is it that certain figures can convey not merely thought, but thought toward a pointed outcome? With
several Netherlandish and Italian paintings as its focus, the paper will clarify means and implications of conjuring intention at this level, which was becoming an increasingly conscious enterprise in fifteenth-century art. Any such efforts pivot on the capacity of observers to register them somehow. What sorts of criteria — say, of iconographic novelty, of relationships among depicted figures, or (most germane here) of a carefully triggered corporeal empathy — allow us to discern an intention at all, let alone a highly specific one? The question and some working answers shed light on delicate triangulations among represented bodies, their implicit minds, and the real minds that design and perceive them.

NOEL SCHILLER, UNIVERSITY OF SOUTH FLORIDA
“To see ourselves greatly misled”: The Laughing Deceptions of Jan Miense Molenaer

Molenaer’s Five Senses

In 1637, Jan Miense Molenaer completed a series of diminutive panels representing the five senses (Mauritshuis, The Hague). This paper explores how Molenaer’s Five Senses viscerally engage the viewer, and how the artist wittily played with notions of perception and sensation in his paintings. Molenaer, I argue, attempted to portray not just the act of perceiving, but to counterfeit the sensory stimuli to which the painted figures react. Far from being simply socially freighted depictions of the uneducated Dutch peasantry, Molenaer amused his viewers by creating a “loud” painting in Hearing or an odiferous one in Smell. Ultimately, Molenaer’s panels stimulated not only the viewer’s sense of sight, but his or her inner senses such as the imagination, which would be stimulated to “hear” the singing peasants or “smell” the baby’s bottom. The Mauritshuis Five Senses, I suggest, might best be considered comic deceptions of the viewer’s senses.

MARLENE EBERHART, MCGILL UNIVERSITY
Dosso Dossi’s Apollo and Daphne and the Transforming Touch of Sound

Dosso Dossi’s Apollo and Daphne (ca. 1525–30, Galleria Borghese), departs from the representational standard based on Ovid that shows the fleeing Daphne in mid-transformation when the pursuing Apollo reaches for her. In Dosso’s work, it is Apollo the musician, rather, who confronts the viewer, front and center, while Daphne’s transformation takes place in the distance. This reading of the painting will examine the distance-sense of hearing, the physical presence of sound, and the transformative power of music in the context of sixteenth-century musical and aesthetic considerations at the Ferrarese court.

Renaissance Old Town

DRESS AND IDENTITY IV

Sponsor: MEDIEVAL & RENAISSANCE STUDIES SOCIETY OF ISRAEL
Organizer: GABRIEL GUARINO, UNIVERSITY OF ULSTER
Chair: ILANA Y. ZINGUER, UNIVERSITY OF HAIFA

TABITHA SPAGNOLO SADR, UNIVERSITY OF MASSACHUSETTS BOSTON
Civilizing Transvestism in Philippe Quinault’s Le Feint Alcibiade

Philippe Quinault’s tragicomedy, Le Feint Alcibiade (1658) serves as a remarkable example of a general fascination with primary transvestism on the French seventeenth-century stage. I shall present a contextualized reading of this play in order to discern how such a deceptively simple operation as assuming the clothes of the opposite sex can translate into a much deeper humanistic understanding of sexuality, authority, and social position — all at a time when theoretical and moralistic debate imposed increasing restrictions on the form and content of dramaturgical production. I shall explore how Quinault’s play, now rarely studied, reveals the essentially civilizing potential afforded by disguise through the cross-dressed experience of a woman raised in nature, but forced to assume, in society, the garments and role of a politically important twin brother. Only by contravening sartorial and social norms to meld both genders does Quinault confidently present a comprehensive and fully functional human identity.
In recent years, essays from critics such as Sherry Velasco and Barbara Fuchs have convincingly shown the way in which Cervantes fictionalizes the question of transvestism and other issues of gender mix-up in both parts of Don Quijote (1605 and 1615). Using these essays as a starting point, I would like to show the extent to which the first translations by Thomas Shelton in English (part I in 1612, part II in 1620) and by César Oudin and François de Rosset in French (part I in 1614, part II in 1618) deal altogether differently with these questions than do, for example, the numerous French and English translations of the past decade or so. Moreover, I would like to propose that the historical study of these issues in translation is of particular relevance for gender studies.

This essay examines the way hairpieces and wigs in eighteenth-century Paris were used to obscure, or on the contrary, underscore the individual’s gender, social origins, or even morals. Most of the sources used for this study are engravings, especially caricatures, where the hairstyles appear as a prominent topic of the scene. Most interesting is to examine the relationship between social mobility and hairstyles of the period: to view how the aspirations of individuals outside of the aristocracy aspiring to become members of the upper class through elaborate hairstyles, whereas aristocrats of the time admired very plain hairstyles, even imitating “shepherdess coiffure,” for example. Hairstyles yielded to larger shifts in society, upwards and down, and vice versa. In a way, this tonsorial movement can be viewed as an initial sign of a secret wish to burst all the old shackles of class and tradition.

At a time when the role of the gods and religion was being re-evaluated against an antiquarian past, Colonna’s Hypnerotomachia Poliphili turns to such precedents while acknowledging new cultural aesthetics and courtly life. As a censured Dominican monk, extricated from Venice, I will explore how Colonna borders on heresy by placing sacred religious ritual within pagan ceremony at Venus’s court and how he permits coexistence of divine predestination within the realm of free will at Queen Eleuterylida’s court. I will analyze the representation of the Last Supper during decadent court scenes and explore its implications on contemporary religion. Finally, I will address the significance of the above events occurring within court scenes, emphasizing courts as portals. Colonna captures a consciousness trying to reconcile new thoughts on religion; it offers a glimpse of religious evolution from medieval asceticism to early Renaissance courts as addressed through the lens of classical Antiquity.

Henri IV expelled the Jesuits from France after 1595, when one of their students attempted to take his life. Yet, when the king reformed the curriculum of the University of Paris in 1598, he turned to the Jesuit model of instruction. Allowing their return to France in 1604, he further sought their advice on a number of educational and personal issues, even going so far as obtaining a Jesuit confessor,
NEW APPROACHES TO RELIGION IN EARLY MODERN COURTS (CONT’D.)

Father Coton, at his court. What was this strange relationship between the Jesuits and Henri IV? This paper will examine the major issues of king and court, especially regarding the educational reforms of 1598.

LEAH R. CLARK, MCGILL UNIVERSITY
Sacred Object and Collector’s Item: Religious Imagery in the Collections of Eleonora d’Aragona
Eleonora D’Aragona, Duchess of Ferrara and mother of the renowned collector Isabella d’Este, maintained a collection of religious images in her apartments, where she built two studioli. Considering religious art within the context of the studiolo, I will explore the connections between art, sociability, knowledge, and collecting practices. Much of the literature on Eleonora stresses her piety and reinscribes her gendered position in Christian devotion. However, I would like to highlight the more complex ways in which religious art operated in the forms of collecting. While such religious imagery could speak to her Christian morals — a theme highlighted in contemporary discourses on good female behavior — I suggest that the collecting of such imagery opened up avenues for discussion of aesthetics, taste, and religious commentary. These works can also be seen to speak to her larger political role as well as her affiliation with number of religious institutions in Ferrara.

ANTONIO CARREÑO-RODRÍGUEZ, GEORGE MASON UNIVERSITY
Spanish Imperial Crisis and Tirso de Molina’s Biblical Allegories of Power
This paper examines Tirso’s dramatic representations of biblical episodes against the backdrop of Spain’s political, social, and economic instability in the first half of the seventeenth century. The corpus of plays, I argue, functions as a veiled, metaphorical critique of the reign of Philip III and encourages his successor, the young Philip IV, to pursue the cardinal virtues of temperance, fortitude, and justice, and to exercise the foremost prudence. In this fashion, Tirso joins the chorus of Counter-Reformation voices that encourage the prince to steer the nation back to its true, Christian values and initiate imperial reform. This necessitates, the moralists argue, that he terminate his relationship with the corrupt court favorite, the ambitious Count Duke of Olivares, and dedicate himself fully to the restoration of good government.

Renaissance
Michigan

“L’ABBIAI FATTA TUTTI E TRE”: COLLABORATION AND IDENTITY IN THE CARRACCI SCHOOL II
Co-Organizer: Opher Mansour, Dartmouth College
Co-Organizer & Chair: Xavier F. Salomon, Dulwich Picture Gallery

NAOKO TAKAHATAKE, NATIONAL GALLERY OF ART
Agostino Carracci and Domenico Tibaldi: A Collaboration in Printmaking and Publishing
This paper will examine Agostino Carracci’s printmaking practices and publishing methods during his years of collaboration with Domenico Tibaldi in Bologna from ca. 1578–79 to 1582, prior to his departure for Venice. The emphasis on the master-student relationship between Tibaldi and Agostino has led scholars to overlook the importance of the commercial relationship that was established between the two. Early writers such as Faberio and Malvasia refer to the profit Tibaldi gained by having Agostino in his employ, providing important clues to understanding their working arrangements. Analysis of Tibaldi’s inventory drafted after his death in 1583 together with a study of the internal evidence from Agostino’s prints make clear the commercial nature of their association. My research will bring to the fore the significance of Tibaldi’s role as printer and publisher in shaping Agostino’s prolific production of prints during his early Bolognese career, furthermore shedding new light on the oeuvres of both printmakers during these years of collaboration.
SANDRA CHENG, UNIVERSITY OF DELAWARE
Collective Play: Drawing Games in the Carracci Academy

The Carracci established the Accademia degli Incamminati with a fresh approach to artistic training — the use of play as a pedagogical strategy. Their proclivity for joking created a studio environment that privileged play, generating new methods to improve draftsmanship and to address the theoretical aspects of drawing. The jokes reflected how the Carracci looked at everything around them afresh, creating a visual field out of the ordinary for purposes of study and imitation. Play was applied most creatively in drawing games that produced one-line doodles and caricatures. The disregard for conventional pictorial standards in these games — the quick execution, parody of crude graphic styles, and “loss” of drawing skill — was essentially a display of sprezzatura, a useful concept to assess the academy’s emphasis on artistic performance. Through drawings by the Carracci and their pupils, this paper examines the collective nature of the drawing lessons and the performative aspects of the pictorial games.

OPHER MANSOUR, DARTMOUTH COLLEGE
Symbolic Collaboration: The Use of Imprese and Emblems in the Carracci Circle

On 18 January 1603, the Incamminati gathered to mourn the death of Agostino Carracci. The funereal decorations incorporated an elaborate array of allegorical images, imprese, and hieroglyphs. These symbolic images, devised and executed by his fellow academicians, celebrated the deceased while presenting the corporate and individual identities of his fellow painters to a wider public. As the Academy lacked de jure standing, its identity was fashioned in large part through such symbols, and the shared enterprise and alliances they betokened. Such imagery allowed the Carracci and their students to emulate the practices of literary academies; while its hybrid character, combining elements of the verbal and the visual, led to collaborations with literati. This paper looks at a number of instances in which the Carracci, and their students, made use of such symbolic images, and considers the contribution they made to the emergence of the Carracci School as a conceptually distinct artistic category.

Renaissance Dearborn

HUMAN MOVEMENT IN THE ITALIAN RENAISSANCE CITY
Organizer: NICHOLAS A. ECKSTEIN, UNIVERSITY OF SYDNEY
Chair: DALE V. KENT, UNIVERSITY OF CALIFORNIA, RIVERSIDE

NICHOLAS A. ECKSTEIN, UNIVERSITY OF SYDNEY
Florence on Foot: Urban Places and Spaces in the Mind of the Florentine Flâneur

In tax records, urban surveys, chronicles, private diaries, stories, jokes, theatrical performances, and paintings, Renaissance Florentines everywhere commented on and imagined their cities in relation to their own bodily movements and customary gestures. Contemporaries invented urban realities for themselves that may be likened to itineraries, in that they were conceived in terms of movement, towards, away from, past, into, and out of the many places and spaces that they visited every day of the lives. Whether walking along the street, going about their devotions in their parish church, or witnessing one of the extravagant religious dramas that the city was so famous for staging, Florentines retracted and mapped itineraries that suggest a social fabric at once denser and more imbricated than that revealed in conventional histories of neighborhood.

NIALL ATKINSON, CORNELL UNIVERSITY
Percorrere la città: Urban Itineraries in an Age before the Flâneur

The complex economies of trade, manufacture, and banking in Renaissance Florence required the development of particularly refined accounting practices. Such skills in ragionare also provided a means for understanding the city not as an object to behold, but as a series of continuous, interconnected, fluid topographies. This paper takes
account of how the reflecting, reasoning, counting merchant was not a fixed, ideal beholder surveying the urban panorama. Instead, he was a body in motion, experiencing the city with all his senses but always from partial vantage points. Preserved in Florentine diaries, chronicles, and novellas are traces of these predominantly masculine symbolic itineraries overlaid upon the politically charged spaces of Florence. The different modes of urban walking, wandering, searching, hiding, and communicating provide moments through which the historian can re-enliven lost spaces with the psychological and social exchanges that gave them meaning to those who confronted them on a daily basis.

JONATHAN M. WALKER, UNIVERSITY OF SYDNEY
The Spy as Flâneur in Seventeenth-Century Venice
In Venice in the early 1620s, a group of diplomats and spies dedicated much of their time to tracing each other’s movements around the city. They recorded their efforts at reconstructing itineraries, meetings, and conversations for the benefit of the Venetian Inquisitors of State, the magistracy in charge of protecting state secrets. Working outside the minutely parsed niceties of the constitution, spies improvised, feinted, ducked, and took short cuts in both the literal and metaphorical senses of the term. In doing so, they present us with a vision of the city, its political life, and the archive that is radically different from that enacted in the ritual processions of dignitaries for which Venice was famous. In certain respects, the spy resembles the famed flâneur of nineteenth-century Paris, “a connoisseur of the street,” hyperattuned to his surroundings.

Renaissance Lasalle
ON THE IRRELEVANCE OF PAINTING
III: NATIVE AND FOREIGN
Organizer & Chair: MIRIAM HALL KIRCH, UNIVERSITY OF NORTH ALABAMA
Architecture and Identity in Early Modern Poland
It is significant that no strong tradition of painting emerged in Poland during the early modern period. Beginning in the seventeenth century, the noble estate self-consciously examined and reified native traditions through the theory and practice of architecture, in turn establishing architecture as the area of patronage and intellectual engagement most pertinent to the question of Polish cultural identity. After the Swedish “Deluge” in the mid-seventeenth century, the need for architectural reconstruction in part determined the focus of patronage and intellectual activity on building. This paper examines the anonymous, first “Vitruvian” treatise on Polish domestic architecture, the Krótna Nauka Budowniczca Dworów (A Brief Study of the Construction of Manor Houses, Palaces, and Castles According to Polish Sky and Customs, 1659) to demonstrate the relevance of architecture, as opposed to painting, to constructs of self and estate in early modern Poland.

Angelica Afanador-Pujol, University of California, Los Angeles
How an Indigenous Artist Changed the Christian Icon of the Tree of Jesse to Justify Uanacaze Rule in Sixteenth-Century Mexico
In the sixteenth century, illustrated manuscripts describing the New World provided the recently arrived Spanish colonial rulers with necessary blueprints of territories and potential allies, and were prized possessions. Around 1540, in recently conquered Michoacán, Mexico, the Spanish Viceroy Antonio de Mendoza commissioned a Franciscan friar to produce such a manuscript so that he could better govern the region. In response, the friar, together with indigenous nobles and artists, produced the Relación de Michoacán. For the indigenous collaborators it presented a unique opportunity to shape European perceptions of them. This paper will explore how the family tree depicted in the Relación alters the tree of Jesse (a Christian icon depicting Christ’s genealogy beginning with Jesse, father of King David) to represent the Uanacaze indigenous noble family as the rightful rulers of the area, not only to overcome competing indigenous suitors, but also to challenge claims by Spanish colonizers.
ON THE IRRELEVANCE OF PAINTING III: NATIVE AND FOREIGN (CONT’D.)

EILEEN MCKIERNAN-GONZÁLEZ, BEREA COLLEGE
Nuns and Princesses: Clarician Palace Convents and the Courtly Palette

Medieval and early modern Spain was a conglomeration of kingdoms contending with
many foreign styles but dominated by the Mudejar, which the Renaissance slowly
altered. Granada’s Nasrid rulers (1232–1492) developed a rich ornate style that
transformed the walls of their palaces. Painting was relegated to manuscript illumina-
tion. By the end of the thirteenth century all of Spain but Granada was in Christian
hands. However, given the splendor of Granada’s palaces, the Castilian and Leonese
rulers emulated these for their palace constructs. Women’s monastic foundations
serve as an avenue into the courtly environment, where the dominance of the “deco-
rative” or “luxury” arts appears, balancing glazed tile, marquetry, and drilled stucco
with minor insertions of painting or relief work. Santa Clara de Tordesillas (f. 1344)
and San Antonio el Real de Segovia (f. 1455) clearly show the transformation of the
style and the reluctance to let go of the Mudejar.

Renaissance
Wacker

GENDER AND MEDICINE IN
RENAISSANCE ITALY

Organizer: SHARON STROCCHIA, EMORY UNIVERSITY
Chair: IRVING KELTER, UNIVERSITY OF ST. THOMAS, HOUSTON
Respondent: WILLIAM EAMON, NEW MEXICO STATE UNIVERSITY

PHILIP R. GAVITT, SAINT LOUIS UNIVERSITY
Gender, Marriage, and Medicine in Francesco Tommasi’s “Regimento del padre di
famiglia” (1580)

Although the tenor of medical treatises concerning women during the Renaissance is
so well known as to be nearly trite, Francesco Tommasi, who described himself
as a medico e filosofo from Colle val d’Elsa, wrote with a peculiarly post-Tridentine
perspective that attempted to integrate discipline, medicine, and confessionaliza-
tion in a way that sets this treatise apart from the more familiar fare of such figures as Silvio
Antoniano and Agostino Valier. Although Tommasi draws on familiar sources, such
as book 9 of Aristotle’s History of Animals, he also addresses in a more complex way the
medical reasons for discouraging multiple marriages — even in succession. His ex-
planation of traditional theories of the four humors infuses them with gender-specific
moral and emotional qualities, so that, for example, the emotional liability charac-
teristic of women is balanced by their abundance of mercy. Thus post-Tridentine
social, disciplinary, and confessional agenda enliven discussion of medical issues.

SHARON STROCCHIA, EMORY UNIVERSITY
Nuns’ Medicines and the Medici State

By 1500, a number of Tuscan female religious communities operated commercial
pharmacies that dispensed medical remedies to the laity. These businesses both
supplemented convent income and provided an important tier of medical services to
a predominantly female clientele. In the mid-sixteenth century, Duke Cosimo I de’
Medici brought all pharmacies under state purview in an attempt to achieve more
uniform, professional standards. These state regulations not only impinged on tra-
ditional ecclesiastical jurisdiction, however, but also intersected in complex ways with
a renewed emphasis on nuns’ strict enclosure. Using a range of unpublished archival
sources, this paper examines the impact of Medici state reforms on nuns as medical
agents in the second half of the Cinquecento. Although nuns contested and renego-
tiated some of these strictures, state regulation seriously disadvantaged them and their
female clients in a narrowing medical marketplace.

ELIZABETH WALKER MELLYN, HARVARD UNIVERSITY
Why Nuns Are Mad: Learned Notions of the Healthy Lifestyle in Italy from 1400 to
1600

The scholarly output of learned doctors in Italy from the fourteenth through the
sixteenth century elicited abuse from such literati as Petrarch and Machiavelli for its
elaborate, tortuous, and seemingly abstruse literary tradition. Because of its complexity,
the study of this tradition has mainly been the purview of historians of medicine. Tracing the reception and appropriation of ancient texts and concepts, the growth and development of the faculties of medicine in medieval universities, and the rise and decline of its predominant intellectual trends — medical scholasticism in the fourteenth and fifteenth centuries, and medical humanism in the sixteenth. This paper approaches learned medical texts in this period not only as a witness to a complex intellectual tradition, but also as a social artifact mirroring the values and concerns predominating in society at the time. It further aims to put learned medical texts in dialogue with archival evidence in order to bridge the divide between learned medicine and its consumers.

Renaissance Clark

THE MAPPING AND FORGING OF NEW TRANSATLANTIC WORLDS I

Organizer: HORACIO CHIONG-RIVERO, SWARTHMORE COLLEGE

Chair: CHRISTINA H. LEE, PRINCETON UNIVERSITY

JESSICA C. LOCKE, UNIVERSITY OF MARY WASHINGTON

The Allegorical Forging of a Transatlantic World in Eugenio de Salazar’s Description of the Lagoon of Mexico

In his poem “Description of the Lagoon of Mexico,” Spanish-born author Eugenio de Salazar (1530–1602) rearticulates classical poetic motifs and topoi within the New World context in order to reinvent the formation of Central Mexico’s Lake Texcoco and Lake Xochimilco. The result is the creation of a new and highly original myth in which Neptune, from his kingdom in the Pacific Ocean, oversees the creation of these lakes and other waterways and then enters the Aztec capital, the great city of Tenochtitlan, on the back of a whale. I will elucidate this poem’s function as an allegory for the Spanish “discovery” and conquest of Mexico. I will focus particularly on the poetic and political discursivity implicit in Salazar’s use of the figure of Neptune — an allegorical representation of the Spanish Monarchy — as the catalytic agent responsible for the bringing together of two worlds, the Old and the New.

HORACIO CHIONG-RIVERO, SWARTHMORE COLLEGE

The Poetics of Transatlantic Hybridization: The Forging of Cross-Cultural Cartographies and Identities in Alonso de Ercilla’s La Araucana

Alonso de Ercilla’s La Araucana emblemizes the forging of New World cartographies through the ubiquitous though much forgotten literary device of the ship of fools. The maritime voyages in Ercilla’s epic poem are inscribed within the antipodal oscillation between the politics of empire and its shipwreck narratives. In the protracted narration of this maritime voyage Ercilla offers a prolonged and sustained commentary on imperial expansion and colonization. The shipload of foolish Spanish conquistadores about to perish in the stormy sea serves as a metaphor for advancing a paradoxical imperialist stance: while expressing a heightened consciousness of imperial glory and transatlantic colonization, the ship serves as a literary vehicle that is instrumental in the forging of hybrid and cross-cultural identities, albeit highly fictionalized and literary, in which Spaniards and Araucanians alike clash in the historical vortex of empire and a newly emerging cultural cartography.

ELIZABETH PETTINAROLI, UNIVERSITY OF VIRGINIA

Topographic Mythologies of the Early Modern Transatlantic World

This project explores the literary articulation of place in conquest’s wake by re-examining chorography — that overlooked genre dedicated to description and praise of cities. I argue that the ostensibly discrete purviews of literature and geography are mutually constitutive shapers of the literary elaboration of empire. Bringing Edward Soja’s emplacement into dialogue with Hayden White’s emplotment, my interpretive framework illuminates how the literary making and remaking of geographic-historical panoramas strives to impose formal coherency upon conquered worlds. Key to the reinscription of new landscapes: an imperative connection between mythology and topography. In Mexico it was established in Eugenio Salazar y Alarcón’s poetry:
“Descripción de la Laguna,” embodying placemaking and the refashioning of mythology, reveals the ideological functions of the representation of space. Expanding the frontiers of lyrics to the imagination, he engenders later literary rewritings of the Mexican topography, which contribute to forging the new Transatlantic and Trans-Pacific political systems.

**THE MAPPING AND FORGING OF NEW TRANSATLANTIC WORLDS I (CONT’D.)**

**Renaissance Wrigleyville Boardroom**

**Sources, Attribution, and Readership**

*Sponsor:* SHARP, Society for the History of Authorship, Reading and Publishing  
*Co-Organizers:* MICHAEL ULLYOT, UNIVERSITY OF CALGARY AND ANNE LAKE PRESCOTT, BARNARD COLLEGE  
*Co-Organizer & Chair:* STEVEN W. MAY, EMORY UNIVERSITY

**TAMARA A. GOEGLEIN, FRANKLIN & MARSHALL COLLEGE**

Henry Peacham’s “Haphazard Variety”

Henry Peacham composed a number of emblem books: he created his own woodcuts for Minerva Britannia (1612) and drew with pen and ink the symbolic pictures in four extant manuscripts. Most critical commentary on Peacham takes the form of frustrated source study, leading one critic to call Minerva Britannia a “haphazard variety” of emblems. Haphazardness is in the eyes of the beholder, however, since we do not know much about emblematic literacy. Minerva Britannia provides clues for this since, in reverse ekphrasis, it renders poetic images into visual images and thus performs an act of emblematic interpretation. I will suggest that Peacham’s compilations limn the act of reading emblems and dramatize expectations early modern readers brought them.

**LARA L. CROWLEY, UNIVERSITY OF MARYLAND, COLLEGE PARK**

Manuscript Context and (Mis)Attributed Verse: Supplying Evidence for Authorial Assertions

Many poems repeatedly ascribed to particular poets in seventeenth-century manuscript miscellanies remain absent from authorial canons, and other manuscript verses attributed to little-known or unknown poets stay unknown to modern readers. While some scribes attributed verses to renowned poets and prominent courtiers without sound justification, others offered ascriptions that reflect keen interest in and awareness of Renaissance poets and their works. We would benefit from developing methods for evaluating the quality of scribal attributions, especially those appearing in manuscripts of unclear provenance. This paper offers one method: thorough investigation of a miscellany’s material elements and contents in order to evaluate its general levels of care, knowledge, and accuracy such that, if the artifact seems of high quality, we can utilize its reliability to illuminate its holdings, particularly its ascriptions. I will discuss how examining ascriptions within their manuscript contexts proves valuable in my study of verses of questionable potentially composed by Donne, Jonson, Fletcher, and Henry Wriothesley, third earl of Southampton and patron of Shakespeare.

**JASON POWELL, WAKE FOREST UNIVERSITY**

The Canon of Thomas Wyatt’s Poetry

After four “complete” modern editions, the canon of Sir Thomas Wyatt’s poetry is still unresolved. Kenneth Muir and Patricia Thomson included 268 poems in the Collected Poems of Wyatt, but their work was subjected to a scathing book-length review by Harold Mason, partly for their inclusion of unattributed verses from the Devonshire and Blage manuscripts. Up to one hundred “Wyatt” poems are in question, including sonnets, poems in ottava rima, and heroic quatrains. Drawing on work toward my forthcoming Oxford edition of Wyatt’s complete works, this paper will focus on physical evidence in the Blage and Devonshire manuscripts — in
particular the use of “groupings” to assign poems to Wyatt. I will show how misguided assumptions about the Blage manuscript contaminated our understanding of Devonshire, and how the canon of Wyatt’s poetry can be substantially restricted as a result.

**Thomas More and His Circle (In Memoriam Richard J. Schoeck)**

**Sponsor:** AMICI THOMAE MORI

**Organizer:** CLARE M. MURPHY, UNIVERSITÉ CATHOLIQUE DE L’OUEST

**Chair:** ELIZABETH N. MCCUTCHEON, UNIVERSITY OF HAWAII, HONOLULU

**Respondent:** WILLIAM J. ROGERS, PENNSYLVANIA STATE UNIVERSITY, FAYETTE

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

Mary Roper Basset and Her Translation of Eusebius

William and Margaret More Roper were the parents of two sons and three daughters to survive infancy. As had her mother, Mary Roper received a solid training in classical languages, and the two shared a fondness for literary matters. This paper examines the available data about Mary’s education and literary activities, focusing on her translations, particularly on one that has so far escaped the attention of scholars: her partial rendering of Eusebius’s Historia Ecclesiastica into Latin and English. Dedicated to Queen Mary, this text is preserved in B. L. Harleian MS. 1860. After suggesting its probable date of composition, I will indicate the Greek edition of the Historia Ecclesiastica which More’s granddaughter may have used. Mary’s translation will be compared with those of contemporary Catholic and Protestant authors, John Christopherson and Meredith Hanmer. In their hands, Eusebius served as defender of both the old and the reformed faiths.

**Stephen M. Foley, Brown University**

John Leland, Poet, and the English Traces of More’s Epigrams

John Leland’s last poem to be written before his final madness, “Laudatio pacis” (August 1546), celebrates the Anglo-French peace negotiated in the dying days of Henry VIII himself and represents a fine English contribution to a Latin poetics that remained largely Continental, with More and Leland as the principal exceptions in the early sixteenth century. Since his historical works remained a promise unfulfilled, Leland’s contemporary fame was projected by his seven published volumes of Latin verse and the circulation of poems in manuscript, on public display, and in performance: some poems seem to have been the captions for the painted images by which we recognize Henrician court members even now. But this exploratory survey will also look in Leland’s verses for what might keep company with the Parisian Nicolas Bourbon, for what might reflect the shifting of humanist letters in Reformation politics, and for what might also be called insular.

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

Thomas More’s Use of St. Jerome in Defense of Erasmus

More wrote four important letters defending Erasmus against these detractors: the theologian Martin Dorp (1515), the University of Oxford (on the study of Greek, 1518), the Carthusian John Batmanson (1519), and the priest Edward Lee (1519). These letters are published in volume 15 of the Yale Complete Works as In Defense of Humanism, a most appropriate title, for More’s defense of his dearest friend’s erudition and orthodoxy becomes a defense of humanism itself. Both men were steeped in patristics, and More takes advantage of this fact to support the Prince of the Humanists against theologians and other learned men. Erasmus was particularly devoted to Jerome, whom he considered the Latin father whose erudition rivaled that of the Greek fathers, and More alludes to the identification Erasmus felt with Jerome. The latter serves More’s defense of the former on two levels, that of grammaticus or literary scholar and that of theologian.
From Public to Private: Women as Procurators and Tutors

An investigation of the offices of procurator and tutor reveals a change in practice from the classical period to the incarnation that the offices took in the late Middle Ages. In classical law, men who were appointed procurators and tutors held a public office; since women were excluded from holding public office, they could not be procurators or tutors. The transformation of these positions during the Middle Ages allowed men to appoint women as procurators and tutors. It is tempting to conclude that women gained power and status through these actions. However, it is most likely the case that at the same time that women attained access to the positions, the offices of procurator and tutor lost their status as strictly “public” offices. This study examines the practices of Genoese families (1380–1420) who appointed women as procurators and tutors and the legal justifications provided by the jurists.

Canon Law as Civil Law? Theorizing Papal Government in Sixteenth-Century Rome

The assumption of the temporal government of the Papal States by the fifteenth-century popes provided a new and challenging conundrum for theorists of canon law: were laws decreed by the pope in relation to his temporal principality part of the universal corpus juris? More pragmatically, it created a series of headaches for those charged with administering justice in Rome. If the secular courts in Rome were governed by the pope, did that mean, for example, that clergy could be tried under their jurisdiction? This paper draws on case material from the mid-sixteenth century to critique the interpretation offered by Paolo Prodi’s Papal Prince and to analyze the influence of the way justice came to be administered on theories of papal government and, in particular, the position of the tribunal of the Governor of Rome as an institution that stood between the ecclesiastical and the secular.

Law, Fama, and the Construction of Gender

For women in the High Middle Ages, choosing to litigate meant accepting the analytical categories of the ius commune that identified women according to their relationship to a given man. These same analytical categories continue to inform and structure current historical analyses of medieval women — an approach that may leave us with a distorted and incomplete picture of women’s lives. It is my argument that during the High Middle Ages, when the ius commune was ascendant but not yet all-pervasive, legal discourse remained somewhat pliable, and open to participation by women themselves. Using evidence from the Crown of Aragon, we find that as women prosecuted, defended themselves, and served as witnesses, they were obliged to work within the confines of the taxonomy of women laid out in the ius commune, but their concerns and impressions, as manifested in specific legal cases, display an understanding of their own identity that was more nuanced than the cut-and-dried categories of written law.

THE PHILOSOPHY OF LORENZO VALLA

Organizer: LODI NAUTA, UNIVERSITY OF GRONINGEN
Chair: GIANNI PAGANINI, UNIVERSITÀ DEL PIEMONTE ORIENTALE
Respondent: PETER MACK, THE UNIVERSITY OF WARWICK

PAMELA ZINN, THE UNIVERSITY OF THE ARTS

Epicureanism and Its Sources in Valla’s De voluptate

This paper explores Lorenzo Valla’s dialogue De voluptate, and its successive versions (between 1431 and 1449), from the perspective of the increasing availability of ancient sources on Epicureanism during the early to mid-Quattrocenro. The paper
Lodi Nauta, University of Groningen
Lorenzo Valla and Ordinary Language

Because of his insistence on common usage (consuetudo) as a criterion for our thinking, speaking, and writing, Valla has sometimes been associated with modern Ordinary Language Philosophy, in particular with Wittgenstein. This interpretation, however, has met with severe criticisms. One of the main points is that for Valla “ordinary language” was not an absolute philosophical standard. The only truly authoritative consuetudo for him was the classical Latin of the best authors, not the vulgar language of classical Rome nor its fifteenth-century descendant, the Roman Volgare of Valla’s own time. This is certainly true. However, this is not the whole matter. In this paper I shall revisit the debate, arguing that while ordinary language in modern philosophy is less ordinary (less “vernacular”) than historians of humanism think, Valla’s “ordinary language,” on the other hand, is arguably less elite (i.e. more ordinary) than is often supposed.

Hyatt New Orleans Early Modern English Catholicism

Organizer & Chair: Arthur F. Marotti, Wayne State University

Stefania Tutino, University of California, Los Angeles
Robert Persons’s Conference in Rome: Catholic Politics and Political Theory between England and the Continent

In 1595 Robert Persons’s Conference about the next succession was published, in English, under the pseudonym of Doleman. The treatise was composed of two parts: the first, more theoretical, explored themes such as the origin of political authority, the contractual nature of government, the grounds for asserting the legitimacy (or lack thereof) of rulers. In the second one, Persons examined the titles and grounds of several candidates for the succession to the English throne and seemed to endorse the candidacy of the Spanish Infanta. In 1596 a Latin translation of the work appeared in Rome, which contained important modifications to the text. In this paper I will analyze those modifications, and by examining a set of correspondence between Persons and important members of the Roman Curia, I will seek to unveil the circumstances that led to the Latin translation of Persons’s work. This evidence sheds some light not only on the significance of Persons’s work in the context of the political involvement of an important part of the English Catholics — a theme which has been recently the object of a renewed interest on the part of current scholarship — but also on the relationship between the Roman Catholic Church and English Catholicism from both a political and a theoretical point of view.

Christopher Frank Highley, Ohio State University
Reformation, Religious Identity, and the Environment

This paper will offer some introductory thoughts on the interconnections between religious identity, reformation, and the environment in early modern Europe (with particular attention to the British Isles and Ireland). By “environment” I have in mind a set of factors including geography, topography, and climate which were supposed to have a determining influence on the individual and collective characteristics of people — a view already enshrined in Hippocrates’s “On Airs, Waters, Places” (ca. 400 BCE). Were environmental habits of mind at play in either Catholic or reformed ideas about why heresy or the True Faith (depending upon one’s perspective) took root predominantly in northern Europe? Protestants certainly referred with pride to “our northern Luther” as though his religious vision had emerged organically from that particular region of the world. Catholics, on the other hand,
developed counter-veiling views about why God had chosen the southerly Rome to be the eternal city. My considerations will draw upon a wide assortment of documents including religious polemic, ethnographies, medical texts, and travel narratives. While I do not expect to reach any firm conclusions, I do hope to begin a discussion about the ways discourses of reformation in the sixteenth century were woven into other discourses about place, environment, and identity.

HOLLY CRAWFORD PICKETT, WASHINGTON AND LEE UNIVERSITY
The Crisis of Serial Conversion in Early Modern England
In the wake of England’s various reformations, the ideal English subject who lived through the 1530s and into the 1560s would have been expected to change his or her religious affiliations three times in those decades: from Catholicism to Protestantism, back again to Catholicism, and finally again to Protestantism. But what of the people who did not stop there? Long after England’s own series of conversions were presumably resolved, a handful of high profile figures, most born after the Elizabethan settlement, remained decidedly unsettled by converting multiple times in their own careers. I examine the phenomenon of the serial convert and the spiritual and epistemological crisis the figure triggered for his contemporaries, culminating in the spectacular case of Marc Antonio De Dominis, the “Fat Bishop” of Middleton’s Game at Chess.

Hyatt Atlanta
RELIGION AND THE SECULAR IN THE SPANISH COLONIES
Organizer: OSVALDO PARDO, UNIVERSITY OF CONNECTICUT, STORRS
Chair: KITTIYA LEE, UNIVERSITY OF CHICAGO

OSVALDO PARDO, UNIVERSITY OF CONNECTICUT, STORRS
Missionaries, Oaths, and Indian Witnesses in Early Colonial Mexico
During the sixteenth century the Mexican Indians became acquainted with the basic tenets of Christianity through the work of Spanish missionaries in charge of their conversion. It was also through the friars that the Mexican Indians were taught about their legal obligations and rights as royal subjects. Religious instruction often included discussion of those Christian precepts that bore directly on practical issues pertaining to the relation between Church and State, ecclesiastical authorities and juridical institutions. In this paper I explore the role played by the friars in the transfer of legal notions and procedures to the colonies by focusing on their teachings about oaths and the preparation of witnesses in the light of contemporary debates on moral theology and ethnographic reports on pre-Columbian legal practices.

CATERINA PIZZIGONI, COLUMBIA UNIVERSITY
Religious Aspects of Everyday Life: Some Reflections on the Nahua of Central Mexico, Eighteenth Century
I will explore the religious practices of the Nahua communities of the Toluca Valley (central Mexico) as they emerge from the testaments produced in their own language. Special attention will be given to religious formulas, funeral arrangements, and the worship of saints, with a gender perspective. The aim is to assess the creation of a hybrid world and the impact of Christian practices on indigenous daily life.

JOHN CHARLES, TULANE UNIVERSITY
The Denunciation of Andean Christianities in Seventeenth-Century Peru
This paper examines legal grievances made by Indian subjects of the Spanish Crown concerning religious error in the native parishes of the Lima archbishopric. An overlooked source of the literary activity of native intermediaries, who played a central role in communicating the will of Catholic authority in local Andean communities, can be found in their juridical denunciations of both native heterodoxy and clerical violations of canon law via the institution of the visita, or parish inspection. On the basis of trial records from the central highland province of Cajatambo, the aim is to
RELIGION AND THE SECULAR IN THE SPANISH COLONIES (CONT’D.)

examine the underlying conceptualization of the rhetoric of moral policing employed by Indian plaintiffs with special attention to the influence of overlapping secular and ecclesiastical laws and scribal traditions. A corollary objective is to illuminate the ties between the development of Castilian literacy and local political power in the monitoring of the everyday practice of Andean Christianity.

Hyatt San Francisco

REASONS TO WRITE IN THE FRENCH RENAISSANCE I: DEFINING LITERATURE

Giussy De Luca, Università degli Studi di Palermo

Folastrer pour écrire: Autour de Tabourot des Accords

Afin de légitimer son écriture et ses choix curieux et plaisants, Tabourot des Accords (1549–90) écrit une préface à ses Bigarrures qui en justifie la publication au nom de la liberté de s’intéresser aux superfluïtés: “Ce livre n’est autre chose qu’une superfluïté de mon esprit, que j’ai autrefois permis s’esgayer en ces follastres discours.” Ce poète touche-à-tout se présente donc sous le signe de la “folâtrie.” L’édition de 1583 des Bigarrures (première édition: 1572) s’intitule: Le premier livre des Bigarrures où est traité de toutes sortes de folies. Peut-on se demander alors à quelle lignée littéraire appartient Tabourot? S’il ne veut pas suivre les impératifs du docere ou du placerce, que veut-il faire? Ne serait-il pas le représentant d’une littérature d’amateurs qui en affirmant la superfluïté de l’écrit ne fait que montrer la difficulté de délimiter les frontières entre l’utile et le plaisant?

Eléonore Mavraki, University of Paris (Paris VII-Jussieu)

A quel titre écrire? Analyse de la représentation de l’écriture des textes édités au seizième siècle à travers leurs titres

Couronnement de l’écriture et début de la lecture, le titre d’une œuvre doit en présenter l’essence pour faire naître le désir du lecteur. À la Renaissance nombre d’auteurs occupent cet espace liminaire d’un micro-discours explicatif voire argumentatif motivant a posteriori l’écriture. Qui parle, à qui, pourquoi? La représentation de l’écriture s’élabora dans cet entre-deux, entre fonction mémoriale et pragmatique, entre latin et français, entre adaptation et appropriation, entre création et goût de la diversité. L’examen des titres de publication en français offre donc une vision d’ensemble de la production de l’époque, de son économie interne, et éclaire les rapports tant quantitatifs qu’idéologiques entre la production qualifiée de littéraire et d’autres types d’écrits.

Eve Roustang-Stoller, Barnard College

Plaisir d’écrire: jubilation de la lamentation amoureuse dans Les Angoisses Douloureuses d’Hélisenne de Crenne

Dès les premiers mots de son récit, Hélisenne se confond en explications quant à pourquoi elle écrit. Cette pléthore de raisons ne va pas sans contradictions, et le lecteur est vite renvoyé à la question: pourquoi donc écrit-elle? Cette communication explorera les autres raisons de l’écriture, celles non directement exprimées par la narratrice. L’écriture est d’abord, simplement, un élément essentiel à l’intrigue: le cahier dans lequel l’héroïne note ses tourments est un ressort de l’histoire. Mais ensuite, à mesure que l’histoire progresse et que le lecteur est noyé dans les mots d’amour et les lamentations, l’écriture apparaît comme un plaisir en soi qu’il s’agit de communiquer au lecteur. Et c’est peut-être finalement par ces chemins détournés que l’auteure parvient à son but, à cette moralité ostensiblement revendiquée au début du livre.
EMMANUEL NAYA, **UNIVERSITÉ LUMIÈRE, LYON II**

"*Écrire Clément* en "sens agile": *L'Adolescence* et le Principe d'Identité

Pour l'édition *Dolet de ses Œuvres*, Marot revendique une mise en ordre très concertée de son recueil. Publiée en "belle forme de Livre," son Adolescence clémentine se caractérise par la mise en scène d'un discours fortement contradictoire; qu'il s'agisse de son emprisonnement, de l'excellence de son talent poétique ou de l'aptitude du Roi à manier la plume, c'est un discours contradictoire qui prévaut, libérant une parole dont l'incohérence appelle une lecture en "sens agile"; l'effet de recueil joue alors sur une dispersion très concertée du sens, pratique intellectuelle libératoire qui permet de penser sans détermination, de manière suspensive. La contradiction, produisant une signification surabondante, ouverte, et indéterminable rationnellement, ouvre chez Marot la voie d'une écriture qui se défie de la raison comme moyen d'élucidation dans la production et la réception du discours. Cet effet de brouillage sera étudié dans *L'Adolescence* comme un principe poétique particulièrement prisé dans un cercle spirituel soumis aux influences d'un anti-intellectualisme tant religieux que philosophique.

ISABELLE GARNIER-MATHEZ, **UNIVERSITÉ JEAN MOULIN LYON III**

"*Mort le rend sans mort*": Marguerite de Navarre et la Contradiction de l'au-delà

La poésie de Marguerite de Navarre est parfois taxée d'obscurité. Mais — à la différence de Maurice Scève — c'est moins souvent l'énoncé lui-même qui résiste à la compréhension, que l'enchevêtrement de propositions multiples, éventuellement redondantes, dont l'organisation de surface semble en désaccord avec le message profond du texte. Nourrie de la théologie négative du Pseudo-Denys l'Aréopagite, Marguerite écrit des milliers de vers, tout en cherchant un langage apte à "signifier le Silence divin" (R. D. Cottrell, *The Grammar of Silence*, 1986). Comment la contradiction apparente entre cette prolixité et la finalité donnée à l'acte d'écriture est-elle constitutive de la poétique de la Reine? On étudiera en particulier la contradiction entre l'élan dynamique, l'énergie joyeuse des vers, et le "désir de mort" ostensiblement affiché comme l'un des fondements de la poétique évangélique. Dans le prolongement du travail d'édition du Miroir de l'ame pecheresse et du Dialogue en forme de vision nocturne, on tentera une approche linguistique des phénomènes de contradiction dans l'œuvre de la Reine. La comparaison avec les textes de Lefèvre d'Étaples et de Guillaume Farel permettra aussi de suggérer les enjeux de la contradiction comme principe poétique dans le réseau des Evangéliques.

MICHÈLE CLÉMENT, **UNIVERSITÉ LYON II**

Évangelisme de Maurice Scève ?

Le rapport de Scève à la religion a déjà fait l'objet de nombreuses approches. Le constat aujourd'hui reçu est celui formulé par C. Skennari (1992) "l'œuvre de Maurice Scève s'inscrit dans le contexte évangélique de l'époque," œuvre "sous-tendue par une méditation des Épîtres de saint Paul." Cette affirmation, toute fondée qu'elle est sur une présence d'intertextes bibliques, de données théologiques et d'une tonalité religieuse paulinienne, reste cependant assez décevante, car coupée de la réalité poétique scévienne et de sa densité. Peut-on, par l'examen des formes d'énoncés scéviens et par la recherche du travail de la contradiction dans les textes, déduire un peu plus précisément ses positions confessionnelles? Si "évangélisme" il y a, est-il réparable dans un type de formulation, dans des choix lexicaux et des choix d'ambiguïté propositionnelle? Il s'agit de reprendre en les coupant deux objets d'études souvent disjoints, l'hermétsisme scévien (sa poétique) et la "pensée chrétienne." Cet hermétsisme qui naît du traitement de la contradiction, tantôt pétrarquiste, tantôt théologique, désignant
un au-delà de la rationalité, peut-il s’envisager comme une leçon spirituelle donnée à expérimenter par le texte?

JAN MIERNOWSKI, UNIVERSITY OF WISCONSIN, MADISON

La Contradiction Amoureuse des Évangéliques

Brûler à la vue d’une beauté glaciale, mourir de soif auprès de la fontaine, jouir d’une paix haineuse, voici les symptômes contradictoires et non moins stéréotypés de l’amour que les Évangéliques héritent de la fin’ amor française, aussi bien que des sources latines et italiennes. La description de l’amour “par contradictions” reste doublement insignifiante: d’une part, par sa nature même, la contradiction court-circuite l’affirmation logique; d’autre part, il s’agit d’une rhétorique hautement codée, donc à faible teneur sémantique intrinsèque. Paradoxalement, c’est justement cette signification de la contradiction amoureuse qui pose la question des possibilités de la parole humaine (cf. Le roman de la rose). Je me propose de tester cette capacité métadiscursive de la contradiction amoureuse sur un choix de textes émanant du milieu évangélique. Ce faisant, je voudrais démontrer comment la contradiction amoureuse contribue aux fonctions performatives de cette littérature marquée par l’engagement idéologique et l’auto-réflexion artistique.

Hyatt Stetson D

THE BOUNDARIES OF HOMELAND: FORMS OF POLITICAL EXCLUSION IN RENAISSANCE ITALY

Organizer & Chair: MARCELLO FANTONI, UNIVERSITÀ DEGLI STUDI DI TERAMO

CARLO TAVIANI, UNIVERSITÀ DEGLI STUDI DI TERAMO

Long Way Home: Routes of Return for Political Exiles between Genoa, Urbino, and Rome (Early Sixteenth Century)

What happens when someone is banned from his native city or country? In Renaissance Italy, families and factions created networks outside their places of origin which were made up of family ties, strong alliances, or temporary agreements. Such networks proved particularly valuable when a family was exiled. This paper intends to draw a map of the networks of political exiles during the Italian Wars at the beginning of the sixteenth century. It traces the connections between the Republic of Genoa, the Court of Urbino, and the Rome of Pope Julius II. These three places were connected by family ties; the Fregoso of Genoa were related both to the Montefeltro of Urbino and the Della Rovere of Urbino/Rome. Following the routes of the Genoese exiles, it is possible to illustrate the links between cross-regional and local strategies employed to reconquer the rule of the city.

FABRIZIO RICCIARDELLI, GEORGETOWN UNIVERSITY

The Space beyond the Territory: Deprivation of Political Rights in Renaissance Italy

Italian Renaissance citizens perceived the inside and the outside as indissolubly associated with social organization. To be excluded meant for them to be considered outlaws as well as common criminals, normally persecuted for heresy, blasphemy, gambling, or sexual deviance. The city was always understood to be a community circumscribed within its own physical and institutional space. Being excluded by one’s hometown was thus to be beyond the pale of fortification which served to define, defend, and contain it. As pilgrims, those who were forced outside of their homeland were pushed and pulled across a world as changeable as their own condition. This paper provides an analysis of the role of exclusion in the political life from fourteenth- to fifteenth-century Italy.
The Political Debate about Exclusion (Fifteenth to Sixteenth Centuries)

Focusing on Leonardo Bruni’s, Francesco Patrizi’s, Flavio Biondo’s, and Niccolò Machiavelli’s works, this paper will try to describe how the political thinkers of the Italian Renaissance spoke of political exclusion. Between denial of factional division and fear of popular power, the humanists of the fifteenth century build an elaborated theory of exclusion that helps us to reconsider the “Ragion di Stato” of the late sixteenth century.
Thursday, April 03, 2008
3:45–5:15

Renaissance Grand Ballroom Salon I

PATRONS AND EARLY MODERN ITALY: EXAMPLES AND MODELS

Organizer & Co-Chair: LINDA PELLECCHIA, UNIVERSITY OF DELAWARE
Co-Chair: KATHLEEN WREN CHRISTIAN, UNIVERSITY OF PITTSBURGH

JOHN PAOLETTI, WESLEYAN UNIVERSITY

Blood on the Doors: The Sanguinary Medici Palace

Although we know a great deal about the Palazzo Medici, its patrons, its artists, and even its visitors, we have tended to compartmentalize the numerous artistic projects for the building either by medium, by artist, or by patron. Within the framework of patronage as a form of admonitory propaganda, I would like to suggest possible meanings for the Palace ensemble as a whole for people who were able to move through its spaces and to have a cumulative set of experiences within the confines of the structure. That is not to say that I will be positing a unitary meaning for the commissioned works, but that the individual decorative objects that made the Palazzo and the Medici family so important in the history of Florence carried implicit, sometimes disguised and I would suggest far from benign, meanings for viewers moving through a building designed, after all, to support Medici power not only in the city but abroad as well.

MELISSA M. BULLARD, UNIVERSITY OF NORTH CAROLINA, CHAPEL HILL

Dignifying New Money with Culture: The Legacy of Florentine Renaissance Patronage in the Nineteenth-Century Atlantic World

One avenue of knowledge of Florentine Renaissance patronage that reached the nineteenth-century Atlantic World was Liverpool. Gateway to Manchester’s industrial markets and principal port tying England to the Americas, Liverpool hosted regular packet service from New York and Boston. Liverpool was also home to William Roscoe, merchant banker, collector, poet, and patron of the arts, best known for his popularizing biographies of Lorenzo de’ Medici and Leo X. Thanks to Roscoe, to generations of educated Englishmen and Americans, the Medici name became synonymous with enlightened patronage. Through his writings, but equally through his own Liverpool benefactions, this “latter-day Lorenzo” reinterpreted Renaissance civic patronage to fit local circumstances. His version was easily transportable to port cities like Brooklyn where commerce and immigration created new, wealthy elites eager for a dignifying model of civic good works and sponsorship of the arts.

DALE V. KENT, UNIVERSITY OF CALIFORNIA, RIVERSIDE

Re-assessing the Role of Patrons as Godfathers to the Florentine Renaissance: Some Uses and Abuses of this Model

This paper invites a reconsideration of patronage, once seen simply as the contract between artists and commissioners of the works that created the Florentine Renaissance, but now understood as a relationship embracing the communities and audiences represented and addressed by patrons and artists, and also as a system of personal relations shaping social and political structures and the historical narrative of this period. The strengths and weaknesses of social science models privileging quantification and utilizing fixed assumptions without reciprocity, inequality, and the relative strength of various social ties to interpret the function of networks and the rhetoric of patronage negotiations, will be assessed by comparison with interpretations balancing the power of social bonds with that of religious and ideological convictions, and acknowledging particularity and personal feeling in “friendships” that were more than “mere patronage.”
NEW APPROACHES TO VELÁZQUEZ

Co-Organizers: TANYA J. TIFFANY, UNIVERSITY OF WISCONSIN, MILWAUKEE and GILES R. M. KNOX, INDIANA UNIVERSITY

Chair & Respondent: GRIDLEY McKIM-SMITH, BRYN MAWR COLLEGE

TANYA J. TIFFANY, UNIVERSITY OF WISCONSIN, MILWAUKEE

Velázquez and the “Virile” Woman: The “Portrait of Mother Jerónima de la Fuente”

This paper focuses on Velázquez’s construction of saintliness in Mother Jerónima de la Fuente (1620), a portrait of the Poor Clare who founded the first convent in the Philippines. Through an analysis of previously unexplored sources on Jerónima’s life, I argue that Velázquez represented her as a “virile” woman — a woman of exceptional fortitude — through her intense outward gaze. Building on his artistic training, Velázquez glorified Jerónima by powerfully capturing her likeness, rather than idealizing her features. The portrait’s iconography and Latin inscriptions allude in part to Jerónima’s strict penitential practices. Velázquez also referred to Jerónima’s lifelong imitation of Saint Clare by depicting her clutching a crucifix and the rule of her order. In keeping with contemporary hagiographies of Jerónima, Velázquez presented her as an exemplar for other Poor Clares. Yet by giving form to Jerónima’s commanding personality, he tested the conventions governing the portrayal of early modern religious women.

GILES R. M. KNOX, INDIANA UNIVERSITY

Velázquez, Bernini, and the Apollo Belvedere

Velázquez’s first trip to Italy in 1629–30 marked a turning point in his career and the emergence of his mature style. The key relationships that likely stimulated this dramatic transformation have, however, remained elusive. Scholars have long recognized that the figure of Apollo in the Forge of Vulcan (1630) derives loosely from the Apollo Belvedere. Bernini’s Apollo in the Apollo and Daphne (1625) has an even closer affinity with the ancient sculpture. In this paper I will examine the significance of the three-way relationship of forms. In the process I hope to cast new light on Velázquez’s engagement with Italy, both contemporary and ancient.

JOHN MARCIARI, YALE UNIVERSITY ART GALLERY

Velázquez’s “Education of the Virgin”: A Rediscovered Altarpiece

A large but damaged altarpiece, long in the storerooms at the Yale Art Gallery but never published, is here presented as a new work by Velázquez. Based on a painting of the same subject by Juan de Roelas (now in the Museo de Bellas Artes, Seville), the new painting would seem to be among Velázquez’s earliest works and arguably his first altarpiece. This paper will make the case for attributing the Yale picture to the master, a discussion that raises questions about the chronology and attribution of a number of other early paintings. More broadly, the paper will explore the conceptual jump that Velázquez’s early work makes beyond the art of Roelas, Pacheco, and other artists of the previous generation.

ANETA GEORGIEVSKA-SHINE, UNIVERSITY OF MARYLAND, COLLEGE PARK

Versions of Pictorial Encounters in Velázquez

One of the salient themes in the literature on Velázquez is his relationship to others, from Titian and Rubens, to Manet and Sargent. This paper addresses the manner in which the artist encouraged a dialogical mode of reading of his work by self-conscious shifts in perspective, or angles of viewing, within his pictorial inventions. As I hope to demonstrate, his “rotating point of view,” which could result in such remarkably bold interpretations on canonical subjects as the Rokeby Venus, was related not only to the Renaissance idea of copia, but also, to his intimate knowledge of, and involvement with, the Spanish royal collection. By means of a broader consideration of the
versions of inter-pictorial encounters in his work — from the early bodegones to such magisterial late works as Las Meninas — I hope to advance the current understanding of this dialogical mode of invention for his artistic self-fashioning.

Renaissance Grand Ballroom Salon III

DRESS AND IDENTITY V

*Sponsor:* MEDIEVAL & RENAISSANCE STUDIES SOCIETY OF ISRAEL

*Organizer:* GABRIEL GUARINO, UNIVERSITY OF ULSTER

*Chair:* PETER STALLYBRASS, UNIVERSITY OF PENNSYLVANIA

**JOHN H. BALL, THE JOHNS HOPKINS UNIVERSITY**

Violence, Dress, and Undress in the Irish Uprising of 1641

During the Irish Uprising of 1641, some of the most prevalent violence directed by the Irish against English settlers involved clothing. In the first months of the Uprising, tens of thousands of English settlers were stripped of their clothes and forced to flee to Dublin for safety. This paper seeks to analyze the important role that clothing played in the popular violence as a public and visible marker of ethnicity, nationality, and social hierarchy. It does so first by examining how by stripping the English of much of their clothing and leaving them "naked," the Irish inverted many longstanding English discourses which contrasted Irish "barbarity" and "nakedness" with discourses of English "civility" and "modesty." It then examines how the Irish symbolically inverted Irish and English positions in colonial Irish society by publicly wearing English-style clothing they had taken from English settlers.

**MARGARET SANKEY, MINNESOTA STATE UNIVERSITY MOORHEAD**

Is That a Kilt You’re Wearing? The Failure of Kilt-Suppression as Cultural Policy in Scotland

After Culloden ended the Jacobite Rebellion, the British Parliament passed a package of laws meant to end Scottish cultural and legal traditions that encouraged Jacobitism and prevented Scots from assimilating in the larger and more “British” world of the mid-eighteenth century. Despite the songs, secondary sources and family traditions that suggest that kilt-banning was a tyrannical and oppressively successful policy that stripped Scots of their identity, the British government and military officials charged with actually enforcing the ban found quickly that they could not control the sartorial tendencies of the Scots. This is a study of the subversions available to ordinary eighteenth-century people as they desired to show their dislike of London-dictated policy and hang on to cultural symbols standing in the way of assimilation. Even if you had no Jacobite leanings whatsoever, you could still make the military governor of Edinburgh crazy with a little piece of wool.

**ANNE MARIE LANE, UNIVERSITY OF WYOMING**

Reflections of Status in Renaissance Book Portraits: Framing the Face with Hats, Scarves, Collars, Hair Ornaments, and Jewelry

Upon opening original Renaissance books from Great Britain and Continental Europe, one is often struck by the imposing frontispiece portraits of the authors — both men and women. Oftentimes portraits of other important people (secular and religious) are also present throughout the books. In these etched and engraved prints, talented artists convey the character and personality of the individuals through facial portraits; but, the social status of the individuals is conveyed by the various types of elaboration around their faces. Thus, we may see fancy hats or plain headscarves, wide ruffs or simple collars, feathers, hair ornaments, and different types of necklaces. This paper will analyze selected portraits in original sixteenth- and early seventeenth-century
books; and discuss the impressions that these people conveyed about themselves through their choice of fashion accessories — both to people of their time and to us today.

Renaissance Grand Ballroom Salon IV

Raphael III: Late Raphael and Reception

Co-Organizers: Jodi Cranston, Boston University and Victoria Gardner Coates, University of Pennsylvania

Chair: Kathleen Weil-Garris Brandt, New York University

Jodi Cranston, Boston University

Raphael’s Women

Raphael’s sweet and graceful painting style manifested itself as a primarily feminine mode and one which was not exclusively conveyed through female figures. As Raphael worked on the Stanze frescoes and embarked on narrative depictions of miraculous and pivotal events from biblical stories and Church history, female figures began to convey the gravitas of the miraculous and tragic through more imposing figure types and by assuming and restructuring some of the fundamental responsibilities of figures in narrative painting. The striking water carrier in the Fire in the Borgo, beautiful and demonstrating furia, engaged and self-enclosed — as Warburg recognized when he placed the figure among his image collection of other “nympha” types — indicates the signifying complexity of the feminine in Raphael’s later work. In assuming simultaneously active and isolated roles, these female figures suggest a structural relationship between beauty and history and, in doing so, also appear to have initiated contemporary pictorial considerations of the place of beauty in narrative painting.

Victoria Gardner Coates, University of Pennsylvania

What Becomes a Legend Most? The Display of Raphael’s Transfiguration

On Good Friday in 1520, Raphael Sanzio died, and, according to legend, his unfinished masterwork, the Transfiguration, was displayed over his bier. The altarpiece has stood subsequently as the visual last will and testament of the artist, and spawned its own art-historical cottage industry of “last work” interpretations — even though neither Raphael or his patron conceived of it as his opus ultima. This paper will examine how the display of the Transfiguration first in S. Pietro in Montorio, then during its brief nineteenth-century sojourn in France, and finally in the Vatican Pinacoteca has perpetuated this myth. As an object of pilgrimage atop the Janiculum, an adopted son of the French academicians and an aggressively de-contextualized formal object displayed as part of a set of Raphael altarpieces, the Transfiguration has emerged as the ultimate symbol of the painter’s genius while the original circumstances of its creation have all but been forgotten.

Anna C. Knaap, Harvard University Art Museums

Rubens’s Quos Ego and Raphael’s Galatea: Emulation, Poetics, and Antiquity

Of all Renaissance artists emulated by Rubens, Raphael figures as perhaps the most consistent model. Rubens’s reliance on Raphael has been ascribed to a general imitative impulse. This paper, by contrast, argues that Rubens’s motives for selecting artistic models were more complex. I will focus on Rubens’s preparatory oil sketch Quos Ego (or Neptune Calming the Tempest) painted for the triumphal entry of Cardinal-Infante Ferdinand into Antwerp. Neptune’s grandiloquent speech as described in Virgil’s Aeneid had inspired representations by Raphael and Leonardo. Interestingly, however, Rubens did not only turn to Raphael’s depiction of the subject, but also incorporated direct references to the fresco of Galatea, another seaborne subject. I will show that Rubens aimed to modernize Raphael’s Galatea, outdoing the artist’s ability to render movement, beauty (venustà), grace (grazia), and color. Furthermore, Rubens challenged Raphael as an interpreter of classical antiquity, rivaling his archeological accuracy and talent for translating epideictic speech into figurae eloquentiae.
GIORGIO TAGLIAFERRO, UNIVERSITÀ FOSCARI VENEZIA

Repainting Venice, Forging Her New Place in World History: Aspects of the Cycle of the Sala del Maggior Consiglio in Palazzo Ducale

After the 1577 fire destroyed the Great Council Hall in Ducal Palace, Venice’s patrician government devised a new pictorial decoration for this space consisting of several paintings of both narrative historical and allegorical subjects. As the original text of the program shows, this was not intended to be ornamental. On the contrary, the elitist group of noblemen who supervised the enterprise seized the opportunity to rethink the role of their city and community in world history. My paper will focus on the ways and means through which these aristocrats invented new historical and symbolic coordinates of Venice’s past and present, arranging for the first time a visual display of Venetian history through a long sequence of patricians’ exploits, which ends in an unprecedented allegorical/eschatological transfiguration.

KRYSITINA STERMOLE, QUEENS UNIVERSITY

Art as History during the Cambrai War: Representing the Reconquest of Padua

After losing its mainland empire to the League of Cambrai in just a matter of weeks in the spring of 1509, Venice could not help but question its right to a Stato da terra. Some Venetians even came to believe that the republic should abandon the mainland altogether. However, despite heated debate, the Signoria committed itself to recovering the terraferma, beginning with an attempt to reconquer Padua. This campaign succeeded, and although the reclamation of the rest of the former Stato da terra proved far more difficult as the war dragged on, Padua’s repatriation became a touchstone of Venetian military and political strength. Contemporary understanding of the victory’s importance was surely influenced by reference to the event in wartime works of art, which range from modest, anonymously published woodcuts printed soon afterward to more monumental sculptural projects commissioned by politically influential patricians a few years later. By gathering and analyzing such works, this paper demonstrates that the visual arts facilitated the propagandistic exploitation of Padua’s repatriation in a variety of ways over the course of the war.

ROSELLA LAUBER, UNIVERSITÀ DI UDINE

Il Ritratto del Cardinal Bessarione e la Scuola veneziana della Carità: Un caso di cross-cultural interpretations of imagery, fra Oriente e Occidente, da Bisanzio a Venezia, “nuova Roma” e “alterum Byzantium”

Il Ritratto del Cardinal Bessarione (Venezia, Gallerie dell’Accademia) fu commissionato dalla veneziana Scuola della Carità il 8 marzo 1540 quale copia, a memoria, d’un originale trafugato e attribuibile a Gentile Bellini; questi aveva effigiato il Niceno anche sull’anta del tabernacolo (Londra, National Gallery) che custodiva l’orientale reliquia della Vera Croce, affidata a Bessarione da Gregorio, Patriarca di Costantinopoli. Tali raffigurazioni eternano Bessarione e il suo lascito: la croce-teca, segno di salvezza, donata dal Cardinale alla “grandissima e cristianissima” Venezia e alla Scuola della Carità, cui volle essere ascritto. Sansovino ricorda che Bellini dipinse pure nella Sala del Maggior Consiglio un ritratto di Bessarione; inoltre, la chiesa della Carità risalta nei cicli celebrativi della Repubblica a Palazzo Ducale. Attraverso inedita documentazione reperita si intende sottolineare rapporti di scambio, di ricezione delle immagini e dei loro significati tra Oriente e Occidente, e riflettere sulla committenza nella più antica Scuola veneziana e a Palazzo Ducale.

MARIA GALLI STAMPINO, UNIVERSITY OF MIAMI

Retelling the Unmentionable: Erina and the Wayward Doge in Lucrezia Marinella’s L’Enrico

In her 1635 epic L’Enrico, overo Bisanzio acquistato, Lucrezia Marinella has a female character, Erina, explain the future of Venice to Venier, one of the Venetian knights
participating in the Fourth Crusade. While Marinella follows canonical examples in many ways, she inserts an interesting and novel element: Erina and Venier are distant cousins. As she explains to him (in canto 6) by way of ekphrasis, i.e., by describing images, her ancestor Pietro Candiano yielded to the temptation of absolute power and was killed; his son was saved by a servant, and his family survived in exile. Why does Marinella include an episode eerily reminiscent of Marin Faliero’s in her poem extolling the republican qualities of Venice? As she underscores the uniqueness of a political structure capable of detecting and eliminating dangers, she also ties her poem to the pictorial representations of history in the Sala del Maggior Consiglio.

Renaissance Grand Ballroom Salon VI NEW TECHNOLOGIES AND RENAISSANCE STUDIES IV: REED IN TRANSITION: THEATER HISTORY RESEARCH TOOLS FOR THE FUTURE

Sponsor: CENTRE FOR REFORMATION AND RENAISSANCE STUDIES, UNIVERSITY OF TORONTO
Co-Organizers: SALLY-BETH MACLEAN, UNIVERSITY OF TORONTO, WILLIAM BOWEN, UNIVERSITY OF TORONTO, SCARBOROUGH, AND RAYMOND G. SIEMENS, UNIVERSITY OF VICTORIA
Chair & Respondent: ALAN GALEY, UNIVERSITY OF ALBERTA

SALLY-BETH MACLEAN, UNIVERSITY OF TORONTO
Digital REED: Moving Early Modern Theater Online

In 2003 the co-directors of the Records of Early English Drama’s first research and educational web site presented an introduction to the REED Patrons and Performances Web Site (http: link.library.utoronto.ca/), then in its pilot phase. This paper will include a brief update on progress with special attention paid to new directions not anticipated five years ago: an alternative search strategy using “patrons’ family trees on the fly”; plans to link the web site with forthcoming REED editions formatted for the web; and the extension of the web site’s templates to include other theater history databases across centuries and cultures in a new collaborative project titled “On the Road Again: Tracking Itinerant Performers through Time.”

JASON A. BOYD, UNIVERSITY OF TORONTO AND JUSTIN A. BLUM, UNIVERSITY OF TORONTO, GRADUATE CENTRE FOR THE STUDY OF DRAMA
Beyond London, Beyond Shakespeare on the Web and in the Classroom: Lightfoot Codbolt and Touring Players

Online educational resources on Shakespeare are legion, yet the web lacks resources relating to the theater history surrounding the London-based Shakespeare. REED’s Patrons and Performance Web Site (containing data relating to patronized touring performers, one type of dramatic activity that REED collects) is an excellent scholarly resource, yet currently it has no forum that would demonstrate to users its pedagogical and scholarly potentials. Similarly, the collection Teaching with the Records of Early English Drama (2006), while demonstrating that REED collections are an excellent resource for revealing to students the context informing medieval and renaissance performance texts, also reveal a need for humanities computing tools to improve the traditional methods by which REED is being used in the classroom. “The Adventures of Lightfoot Codbolt,” aims to show how the web site can be brought into the classroom, and, more broadly, how REED volumes and other online materials can be brought together to address the web’s Shakespeare-centrism.
Renaissance A

OVID IN EARLY MODERN SPAIN II

Organizer & Chair: FREDERICK A. DE ARMAS, UNIVERSITY OF CHICAGO
KERRY K. WILKS, WICHITA STATE UNIVERSITY

Lope de Vega’s La Circe: A Metamorphosis of The Metamorphoses

There is no shortage of authors who turned to Ovid’s *Metamorphoses* for inspiration during the Age of Cervantes. The myths found in books 13 and 14 are the foundation for many works, including Lope de Vega’s narrative poem *La Circe*. Lope’s imitation of Ovid may be found in both the structure of the poem itself and in the thematic content. By combining the myths that featured Ulysses, Lope recreated Ovid’s storytelling technique, as these myths, like their characters, engage in their own metamorphosis from one tale to the next in a seamless fashion. Moreover, this metamorphosis can also be seen in the tale of Ulysses’ adventure with Circe. Lope’s recounting of the myth stands out as a metamorphosis of Ovid’s *Metamorphoses* that contains its own unique transformation since Circe herself is converted, and the enchantress becomes the enchanted through neo-platonic love.

JASON McCLOSKEY, INDIANA UNIVERSITY
Ovidian Myth, Renaissance Painting, and African Genealogy in Juan de Miramontes’s *Armas antárticas*

In book 4 of Juan de Miramontes’s epic *Armas antárticas* (1608–09), the myths of Daphne, Apollo, and Andromeda are presented as part of the genealogical history of a community of escaped African slaves, or cimarrones, living in Panama. In his edition to the epic, Paul Firbas comments on this genealogy, noting that “para incorporar la novedad del cimarrón, Miramontes debería situarlo apropiadamente en alguna narración que lo legitimara y diluyera su diferencia” (95). Building on Firbas’s ideas on this mythological genealogy, this paper examines how Miramontes’s rewriting of Ovid’s tales “dilutes the difference” of the Africans. It also explores how certain Renaissance paintings, such as Titian’s Perseus and Andromeda, may have influenced early modern readers’ perceptions of these characters.

CHRISTOPHER B. WEAVER, OKLAHOMA STATE UNIVERSITY
Tirso’s Anti-Ovidian Self-Fashioning: *Deleitar aprovechando* and the Daughters of Minyas

In 1635, ten years after his exile from Madrid and its secular theaters, Tirso de Molina published *Deleitar aprovechando*, a miscellaneous collection of hagiographic novellas and autos sacramentales. This work’s explicit moral and religious didacticism is reflected in the frame tale which Tirso devises to organize Deleitar’s contents, utilizing the common device of a group of noble friends exchanging stories. His aristocrats, however, are not taking refuge from a plague, but instead are devout young people shunning “las permisiones de las Carnestolendas” being enjoyed by most of Madrid. This rigid piety recalls Ovid’s account in book 4 of the *Metamorphoses* of the daughters of Minyas, who remain indoors and scorn the licentious pleasures of the rites of Bacchus; like Tirso’s nobles, they exchange stories to reinforce their sense of moral purpose and superiority. This study will examine how Tirso manipulates the resulting intertextualities and oppositions between Deleitar and the *Metamorphoses*.

Renaissance B

TRACES OF MEMORY IN RENAISSANCE DRAWING PRACTICES

Chair: MATTEO BURIONI, UNIVERSITÄT BASEL

GUDRUN DAUNER, ROSENBAH MUSEUM & LIBRARY
A Group of Early Drawings by Girolamo da Carpi Redefines the Artist’s Image

A re-evaluation of the drawings of the Ferrarese artist Girolamo da Carpi (1501–56) provides important new insights into his creative process. Recent research has revealed that Girolamo had visited Rome long before the well-documented stint in the service of Cardinal Ippolito II d’Este (1549–53), as proved by one of his drawings bearing an autograph inscription including the date “1531,” and motifs inspired by some of the city’s most famous antique sculptures. My paper will link this drawing to a group of approximately thirty others, all rendered with the same vigorous lines on very thin paper, in the first reconstruction of the as yet unstudied early drawing style of
Girolamo. I will also show how the drawings, once belonging to a copybook, shed new light on Girolamo’s approach to the antique remains he so eagerly studied in Rome, as well as the changes he introduced while copying them for reuse in his paintings. This group of drawings offers particularly rich comparisons with Girolamo’s paintings, and the step-by-step development of single motifs in them permits us to follow the artist’s thought process.

SARAH CANTOR, UNIVERSITY OF MARYLAND, COLLEGE PARK
Drawing on the Masters: Michelangelo’s Beginnings as a Draftsman
The early stages of Michelangelo’s career as an artist are still inadequately understood. He undoubtedly studied under Domenico Ghirlandaio, but the length of his stay in the studio is unclear. No works from the hand of the master in any medium can be securely dated to this period, but a few drawn copies after older artists may have been executed during his apprenticeship or just after he left the workshop. These drawings, copies after Giotto and Masaccio, reveal not only Ghirlandaio’s influence on the young Michelangelo, but locate him in the rapidly expanding discourse on the significance and value of drawings and the concept of disegno, which would become the basis of Vasari’s theoretical writings on art. It was through Ghirlandaio that Michelangelo would have realized the value of drawings as records of an artist’s creative process. Michelangelo likely destroyed the majority of his drawings just before his death, realizing how they reflected his arduous study and effort, thus negating the intended effect of divine inspiration. For Michelangelo, drawings were valuable records of artistic process, a concept that can be traced to the artist’s initial study in Ghirlandaio’s workshop.

JAMES CARLTON HUGHES, UNIVERSITY OF NORTH CAROLINA, CHAPEL HILL
Emulation and Experiment in Early Michelangelo Drawings
Despite the rich suggestiveness of many surviving drawings, few scholars have sought to narrate the way that the youthful Michelangelo’s graphic technique, style, and approach to mimesis (indeed his sense of design), developed in tandem with, and was inflected by, his poetic sensibilities, intellectual life and private concerns. Yet the clues to this unwritten history exist in his surviving drawings after Giotto and Masaccio, his early drawings after the antique, and his studies on the subject of David. My paper reads between the lines to trace the way these drawings show Michelangelo as art-critically self-aware, positioning himself in relation to aesthetic categories operant in current and previous periods. William Wallace’s essay “Instruction and Originality in Michelangelo’s Drawings” in The Craft of Art (1995). It reconstructs, using the evidence of several sheets, a critical and pedagogical dialogue unfolding on paper between the master and his pupil Antonio Mini, in which the master’s fantasia plays upon and wittily reconfigures the products of Mini’s hand. But even as a young man, Michelangelo himself produced sheets in which elements of self-critique and reflection on the artistic process were present. Just as Vasari’s Vita implies, the young Michelangelo sought to appreciate and rival his exemplary predecessors in disegno on their own terms.

Renaissance C

SIDNEYS AND INTERNATIONALISM

Sponsor: THE INTERNATIONAL SIDNEY SOCIETY
Organizer: MARGARET HANNAY, SIENA COLLEGE
Chair: ARTHUR F. KINNEY, UNIVERSITY OF MASSACHUSETTS, AMHERST

CHRISTOPHER N. WARREN, UNIVERSITY OF OXFORD, MERTON COLLEGE
Romance and the Law of Nations: Philip Sidney, Alberico Gentili, and “Intercourse Among Enemies”

Hannibal "committed many things against the justice of war, since he despised Homer, the most outstanding teacher of his age," wrote the Protestant Italian jurist taking refuge in Elizabethan England, Alberico Gentili. Gentili would become Oxford’s Regis Professor of Civil Law and later, a revered figure in the history of international law. He was also a frequent interlocutor with Philip Sidney. Seeking to
SIDNEYS AND INTERNATIONALISM (CONT’D.)

contribute to the recent legal turn in early modern literary studies and the recent “historiographical turn” in international law, this paper outlines Sidney’s and Gentili’s little-studied friendship in the 1580s, examining the Sidney circle’s turn to what Roman law called the law of nations. Interested especially in Sidney’s New Arcadia (1584) and Gentili’s De Legationibus Libri Tres (1585) yet wary of collapsing important generic distinctions between Gentili’s law treatise and Sidney’s fiction, the paper will ask how the genre of romance in particular theorized the law of nations.

WENDY R. OLMSTED, THE UNIVERSITY OF CHICAGO

“Fear is more pain than is the pain it fears”: Poetic Psychology and Protestant Internationalism

Scholars have shown that Sir Philip Sidney’s European trip, especially to Paris for the marriage of Henry of Navarre and Marguerite de Valois, resulted in close friendships between himself and Philippe Duplessis-Mornay. Scholars have illuminated many fruitful connections between the Sidney and Duplessis-Mornay families and have written about the contributions of Sidney’s Protestant internationalism to his troubles at court and to the Arcadias. I will focus on Duplessis-Mornay’s The True knowledge of a mans owne selfe and his A discourse of life and death (1591), translated by Mary Sidney. I examine how they articulate ideas of the self explored in Musidorus’s comforting words to Pyrocles in the last book of the Old Arcadia, especially in the sonnet, “Since nature’s works be good and death does serve.” My analysis does not argue influence. It is a first step in formulating a shared Protestant discourse of the self, that is, of the “inward” body, soul, and faculties. A true knowledge stresses interior sense (112). Grief [and joy], Duplessis-Mornay insists, come from the heart, not from opinions or intellection. My paper seeks to elucidate the implication of this statement for Protestant, especially Sidneian understandings of the self.

ROGER J. P. KUIN, YORK UNIVERSITY

Sir Philip Sidney and World War Zero

One of the salient features of Sidney’s commitment to Protestant activist viewpoints and policies is its international dimension. More than most of his compatriots, and more even than many Continental participants and observers, he saw his country as irrevocably engaged in a conflict that went widely beyond national or even regional borders. The reason for this was that the key players on the other side were a) the Papacy, whose power was ipso facto international, and b) Spain, which was now a worldwide player through its New World conquests and its takeover of Portugal and Portugal’s Asian connections. While the Dutch fought for their ancient privileges, and the French and the Bohemians for freedom of worship, Sidney — instructed by Languet — was one of the first to interpret these local crises as part of a global conflict.

Renaissance D

IN HONOR OF LOREN PARTRIDGE III: ITALIAN RENAISSANCE VILLAS AND GARDENS

Sponsor: NEW ENGLAND RENAISSANCE CONFERENCE
Organizer: CRISTELLE L. BASKINS, TUFTS UNIVERSITY
Chair: EVELYN LINCOLN, BROWN UNIVERSITY

YVONNE ELET, NEW YORK UNIVERSITY

Siting the Medici Papal hospitium: Topography, Ideology, and Ceremonial at Raphael’s Villa Madama

Villa Madama was conceived as one of the main stages on which the papacy of Leo X Medici would perform its power and authority — effectively, a pastoral Vatican. Located on Monte Mario a mile north of the Vatican, the villa would serve as a papal hospitium to receive visiting heads of state and their retinues before a ceremonial entry into Rome and the Vatican. But this hillside, beyond its convenient location, was invested with significant religious, literary, and ideological associations. This paper
reveals how Raphael used these powerful symbolic associations as the basis for the villa’s siting, roads, and views. Visitors to Rome — from pilgrims to kings and emperors — followed various spatial routes, and animated the topography as performative participants. The villa illustrates how architecture could harness the potent meanings invested in topography itself, and how political and ideological meanings could be constructed through landscape, architecture, and decoration.

Rebekah Tipping Compton, University of California, Berkeley
Venereal Politics: The Fiorenza Fountain of Cosimo I’s Villa at Castello

In 1537, Cosimo I de’ Medici undertook his first decorative program as the Duke of Florence: reconstructing and redecorating the Villa at Castello. The principal garden of this villa consisted of a circular, evergreen labyrinth in the center of which stood a marble, candelabra fountain crowned by a bronze statue of Fiorenza. Designed by Tribolo and sculpted by Giambologna, this statue rendered the city of Florence as a nude female, wringing water from her long, wavy hair. Personifying Florence as a woman was not unusual; however, the city was rarely, if ever, symbolized officially by a voluptuous nude, whose iconographic form resembled that of Venus. This paper will examine the position of the Fiorenza in the iconography of Venus Anadyomene, specifically focusing on the connotations inherent in a representation of Florence as the goddess of love and procreation. The multiplicity of Venus’s identity allows for her to assume various roles within the villa setting, moving between the embodiment of a fecund, peaceful land and a seductive nude enclosed within a garden of love.

Sonia H. Evers, Independent Scholar
Villa Barbaro: Visualizing the Ideal

Two brothers, MarcAntonio and Daniele Barbaro, statesman and ecclesiast, collaborated with Palladio and Veronese to create an ideal world — a paradisial microcosm of Venice as healer of a wounded Europe. On the slopes of the Asolan hillside, the celibate humanist cleric and the married artistic diplomat, having witnessed the collapse of many political and religious dreams, disguised their disappointment by combining architecture, sculpture, and painting to create an image of harmony and justice. Neptune welcomes the visitor and marks the central ceremonial axis of the villa complex, identifying the property as Venetian from the outset. Throughout, the Barbaro family announces a triumphal iconography focusing on the Venetian empire as blessed by good fortune and harbinger of a new golden age. The entire program creates a world celebrating Venetian peace and the villa becomes a kind of family portrait and celebration of patriciate and universal Christian commonwealth.

Renaissance Gold Coast

Jessie Ann Owens, University of California, Davis
Cipriano de Rore and the End of the Renaissance

It is a commonplace of music historiography that Flemish madrigalist Cipriano de Rore (1516–65) played a pivotal role in the development of a new relationship between text and music. His innovations in texture and harmonic vocabulary would prove influential for decades after his death. This paper examines another aspect of his contributions, namely, the selection of texts that enabled the creation of drama and of small-scale scenes with defined characters.
CHRISTOPHER A. REYNOLDS, UNIVERSITY OF CALIFORNIA, DAVIS
Lover and Enemy, Teacher and Pupil: Ingegneri, Monteverdi, and the Interplay of Their Settings of Ardo Si
In 1587 both Marc’Antonio Ingegneri and Claudio Monteverdi published madrigals on Guarini’s “Ardo si” and Tasso’s “Ardi, e gela,” Monteverdi in January and his teacher Ingegneri in November. Although Denis Arnold commented on motivic ties between Monteverdi’s madrigals and Ingegneri’s, there is more to say about the complex interplay evident in these settings. To grasp the extent of the relationships between the versions of teacher and pupil, one must first examine the musical bonds that link the proposta and risposta of each composer (and for Monteverdi, also the contra-risposta “Arsi et alsi”). These links extend beyond motive to aspects of cadence, structure, and the use of melodic inversion to depict the dramatic oppositions that pervade the poems.

ANTHONY A. NEWCOMB, UNIVERSITY OF CALIFORNIA, BERKELEY
Luzzaschi’s Dante: Quivi sospiri pianti ed alti guai
Luzzaschi’s setting of two tercets from the third canto of Dante’s Inferno has attracted the sporadic attention of musicologists ever since a brief article of 1921 by Alfred Einstein. This paper will interrogate Luzzaschi’s exceptional choice of text and examine Luzzaschi’s setting in relation to: 1) its neighbors in Luzzaschi’s Second Book of 1576; 2) the series of settings of the same text that followed it over the next five years; and 3) the history of harmonically daring madrigals that preceded it over the previous twenty-five years. The thesis will be that Luzzaschi’s setting, modern seeming to our ears, is in fact a retrospective gesture toward a largely passé and largely Ferrarese tradition.

Renaissance Bridgeport
CONNECTING THE RENAISSANCE SENSES II
Organizer & Chair: MARLENE EBERHART, MCGILL UNIVERSITY AND CARLA ZECHER, THE NEWBERRY LIBRARY
RICHARD WISTREICH, UNIVERSITY OF NEWCASTLE
“Very faire and strange Organe”: Representing the Early Modern Voice
The publication in 1600 of Julius Casserius’s monumental Anatomical History of the Organs of Voice and Hearing, that describes the voice and its functioning through anatomical separation from the body and dismantling in dissection, coincided historically with a period of great change in the way that the singing voice was heard, trained, deployed in song and even how it was represented in notation. Meanwhile, the revived, but classically-based “science” of physiognomy focused attention on a developing interest in the way that the voice can be a marker of individual identity. This paper looks at how two very different means of representing the voice — printed music notation and scientific literature — work to convey new and practical reimaginings of the most liminal of bodily manifestations — the voice, which is both physical organ and the intangible, signifying sound of interiority.

HOLLY DUGAN, THE GEORGE WASHINGTON UNIVERSITY
Coriolanus and “the rank-scented meinie”: Smelling Rank in Early Modern London
In a key scene in Shakespeare’s Coriolanus, the play’s titular hero curses the “rank-scented meinie” of Rome (3.1: 66). Linking the stinking breath of the people to the steaming vapors from city fens, Coriolanus defines the plebeian revolt as an airborne corruption: “You common cry of curs, whose breath I hate as reek o’th rotten fens, whose loves I prize as the dead carcasses of unburied men that do corrupt my air” (3.3: 120–22). Coriolanus’s metaphors of rank fens underscore early modern London’s changing olfactory landscapes, namely its stopped ditches. These ditches, clogged with dead animals and raw sewage, marked London’s edges. Reading Coriolanus’s description of stinking fens against London’s noxious ditches, I argue that the play’s dramatization of rank-scented class struggle in Rome maps onto similarly pungent class struggles in early modern London.
This paper will explore the senses in early modern anatomy texts. These texts center on issues of embodiment and sensory experience, but their authors have removed the cutting, probing, and sensory language of dissecting. Instead, they place emphasis on the function and location of body parts, and they neatly store the senses in chapters that connect them to their parts and explicate their functions. While the senses are nearly absent from descriptions of the act of dissection, they crop up in unlikely places, especially in the references to food that appear throughout the texts. This paper will trace the connection between food and dissection. It will examine how sensory displacement and the juxtaposition of eating and dissecting reveal an underlying anxiety about bodily commodification. Finally, it will tackle issues such as sensory detachment and the role that New Science played in shaping the language of the senses within these medical documents.
CORNELL H. FLEISCHER, UNIVERSITY OF CHICAGO

Math to Manage the Empire: A Close Reading of an Ottoman Chancery Document of 1525

In 1525, the recently enthroned Ottoman sultan Süleyman (r. 1520–66) found himself ruler of a domain twice the size of that ruled by his grandfather. While his resources were considerable by early modern standards, neither had the administration and taxation of newly conquered lands in the eastern Mediterranean lands been worked out and implemented, nor had the implications of the new personnel needs that expansion imposed been fully realized. In this context, a certain Abdüsselam Efendi, an Egyptian mathematician, astrologer, and imperial Chief Treasurer, took the unprecedented step of compiling statistics for all personnel on the palace payroll for the preceding forty-two years. This extraordinary document summarizes quantitative information on the different units attached to the Palace and their aggregate salaries as these increase over time, and so makes a powerful argument—through numbers and designations of central governmental functionaries—for how to recruit and manage a ruling elite.

RICHARD KAGAN, THE JOHNS HOPKINS UNIVERSITY

Secrets in Simancas: “Arcana Imperii,” Spain, and Its Empire in the Old World and New

Established by the Emperor Charles V in 1536, the royal archive at Simancas served the chief repository for Spanish state papers for almost three hundred years. Today the archive constitutes a goldmine of information for scholars worldwide, but for most of its history the papers housed in this collection were classified as arcana imperii and access to the collection restricted to authorized royal officials who functioned as privileged keepers of the monarchy’s past. They also elaborated complex research procedures that governed the way the archive was used. This paper will examine these procedures, together with the rules of access to this collection, and conclude by offering examples illustrating the manner in which the monarchy used the “secrets” of Simancas for political ends.

Renaissance Michigan

“L’ABBIAI MAT TUTTI E TRE”: COLLABORATION AND IDENTITY IN THE CARRACCI SCHOOL III

Organizer: OFHER MANSOUR, DARTMOUTH COLLEGE
Chair: GAIL FEIGENBAUM, THE GETTY RESEARCH CENTER
Respondent: STEPHEN J. CAMPBELL, THE JOHNS HOPKINS UNIVERSITY

ANN SUTHERLAND HARRIS, UNIVERSITY OF PITTSBURGH

Collaboration and Competition in the Carracci Studio

Fifty years of research since the exhibition of the Carracci exhibition in Bologna of 1956 have yielded much clearer definitions of the artistic personas and achievements of Ludovico, Agostino, and Annibale Carracci, and of most of the major figures to emerge from their studio in the first decades of the seventeenth century. Progress was always and remains hobbled by the consensus that Annibale was the most gifted of the three. This paper will present several cases of collaboration between the three in which the credit excludes the role of Ludovico or Agostino and will also argue that rivalry between them merits far more attention than it has received to date.

CLARE ROBERTSON, THE UNIVERSITY OF READING

Late Annibale and Early Domenichino

The last years of Annibale Carracci’s life, after he was afflicted with a paralyzing illness, remain immensely problematic. While his powers of invenzione were in no way...
diminished, as his late etchings demonstrate, he was able to paint very little, and many commissions had to be entrusted to his pupils, although the nature of this collaboration remains the subject of much debate. Albani, as the most experienced of the younger generation, was apparently put in charge of a number of major commissions such as the Herrera Chapel and the Aldobrandini lunettes. At the same time, Annibale seems to have particularly favored Domenichino, perhaps seeing him as his closest artistic heir. This paper explores the nature of that relationship and the ways in which Annibale, who was notoriously averse to dealing with patrons, nonetheless promoted Domenichino in the Farnese circle, and assisted him in early commissions such as that for the Giustiniani villa at Bassano Romano.

XAVIER F. SALOMON, DULWICH PICTURE GALLERY
Annibale Carracci & Co.: The “Enterprise” of the Aldobrandini Lunettes
The authorship of the so-called Aldobrandini Lunettes, painted by Annibale Carracci and his workshop over the decade 1603 to 1613, has long been an intricate and vexed topic. This paper aims to evaluate once again this thorny issue by analyzing what we know of the composition of Annibale’s workshop in the first decade of the seventeenth century. Close stylistic examination of the Lunettes will raise issues about Annibale’s style in the last six years of his life, and the early careers of Domenichino, Francesco Albani, Giovanni Lanfranco, Sisto Badalocchio, and Antonio Carracci. While not trying to define the exact role of each artist in the execution of the Lunettes, I intend to raise issues about the complexities of the artistic enterprise that was ultimately responsible for the creation of the Lunettes. The physical appearance of the six works will be discussed in detail and well-documented projects by the Carracci workshop, such as the Herrera Chapel, will be closely compared to our knowledge of the genesis of the Lunettes.

PATRICK J. BONER, UNIVERSITY OF CAMBRIDGE
The Start of Something Beautiful? Kepler’s Early Chronological Correspondence with Hans Georg Herwart von Hohenburg
Although better known in his own day for his accomplishments as Chancellor of Bavaria, Hans Georg Herwart von Hohenburg (1553–1622) was also a scholar of
extraordinary significance. His publications and surviving papers testify to his talents as a connoisseur of ancient languages, chronology, law, and mathematics, and his extensive correspondence with many of Europe’s leading lights confirms his place as a protagonist of early modern scholarship. Still more significant were Herwart’s contributions as a patron to Johannes Kepler, who exchanged with Herwart more than ninety letters over the course of nearly fifteen years (1597–1611). In this presentation, I examine the origins of Kepler’s correspondence with Herwart. In September 1597, Kepler convinced Herwart of his scholarly promise with a carefully written response to a chronological query communicated by Herwart to several scholars across the Holy Roman Empire. Surpassing his colleagues in the length and seriousness of his reply, Kepler successfully distinguished himself in the eyes of his prospective patron. His response was not only an enthusiastic answer to a complex question, but a strategic statement specifically aimed at attracting the support of a statesman and scholar of Herwart’s high standing.

SHEILA J. RABIN, ST. PETER’S COLLEGE
Astrology and the Material Universe
Traditionally, the philosophical basis for acceptance of astrology required a belief in an immaterial, immutable heaven superior to a physical earth. Kepler believed in a physical universe but he still accepted astrology. This paper will look at ways in which Kepler tried to revise astrology so that it could conform to a physical universe.

Renaissance Lasalle
ON THE IRRELEVANCE OF PAINTING
IV: PERFORMANCE, PERCEPTION, MEANING

Organizer & Chair: MIRIAM HALL KIRCH, UNIVERSITY OF NORTH ALABAMA
Respondent: ANDREW MORRALL, BARD GRADUATE CENTER

MÓNICA DOMÍNGUEZ TORRES, UNIVERSITY OF DELAWARE
On the Uses of Insignias in Sixteenth-Century Mexico
In the same years numerous paintings and sculptures succumbed to Protestant iconoclastic riots in Northern Europe, Catholic envoys to the New World were zealously burning masks and insignias used in ancient Mesoamerican rituals. In sixteenth-century Mexico indeed insignias were both feared and exploited. The European and Mesoamerican communities that entered into contact after the Spanish Conquest were conversant with complex visual languages in which badges and symbols codified the military, political, and social standing of each individual, framing human existence within a larger religious order. As such, insignias played a central role in the magnificent ceremonies of colonial Mexico. Each group, however, understood insignias in distinct ways — while Europeans perceived them as external markers of distinction, for Mesoamericans they were channels for divine embodiment. In this light, my paper explores the crucial and controversial place that these ephemeral objects occupied within the visual culture of sixteenth-century Mexico.

JAMES M. BLOOM, VANDERBILT UNIVERSITY
Out of Burgundy! Between Performance and the Object
This paper asserts the centrality of performance within the visual culture of the Burgundian court in the fifteenth century. It considers the multifaceted ways in which bodies performed as the primary vehicles for signifying courtly power, and suggests that the manipulation of the performative or animated body, much more than the static pictorial image, most richly articulated the authority and ideology of Burgundian identity. The concept of performativity as a critical frame will be explored through three principal categories: objects that perform, the performance of objects, and performance as object. By eschewing the putative centrality of painting,
this paper submits an alternative construct of Burgundian visual culture — one contingent upon the unique presentational (as opposed to representational) faculties of the performative body. Ultimately, the emphasis on performance and performativity introduces a fundamentally experiential model within which the significant majority of Burgundian arts — minor and major — might be understood.

JANICE LYNN ROBERTSON, FORDHAM UNIVERSITY
Between Painting and Writing: The Problem of Aztec “Picture-Writing” and the Paragon at the Root of the Problem

European encounters with Aztec “picture-writing” are full of misunderstandings that oscillate between the conceptual constructs of painting and writing — these misunderstandings go unnoticed because they fall between the cracks of our mutually exclusive disciplines. If the goal is to unseat painting, then a better understanding of this dynamic (visible in the European encounters with the new world material that I will discuss) is essential, for these precepts (historically expressed in the Renaissance paragon, but never both visible at the same time) stand in support of one another. I offer a case study based on the pictorial material in the Codex Mendoza, a colonial document produced in Mexico in the mid-1540s (shortly after the Spanish conquest), by an indigenous painter trained in the Aztec practice of “picture-writing.”

Renaissance
Wacker

EDMUND SPENSER, SCHOLARSHIP BOY

Sponsor: THE INTERNATIONAL SPENSER SOCIETY
Organizer & Chair: CHRISTOPHER WARLEY, UNIVERSITY OF TORONTO

MELISSA SANCHEZ, UNIVERSITY OF PENNSYLVANIA
Studies of Seduction: Huguenot Theory in The Faerie Queene, Book 5

Spenser’s analysis of Huguenot scholarship inflects the romance conventions of The Faerie Queene, book 5, which pictures England’s international conflicts as chivalric battles in which Protestant knights rescue damsels from the consequences of Spanish and Catholic seduction. The tales of Belge, Irena, and Fleur-de-Lis warn that the tyrant achieves and perpetuates his power not merely through military conquest but, more insidiously, by enticing subjects into what Etienne de la Boétie called “voluntary servitude.” By eroticizing the implications of Continental resistance theory, Spenser not only urges military intervention in the Netherlands and Ireland, but also suggests that noble subjects must oppose unjust royal actions in order to protect native English laws, liberties, and religion. Spenser’s allegory enacts the same salutary resistance that it urges, for given Elizabeth I’s preference for caution, frugality, and diplomacy, to recommend an aggressively Protestant foreign policy was itself to defy royal will.

DANIEL JUAN GIL, TEXAS CHRISTIAN UNIVERSITY
The Collective Life of Scholarship Boys

For Spenser, being a scholarship boy meant being conspicuously and shamefully identified as a body with material needs even as it also made possible an education designed to cover up the body with a veneer of civility. I argue that Spenser’s conception of himself as an insistently material body that must try to transcend itself lies beneath a utopian thought experiment in the Una-satyrs episode in book 1 of the epic. There Una treats the satyrs as scholarship boys — as bodies that must seek their own transcendence — and launches a pedagogical program designed to cover up their human-goat bodies with a veneer of civility. But when Una’s pedagogical program fails, the satyrs are left to explore a form of collective life founded on nothing but the materially needy bodies that Una has conspicuously highlighted. It’s a vision of collective life rooted in Spenser’s experience of himself as a scholarship boy.
ERIC JOSEF CARLSON, QUEEN’S UNIVERSITY
The Sizar’s Calender: Spenser and the Social Relations of Humanist Pedagogy
Judging from Spenser’s Shepheardes Calender, the two major features of being a sizar at Elizabethan Pembroke were poverty and pederasty. This paper will argue that the poem provides a crucial piece of evidence for the social relations of pedagogy in the Elizabethan schools. Cuddie unequivocally argues that poor but gifted poets would benefit from patronage. However, by identifying Harvey as Hobbinol and Spenser as Colin, the Shepheardes Calender places them in a more intimate and complicated social relationship than master and servant.

Renaissance Clark
THE MAPPING AND FORGING OF NEW TRANS-ATLANTIC WORLDS II
Organizer & Chair: HORACIO CHIONG-RIVERO, SWARTHMORE COLLEGE
DAMIAN BACICH, SAN JOSE STATE UNIVERSITY
Contra Aristotelem: Garcilaso and Platonic Hybridity
With the publication of the Royal Commentaries of the Incas, Inca Garcilaso de la Vega inaugurated a new hermeneutic of empire aimed at overcoming an Aristotelian worldview imbued with notions of “natural slavery.” To do so he employed a Platonic reading that made use of the Androgyne myth in order to establish a new, hybrid conception of empire. In this paper I will explore how this anti-Aristotelian stance is explicit in some of Garcilaso’s works and served to map a new space of engagement for native peoples of the Americas vis-à-vis the new political realities that had been thrust upon them. Heavily indebted to the Florentine humanists and the Sephardic kabbalists, Garcilaso’s Platonism would eventually suffer official ecclesiastical censure, yet it would find resonance among Jesuit educators in Peru, while elements of it would resurface among later Andean indigenous movements.

FELIPE RUAN, BROCK UNIVERSITY
Moriscos and Mestizos: Mapping Intermediate Identities in the Early Modern Hispanic World
The paper explores the ways in which the discourse on the “morisco problem” in the Iberian Peninsula comes to bear on the fashioning of a mestizo identity in sixteenth-century Colonial Peru. Morisco and mestizo represent identity categories that overtly engage the disputed negotiation of identity that is taking place both in Spain and in Colonial Latin America. These intermediate and contested identities engage the larger issue of what it meant to be part of the early modern Spanish monarchy and proposed other ways of belonging to Spain and its American colonies.

BENJAMIN J. NELSON, UNIVERSITY OF SOUTH CAROLINA, BEAUFORT
Past Grandeur, Future Uncertainties: Pastoral and Empire in Francisco Loubayssin de la Marca’s Historia trágica de don Henrique de Castro (1617)
Francisco Loubayssin de la Marca’s 1617 Historia trágica de don Henrique de Castro opens with the eponymous Enrique, a Spanish soldier, retreating from attacking Araucanos. Discovering during his flight a secluded bucolic setting, he meets the hermit don Esteban and his mysterious companion Elisaura. In this locus amoenus, these three characters narrate their vast travels, which serve as a metonymic cartography of the Spanish Empire. Thus, their narrations become verbal maps that depict the extent of the empire and its various possessions throughout the world. At the same time, however, their travel accounts delineate the empire’s borders and, consequently, the presence of Spain’s antagonists, exposing surmounting anxieties over encroaching foreign powers. In my presentation, therefore, I propose to demonstrate how this author utilizes the pastoral as a setting for the narration of the various stages of Imperial Spain — its glorious military past, the anxiety-ridden present and the uncertain future.
Cosmopolitan Romance

This paper suggests that an early modern form of the cosmopolitan commitment to secular ethical principles can be found in the “popular” genre of romance fiction. This paper focuses on two romances from the period, Sidney’s "New Arcadia" and Ariosto’s "Orlando furioso." In these works, a secularized code of chivalry embodies an ethical framework, constituting a commitment to principles rather than national or religious loyalties. In both, protagonists assume a variety of local identities as they travel through diverse realms and countries, all the time committing to chivalric codes that transcend narrower loyalties. Ultimately, it is worth reflecting on such narratives as a way of revising the account of the nation and its formation now standard in Renaissance studies. Such romances can be seen as part of a cosmopolitan tradition that ultimately contributed to traditions such as just-war doctrine that served to critique monarchical power from the transnational perspective.

Marriage Abroad — Portent of Doom

This paper studies the creation of a global anti-romance in one of María de Zayas’s novellas titled "Marriage Abroad: Portent of Doom" (1647), by analyzing its formal components and their ideological implications in comparison to those of previous global romances perfected in Cervantes’ works. The paper intends to demonstrate how changing social-political sensibilities during the decay of the Spanish Empire become textualized through generic mutations: if the Cervantine global romance indicates the popular embrace of a “benignant” imperialism dressed as cosmopolitanism, which sees other nations and cultures as “desirable” objects of domination, assimilation, or conversion, María de Zayas’s global anti-romance conveys a trance of disenchantment and horror in which society sensed its own alienation.

Orlando Europeo: The Transnational Fortunes of the Furioso

The "Orlando furioso" enjoyed unparalleled popularity in the Cinquecento, appearing in some 200 editions, about 160 in the original Italian and the rest in French, Spanish, or English translation. The publishers who contributed to its success operated in an industry that was European in scale and transnational in outlook. In their efforts to produce books for as wide a readership as possible, they hired editors from abroad, retained agents in distant cities, and sought out the favor of foreign patrons. In the case of Ariosto’s romance-epic, the involvement of mediators in production and distribution meant that printing the poem often represented an occasion for the formulation of divergent notions of dynastic and national identities. I will examine the commercial, cultural, and diplomatic networks that connected publishers, editors, translators, and readers of the "Furioso" in the mid-sixteenth century and the ways in which such networks conditioned its diffusion across the continent.

TRAVEL NARRATIVES: EAST AND WEST IN THE HOLY LAND 1500–1713

Hyatt Stetson BC

Parish O’Donnell, Trinity College, Dublin

Early Modern English Travel to Jerusalem: The Pilgrimage Reformed?

This paper explores the narration of travel to Jerusalem during the first decade of the seventeenth century in an unedited and anonymous manuscript diary, written in
Travel Narratives: East and West in the Holy Land 1500–1713 (Cont’d.)

English. The diary eschews a strident avowal of Protestantism, as well as the concomitant polemic against the Franciscan friars who usually guided travellers along the Jerusalem pilgrimage. It gives an account of the practices of the Jerusalem pilgrimage and of the claims made for the holy places, which differs conspicuously from contemporary Protestant accounts. This paper will consider evidence and candidates for authorship, including English Catholic pilgrims recorded in the transcript of the Franciscans’ pilgrim register and will illuminate the contours of the attitudes to pilgrimage contained in this remarkably understated and non-polemical narrative, and explore traces of its confessional allegiance. If indeed this diary is the work of an English Catholic pilgrim to Jerusalem, it is a unique example in this period.

Nabil Matar, Florida Institute of Technology
Jerusalem: Through the Eyes of the Beholder
In the late seventeenth century, two travelers went to Jerusalem. The first was a Syrian Hanafite jurist, Abd al-Ghani al-Nabulsi, and the other was an Anglican chaplain to the English Levant Company in Aleppo. They followed nearly the same route to get to the holy city after which they wrote their accounts: al-Hadra al-Unsiyyah fi al-Rihla al-Qudsiyyah (1691) and A Journey from Aleppo to Jerusalem (1697). This paper will examine how the Muslim and the Christian, traveling within a few years of each other, described their pilgrimage. It will show how the Muslim saw the city, despite Ottoman domination, as part of his religious and cultural legacy, while the Christian approached it from within English imperial ideology. For each traveler, Jerusalem was a different city.

Julia Schleck, University of Nebraska
Seeing Double: Humanist Learning and the Holy Land in George Sandys’s Relation of a Journey begun in 1610
In 1615, English nobleman George Sandys published a beautiful folio travel narrative entitled A Relation of a Journey begun An. Dom. 1610... Containing a description of the Turkish Empire, of Egypt, of the Holy Land, of the Remote parts of Italy, and Islands adjoining. In his dedicatory letter, Sandys offered to Prince Charles (later Charles I) “these my doubled travels,” punning on the words travels/travails and referring to the dual labors of completing the physical voyage and composing them into a written narrative. This twofold experience of the Holy Land resulted in a text characterized by double vision: Sandys’ eye witness testimony of contemporary Jerusalem and surrounding lands flows seamlessly into visions of the land as it had been depicted by biblical, classical and medieval authors. This paper both treats the effects of Sandys “doubled Vision” upon his depictions of the Holy Land, and positions his claim that this vision marks the “understanding beholder” within domestic competition for lucrative and high status positions in the nascent English colonies in the Americas.

Hyatt Stetson E
Practice and Theory of Law in Spain and Italy II
Organizer: Dana Wessell Lightfoot, University of Texas, El Paso
Chair: Lawrin Armstrong, University of Toronto

Dana Wessell Lightfoot, University of Texas, El Paso
From Customary Practice to Written Law: Germania Marriage Contracts in Early Fifteenth Century Valencia
In early fifteenth-century Valencia, the prevailing legal code upheld a system of marital property that was modeled on the Romanized dotal regime. Mandating a separation of property, this system gave wives wide rights to protect the financial integrity of their marital assets. In practice, however, alongside the dotal regime, there existed a very different system of marital property known as germania. Based in customary tradition, the germania system saw all of the couple’s assets combined into one fund, the fruits of which they both shared. Using notarial contracts and court
cases, this paper examines the attempts to move the germania marital property system from customary practice to the Valencian legal code during the early fifteenth century.

ALEXANDRA GUERSON DE OLIVIERA, UNIVERSITY OF TORONTO
Looking for an Heir: Jewish Bigamy and the Royal Courts in the Late-Fourteenth-Century Crown of Aragon
Polygamy was not forbidden among Jews of the high medieval crown of Aragon but in the late Middle Ages, as a ban on bigamy came into place among Northern European Jews and their ideas trickled south, Catalan Jewish scholars began to turn away from it and defend monogamy. Towards the late Middle Ages, both monogamy and procreation became the main characteristics of marriage for European Christians and Jews. In this paper I will look at how Catalan Jews were able to use royal courts to be able to acquire a second wife without divorcing the first. While Jews were able to obtain royal permissions to practice bigamy throughout the thirteenth and fourteenth centuries, the reasons contemplated by the King as possible grounds for bigamy changed and by the end of the fourteenth century the only admissible grounds was infertility on the part of the first wife.

JOANNA CARRAWAY, ROCKHURST UNIVERSITY
The Criminal Trial and Its Initiation in Theory and Practice
This paper will examine the practice of the initiation of inquisitorial criminal trials in late medieval Italy. Trial records from late fourteenth-century Reggio Emilia show a wide variety of methods by which inquisition trials could be initiated, some of which appear to be a departure from methods allowed by fourteenth-century jurists. This paper will explore how closely related the theory of inquisitorial procedure was to its practice in late fourteenth-century Reggio.

Hyatt Stetson F

MONTAIGNE: SKEPTICISM, RHETORIC, AND THE READING OF THE CLASSICS I
Organizer & Chair: LODI NAUTA, UNIVERSITY OF GRONINGEN

PETER MACK, THE UNIVERSITY OF WARWICK
Montaigne’s Use of His Reading
Many chapters of Montaigne’s Essai set out from moral axioms or stories taken from his reading. As he reread Latin poetry and philosophy alongside his own writing he added in new stories and quotations. Some of these quotations illustrate or generalize conclusions he had already reached. Sometimes quotations set him off on new ways of thinking or retold narratives alter the emotional force of a chapter. Sometimes he deliberately reread classical or modern texts to add material to an essai. In this paper I will analyze Montaigne’s different uses of his reading and relate them to the logical arguments he makes and which he sometimes speaks of as more fundamental to his project.

ALISON CALHOUN, THE JOHNS HOPKINS UNIVERSITY
Portraits of Everyday Acts: Montaigne and the Skeptics as Men
Of all the biographies in Diogenes Laertius’s Lives, Montaigne is most interested in Pyrrho, inserting a copy of the “Life of Pyrrho” into his Outline by Sextus Empiricus. In the following, I show how this fundamental text led Montaigne to doubt the applicability (“l’application”) of much of skepticism, and how, within his own portraits of the lives of skeptical philosophers, we find hidden Montaigne’s critique of skepticism and the so-called ability to be of the skeptical persuasion. By focusing on instances from skeptics’ private lives, considering them not just as philosophical figures, but as men, Montaigne emphasizes the question of philosophical practicality. In his portraits of the skeptical philosophers, especially Pyrrho, Montaigne steps beyond the Renaissance ideal of a moral philosophy based on fictive exemplars and into an imperfect world of philosophers as men. He calls for a reconstruction of the skeptical persuasion in favor of skepticism for the everyday.
Montaigne's skepticism is mostly epistemological, as it investigates the foundation of knowledge more than human conduct or moral values. Considering that, for the last ten years, Montaigne's criticism has shown a more ethical interpretation of the Essais, could this new ethical approach be in contradiction with the Pyrrhonist philosophy often understood as a suspension of the possibility of judgment or persuasion to action? Or did Montaigne, on the contrary, adapt his philosophy to the context of the civil wars? From precise examples, we shall look what role the art of rhetoric and Montaigne's ethos plays in the Essais along with a scepticism that serves to better interrogate judgment and prejudices in order to achieve an ethical balance in attaining the golden mean.

Hyatt New Orleans

Expanding Horizons: French and English Cross-Cultural Exchange, Medieval to Early Modern

Organizer & Chair: Amelia Zurcher, Marquette University
Respondent: Anne Lake Prescott, Barnard College

Daisy DeLogu, University of Chicago

Celebrating the English in French: The Herald Chandos’s Vie du Prince Noir

The Vie du Prince Noir, composed by the herald Sir John Chandos around 1385, celebrates the life and military accomplishments of Edward, Prince of Wales and Aquitaine, within the context of the Hundred Years War (1337–1453). Although it is a conspicuously partisan work, the Vie is indebted principally to two French texts: Guillaume de Machaut’s Prise d’Alexandrie, another verse biography of an exemplary and recently-deceased ruler, and Jean Froissart’s Chroniques. Some critics have maintained that the Vie was composed as a miroir de prince for Richard II, others that it was intended to function as a propaganda piece for John of Lancaster. However, I contend that by composing his text in the lingua franca of Western Europe, and by inscribing it in the chronicle tradition of his more famous literary contemporaries, the Herald sought to reach a public that extended far beyond the English king and court.

Kasey Evans, Northwestern University

Cutting off the Lying Tongue: Montaigne in The Tempest

The Tempest is the only Shakespearean play unmistakably informed by Montaigne’s Essays. Prospero’s reconciliation speech paraphrases Montaigne’s “Of Crueltie”; Gonzalo’s “widow Dido” comes from “Of Diverting and Diversions”; and, most famously, Gonzalo’s utopian vision of the island closely follows Montaigne’s “Of Cannibals.” In this paper, I argue that a fourth essay of Montaigne’s — “On Liars” — informs the play’s critique of European cultural imperialism in the New World. In my reading, “On Cannibals” exalts cannibalism as a form of memory, preserving the spirit of the deceased in the body of the living. Inversely, I argue, “On Liars” condemns European forgetfulness: the erasure both of the native history in the New World, and of the violence that accomplishes this effacement. Considered together, “On Cannibals” and “On Liars” condemn the historical memory of European colonialism in favor of a cannibalistic memory, which preserves violence and agonism in the dismembered body.

Kathryn Gucer, Newberry Library

Milton and the Fronde

While the English Parliament overthrew King Charles I in the mid-1600s, in France the Parlement mounted a series of revolts, known as “La Fronde,” against the young Louis XIV’s mother and her chief adviser, Jules Mazarin. Many of the Revolutionary
English pamphlets and newspapers — Royalist and Parliamentarian — were republished in France. But the French reception of this rhetoric reveals that the opposing parties in these two conflicts did not easily line up with each other. Instead, in France the rhetoric skewed and ricocheted among readers, writers, and news-sharers of very different political interests and exchange practices from those in England. Neither the Frondeurs nor their opponents, for instance, were willing to describe themselves as opposing the monarch and their news was often conveyed through gossip. This paper will consider the French reception of John Milton’s *Pro Anglicano populo defensio* (1651) as a case study in early modern cross-cultural information exchange.

**Hyatt Atlanta**

**Sacramental Poetics**

*Organizer: Regina Schwartz, Northwestern University*

*Chair: Arthur F. Marotti, Wayne State University*

**Regina Schwartz, Northwestern University**

Sacramental Poetics in Early Modern Poetry: George Herbert and John Donne

While the traditional doctrine of the Eucharist was revised during the Reformation, with the bread and blood recalling that sacrifice rather than re-enacting it, the force of the sacraments came to be vested in poetry, even the poetry of Reformers. Herbert’s emphasis was not on the doctrinal specifics but on the mystery of communion. And he enacts that mystery, not only in explicit allusions to communion, but in his understanding of divine agency in the process of creating meaning. John Donne also avoided doctrinal niceties about the Eucharist, but he vested the power of communion in the mysterious joining of lovers.

**Sarah Beckwith, Duke University**

Making Good in *The Tempest*

One area of remarkable continuity before and after the Reformation in England is the extra-liturgical practice of restitution. This practice is the clearest possible indication that justice is a fundamental aspect of charity. *Redde quod debes* (give back what you owe): this is Repentence’s injunction to Robert the Robber in *Piers Plowman*. For Thomas Aquinas the sin of detraction was worse than theft, because he understood justice as being owed when something proper to a person (e.g. a reputation) is taken away. Between the first and second prayer books the lines requiring the restoration of lands and goods is quietly erased. What does this say about the relations between justice and charity? In this paper, I shall trace the fortunes of restitution in some medieval and post-Reformation texts, including the versions of the *Book of Common Prayer*. In particular I shall explore *The Tempest* as a play that single-mindedly takes the question of redress and restitution as its pointed and impossible project.

**Ronald L. Martinez, Brown University**

“L’ardor del sacrificio” (*Paradiso* 14.92): The Unspoken Word and Sacramental Poetics in Dante’s Heaven of Mars.

Entering the heaven of Mars, Dante’s pilgrim makes an inner act of sacrifice; its immediate acceptance by God is signaled externally by the appearance of the celestial Greek cross that marks the entire heaven. As the cross signifies the crusader’s vocation and flashes forth the image of Christ, the pilgrim’s internal avowal marks his personal assumption of the cross and his resemblance to Christ. Yet, in the passage, the pilgrim’s avowal is silent, employing the “speech that is the same for all,” that is, the prearticulate verbum of thought, while the manifestation of Christ on the cross is said to be beyond language, ineffable. The passage is thus an instance of communication between a subjective and preverbal mental act and a reality that is beyond language: an instance of sacramental poetics and a guide to the poetics of the *Paradiso* more generally, including the final vision.
Panurge and the Real Presence: Writing the Eucharist at the End of Rabelais’s *Quart Livre*

The episode of the Gastrolatres near the end of the *Quart Livre*, and its pendant, the festive meal off the island of Chaneph, are commonly read as two versions—one a negative parody, the other a positive re-imagining, with echoes of Pentecost—of the Last Supper. The eucharistic meal transforms its participants, bringing them into at least a temporary state of grace, and endowing them with a transcendent understanding of the Divine Word. But what happens to that understanding once Pantagruel and his companions leave the table? Can they continue to interpret aright the signs of things hidden, to say nothing of the mystery of the sacrament itself? The last chapters of the *Quart Livre* may call into question the efficacy of the sacrament; at the very least, Panurge’s pseudo-transformative rhetoric, with which the book concludes, emphasizes the problematic relationship between the sacrament and the language used to represent it.

**Hyatt San Francisco**

**REASONS TO WRITE IN THE FRENCH RENAISSANCE II: WRITING AND POSTERITY**

*Organizer & Chair:* Corinne Noirot-Maguire, *Virginia Polytechnic Institute & State University*

**Celsa Martins Azar Filho, Rio de Janeiro Federal University/IBMEC**

Écrire pour vivre: méthode et style dans les *Essais* de Montaigne

La caractéristique la plus notable et marquante de la philosophie de la Renaissance a toujours été ce qui a également rendu sa compréhension et son assimilation par l’histoire de la philosophie occidentale si difficiles: l’interaction entre forme et contenu, entre l’idée et son expression. Celle-ci résulte de la tentative de réaliser une autre inter-relation plus essentielle encore: celle entre théorie et pratique, pensée et action. Dans *Les Essais* de Montaigne, la méthode constitue, avant tout, un style de vie: le langage y est le moyen par lequel l’implication entre les mondes internes et externes, le moi et la réalité, devient évidente, permettant la conscience de son permanent remodelage réciproque.

**Vincent Masse, University of Toronto**

Pourquoi (ré)imprimer des écrits géographiques périmés en France au XVIe siècle? Comment expliquer la publication et les réimpressions, tout au long du 16e siècle français, de textes géographiques médiévaux “périmés” et d’écrits contemporains faisant fi des nouvelles “découvertes”? Suivant l’explication canonique, c’est ainsi que s’illustrerait la méconnaissance et/ou le désintérêt de toute une époque pour les lieux nouveaux. Un examen de l’appareil liminaire de ces textes permet-il de nuancer cette interprétation? Exemple: la préface à l’édition de 1596 des voyages de Marco Polo souligne bien que Portugais et Espagnols n’ont pas le monopole des découvertes géographiques, preuve en est Marco Polo lui-même. Sa réimpression sert-elle alors de contre-argument aux prétentions hégémoniques ibériques en Amérique et en Asie? Suivant cet exemple et de nombreux autres, quels apparaissent être les raisons et les avantages, explicites ou implicites, justifiant l’impression et la distribution, souvent en toute connaissance de cause, d’écrits géographiques périmés?

**Hyatt Stetson G**

**IMAGES OF ISLAM IN THE LONG SIXTEENTH CENTURY**

*Sponsor:* Sixteenth Century Studies Conference

*Organizer:* David J. Collins, *Georgetown University*

*Chair:* Megan C. Armstrong, *McMaster University*

Gary K. Waite, *University of New Brunswick*

Diplomatic Contacts and Popular Images: Turks in Confessional Europe

In the early Reformation, the Turks were identified as the great opponent of Christendom. Yet, German Lutheran princes, French Catholic kings, and the Dutch
Republic exchanged embassies with the Turks. Did the “people” notice? By comparing and contrasting a number of vernacular publications from Dutch, English, and French Catholics, Protestants, Mennonites, and other sectarians, this paper will capture a “snapshot” of the range of views relating to the Turks by the middle of the seventeenth century, and how these related to the increasing diplomatic contact with Muslims by western governments.

LINDA MCJANNET, BENTLEY COLLEGE
"Footing it about Asia in my Turkish Suit": Early Seventeenth-Century British Travelers and the Turks
This paper analyzes four travelogues about the Muslim East initially published within a decade of each other: Theophilus Lavender’s *The Travels of Certain Englishmen* (1609), William Lithgow’s *A Most Delectable and True Discourse* (1614), George Sandys’s *A Relation of a Journey* (1615), and Fynes Moryson’s *An Itinerary* (1617). The writers made extended visits to the Levant, for pleasure and education or in support of English merchants. They are often more critical of the Ottomans than their continental predecessors, but their criticisms have paradoxical effects. Despite their criticisms, the travelers voted with their feet, spending time, treasure, and energy to satisfy their curiosity about the East and its peoples, and their accounts contain moments of insight into the self and the Muslim other.

DANIEL EPPLEY, THIEL COLLEGE
Lawyer Turned Prophet: Christopher St. German on Islam
In several works published between 1528 and 1535, Henrician civil lawyer Christopher St. German assessed the relationship between the jurisdictions of civil and canon law (favoring the former at the expense of the latter), advocated reform of heresy trials, and defended the ecclesiastical supremacy of the crown in parliament. St. German generally writes as a man concerned with practical solutions to practical problems surrounding the administration of justice, reform of clerical abuses, and the government of the church. Another side of St. German is revealed by consideration of his treatise on Islam published anonymously in 1531. While St. German advocated restraint with regard to the prosecution of heretics in England (at least as compared to his antagonist, Thomas More), when discussing the arch-“heretic” Mohammed and his “cursed sect,” St. German put restraint aside. His study of Mohammed was intended to rekindle crusading zeal and was augmented by expositions of prophesy intended to demonstrate that the downfall of Islam was immanent. Assessment of St. German’s treatise brings to consideration of sixteenth-century perceptions of Islam an (to my knowledge) as yet unheard voice while also shedding light on a speculative side of St. German rarely featured in his other writings.

Hyatt Stetson D

HISTORY, POLITICS, AND LAW IN THE FRENCH RENAISSANCE: BAUDOUIN, HOTMAN, DU MOULIN

Organizer: IDA MASTROROSA, UNIVERSITÀ DI FIRENZE
Chair & Respondent: GIOVANNI ROSSI, UNIVERSITÀ DEGLI STUDI DI VERONA

CECILIA PEDRAZZA-GORLERO, UNIVERSITÀ DEGLI STUDI DI VERONA
A dangereuse nouveauté? Law, History, and Method in François Hotman (1524–90)
François Hotman (1524–90) is known by modern and contemporary historiography as one of the leading exponents of French and European sixteenth-century jurisprudence. His writings — and above all the *Antritribonian* (1567) and the *Francogallia* (1573) — represent indeed the most important ideas of Renaissance jurisprudence, and primarily the necessity of historicizing law against the predominant myth of Justinian’s *Corpus iuris civilis*, authority, and force. This paper examines the most significant passages in Hotman’s thought; his fiery antidogmatism, historical insights, and scientific precision are still a valuable lesson for the contemporary jurist.
The development of France as a modern state finds in the sixteenth century a rich and crucial moment: legal humanism arises with its new issues, adopting historiographic and philological techniques to the study of Roman Law, criticizing it and reinforcing different juridical sources; kings use increasingly legislative prerogatives in a vast variety of subjects; a long process of compilation of local coutumes reaches the highest point; finally, the contribution of legal science to the valorization of the customary law and of the lex regia becomes an important factor towards the rational settlement of the droit français. Within this context, in this paper I will study the contribution of one of the most relevant French jurists in the field of Customary Law, Charles Du Moulin (1500–66), examining his thought about leges and consuetudines (essentially held in his Oratio de concordia et unione consuetudinum Franciae) and analyzing his concrete work method (and his use of history as a helpful argument for his doctrines), with examples taken mainly from his famous commentary on Parisian coutume.

Among the works useful for analyzing the significant role ascribed in the modern age to the history and institutions of ancient Rome juridical commentaries by François Baudouin deserve special mention. In this context, both his works devoted to the “Laws of Romulus” and the “Laws of the Twelve Tables” do not merely illustrate the jurist’s interest for the articulation of legal, political, and religious aspects concerning the regal period and the republican epoch but also the perception of the social and ethical significance of the legal measures. Substantially, focusing on the methodological approach Baudouin uses while selecting classical sources on the legislative activity by Romulus and the codifications of the decemvirs one can surmise that he considered laws relating to constitutional structure, civil, criminal, and other aspects as key institutions comprehensively meaningful for the knowledge of archaic Roman society and its subsequent evolution.
About a Lady with a Great Devotion to the Virgin Mary who Gave Birth to a Very Black Child

A miracle story that circulated widely in late medieval Italy told of a wealthy man with a foreign dark-skinned servant whose wife gave birth to “a very black child.” The woman, accused of adultery and in despair, prayed to the Virgin Mary to reveal her innocence and was rewarded with the miraculous transformation of her child from black-skinned to white. In this paper I will discuss significant changes that occurred in the transmission of this story in texts and images in Florence, Italy, between the fourteenth and the sixteenth century and explore how Florentine social concerns over the sexual misconduct of patrician women, sexual relations between servants and their employers, and the presence of Black African slaves in domestic service in the city, were addressed within the imagined spaces of Marian intercession.

Black Africans’ Assimilation to Catholicism in Italy, ca. 1470–1520

In this paper, I shall focus on three examples of sub-Saharan Africans in Renaissance Italy who can be seen to have assimilated successfully to basic aspects of Catholicism, and to have undergone a conversion of behavior and mores with regard to devotion, in addition to a compulsory religious conversion. To a greater or lesser extent, black Africans in Europe were unable to invent new identities for themselves if they were not prepared to learn how to lead the lives of devout Catholics. There are multiple ways in which assimilation to Catholicism can be gauged. One example concerns the naming practice of two black slaves, and the ordinary prejudice that undermined their attempt to give their child a Catholic saint’s name. A second investigates the practice of inserting a devotional figure of a donor into selected paintings, and a third analyzes religious content in the will of a black African woman.

Processional Art and the Cult of the Rosary in Post-Tridentine Italy

The visual imagery of the cult of rosary included processions as well as altarpieces, decorated chapels, prints, and illustrated prayer manuals. The repetition of motifs in these various forms of devotional art created for the faithful a unified visual experience that fostered a complex interplay between the private devotions and public rituals. Drawing on written accounts of celebrations of the Feast of the Rosary, this paper will examine the organization and imagery of rosary processions in Italy in the late sixteenth and early seventeenth centuries in order to elucidate the role played by this important, but ephemeral art form in shaping the visual identity of rosary confraternities.

Quand le soleil et la lune se rejoignent dans la forêt des savoirs: dialogue se déplacement de Pierre Messie

Pierre Messie (Pedro Mexia, 1496–1552) writes and makes new inroads in the tradition of the mystical voyage. His Dialogos o coloquios (Seville, 1551) were quickly
translated into Italian (as Dialoghi di Pietro Messia, Venice, 1557) and circulated in Spanish in Antwerp in the same years. This paper will take up the *Trois dialogues...touchant la nature du soleil, de la terre, de toutes les choses qui se fon* apparaissent en l’air (Paris: Federic Morel, 1557 and 1570). It will compare the art of dialogue and displacement to the “messianic” character of knowledge as it is learned on the road and altered in other works, notably the *Diverses leçons...mises en français par Claudio Grugnet* (Lyon, 1570). By way of the type of dialogue he inaugurates Messie turns travel into observation that moves in and through the language that, translating intense perception, signals what elsewhere I have called a discourse (in that it accedes to the experience of modernity.

ANTONIA SZABARI, UNIVERSITY OF SOUTHERN CALIFORNIA
The Lust of Seeing
Nicolas de Nicolay’s *Peregrinations* (1567) and *Navigations* (1576) present descriptions of the Ottoman Empire that are characterized by a continuous movement, in which both text and the images never come to a halt but engage the reader in a continuous “journey” from one short “vignette” to the other. The textual descriptions and the copperplate images of members of the Ottoman society are decontextualized, reduced to clothing and gestures, with no landscapes or no cityscapes in the background. Although strikingly clear and uncluttered, Nicolas’s descriptions are, I argue, far from being simple, monological accounts of the Orient. My paper examines the dialogical tensions that riddle them: a nascent orientalism contrasted by an avid interest in detail, a reserved and prejudiced Christian view and that of a diplomat and a spy, a Ulysses never forgetful of home and self, and secretiveness and openness.

PHILLIP JOHN USHER, BARNARD COLLEGE
House Arrest Away from Home: Greffin Affagart’s *Relation de Terre Sainte*
At one point in his *Relation de terre sainte* (1533–34), Greffin Affagart explains that “pour crainte des Arabes et aultres maulvays larrons,” his visits to the various sacred sites in the Holy Land happen “[n]on quant l’on veult, mays quant on peult.” (64) The pilgrimage shatters into dispersal, mediated only by a perceived threat. The present paper reads the discursive spaces that result from the pilgrim’s dialogue (or lack thereof) with the inhabitants of the places he visits. Does Affagart’s text describe an impossible journey that would have happened if only the pilgrim didn’t have to contend with or interact with the Turkish and Arab inhabitants of the Holy Land? What does this tell us about the more general dialogue between East and West?

Renaissance Grand Ballroom Salon III
DRESS AND IDENTITY VI
Sponsor: MEDIEVAL & RENAISSANCE STUDIES SOCIETY OF ISRAEL
Organizer: GABRIEL GUARINO, UNIVERSITY OF ULSTER
Chair: BRONWEN WILSON, MCGILL UNIVERSITY
ANGELA STEWART, CURTIN UNIVERSITY OF TECHNOLOGY
Vulnerable Subjects, Vulnerable Encounters
In researching the interpretation of the artist’s intentions in portraits by Pontormo, Sofonisba Anguissola, and Bronzino, and in my own creative practice, I interrogate pentimento, underdrawing, as both mystifying veil and revelatory cartography of identity. Reading pentimenti allows us to explore how the painter encounters the body of the sitter, how the painter encounters the precisely-wrought hand work of the *sarti* (the tailors), the *conturati* who crafts the silken belt, the *ricamatori* (the embroiderers), the workers who create the garment which contains that body and decorates and fashions it, holding it close in colored, embroidered cloth, allowing the body visual representation of its status and culture. Pentimenti, then, allow us to read the vulnerability and tensions of the artistic encounter, between painter and sitter, between painter and canvas, between body and clothing. Using a series of portraits, in this paper I trace the correlations between the stitch made by hand and the paint-laden brush.
RAIMONDO PINNA, UNIVERSITÀ DEGLI STUDI DI CAGLIARI

Colori di moda alla corte di Carlo V. Colori di moda nell’architettura?

Durante il periodo in cui il regno di Sardegna è rimasto associato alla Corona spagnola è stato visitato da un solo sovrano: Carlo V. Nel 1535 e nel 1541 l’imperatore, infatti, sceglie Cagliari e Alghero come luoghi di raduno delle flotte organizzate per le spedizioni contro Tunisi e Algeri. Entrambe le visite determinano la decisione di sistemare “alla moderna” le fortificazioni delle due piazzeforti e, nel contempo, costituiscono occasione unica per la nobiltà isolana di confrontarsi in presa diretta con le tendenze della moda riguardo abbigliamento e colori in auge presso la corte imperiale. Scopo dello studio è verificare se è possibile stilare un parallelo tra la scelta dei colori utilizzati nelle costruzioni realizzate nelle città dell’isola nel periodo immediatamente successivo alle due visite reali e la scelta dei colori dell’abbigliamento in voga nel tempo.

Renaissance Grand Ballroom Salon IV

LOCATING COMMUNITIES IN THE EARLY MODERN ITALIAN CITY I: GARDENS AND GROTTOES

Sponsor: VILLA I TATTI, THE HARVARD UNIVERSITY CENTER FOR ITALIAN RENAISSANCE STUDIES

Co-organizers: GUIDO REBECCINI, UNIVERSITÀ DI SIENA AND FABRIZIO NEVOLA, OXFORD BROOKES UNIVERSITY

Chair: JOSEPH CONNORS, VILLA I TATTI, THE HARVARD UNIVERSITY CENTER FOR ITALIAN RENAISSANCE STUDIES

GUIDO REBECCINI, UNIVERSITÀ DI SIENA

Forgetting the Sack: Gardens, Ancient Sculpture, and Burlesque Poetry in Rome the 1530s and Early 1540s

In 1529, Francesco Berni wrote from Verona to the poet and courtier Giovan Francesco Bini hoping that he could find the statue of a “Priapone” for the latter’s garden on the banks of the river Tiber. In doing so, Berni sent his greetings to Francesco Maria Molza and Giovanni Della Casa, who were members, with Berni and Bini themselves, of a larger community of poets remarkable for its production in the burlesque style. The letter also characteristically mentions the “fave, et baccelli, et pesche, et carote” which were grown in the garden, reinforcing the erotic implications of the text. This paper explores the relationships among gardens, ancient statuary, and burlesque poetry as the key elements of an exclusive sociability that involved prelates, ambassadors, poets, artists, and musicians. While mimicking popular culture, these informal gatherings, often called “Accademie,” constituted an extremely sophisticated way of creating bonds of solidarity and friendship within a courtly environment. Laughter and pleasures were compensations for the disenchantment that the Sack had produced. Separated from the urban mass and the ravaged city, enclosed gardens and courtyards, often embellished by grottoes, fountains, living animals, and naked ancient deities, provided an ideal context for self-contained communities of patrons and intellectuals.

FLAMINIA BARDATI, ÉCOLE PRACTIQUE DES HAUTES ÉTUDES, PARIS

French Cardinals in Rome between Politics, Art, and Divertissement

On account of their dual function as princes of the Church and agents for the King of France, the French cardinals in Rome constitute a well-defined and self-contained community, driven by the need to present a collective front to the pope himself, as well as the College of Cardinals and the local citizenry. Within the Eternal City, permanent communities of resident French gathered at San Luigi, and in the “nations” of Burgundy and Brittany, each of which was linked to a district in the city, marked by a church. By contrast, the French cardinals in Rome between 1490 and 1560 were more mobile, as their physical presence was not permanent in the city. Nevertheless, particularly at the time of conclaves, the French presence in Rome was...
widely noted and commented upon, especially with regard to their distinctive behavior and appearance. This paper investigates the means by which Cardinals, such as Georges d’Armagnac and Jean du Bellay, gained visibility in the city through collecting and the creation of antiquarian gardens.

**Stephanie Hanke, Kunsthistorisches Institut in Florenz**

**Splendor of Bankers and Merchants: Genoese Garden Grottoes of the Sixteenth Century**

This paper analyzes the remarkable diffusion of artificial grottoes in Genoa during the sixteenth and seventeenth centuries in terms of their role in the construction of the ruling oligarchy’s social identity. The prominent position of these grottoes in urban palace courtyards and gardens indicate that they were particularly fashionable status symbols. Similarly, the frequent alterations and rebuilding of such grottoes demonstrates the competitive desire on the part of these ambitious Genoese noblemen not to be outdone by their contemporaries. In Genoa, no other artistic genre offered a more effective means for bankers and merchants to flaunt their wealth and their network of international contacts. Grottoes comprising expensive corals and exotic shells functioned as a kind of strategic marketing device whose cost and splendor satisfied not only the discerning humanist but also made a profound impression upon non-expert guests who were, first and foremost, potential future business clients.

**Renaissance Grand Ballroom Salon V**

**Social Relations in the Italian Palace**

*Organizer: Frances Gage, The Catholic University of America*  
*Chair: Ann C. Huppert, University of Kansas*  
*Respondent: Patricia Waddy, Syracuse University*

**Eleonora Canepari, Ecole des Hautes Études en Sciences Sociales**

**A Palace’s Networks: The Palazzo and Its Inhabitants in Renaissance Rome**

The palace in Renaissance Rome was not only the nobleman’s most visible expression of power in the urban context, but also the living space and workspace for a large number of diverse people. Beyond the owners and family members were large numbers of servants, who accounted for the majority of the members of these extensive households. Roman census records from 1527 demonstrate that Palazzo Mattei hosted 390 individuals in all, and although other households hosted fewer, these numbers were still significant. Palazzo Massimi numbered 160 and Palazzo Altieri 96. This paper will analyze the nature of the different groups comprising these households and the kind of relations the palace fostered within complex social networks within and around it.

**Frances Gage, The Catholic University of America**

**Art Collecting and Domestic Government in Seventeenth-Century Roman Palaces**

Sixteenth- and seventeenth-century writers of comportment literature and domestic economy counseled the head of household (*padre di famiglia*), who was the source of familial harmony, to induce the love of his wife, the respect of his children, and the obedience of his servants through his good example. This principle of domestic management served Giulio Mancini, the physician to Pope Urban VIII, and author of the *Considerazioni sulla pittura* of ca. 1619–21, in compiling his important guidelines for princely art collectors. Mancini suggested that through the judicious placement of history paintings and portraits, which in Renaissance art theory represented positive exempla, a princely collector could multiply those instances of good behavior set before the eyes of his family members. This paper will consider how the *padre di famiglia* might hope to maintain, correct, or alter the conduct of his family members, especially his servants, by means of his art collection.
The objects catalogued in the 1553 inventory of the Palazzo Vecchio reveal in extraordinary detail the functions of the various spaces in the palace at the heart of the period in which it served as the setting for the ducal court of Cosimo I de’ Medici and his consort, Eleonora di Toledo. Although the inventory has been well known since its publication by Cosimo Conti in 1893, Conti misidentified some of the spaces and misinterpreted the social functions of many of them. Our reading of the 1553 inventory, and comparison with subsequent ones, permits a more precise distinction between public and private spaces, a deeper understanding of the political philosophy behind the disposition and allocation of apartments and the consideration of the special needs of women, children, and servants in the adaptation of the structure from the exclusively male enclave of the public seat of the Florentine Republic to the private residence of a noble family.

This paper explores the spatial medium of panorama during the Renaissance, in particular the panoramic view of London composed by the townspace painter Anthonis van den Wyngaerde, in the mid-1540s. I argue that the visual trope of the panorama is a trompe l’oeil of architectural landscape at once material, imagined, and idealized that instantiates the cultural medium of the city. To the untrained eye, a panorama merely appears as a pictograph of a material landscape, a perspectival representation composed from a distance. Wyngaerde’s panorama of London looks north painted from across the Thames on the south side of the river bank. From this perspective however, the panorama for Wyngaerde becomes a medium imbued with what Erwin Panofsky describes as the “intrinsic meaning of a work of art ascertain[ing] those underlying principles which reveal the basic attitude of a nation, a period, a class, religious or philosophical persuasion.” Moving between “real,” material sites of London architecture and the “imagined,” illusionary sites of Wyngaerde’s panorama, I examine the historicity of the panorama in the Renaissance as a cultural discourse.

This paper focuses on Held’s identification of the New World as a major influence on Andreae in the composition of his utopian text. It is a connection never overtly made by Andreae himself, but which may be traced back to More’s Utopia via Campanella’s City of the Sun, which Andreae knew in manuscript form. I make the argument that early modern utopian texts are characterized by a shared connection to the New World, whether overt or implied, and that they must be read in this context. Held’s elaboration on the relationship of Christianopolis to the Americas renders its city a qualitatively different place than it is when such contextualization is missing.
IMAGINARY CITIES AND THE SYNTAX OF SEEING (CONT’D.)

JULIA MAJOR, UNIVERSITY OF WASHINGTON
Building Cleopolis in the Absence of Babel

Why do fleeting visions of imaginary cities — Troy, Rome, New Jerusalem, Cleopolis — haunt *The Faerie Queene*, I–III? For example, images of Rome in Spenser’s earlier poems have been understood as the lost cultural ideal to be contrasted with the impoverished present. This paper argues that Spenser, like Alberti in Florence, found equivalence in vernacular architecture and the spoken vernacular as means of reviving lost national glory. But instead of creating a universal conceptual system leading to inevitable collapse, which philosopher Michel Serres suggests is the meaning of the myth of Babel, Spenser constructs fragmentary illuminations. The emblematic images of his imaginary cities resist any coherent architecture of unified conceptual knowledge, creating instead flashes of emotional insight, much as in Walter Benjamin’s “dialectics of seeing.” Arriving moment by moment in the process of undertaking the allegorical journey of the poem, these illuminations produce, in Serres’s terms, procedural rather than conceptual knowledge.

CAROLYN BERGQUIST, UNIVERSITY OF OREGON
The Syntax of Motives in Shakespearean Comedy

The city or community of Shakespearean comedy is itself motive-laden as a result of the tensions of power within its constitutive elements. The plays open Athens, Venice, or Illyria for revolution from outside, reforming them to a provisional stasis. That reformation comes from an encounter with another society’s eruptions of motive, the result of an alternate arrangement of social grammar set into its own, competing syntax of motives. The comedic resolution is brought about by a shift in syntax, a shift in the balance of power between the city’s constituent elements. Yet, in *The Merchant of Venice*, Venice and Belmont remain in a problematic counterpoint to each other at the close of the play; the tensions of form and therefore motive continue in both locales. This paper argues that the concluding stasis of Venice and Belmont are the ground for Antonio’s claim as the title figure of the play.

Renaissance B

THINKING ABOUT VISUAL LITERACY: COLOR, TEXT, MEDIA, AUDIENCE

Organizer: SARA F. MATTHEWS-GRIECO, SYRACUSE UNIVERSITY
Chair: DENNIS ROMANO, SYRACUSE UNIVERSITY

SARA F. MATTHEWS-GRIECO, SYRACUSE UNIVERSITY
Making Pictures That Speak: Early Emblematics and the Codification of the Visual Idiom

The sixteenth-century emblem book provided an important locus for the codification of the early modern iconographic idiom. It was the trial and error composition of the image part of recurring emblems that was eventually to result in a consensus with respect to “legible” and appropriate renditions of key concepts and time-tried allegories. Single appearances of any one image can generally be classified as compositional flops or as iconographic “mistakes” quickly rectified in successive editions. Visual compositions that fluctuate in the early years of emblematics are quickly sorted out into more stable representations whose success can be measured by subsequent imitations on the part of other emblem authors and engravers. What needs to be better recognized is that the repeated use of any stable iconographic composition and its variants can be considered proof of the meaning, resonance, and “legibility” of such images for contemporary emblem artists and their audiences.

MARTA AJMAR, VICTORIA AND ALBERT MUSEUM
Naming Things, Names on Things: The Roles of the Written Word on Renaissance Objects

Many Renaissance objects are built on the relationship between design, image, and the written word, which can take many different forms. Usually inscriptions are seen from an art historical perspective, as evidence of authorship, ownership or iconographic content — but they can also provide crucial information about the
intended functions and uses, and therefore meanings, of objects. For example, the use of words on women’s samplers can shed light on the process of acquiring literacy and visual skills and therefore on the role of objects in fostering education and gender construction. Sixteenth-century maiolica tableware often carries inscriptions, not just to guide the iconographic “reading” of istoriato pieces, but also to suggest the intended use of objects, for example as serving dishes for specific foods, thus illuminating aspects of their intended function which cannot be gathered otherwise. This paper will consider some of the roles played by inscriptions on Renaissance material culture to explore the complex relationship between literacy and objects.

LOUISA C. MATTHEW, UNION COLLEGE

Reading Color in Sixteenth-Century Venice

Sixteenth-century writers on art often celebrated painters for their ability to transform mundane pigments into colors that described breathtakingly life-like illusions of reality. To appreciate, or even notice, color as pigment, whether for reasons of material value, aesthetic appeal, or symbolic meaning, would seem a very medieval attitude. Yet the illusions of the most famous colorists of the sixteenth century — the Venetians — depended to a significant extent on the manipulation of pigment as substance, as the traditional oil painting technique of glazing ceded pride of place to impasto and scumble. How then did viewers read color in paintings or, by extension, in colored objects fashioned of other materials such as glass, textiles, and glazed terracotta? Were the pigments — the raw materials of color — only a means to an end? How much did audiences know or appreciate about the properties of pigments, and did it affect how they perceived and valued color?

ALEXANDRA M. KOREY, UNIVERSITY OF CHICAGO

Visual Literacy and Textual Literacy in Leo X’s Giochi di Putti Tapestries

The series of twenty tapestries of playing putti designed by Tommaso Vincidor for Leo X in 1521 for the Sala di Costantino are now lost, but can be partially reconstructed through drawings, prints, and woven copies. The series is a visual extension of a description of Cupids playing with apples in Philostratus’s Imagines. While on the surface they simply represent pleasant scenes of putti playing with apples and Medici imprese in front of festoons, the understanding of the coded subtext of these tapestries was dependant upon a high level of textual literacy that would have conditioned viewing experience. Familiarity with the ancient genre of ekphrasis and the novel genre of emblematics would have equipped Vatican guests with ways of deciphering the visual text, thereby permitting deeper layers of analysis and engagement with the images.

Renaissance C

Renaissance Manuscripts

Chair: WILLIAM STENHOUSE, YESHIVA UNIVERSITY

MARK SOSOWER, NORTH CAROLINA STATE UNIVERSITY

Greek Manuscripts Acquired by Henry and Thomas Savile in Padua

The scholarly grand tours of continental Europe in 1578 by Henry Savile (d. 1622) and that of his brother, Thomas Savile (d. 1593) ten years later, have received scholarly attention because of their importance for the history of English scholarship. The Savile brothers returned to Merton College with Greek manuscripts that contained rare and unpublished mathematical, musical, astronomical and philosophical texts (including treatises by Autolycus, Geminus, Pappus, Ptolemy, Sextus Empicus, Theodosius of Bithynia, and Theon of Alexandria) at the time when scholars at Oxford were beginning to achieve world prominence in these academic disciplines. In this paper, I will provide a comprehensive list of manuscripts that Henry and Thomas acquired. I will also discuss the codicological evidence — including analysis of stemma codicis, handwriting and paper — which shows that the Saviles acquired most of their manuscripts while visiting Gian Vincenzo Pinelli in Padua.
In this paper, I will present the research which I have done on Ms. BPL 917 in Leiden University Library. This is the sole surviving manuscript of De Jure Praedae, an early work of Hugo Grotius on natural law and natural rights theories. It remained unpublished until the 19th century. Although its importance for Grotius’s intellectual development has long been recognized, there is no study yet of the physical manuscript as such and what it tells us about the structure of the work and its date of composition. In the summers of 2005 and 2006, I have done extensive research on the watermarks in the paper, the quire divisions, the folio numbering and the marginalia. My research has yielded important evidence on Grotius’ working methods. Even though it appears as such today, De Jure Praedae was never a finished book. Instead, we should conceive of it as a many-layered, and essentially unfinished, piece of writing, which Grotius kept revising in significant ways over a number of years, right until he published chapter 12 as Mare Liberum. In my talk, I will tease out the implications of my findings for our understanding of Grotius’s intellectual development and the working methods of early modern scholars in general.
The Italian Tragedy: Innovations and Women’s Voices (Cont’d.)

concentrate on how the playwright brings the novella (in Hecatommithi 2.2) within the Aristotelian rules by compressing the narrative’s time span, reducing the story to a simple and single action, and placing it in one location, the royal palace of Susa. I will stress that these changes are not mere formal adjustments, for they comport major thematic shifts. For instance, in the source, the narrative is anchored on the contrast between Armenia and Susa: in the first prevails the voice of reason and understanding of King Settin, in the latter there is only the cruel and despotic will of Sulmone. Framed within these two extremes, the reader apprehends the narrative by associating Armenia with good values and happy events, and Susa with violence and death. The spectators, instead, apprehend the story only by associating it to the cruelty and bloodshed pervading Susa.

Valeria Finucci, Duke University

The Female Tragedy: Valeria Miani’s Celinda

As of today, Valeria Miani’s Celinda (1611) appears to be the first, if not the only, tragedy by a woman writer in Italian in the early modern period. Written in Padua, dedicated to Duchess Eleonora Gonzaga and perhaps never staged, Celinda is a story of forbidden love between a fifteen year old princess, Celinda, and a cross-dressed Persian prince, Autilio/Lucinia, living incognito in her palace in coastal Turkey. Like many of the horrific tragedies written in Italian toward the end of the sixteenth century, Celinda offers bloodcurdling vendettas and decapitated limbs on stage, as well as overdoses of mourning and remembrance typical of revenge drama. I will argue that Celinda is also very much the product of a woman writer, for at the same time that Miani offers a complex relationship with the plots of ancient drama she also presents quite original explorations of gender and identity issues as well as of state politics.

Julia M. Kisacky, Baylor University

The Prophetic Dream in Miani’s Celinda

One of the common topoi of Italian Renaissance tragedy is the prophetic dream. In her 1611 tragedy, Celinda, Valeria Miani Negri presents a prophetic dream with some unusual characteristics. The most striking novelty is that there are in fact two dreams, one each of the tragic and epic types distinguished by Cosentino. The dreamer is not the tragic heroine, but her husband Autilio who is disguised as a woman. The first dream, described in a monologue, is a visitation by the vengeful ghost of a woman scorned. Only in act 2 does Autilio narrate the second, symbolic dream to a court matron. Despite their protestations of affection, they are not true confidants, since Autilio’s relationship with this lady is fundamentally deceptive. Moreover, Autilio’s narration here serves an ulterior motive. Miani’s treatment of the prophetic dream episode reveals concerns about gender issues and trustworthiness.

Renaissance

Bucktown A

Speaking Texts: Oralities and Literacies in Italian Poetry, Drama, and Novelle

Organizer & Chair: Jane C. Tylus, New York University

Rosalind Kerr, University of Alberta

Isabella Andreini (Comica Gelosa 1560–1604) from Stage to Page

This paper examines the famous diva’s career at the intersections of oralities and literacies and proposes that in her conscious efforts to leave written records of her performance texts she mirrors ways in which the commedia dell’arte found itself a key institutional player in marking stages in the transition in Italy from a premodern communal “oral” society to an early modern individualized “literate” one. By examining her artist statements and those of her professional circle, looking at the technologies involved in preparing her highly literate texts for partially improvised stage delivery, and at the repackaging of these dialogues for the press, my paper will reflect on ways in which the art of acting had to adjust to the changing relationship between spoken and written communication that occurred with the spread of print.
Michael F. Moore, Bard College
Making Petrarch Sing: The Canzoniere into and out of Music
No text could be more exquisitely literary than Petrarch’s *Rerum vulgarium fragmenta*, with its almost obsessive attention to the appearance of the poem on the page and the ordering of a variety of lyric forms into a sequence. The philologist Armando Petrucci has called it a model for the “author’s book,” which he defines as, “The codex written by the very hand of the creator of the text, intended for a limited circulation and a reproduction guaranteed by other author colleagues.” Yet from the moment of the work’s appearance, poets and musicians have tried to tease out of it a different type of performance, lifting lines and even entire lyrics off the page and into the aural realm. This paper explores not only the specific musical settings created to make this poetry sing, but the fifteenth-century transmutation of the Rvf into the Canzoniere.

Armando Maggi, University of Chicago
Orality and Poetry in the Tales of Straparola and Basile
This paper studies the so-called “truncated” or interrupted motifs usually present in oral fairy tales. But they are also detectable in the sixteenth- and seventeenth-century fairy tales of Straparole and Basile, the “grandfather” and father of European concept of literary fairy tale. This essay also examines other forms of narrative and stylistic contradictions present in the two Italian narrators. Max Luthi believes that in these elements lies the poetry of an oral fairy tale.

Renaissance Bucktown B

Domestic, Political, and Institutional Life in Early Modern England: New Light from the Archives

Sponsor: Southeastern Renaissance Conference
Organizer: Jessica Wolfe, University of North Carolina, Chapel Hill
Chair: Pamela Royston Macfie, The University of the South

Susan Cerasano, Colgate University
Philip Henslowe in 1600
This paper rewrites Henslowe’s biography during the last few years of the reign of Elizabeth I, a significant period during which he and Edward Alleyn were, amongst other things, constructing the Fortune Playhouse.

Steven W. May, Emory University
Lord Paget’s Perfect Wife
In 1567, Mistress Catherine Knyvett, one of the Queen’s maids of honor, asked Henry, 2nd Lord Paget his opinion of the perfect wife. Paget did not attempt to answer her question on the spot. He considered the matter carefully, then composed a brief treatise on the subject in the form of a four page holograph letter he addressed to Catherine. Henry set forth his criteria for the ideal wife in enough detail that his private views can be compared to good effect with public views on the subject set forth in printed books and tracts by Renaissance commentators.

John Wall, North Carolina State University
TBA
Our conventional image of John Donne in his later years is of a man concerned mainly with theological and spiritual matters, producing hour-long sermons and writing lengthy devotional treatises. The Register of Cathedral Chapter meetings held while Donne was Dean of St. Paul’s, now in the manuscript collection of London’s Guildhall, reminds us that Donne was in fact the chief of staff of a large institution the major work of which was the maintenance of twice-daily sung services of Morning and Evening Prayer as well as additional services of Holy Communion and recitation of the Great Litany on Sundays and Holy Days. His staff included as many as fifty people who sang in the choir, rang the bells, and tried to keep order in the building.
as well as those who kept the records, maintained the building, and looked after cathedral properties.

JOHN PITCHER, OXFORD UNIVERSITY

Daniel, Spenser, and Cadiz

Knowledge is always of interest to elites who want to stay in power. At the English court in the mid-1590s, getting knowledge, and turning it into news, information, and propaganda was contested by two groups, Lord Burleigh and Robert Cecil on one side, the Earl of Essex and his supporters on the other. The attack on the Spanish port of Cadiz in summer 1596, only a partial success, became the subject of a knowledge war at court about Essex’s abilities and standing. Poets at this date also had things to say about Essex, most notably Spenser in Prothalamion and Samuel Daniel in his Civil Wars. Daniel’s historical reading of the value of knowledge, its application, and how dangerous it could be, was in print only months after Cadiz. Redating part of the Civil Wars (from evidence among Camden’s manuscripts) allows us to see Daniel in dialogue about this with his patron Lord Mountjoy, Essex’s closest ally. Spenser saw this and thought that Daniel might well be the poet to write the epic Essex deserved.

Renaissance Gold Coast

PERFORMANCES OF SCULPTURE IN EARLY MODERN ITALY

Sponsor: VILLA I TATTI, THE HARVARD UNIVERSITY CENTER FOR ITALIAN RENAISSANCE STUDIES

Co-organizers: ESTELLE LINGO, UNIVERSITY OF WASHINGTON, SEATTLE, AND WENDY HELLER, PRINCETON UNIVERSITY

Chair: ELEONORA STOPPINO, UNIVERSITY OF ILLINOIS, URBANA-CHAMPAIGN

WENDY B. HELLER, PRINCETON UNIVERSITY

Dancing the Myth of Venice: Opera, Public Statuary, and Il ballo delle statue

In seventeenth-century Venetian opera, statues sometimes dance. Within a genre in which singing itself challenged notions of verisimilitude, dancing statues provided a strikingly different break with reality. The dancing statues may have also been in dialogue with another seventeenth-century Venetian phenomenon: the public statuary, assembled from Domenico Grimani’s legacy to the Serenissma. Using diametrically opposed modes of expression, both opera and the public statuary presented an ostentatiously democratic parade of ancient figures — mythological and historical — who dwelt together in harmony, reinventing the past in a capricious manner that elegantly served Venice’s desire for self-representation. My paper explores one intersection between these two contrasting ways of recreating the antique: the balli of dancing statues from mid-seventeenth-century Venetian operas, which can be viewed not only in terms of the myths of Venice, but as an embodiment of Seicento notions about sculpture’s inherent lifelike nature and performativity in this most vocal medium.

SUSAN GAYLARD, UNIVERSITY OF WASHINGTON

Failed Monuments: Castrated Statues and Empty Colossi

The rediscovery and creation of monuments are integral to two significant sixteenth-century projects: Bembo’s normalization of language and Castiglione’s theorization of courtiership. Bembo compares the philologist’s reconstruction of a literary language with the rebuilding of Rome, while Castiglione stresses the importance of creating permanent monuments to oneself — not temporary colossi that are easily ruined. Yet Bembo’s work also stresses that there is nothing in Rome to rebuild: the “amputated and castrated” statues in the Roman forum are mutilated and emasculated, representing the impossibility of the manly humanist endeavor of recovery, imitation, and self-monumentalization. Moreover, Casa’s Galateo suggests that Castiglione’s courtiers create false statues that will not stand up to history. While Bembo tries to isolate
language from historical change by reconstructing idealized textual “monuments,” and Castiglione glosses over the monument-making process, their texts are marked by ruined and emasculated statues which seem to question the viability of the humanist project.

ESTELLE LINGO, UNIVERSITY OF WASHINGTON, SEATTLE
Performing Fiorentinità: Francesco Mochi’s St. Veronica for St. Peter’s

The Tuscan sculptor Francesco Mochi’s colossal St. Veronica in St. Peter’s, with its extremely elevated and undercut drapery folds, is the edgiest statue of the seventeenth century and has unsettled viewers from its creation to the present day. One of four colossi commissioned as part of Gianlorenzo Bernini’s decorative program for the crossing, the St. Veronica has been frequently condemned in modern scholarship as a disruption to Bernini’s program. Eruption may be the better word. Mochi’s early biographer Giovanni Battista Passeri recorded the sculptor’s determination to adhere to the Florentine manner. In the St. Veronica Mochi staged a performance of fiorentinità; through his engagement with the particularly Florentine all’antica figure that Aby Warburg called the “Nympha.” The mixed reception of Mochi’s extraordinary ambitious running colossus reveals shifting ideals for sculptural practice and changing perceptions of antiquity between the death of Michelangelo and the rise of Bernini.

Learning Love’s Lessons: Francesco da Barberino’s “Documenti d’Amore”

Poetic and pictorial invention were intertwined for the Tuscan lawyer and poet Francesco da Barberino (1264–1348). He designed striking personifications to appear in his conduct book the Documenti d’Amore, alongside his vernacular poetry, his Latin translation of that poetry, and a Latin auto-commentary. Francesco began this commentary with a story about three interpreters. One of these interpreters, who is characterized as always turning what he reads to the good, is named Amandels. This interpreter is established as a model for both Francesco and for his readers. The root of Amandels name points to Francesco’s equation of reading and interpretation with loving. The images Francesco designed, both for the Documenti and other contexts, had an important role to play in this equation, as the images Francesco designed were to prompt the loving engagement of his reader/viewers with the lessons of his poetry.

Empirical and Implied Readers in Dante’s Vita Nuova

In Dante’s youthful prosimetrum, the Vita Nuova, thirty-one poems are woven into a prose narrative that describes their context and glosses their meaning. As part of this narrative, Dante describes several instances of the circulation and reception of his early lyrics. In fact, various poems that are collected in the Vita Nuova had already circulated before its composition, as demonstrated by the evidence of contemporary manuscripts. This talk will examine these historical, empirical readers alongside the represented and implied readers of the work. My focus will be on the original reception and subsequent reframing of two poems, “A ciacun’alma prese e gentil core” and “Donne che avete intelletto d’amore.” I will argue that in collecting his own work Dante’s aim is twofold: to guide the interpretations of future readers and to respond to and correct past ones.

Reading, Writing, and Imagining Ethics in Trecento Florence

This paper argues that Florentines responded in unexpected ways to the moral issues and debates of their times, resulting in a number of exceptional illustrated books with text-image relations designed to shape the ethical perspectives of readers. Mary Carruthers has argued that reading florilegia, such as Brunetto Latini’s Tresor and Tesoretto, shaped the ethical character of laypeople in fourteenth-century Florence.
Would we arrive at the same conclusion for a contemporary catechetical text like Ser Zuccheri Bencivenni’s *Libro dei Vizi e Virtuti*, a text addressing key moral issues in Tuscan society? A few years later, the grain merchant Domenico Lenzi produced his illustrated *Specchio umano*, rendering permanent his sense of moral conversion, presented within an unconventional format of listing grain prices, devotional poetry, allegorical imagery, and pithy aphorisms. These manuscripts demonstrate that Florentines were some of the most sophisticated writers and readers in Europe in the age of the vernacular.

### Renaissance Old Town

**Renaissance Old Town**

**Sponsor:** MEDIEVAL & RENAISSANCE STUDIES SOCIETY OF ISRAEL

**Chair:** PAUL A. FLEMER, ST. MARY’S COLLEGE

**Organizer:** ILANA Y. ZINGUER, UNIVERSITY OF HAIFA

**Bernard Cooperman, University of Maryland, College Park**

Isaac de Lattes: The Popular Function of Kabbalah

De Lattes is probably best known as a popularizer of the kabbalah; it was his letter arguing the permissibility of publishing the work that was then published as a sort of imprimatur to the *Zohar* (Mantua 1558; often reprinted). De Lattes’ sermons, preserved in three manuscripts including one copied by his son-in-law, are filled with kabbalistic references and ideas and provide an excellent example of how kabbalistic notions were incorporated and popularized in Italy. We know that there were close intellectual ties between di Lattes and Yohanan Alemanno, Pico’s teacher. My task in the present paper will be to outline the kabbalistic theology that di Lattes presented in his sermons to a Jewish audience. Do these reflect an inward turning or are they part of the outer-directed thought that we associate with Alemanno?

**Shulamit Furstenberg-Levi, Lorenzo de’ Medici Study Abroad School in Florence**

The Boundaries between Jewish and Catholic Space in Counter-Reformation Florence

While much scholarly work has been written on fifteenth century Jewish figures in Florence, very few references can be found in scholarship to the cultural history of the Jews in Florence during the second half of the sixteenth century. There is no doubt that the transition from the open dialogue that the Jewish Florentine philosophers had with their intellectual surroundings to an almost complete silence, is related to the changes in the Medici’s guiding principles regarding the Jews, which have their origins in the Church’s policy towards the Jews during that period. The deterioration of the relationship between the Jews and the Medici reaches its peak with Cosimo I’s order in 1570 to construct the ghetto, and the beginning of its construction in 1571.

This paper will examine the relationship between the spatial and cultural segregation in Florence, in sixteenth and seventeenth centuries, through writings of the time, such as the sermons of the convert to Christianity Vitale Medici.

**Benjamin C. I. Ravid, Brandeis University**

The Venetian Government as Translator and Preserver of Hebrew Texts

In 1604, the Venetian magistracy of the Giudici del Proprio, the Venetian court of the first instance in civil matters whose jurisdiction included cases involving dowries and inheritances, noting the fraud that could be committed in the translation of Hebrew documents into Italian, decided to appoint a certain individual to translate any necessary Hebrew document into Italian. Subsequently, in 1611, the magistry of the Cinque Savii alla Mercanzia, which had jurisdiction over commercial and mercantile matters including Jewish merchants in Venice, appointed a specific individual for that purpose. Finally in 1679, the function of translating Hebrew documents was institutionalized in an official position. The Presidenti sopra gli Ufficii, citing the important necessity to have Hebrew documents that were presented daily by individuals to the magistracies of the city translated into Italian, established the position of Interprete della Lingua Ebraea, with the task of translating all Hebrew documents into Italian.
Machiavelli, Cervantes, and Althusser: On the Topic of Moral versus Political Virtue

Amy R. Williamson, The University of Arizona

Of Lions and Windmills: Cervantes in “Wilder” Contexts

A handful of critics have remarked upon the “affinity” between Thornton Wilder, the renowned American playwright, and Golden Age authors, yet few seriously engage Wilder’s findings. In this paper, I will explore Wilder’s contributions to the study of the Quixote. In many ways, he anticipates Dale Wasserman’s assertion that the Quixote proves that Cervantes was, first and foremost, a man of theater in all senses of the words. In turn, this realization led Wasserman to create “Man of La Mancha,” not as a stage adaptation of the narrative masterpiece, but rather as a work inspired by Cervantes as playwright. The pervasive influence of Wasserman’s vision and the lyrical phrasing of “The Impossible Dream” informs the final, and admittedly wildest, context I will address, the Animaniacs adaptation (produced by a younger Steven Spielberg) of the encounter between Don Quixote and the windmills.

Bruce R. Burningham, Illinois State University

Time (and Time [Again]) in Don Quixote

Since its publication roughly four centuries ago, scholars have sought to account for the erratic nature of time in Don Quixote. In an attempt to articulate a cohesive, logical, and overarching temporal framework for Cervantes’ monumental work, many of these critics have dismissed as merely “errors” many of the text’s chronological inconsistencies. Yet, while these discrepancies may indeed constitute genuine errors, as Slavoj Zizek rightly points out, the precise discourse that appears in any given text — including what he calls its “blunders” — cannot be “undone” by simply tagging it as erroneous. Texts say exactly what they say. Taking Zizek’s dictum as a point of departure, this paper will re-examine (once again) the issue of time in Don Quixote and will explore the ramifications of reading Cervantes’ novel as it exists; which is to say, inclusive of its temporal inconsistencies.

Lady Mary Wroth II

Daniel T. Lochman, Texas State University, San Marcos

“Unwilling to let such passions governe”: Amphilanthus and Passion’s Sovereignty

I will examine the tensions Mary Wroth’s Urania establishes between inward passion and imitation’s outward shows as these bear upon the career of Amphilanthus. For
Lady Mary Wroth II (Cont’d.)

Wroth imitation is the prompt for inward desire and misery and an unstable boundary between inwardness and the world it copies. In part 1, Antissia, Musalina, Lucenia, and Pamphilia exercise “arts” of magic, witty discourse, and poetry—“imitations” that stir Amphilanthus’s unregulated desire. Wroth’s figuration of Amphilanthus decouples ethical self-governance from political sovereignty, veering from the Platonic tradition and Sidney’s Defence of Poetry, which had made congruent the “ethic and politic” dimensions of the architektonike. At the end of part 1, Amphilanthus perpetually forgets, remembers and returns to “such as once pleased him”—i.e., Pamphilia. Grudgingly unable to “governe” his tears, his inward memorial construction yields anguish from pleasure, reveals the sovereignty of passion over reason, and figures in small the work’s narrative of joy and pain in an unstable fictive world.

Ilona Bell, Williams College

Wroth’s Private Sonnet Sequence

Pamphilia to Amphilanthus exists in two distinct versions: a beautifully written, autograph manuscript, with revisions in Wroth’s own hand, now at the Folger Library; a shorter, substantially reorganized sequence, printed with Urania in 1621. The published sonnet sequence reads like a universal meditation on love because Wroth culled the more transgressive and potentially scandalous poems and changed the order of the remaining poems. The earlier sequence, by contrast, comprises one side of an encoded, unfolding private dialogue of love in which Pamphilia invites, awaits, and tries to shape Amphilanthus’s answering response. Wroth’s language is often described as classical in its clarity and simplicity. A comparison of the two sequences substantially changes our view of Wroth’s poetry. The unpublished sequence is less pellucid and more abstruse, less Petrarchan or Jonsonian and more Donnean, less general and more individuated, less philosophically abstract and more intensely erotic, less predictable and more dramatic, in short, more complexly and boldly original.

Mary Ellen Lamb, Southern Illinois University

William Herbert and the Hell of Deceit: “Can you suspect a change in me?”

This paper considers the third enchantment of Mary Wroth’s Countess of Montgomery’s Urania in the context of a poem, “Can you suspect a change in me,” attributed to William Herbert, third Earl of Pembroke. In Wroth’s topical romance, the third enchantment (“the Hell of Deceit”) seems to be designed to deny Herbert’s accusation that love was too full of remorse to engrave her name in her heart; and that it is her name in his heart instead that is vulnerable to razing. This paper considers a contemporary context in her relationship with Herbert and also in the manuscript poems circulated between Herbert and Rudyer on the following topic: should one’s love decrease if not returned? Paradoxically, poems attributed to Herbert take the position that “If her disdain least change in you can move, you do not love” (B2). These poems provide a significant social context for this episode of Wroth’s romance.

Renaissance Dearborn

Quattrocento Architecture and Architectural Theory I: Francesco di Giorgio Martini

Organizer & Chair: Berthold Hub, ETH Zürich

Richard J. Betts, University of Illinois, Urbana-Champaign

Copying and Imagining: Francesco di Giorgio’s Drawings of Ancient Roman Buildings

In his portfolio of drawings of ancient Roman buildings in Saluzzianus 148, Francesco di Giorgio remarks that he “copied” in some places and “went imagining” in others. Analysis of the drawings using computer graphics shows that his recognizable drawings of Roman buildings are more accurate, and the unrecognizable drawings are more interesting, than anyone has heretofore thought. Graphic analysis of these drawings combined with information from Francesco di Giorgio’s sketches
in the Uffizi, affords some insight into the conditions in which he worked, the
tools he used to measure buildings, and relationships between his reconstruction
drawings and his theory. The unrecognizable buildings in the portfolio, sometimes
described as fantasies, are in fact projects for buildings that were unlike anything the
Romans ever built. The geometrical methods he used to compose these projects can
be reconstructed from his drawings using information that he presented in his second
treatise.

PAOLO SANVITO, _UNIVERSITÀ DI ROMA I_
Francesco di Giorgio, Acoustically Building
This paper examines passages in Francesco di Giorgio’s writings in which he considers
the use of resonant vases in circular buildings, particularly in theaters, such as the
amphitheatras as described and depicted in Saluzziano 148, or the re-interpretation of
Vitruvius V,4 in the Magliabechiano. In the same codex follow investigations of
circular/polygonal courtyards. This discussion raises two questions: Is di Giorgio’s
wealth of material concerning the shape of resounding or harmonic spaces the result
of some recent acquaintance or investigation (of ancient monuments, of Mantegna’s
House, etc.)? What is the relationship between these passages on the form of theaters
and those on the shape of patrician, highly representative residences with circular
courtyards?

ANGELIKI POLLALI, _THE AMERICAN COLLEGE OF GREECE_
The Modular System in the Architectural Theory of Francesco di Giorgio
“Two different classes of proportion derived from the Pythagoreo-Platonic world of
ideas . . . the Middle Ages favored geometry, while the Renaissance preferred the
arithmetical side of that tradition.” Thus Rudolf Wittkower encapsulated his and
largely our understanding of the Renaissance concept of proportion. As Vitruvius’s
modular system of the orders offered a perfect example of numeric ratios, Italian
Renaissance buildings have often been scrutinized for the modular system that gov-
erns their design. In the fifteenth century, the only theoretical statement of such a
system appears in Francesco di Giorgio’s treatise, and more specifically the version
found in codex Magliabechianus II.I.141. This paper will examine the system’s
relation to arithmetic and geometry, as well as its Vitruvian prototype. I will argue
that the intent of the Quattrocento theorist is not to abandon geometry, but rather
to establish a correspondence between geometrical and numerical methods. As a
result, he inventively applies the proportions of Vitruvian columns to the design of
the building as a whole. Francesco’s modular system, however, does not derive from
Vitruvius’s text, but it is to be seen in relation to Quattrocento workshop practice.
ANN ROSALIND JONES, SMITH COLLEGE
Cesare Vecellio as Painter and Printmaker: Portraits of Patricians and Peasants
Best known for his costume book containing more than 500 woodcuts, Habiti antichi et moderni di tutto il mondo (Venice, 1598), Cesare Vecellio was also a painter of church interiors in his home town, Belluno, and of his patrons, the Piloni family, there. My purpose in this talk will be to compare his individualized portraits of the Piloni men and their wives to his more generic prints of peasant men and women from the region. To what extent do the portraits in oil contrast to the woodcuts with their written commentaries, and with what effect? I will suggest that Vecellio brings a cultural historian’s eye to his paintings of patricians and an artist’s eye to his prints of agricultural workers in the Veneto.

ALLISON LEVY, UNIVERSITY COLLEGE LONDON
Pontormo’s Youth in a Pink Cloak
I take as my focus the historiography of Italian Renaissance portraiture. I am particularly interested in the so-called “unknown sitter” and the great lengths some art historians have gone to in order to identify their subject. How have scholars traditionally approached the “problem,” and what types of questions do we ask today? The insistence on identification remains a primary concern of portraiture studies; and yet, we are still faced with titles that tell us nothing, such as “Portrait of a Man.” Is it time to ask, again, are these even portraits? Why has that genre been so privileged? Are we being too demanding of pictures of people? My queries will revolve around Pontormo’s Youth in a Pink Cloak, of which little is known—or, rather, little is agreed upon. I hope to shed new light on the sitter as subject of art history and ourselves as writers of art history.

ITALIAN RENAISSANCE COMEDY
Organizer & Chair: MASSIMO SCALABRINI, INDIANA UNIVERSITY

SIMONA IARIA, UNIVERSITÀ CATTOLICA DEL SACRO CUORE, MILANO
La commedia latina primo Quattrocento: tra satira dei costumi e imitazione dei classici
La “commedia” latina all’inizio del Quattrocento si inserisce nella produzione goliardica che precede la nascita del teatro umanistico di stretta imitazione classica. All’ambiente dell’Università di Pavia sono riconducibili quelle di Gasparino Barzizza e Ugolino Pisani, nelle quali il modello classico è poco influente e domina la satira della società contemporanea e della vita accademica. Nella commedia Chrysis di Enea Silvio Piccolomini l’aspetto classico si ritrova nei nomi dei personaggi, che richiamano Plauto e Terenzio, e in parte nel lessico e nel tentativo di imitarne i versi. Le divergenze dipendono dalla molteplicità di fonti usate, dall’intreccio e dalla struttura pensata per la sola lettura. La composizione e la struttura sociale riflettono invece quelle di una città tedesca del XV secolo. Essa è frutto della frequentazione degli antichi, della vita universitaria dello stesso Piccolomini e della sua esperienza in terra tedesca, dove le commedie latine portate Oltralpe dagli studenti godranno molta fortuna.

ALEXANDRA COLLER, NEW YORK UNIVERSITY
Pregnancy as a Form of Lunacy in Italian Renaissance Comedy
This paper explores the phenomenon of pregnancy as a form of lunacy in Italian Renaissance comedy as it is portrayed in Anton Francesco Grazzini’s La Spiritata (1561) and Girolamo Bargagli’s La Pellegrina (1565; perf. and pub. 1589). Barely visible on stage, the eponymous character of Grazzini’s extremely successful Florentine comedia erudita seems nevertheless to pave the way for Bargagli’s Sienese play wherein women are allotted more than nominal participation in the unfolding of the plot. I conclude my discussion with a look at the festivities surrounding the Medici wedding of 1589 where Bargagli’s comedy was staged alongside Isabella Andreini’s performance of “La pazzia d’Isabella.” What connections, if any, may we
draw between the prima donna’s representation of madness in this scenario and its portrayal as a possibly incurable (and therefore dangerous) part of the female psyche in the two comedies which preceded it?

KRISTIN PHILLIPS COURT, UNIVERSITY OF WISCONSIN, MADISON

Prism and Flow: The Writer, the Lover, and Comedy’s Complex

Betraying his mild aversion to festschrifts, Annibal Caro lamented how text and performance failed to represent the “flow and exchange” of ideas in a courtly intellectual environment. This paper explores how the increasing referential complexity of Cinquecento comedy countermanded that genre’s own rigid sense of text and character types. Even when writing in the most naturalistic of the three dramatic modes, comedic authors endured the false promise of mimesis as they faced the difficulty of subsuming the spectrum of social types into comedy’s theatregrams. How do authors like Machiavelli, Ruzante, Aretino, and Bruno respond to comedy’s seemingly necessary decoupage? Is the didacticism of earlier comedy replaced by a more profound psychological aspect? Focusing on the figure of the petrarchan lover, I argue that his falsification of verse constitutes a paradoxical commentary on a diminished philosophical consciousness, and that this is one of comedy’s many “complexes” that avows its richness.

ANTHONY ELLIS, WESTERN MICHIGAN UNIVERSITY

The Senes Amantes of Machiavelli and Donato Giannotti: The Problem of Generations in Sixteenth-Century Florence

Both Machiavelli’s Clizia and Donato Giannotti’s Il vecchio amoroso contain young innamoratos who, while contending with old, tyrannical men, appear to embody a type of displaced military valor. Meanwhile, the senes in these plays, would-be architects of domestic ruin, call to mind the real-life older generation’s missing leadership in times of Florentine political crisis, and thus, their contribution to Medicean despoticism. I examine each play alongside its classical source to determine which qualities of the senes the playwright chose to expand or alter, and which to represent unchanged. Doing so allows me to argue that specific intergenerational conflicts within Florentine society may account for the comic old man’s generally harsher treatment in the Florentine plays. Kurt Mannheim’s “The Problem of Generations” (1927) provides a theoretical framework for apprehending generational conflict as a substructure that can influence a wide range of political expression and cultural production.

Renaissance Clark

FRENCH LITERATURE I

Chair: NADINE D. PEDERSON, UNIVERSITY OF TEXAS AT DALLAS

JANET SMARR, UNIVERSITY OF CALIFORNIA, SAN DIEGO

Griselda on Stage: A Frenchwoman’s Version

The last tale of Boccaccio’s Decameron, the famous story of how Griselda was cruelly tested by her husband, inspired a remarkable number of plays and operas in the seventeenth and eighteenth centuries. One of those plays was written by a woman, the French Louise-Geneviève Gillot, Mme de Sainctonge, who published this play along with a comedy, a pastoral drama, much poetry, and the texts for a number of ballets and other court entertainments in a 1714 volume printed in Dijon. In addition, her two dramas for music, a Didon and a Circus, performed by the Paris Opera in the 1693 and 1694 and published in the volumes of the Academie Royale de Musique, indicate her interest in drama focused on problematic women. This theatrically active woman seems to have taken the Griselda story not directly from Boccaccio but rather from already dramatized versions by Apostolo Zeno and his many adaptors, for the work was very popular as opera around 1700. Griselda is usually portrayed as a saint of patience and constancy, and even her abusive husband is usually justified as a ruler in prudent political control of his situation. Was Gillot’s Griselde ou la Princesse de Saluces significantly different from the plays by male dramatists and in a manner
related to her gender? The answer is yes indeed, in many ways, and my talk will indicate how.

STEPHEN MURPHY, WAKE FOREST UNIVERSITY
Jacques-Auguste de Thou: (Auto)biography and History
The meeting of history and autobiography in early modern France is evident in the practice of such writers as Blaise de Monluc and Agrippa d’Aubigné. Their contemporary Jacques-Auguste de Thou, author of the Historiae sui temporis, also wrote a third-person autobiography entitled Commentarii de sua vita. The Commentarii have always been published with the Historiae, in volumes where the reader of an historian who boasts of his objectivity always also finds a strong subjectivity. Moreover, the History is characterized by brief biographies commemorating noteworthy individuals, inserted into the chronological narrative in the year of their death. De Thou thus constructs a triangular relationship between history, autobiography, and biography, at a time when all three genres are undergoing decisive developments. I will pay attention to their mutual illumination and in particular to the polemical use of autobiography.

TOSHINORI UETANI, CENTRE NATIONAL DE LA RECHERCHE SCIENTIFIQUE
Who is the First French Translator of Orlando furioso?
The first prose translation in French of Ariosto’s Orlando furioso is published in 1544 without the name of the translator. Since the sixteenth century, critics attribute it, without any definitive proof, to different writers like Jean Martin, Jean Des Gouttes, or Jacques Vincent. The paper proposes some keys to clarify this problem of attribution by comparison of translation habits (“mannerism”) of these hypothetic translators between their authenticated works and the anonymous translation of Ariosto. The confrontation of original Italian texts and their French translations, enabled by use of electronic versions and statistic tools, brings out automatic manners of translation, proper to each translator, of some common words as well as deliberate copies of Italian expressions. The study of these linguistic features brings new lights on the contemporary debates on translation and the evolution of French language at the beginning of the Modern Age.

RENAISSANCE MUSIC

Chair: FREDERICK TOLLINI, SANTA CLARA UNIVERSITY

JANET POLLACK, COLORADO STATE UNIVERSITY
Sweet Harmony Everlasting?: Changes in Forms of Musical Expression and Perception as Revealed in Commendatory Verses in Early Modern English Music Books
The relationship between commendatory verse (poems that serve to recommend and commend authors and works to potential purchasers) and early English music books has yet to be examined convincingly, if at all. Besides the few studies on verses in literary works, commendatory verses in music books have been treated as nothing more than insubstantial and ephemeral exercises in flattery. Yet I suggest that these verses warrant attention if not always for their literary value than for their social interest and for the questions they raise about forms of musical expression within seventeenth-century English culture. Based on a systematic examination of commendatory verses (including format, design, nature of the verses, authors) in all English music books published before 1675, I argue that commendatory verses reveal much about changing contemporaneous attitudes towards music and musicians, raise issues of style and cultural commonplaces, suggest standards of excellence, and offer insight into what was accepted as desirable and praiseworthy in music at the time, while providing information on what musicians and poets thought of their peers, what they were trying to achieve, and with what success. In other words, these poems should be
RENAISSANCE MUSIC (CONT’D.)

considered social documents and valuable reception history testimonies which document a musical culture in transition.

CHADWICK JENKINS, COLUMBIA UNIVERSITY
Lo eccellente sensibile corrompe il senso: Giovanni Maria Artusi, Aristotelian Sense Psychology, the Doctrine of the Mean, and the Limits of Musical Expression

Giovanni Maria Artusi’s approach to the concerto relies upon Aristotelian sense psychology. Each sense is a kind of mean that ideally stands in proportion to its particular sensible object. When the sensible object is disproportionate to the sense, it “corrupts the sense.” However, Artusi takes the argument a step further by directly connecting Aristotle’s notion of the sense as a mean to his ethical “doctrine of the mean.” Since the hearing is the sense most closely linked with reason by Aristotle, a composer’s attempts to play false with the hearing have a direct bearing upon the very possibility of knowledge. Thus, Artusi’s moral castigation of the seconda prattica moves from high-flown rhetoric to a truly music-theoretical and ethical concern. This paper investigates Artusi’s employment of Aristotelian notions of the capacity of sense perception as a means of establishing ethical limits for the expressive compass of musical compositions.

PATRICE C. ROSS, COLUMBUS STATE COMMUNITY COLLEGE
Long Before Vivaldi: All Four Seasons as a Madrigal Cycle

The concerto collection on the four seasons by Antonio Vivaldi is well-known. However, more than a century before Vivaldi’s famous work, an intriguing example of a musical treatment of the same subject can be found in a 1601 madrigal collection entitled I diporti della villa in ogni stagione (The Diversions of the City in All Seasons.) This is a set of five-voice madrigals by five prominent madrigalists of the late sixteenth century, each setting a series of verses from poems on the four seasons by Francesco Bozza. The collection was published in 1601 in Venice by Angelo Gardano, and, as was typical with such madrigal anthologies, was intended for the educated amateur to use at home or with friends for private entertainment. This madrigal collection was conceived as a set. The poems were written to describe and evoke the changing seasons, and the music, as was common in that time, consciously attempts to render both the connotation and denotation of the verses in music. The intrigue of the cycle lies in the excellence of its music and in the use of specific musical devices to convey the sense of the text. The various composers (Giovanni Maria Nanino for the Prologue, Giovanni Croce for Spring, Lelio Bertani for Summer, Hippolito Baccusi for Autumn, and Philippe de Monte for Winter) have used a variety of techniques to make audible and perceivable the sensations of the four seasons of the year. This paper will consider the application of madrigalisms to the topic of the four seasons, and will explore the text-music connections that exist.

PETER Poulos, UNIVERSITY OF CINCINNATI
Symbolism and Rhetoric in Simone Molinaro’s Motectorum quinis, et missae denis vocibus, liber primus (1597)

Simone Molinaro dedicated his Motectorum quinis, et missae denis vocibus, liber primus (1597) to the Genoese Doge Matteo Senarega. The elaborate rhetorical style of the Latin dedicatory letter, with its extended metaphor and heavy flattery, is matched by some of Molinaro’s most lofty, pious, and eloquent music. The propitiatory tone of much of the collection is epitomized in the setting of the psalm Domine ne in furore, Molinaro’s most articulate response to text expression in all of his works in terms of its musico-rhetorical figures and symbolism. While intended to commemorate Senarega’s learning, piety, and extravagant patronage of the Duomo, this extraordinary book also serves as an impressive exhibition of Molinaro’s capabilities as a composer of sacred music, and in a biographical context, reveals his intention to inherit the position of chapel master of the Duomo once held by his revered uncle, mentor, and teacher, Giovanni Battista Dalla Gostena.
This paper explores the role of active exponents of Calvinist internationalism in the circle that developed around the exiled Queen of Bohemia. Elizabeth’s literary and artistic patronage has been the subject of attention by scholars and biographers, as has her role in promoting her family’s cause in England. However, she not only liaised with English diplomats but developed strong personal ties to the British soldiers who, in great numbers, served in the armies of the Elector, Dutch Republic, and Evangelical Union. Many were strongly Calvinist. Their close association with Elizabeth was one reason contemporaries quickly recognized “the inconvenience [that] might arise, notwithstanding all the sincere affection between [Charles] and . . . his sister, if her Majesty and her children should of necessity come to live in England.” The exiled electoral court became a focus for a militant and militarized, internationalist, Calvinism, at odds with the religion of Charles I.

CAROLINE HIBBARD, UNIVERSITY OF ILLINOIS, URBANA-CHAMPAIGN

Soldiers of Christ: Capuchin Missionaries at the Caroline Court

From 1630 to 1643 French Capuchin friars were chaplains to Queen Henrietta Maria. An austere sixteenth-century offshoot of the Franciscans, the Capuchins were an aggressive Counter-Reformation missionary order in France, architects of the Catholic League and sent to reclaim territories where Protestantism had taken hold. The “mission” to England had long been anticipated, and the Anglo-French marriage cleared the path for it. My paper will discuss their activities, especially after the reconstruction of their chapel in 1635, which became a center of proselytizing. Protestant reaction against the Capuchins fueled the anti-Catholic hysteria of the Long Parliament, culminating in the ritual desecration of the chapel in Easter Week 1643 by soldiers and MPs. Capuchins were portrayed in anti-court propaganda as “soldiers of the papal Antichrist.” Protestants had come to see their civil conflict as part of an international struggle between Protestant light and Catholic darkness.

DENNIS FLYNN, BENTLEY COLLEGE

Those Hands Which Span the Poles: John Donne in International Politics

To illustrate how a Tudor-Stuart political career could be both inclusive and yet constant, this paper will range through the arc of John Donne’s positions, in relation to international politics, during the period from 1584 to 1620, prior to his appointment as Dean of St. Paul’s Cathedral. The paper begins with Donne’s early awareness of the Prince of Parma’s camp at the siege of Antwerp, and then deals with his trip to Venice in 1605, his response there to news of the exposure of the Gunpowder plot, and thereafter back in England his career moves towards a different trajectory involving the Church and diplomacy.

Hyatt Stetson BC

INTERNATIONAL RELIGIOUS NETWORKS AND THE ENGLISH COURT, CA. 1585–1642

Sponsor: THE NORTH AMERICAN SOCIETY FOR COURT STUDIES
Organizer & Chair: R. MALCOLM SMUTS, UNIVERSITY OF MASSACHUSETTS, BOSTON

DAVID J. B. TRIM, NEWBOLD COLLEGE

“Her Majesty hath given me her command”: British Soldiers at Elizabeth of Bohemia’s Court-in-Exile and Calvinist Internationalism

This paper explores the role of active exponents of Calvinist internationalism in the circle that developed around the exiled Queen of Bohemia. Elizabeth’s literary and artistic patronage has been the subject of attention by scholars and biographers, as has her role in promoting her family’s cause in England. However, she not only liaised with English diplomats but developed strong personal ties to the British soldiers who, in great numbers, served in the armies of the Elector, Dutch Republic, and Evangelical Union. Many were strongly Calvinist. Their close association with Elizabeth was one reason contemporaries quickly recognized “the inconvenience [that] might arise, notwithstanding all the sincere affection between [Charles] and . . . his sister, if her Majesty and her children should of necessity come to live in England.” The exiled electoral court became a focus for a militant and militarized, internationalist, Calvinism, at odds with the religion of Charles I.

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Hyatt Stetson E

OLIGARCHIC AND POPULAR GOVERNMENTS IN ITALY I

Chair: CHRISTINE SHAW, UNIVERSITY OF CAMBRIDGE, DARWIN COLLEGE
Co-Organizers: JOHN M. NAJEMY, CORNELL UNIVERSITY AND CHRISTINE SHAW, UNIVERSITY OF CAMBRIDGE, DARWIN COLLEGE
Respondent: DANIEL BORNSTEIN, WASHINGTON UNIVERSITY, ST. LOUIS

WILLIAM CAFERRO, VANDERBILT UNIVERSITY

Sienese Republicanism at the End of the Trecento

The paper examines the Sienese political tradition in the second half of the fourteenth century. It focuses on the so-called priori regime (1385–99), a coalition of mainly
lower and middle elements of society, much overlooked in the literature. It explores in particular the manner in which this popular regime perceived and fashioned itself in terms of its ongoing war with republican Florence and its alliance with oligarchic Milan. In this regard, the paper seeks to locate a Sienese republican ideology (if indeed there was one) and to situate it in terms of its more studied counterpart in Florence. I rely primarily on chronicles and diplomatic dispatches.

ALIZAH HOLSTEIN, BOSTON COLLEGE

Roman Popular Government or Florentine Colonialism? The Felice Società; and the Twilight of the Roman Commune

Emerging from decades of political turbulence, Rome in 1358 came under the rule of a popular government called the Felice Società dei Bandaresi e Pavesati. Governing the city for over four decades, the Felice Società’s longevity is a striking anomaly in the lengthy political experiment that was fourteenth-century Rome. What accounts for this success where so many other governments had failed? What role did non-Romans, particularly the Florentines, play in Roman political life? In this paper I will examine, on the basis of Roman municipal statutes, Florentine diplomatic letters, and court trials of Tuscan merchants in Rome during the War of the Eight Saints, the extent to which the Felice Società relied on external political support for its survival. In so doing, I will question the relationship between ideology and complex political exigencies in the late fourteenth-century Italian political arena.

ANGELA DE BENEDICTIS, UNIVERSITÀ DI BOLOGNA


In June 1502 the humanist Filippo Beroaldo exhorted the Bolognese “Tribunes of the Plebs” to work for the common good of the res publica, saying that no conflict and no discord should exist between the regimen of the “plebei” and the regimen of the “patricii” and that any discord between the “popular government” and the “government of the ottimati” (as Beroaldo also called them) would be poisonous for a city living in fear of direct attack from Cesare Borgia. The popular government, created in 1376 by the shortlived regime of the “popolo and the guilds,” in fact had a sometimes cooperative and sometimes conflictual relationship with the government of the ottimati, depending on changing circumstances. Both governments constituted the “stato di libertà,” and both, whether independently or separately, had relations with the papal monarchy that were sometimes collaborative and sometimes antagonistic.

Hyatt Stetson F

MONTAIGNE: SKEPTICISM, RHETORIC, AND THE READING OF THE CLASSICS II

Organizer: LODI NAUTA, UNIVERSITY OF GRONINGEN
Chair: PETER MACK, THE UNIVERSITY OF WARWICK

SAMI SAVONIUS-WROTH, UNIVERSITY OF HELSKINKI

Montaigne and the Politics of Friendship
This paper brings into focus Montaigne’s challenge to the classical ideal of civic friendship and his attempt to develop a rival notion of private friendship. It was in the course of his discussion of Cicero’s De amicitia that Montaigne presented his own paradigm of friendship. His presentation did not rely on sceptical arguments. In this paper my first concern is to show that the classical insistence on civic friendship carried with it a number of assumptions about citizens’ morals and manners. It was important that they should act towards each other openly, honestly, truthfully. The emphasis on openness and truthfulness entailed that the external and objective — “nature” — was established as a norm for the human and subjective. My hypothesis is that Montaigne replaced external norms with new internal norms. “Nature” was the anti-sceptical rule of Montaigne’s ideal friend — but his duty was to remain true to his “inner nature.”
Rui Bertrand Romão, Universidade da Beira Interior

Montaigne and the Problem of the Continuity of Skepticism

The purpose of this paper is to present a theory concerning the philosophical nature of Skepticism, considering its implications on the question of the renewal of Ancient Skepticism in the sixteenth century, of which Montaigne is a key figure, thus trying to contribute to the discussion of the specificity of Modern Skepticism. This theory has as its pivotal center the notion of the foundation of Skepticism on a reversal of certain arguments and consequently on the assimilation of self-refutation and self-contradiction in its own philosophy, at several layers. Our explanation takes place bearing in mind that the treatment of both epistemological and moral issues in Skepticism proceeds in such a way as to show the mechanism of skeptical strategies of defense and justification at play, allowing us to more fully understand how the gap between Ancient Skepticism and Post-Cartesian Skepticism was bridged.

Maryanne Cline Horowitz, Occidental College

Sifting for Truth with Montaigne

While "Apology of Raymond Sebond" transmits Pyrrhonian methods, other essays of Montaigne are rich in practical, often humorous applications of the various sources of his skepticism. For example, Montaigne cites Vives’s translation and commentary on Augustine’s City of God to discredit alleged recent “miraculous” events in contrast to the miracles associated with Jesus. Aware that denial of “demons” is heretical, Montaigne simply omits the word in poking fun of arguments of demonologists like Bodin. Sifting for truth with a sieve (the critical judgment) dominates Montaigne’s approach to student learning: “Let this variety of ideas be set before him; he will choose if he can; if not, he will remain in doubt” (I.26) Emerging from Montaigne’s own siftings are seeds of virtue and knowledge as in his opposition to torture and his recognition with Las Casas that Amerindians will assess Christianity by how Christians treat them.

Dana Shelley, University of California, Berkeley

The Dialectic of Coutume in Montaigne

Montaigne’s account of the relation of the self qua particular to custom is generally treated as Pyrrhonian: concomitant to skeptical epoche is “external” conformity to custom; the instability of fantaisie privée is opposed to the stability of an instituted public order. But this is intertwined with a Stoic discourse of the self, demarcating a space for autonomy: the arbitrariness of custom is opposed to the freedom of a self-determining judgment. After Montaigne, we find an attempt to ground “public” authority in individual (abstract) reason. But in Montaigne the distinction between individual judgment and custom remains dialectical: custom is “external” to the self, but also makes up its very essence. I propose to examine this dialectical relation to custom in Montaigne, and compare it to a recent model of this problematic: the Wittgensteinian relation of the individual to language-games and forms of life.

Hyatt New Orleans

Lawyers and Statecraft I: Forty Years On

Co-organizer: Julius Kirshner, University of Chicago

Co-organizer & Chair: Lawrin Armstrong, University of Toronto

Julius Kirshner, University of Chicago

An Appreciation of Lawyers and Statecraft in Renaissance Florence

Published exactly forty years ago, Lauro Martines’s Lawyers and Statecraft in Renaissance Florence (LSRF) detailed the pivotal role of jurists in the conceptualization and exercise of public power. Florentine jurists served as consultants to the government and corporate bodies, officials in the city and its territorial state, diplomats abroad, and members of the topmost executive magistracy, the Signoria. Above all, LSRF foregrounded the operativity of formal legal opinions (consilia) in resolving judicial and administrative disputes and in applying Florence’s laws. A pioneering work of
archival scholarship that opened up a new field of research, LSRF has remained the starting point for investigating an array of Florentine legal institutions and practices. In the first part of my paper I present a critical overview of LSRF, paying particular attention to historiographical contexts. In the second part, I discuss the research that LSRF has spawned, allowing for a deeper appreciation of Martines’s achievement.

Susanne Lepsius, Max Planck Institute
Paolo di Castro as Consultant: Applying, Interpreting, and Reshaping the Florentine Statutes

The role of Paolo di Castro (d. 1441), a leading jurist and professor, in the redaction of the Florentine statutes of 1415 has been highlighted by historians, including Lauro Martines. By way of complement, my paper explores Paolo’s role as a practicing lawyer. After assessing the possible impact of Paolo’s pre-1415 opinions (consilia) on the new redaction, I discuss the conceptual framework in which he composed his opinions, especially the significance of the overarching normative system of ius commune for construing and applying the Florentine statutes. My paper then focuses on opinions that Paolo dedicated to the following questions involving the application of the Florentine statutes: the circumstances under which a husband might acquire the dowry of his predeceased wife; the operability of the prohibition to alienate common goods in a consorteria; and the status of Pisa under Florentine rule.

Sara Menzinger, Università degli Studi "Roma Tre," Istituto Italiano di Cultura di Chicago
The Political Intervention of Legal Experts in Italian “Popular” Communes

From the mid-thirteenth century onward, communal governments in Italy, such as Bologna, Perugia, and Siena, became more complex, varied, and “popular” as large numbers of non-noble citizens streamed into administrative bodies. The political intervention of legal experts in the new popular governments was exceptionally far-reaching. An analysis of the normative (statuta), judicial (consilia sapientum), and administrative records (rifformagioni) produced by these communes raises three crucial questions, which I address in my presentation. First, what specific social and political pressures on communal governments during the second half of the thirteenth century led to a dramatic increase in the demand for legal advice? Second, in what forms was this legal advice expressed? Third, how did the legal experts’ aristocratic origins shape their interaction with the very urban governments whose chief aim was to undermine aristocratic power?

Hyatt Atlanta

Hyatt Atlanta

Schooling (Outside the Classroom) in Renaissance Italy: A Panel in Honor of Paul F. Grendler

Organizer: Nicholas Terpstra, University of Toronto, Victoria College
Chair: Ronald G. Witt, Duke University

Konrad Eisenbichler, University of Toronto, Victoria College
How Bartolomeo Saw a Play

Confraternities and guilds used plays in order to teach lessons on all manner of subjects from spirituality to deportment. While many studies of Renaissance drama have focused on players, texts, production, and improvisation, this paper will shift attention from the stage to the audience and ask how Renaissance men and women — and particularly Renaissance schoolboys — looked at plays.

Elizabeth Bernhardt, Independent Scholar
The Bolognese Woman Who Never Was: Genevra Sforza Bentivoglio and Her “Black Legends.”

Genevra Sforza Bentivoglio (ca. 1440–1507) led her life at the apex of society in Renaissance-era Bologna. Wife of two consecutive de facto signori, she was known to contemporaries as the successful matron of an enormous family, a participant in various ceremonies and processions, a subject of art and dance production, and
the focus of women’s *vite*. Contemporary chronicles report that she acted throughout her life as a respected, traditional, and loyal courtly figure. Yet shortly after the Bentivoglio fall and her own death, a different image emerged of an evil genius who arranged killings, manipulated her husbands and sons, and ruined the Bentivoglio family. The legend has been recycled through an opera and novels, and still informs some modern popular and scholarly histories. This paper will contrast the life and black legend, and show how its scapegoating “educated” centuries of Bolognese in their attitudes towards this exceptional woman.

**Nicholas Terpstra, University of Toronto, Victoria College**

Schooling on the Scaffold: Executions and the Renaissance *Conforteria*

From 1336, Italian laity asserted control over an activity that in most other European countries was handled by clergy. This was the work of comforting prisoners on the eve of their executions. Comforters prepared condemned men or women spiritually and psychologically for the difficult journey through using manuals that combined the lessons of the Art of Dying Well with the methods of the Schools of Christian Doctrine. Among the oldest extant manuals is that of the Bolognese conforteria of S. Maria della Morte. This paper will briefly review the comforting process before exploring both its religious and its political dimensions as these are revealed in the manual and in other archival records. Given that comforters were frequently drawn from the political elite, what spiritual and political lessons did they think it important to impart to their captive audience?

**Hyatt San Francisco**

**Humanist Subjectivities I**

*Organizer: Gur Zak, University of Toronto*

*Chair: Christopher Celenza, The Johns Hopkins University*

**W. Scott Blanchard, Misericordia University**

Filelfo’s Philosophical Miscellany

Compiled late in his life as a work whose publication would coincide with an anticipated position in Rome under Sixtus IV, Filelfo’s *De morali disciplina* in fact contains passages and translations that date back to the 1440s, and the volume as a whole strays well beyond the topic announced in its title. The work is best described as a philosophical miscellany, a pastiche of observations and quotations on a variety of topics that were popular among Quattrocento humanists interested in classical philosophy. This paper argues that Filelfo’s production of this book was probably no more than an attempt to provide credibility for himself as he attempted to find positions outside of Milan late in his life, reinventing himself as a philosopher (after spending most of his career as a self-proclaimed poeta), and responding to the changing fashions in humanistic studies.

**R. Marsh, Rutgers University, New Brunswick**

Leon Battista Alberti and Self-Projection

The image of Leon Battista Alberti as “universal man” is in fact the author’s own creation, and derives from Burckhardt’s reading of his autobiography. Written in the third person, after the model of Xenophon and Caesar, this brief sketch portrays its “subject” as a virtuous and versatile individual whose fortitude and wit make him the reincarnation of the ancient philosophers described by Diogenes Laertius. It is also the first work in which Battista Alberti assumes the additional name Leo, a symbolic appellation whose full significance has not been explained. My paper will examine the nature of Alberti’s self-representation both in his *Vita* and in his other writings.

**Gur Zak, University of Toronto**

Petrarch’s Humanism and the Ethics of Care of the Self

In this paper I argue that Petrarch’s hermeneutics and ethics of self are defined above all by his return to the ancient notion of “care of the self.” Building upon the works...
of Pierre Hadot and Michel Foucault on the “care of the self” in ancient culture, I show that for Petrarch “self” is not a given presence, but rather a state of mind from which he is absent and which he aspires to attain through a set of practices, particularly those of reading and writing. In returning to the ancient notion of “care of the self” I argue further, Petrarch defined the humanist approach to the self in direct opposition to the late medieval tradition of *cura animarum*, claiming that it is only through the individual use of the practices of reading and writing that a true “care of the self” might take place.

**Hyatt Stetson G**

**READING, ANNOTATING, AND EDITING AUGUSTINE IN THE RENAISSANCE: VIVES AND ERASMUS**

*Sponsor:* ERASMUS OF ROTTERDAM SOCIETY  
*Organizer:* HILMAR M. PABEL, SIMON FRASER UNIVERSITY  
*Chair:* IRENA BACKUS, UNIVERSITÉ DE GENÈVE

**Hilmar M. Pabel, Simon Fraser University**

Erasmus’s Reception of Augustine in His Edition of Jerome  
The humanist reappropriation and reception of the Church Fathers for the construction of a rhetorical theology included the expression of a preference for one of the two most prominent Latin Fathers. Who was superior: Augustine or Jerome? Erasmus of Rotterdam famously sided with Jerome. In his *Vita Hieronymi*, which functions as a preface to his edition of Jerome (1516), Erasmus addressed the contest between the two Fathers. Jerome was superior to Augustine in every way. Erasmus had to restrain himself from criticizing Augustine too much. An investigation of the rest of the edition of Jerome reveals a more dispassionate and objective approach to Augustine. Criticism of Augustine in Erasmus’s *scholia* is limited. In elucidating Jerome’s texts, Erasmus draws on Augustine as a source for historical information, often about ancient heresies. His reception of Augustine in the *scholia*, as distinct from the *Vita*, is more scholarly than visceral.

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

How Erasmus Read (and Then Edited) His Augustine  
Augustine was not Erasmus’s favourite author. He frequently found him verbose and associated him with scholasticism. Indeed, he believed he could “learn more from a single page of Origen than from ten of Augustine.” Nevertheless, Erasmus worked for years on an edition of Augustine’s collected works. How exactly did he read this prolific and prolix author? The censurae to individual works in his edition partly reveal how Erasmus’s tastes and ideals informed his reading and subsequently shaped his edition. This paper will try to reconstruct his way of reading more precisely, using not only his censurae and correspondence but also his manuscript reading notes to two Augustinian works presently preserved in the Royal Library in Copenhagen.

**Jesse M. Paehlke, University of Toronto**

Vives’s Commentary on Augustine’s *De civitate Dei* (1522) and Its Fourteenth-Century Predecessors  
After a cluster of fourteenth-century classicizing commentaries on Augustine’s *De civitate Dei*, the next full commentary on that text to circulate was produced in 1522 by the humanist Juan Luis Vives (1492–1540). In one of the multiple prefaces which Vives wrote for this text, he squarely takes aim at a number of the earlier commentaries written chiefly by medieval Dominican scholars, ridiculing them for their Latinity, methods, and poor state of learning. It will be the goal of this paper to compare Vives’s efforts with those of the medieval commentators, in particular in terms of the classical learning they display, and ultimately to measure to what extent Vives is merely building upon medieval scholarship and whether he lives up to his own rhetorical claims of novelty.
Friday, April 04, 2008
10:30–12:00

Renaissance Grand Ballroom Salon I  ITALIAN ART II

Chair: ALLYSON BURGESS WILLIAMS, SAN DIEGO STATE UNIVERSITY

SEBASTIAN BENTKOWSKI, UNIVERSITY OF TEXAS, AUSTIN
“Della stessa famiglia di Poeta”: Dante and the Decoration of the Gaddi Chapel in San Remigio, Florence

This paper clarifies the patronage history of the Gaddi chapel in the church of San Remigio, Florence, and suggests a new interpretation of the Jacopo da Empoli altarpiece in the chapel. Because of the similarity of family names and coats of arms, scholars have assumed that the chapel was originally owned by the family of Dante Alighieri and later passed on to the Gaddi family through marriage. Genealogical research shows that the two families were not actually related. In 1591, Niccolò Gaddi commissioned an altarpiece for the chapel, with the unprecedented request that the subject be taken from the Divine Comedy. The paper looks at the cultural context in which this request was made, and the implications for the Gaddi of claiming a family connection with Dante. The iconography of the altarpiece is also clarified based on a careful reading of the last canto of Dante’s Paradiso.

JEFFREY RUDA, UNIVERSITY OF CALIFORNIA, DAVIS
Masaccio and the Orator

A key term in early modern art criticism is ornato, a fundamental concept for fifteenth- and sixteenth-century Italian art and a pervasive goal of artistic practice. As well as our idea of ornament, it entailed elaboration beyond basic iconography and description of nature. Our understanding of the term is anchored by Cristoforo Landino’s statement that Masaccio’s painting is “puro senza ornato,” published in 1481. I will argue that it is difficult to exclude Masaccio from ornato practice. Landino’s account of Masaccio therefore sets a conundrum with substantial implications for how we understand both the beginnings of art criticism and Masaccio’s art. I will consider three plausible accounts of Landino’s phrase, and then offer what I think is a better explanation. (1) He may have used the term narrowly, like our understanding of ornament, perhaps to imply a contrast between Masaccio and late Gothic painting. (2) Looking at Masaccio’s art across a gap of fifty years, Landino may have seen its ornato as minimal by contrast with the art of his own time. (3) Related to either of the first two, Landino may have been constructing a rhetorical framework that was based on actual practice, but not strictly descriptive of it.

Renaissance Grand Ballroom Salon II  MINOR ARTISTS OF THE ITALIAN RENAISSANCE I

Organizer & Chair: NORMAN E. LAND, UNIVERSITY OF MISSOURI, COLUMBIA

AMBER A. MCAFILSTER, UNIVERSITY OF PITTSBURGH, GREENSBURG
Niccolò di Pietro Gerini’s Murals in the Migliorati Chapel, San Francesco (Prato), and the Quest for Spiritual Wealth

Niccolò di Pietro Gerini was a prolific Florentine artist who was active from ca. 1368 to ca. 1415. His work is frequently overlooked, perhaps due to the pronouncements of Bernard Berenson who derided Gerini’s propensity to collaboration with fellow artists, and Richard Offner who declared “a total absence of quality” in his work. In this paper I will reconsider Gerini’s contribution to the visual culture of the early Renaissance via the signed frescoes in the Migliorati Chapel, the chapter house at San Francesco in Prato. Painted around 1395, the cycle is exceptional in the dedication of two walls to the lives of Sts. Matthew and Anthony Abbot respectively, in addition to the more common Crucifixion and saints. I will argue that these stories assert the

165
priority of spiritual over material wealth and speak directly to the concerns of the Franciscans, the patrons, and early Renaissance man.

PERRI LEE ROBERTS, UNIVERSITY OF MIAMI
The “Ship of Love” Painter: Venetian? Ferrarese? Florentine? The “Ship of Love” Painter derives his name from a small painting in the Lowe Art Museum at the University of Miami. Paul Schubring coined the phrase “Ship of Love” on the basis of an inscription in the work, AVRO CONCIL[I]ATVR AMOR (“With gold, love is won”). He attributed the painting to Vittore Carpaccio, while Sergio Ortolani associated it with the art of fifteenth-century Ferrara. Subsequent scholars accepted this attribution despite the fact that the authorship is by no means secure. The origin and interpretation of the imagery are equally ambiguous. Although elements of the scene have precedents in other works, the subject matter is unique among secular works of the Renaissance. This work by a minor (?) artist is presented as a puzzler intended to test the audience’s skills as connoisseurs.

RENAISSANCE GRAND BALLROOM SALON III
DRESS AND IDENTITY VII

Sponsor: MEDIEVAL & RENAISSANCE STUDIES SOCIETY OF ISRAEL
Organizer & Chair: GABRIEL GUARINO, UNIVERSITY OF ULSTER

KATHERINE A. ROYER HARRIS, CALIFORNIA STATE UNIVERSITY, STANISLAUS

Dressed for Dying: Clothes and the Construction of Identity on the Scaffold in Early Modern England
At his execution for treason in 1601, the Earl of Essex reportedly appeared on the scaffold dressed in a gown of wrought velvet, suit of satin, a felt hat, all in black, and a little ruff about his neck. The description of the dress of the Earl of Essex at his execution is included in a report that relates the last dying speech given by the Earl. While much attention has been paid to the speeches made by the condemned on the scaffolds of early modern England, little note has been made of their dress. The sixteenth century witnessed the emergence of narratives that described the clothing of condemned traitors on the scaffold. This paper will examine how the attire chosen by the condemned was one feature of a larger effort to shape an alternative message to the state’s.

AERYNN DIGHTON, CALIFORNIA STATE UNIVERSITY, STANISLAUS

Portraiture as Propaganda: Creating Public Identity Through Painted Images of Clothing in Early Modern Europe
Portraiture has usually been the primary source for historians of clothing styles in the early modern era. However, surviving documentary evidence such as wardrobe lists and merchant manifests often paint a different picture, so to speak, of the clothing people actually wore. Consequently, like any other primary source, depictions of dress in portraiture must be analyzed for culturally-specific biases and symbolic values that may have been purposefully manipulated by the painter or the patron in order to project a certain positive image of the subject. This paper will analyze clothing depicted in portraiture for symbolism and other identity representations in comparison to written evidence of dress produced at the time, often for the same persons depicted in the portraits. Specifically, paintings of Queen Elizabeth I of England will be compared with the surviving inventory of her wardrobe and other documents describing her attire.

LISA L. FORD, YALE CENTER FOR BRITISH ART

Stars and Garters: The Hanoverian and Stuart Quarrels Over Garter Regalia
Symbols of power were an important means of creating visual legitimacy for a new dynasty in Britain, and a particularly potent symbol was the Order of the Garter. The
Dress and Identity VII (Cont’d.)

Tudor dynasty enhanced the Order’s significance in order to emphasize both their legitimacy, and loyalty to the sovereign at its head, and subsequent rulers at times of dynastic change also found this a wise tactic. The Hanoverians and the Stuarts both used the wearing and display of Garter regalia as a symbol of their right to the throne, and so important was the reclaiming of the jewelry, that George IV engaged in delicate negotiations with the exiled heirs of Charles I in an effort to reclaim the star the martyr king supposedly wore at his trial. This paper will examine the use of Garter symbols for the purpose of establishing legitimacy, in particular depictions of, and claims to, the regalia.

Renaissance Grand Ballroom Salon IV

Locating Communities in the Early Modern Italian City II: Palaces and Shops

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

Co-Organizer: Guido Recchioni, Università di Siena

Co-organizer & Chair: Fabrizio Nevola, Oxford Brookes University

Barbara Furlootti, University of London, Queen Mary College

Connecting People, Connecting Places: Antiquarians as Mediators in Mid-Sixteenth-Century Rome

In answering a question posed by the Governor of Rome’s Criminal Tribunal, in 1569 the blacksmith Bernardino Acciari damned the day he had met Vincenzo and Giovanni Antonio Stampa, who were reputed to be the city’s two leading antique dealers. After convincing him to invest in the trade of antiquities, they had cheated and ruined him. Sons of a Milanese tailor, the Stampa brothers had gained authority by building on their ability to cross the boundaries of social groups, since they had to deal with artisans, peasants, and artists on one side, and cardinals and gentlemen on the other. In the second-half of the sixteenth century, antiquarians increasingly developed a self-conscious identity as a professional group with specific social, intellectual, and artisan skills. Their activity was not linked to a particular place though: antiquities surfaced from the earth both inside and outside the city walls and were traded in streets, squares, private houses, shops, and gardens. Antiquarians had to be ubiquitous and to move with ease in different contexts. Using the Stampa brothers as a case study, this paper investigates the role and commercial strategies of antiquarians and the ways in which they became identified with a new professional community.

Paula Hohti, University of Sussex

Locating Artisan Communities: Domestic Space and Identity in Early Modern Siena

Domestic spaces have been traditionally presented as private units whose own internal dynamic and mechanisms separated them from the broader public life of the city. However, recent research has shown that the distinction between public and private was much more complex. Far from being intimate family spaces, early modern Italian houses were sites for various forms of social gatherings where families, friends, neighbors, and business associates met for a range of purposes to negotiate hierarchies, values, and relationships. Approaching the urban environment from this perspective, this paper discusses how domestic space and home possessions were used by artisan families to construct identities and create networks within the broader urban context in early modern Siena. The aim is to show that by providing a setting for differing forms of economic and social activity, the home together with its objects and furnishings offered an important means for urban artisans to interact with, and to define and assert their place within the broader professional community, the neighborhood, and the city.
PHILIPPA M. JACKSON, UNIVERSITY OF LONDON, BIRKBECK COLLEGE
Silk and Sumptuary Laws: Women Performing Luxury in Renaissance Siena
The reality of fashions and feasting by patrician women was one of the greatest indicators of membership of the political elite of early sixteenth-century Siena. Sumptuary laws reflected contemporary concerns about payments of dowries, luxury, and protection of trade, but both the timing and focus of the provisions indicate their use as a tax-raising measure and the increased magnificence of apparel. During 1487–1525 the demand for expensive goods from a wealthy elite led to an attempt to set up a Sienese consulate in Constantinople and efforts to control the taste for luxurious clothing. This included a system of anonymous reporting, and the prosecution of tailors and those who were in breach of the law. A lady who paraded through the city’s streets or churches with too long a train or too large sleeves, could be denounced; the donning of such items and a defense in court offered another stage upon which patricians could proclaim their status. Elite families of Siena, such as the Petrucci and Piccolomini, were granted specific exemptions particularly at a time of a wedding involving a foreign bride, with exemptions reinforcing their social position.

FABRIZIO NEVOLA, OXFORD BROOKES UNIVERSITY
A Palace in the Form of a City: Clientage Clusters Around Private Palaces
As numerous studies have shown, Medieval clan architecture marked the city and created clientage clusters that fragmented the urban fabric, articulating power relations between dominant families and their dependants. This paper will consider the social relations that operate within similarly determined architectural confines of the private palace in the early modern period, and with special attention to the relationship between tenants and property owners of commercial real estate. It can convincingly be shown that shops frequently formed an integral part of palace design; did clientage networks bind the shop owners to their landlords? Where shops were embedded within the fabric of an elite residential property, was this simply a function of pragmatically determined choices, or can this be considered a new answer to an old problem of expressing patron-client relations on the urban stage? Based on literary, archival, and visual sources from a number of cities in Central Italy, this paper will suggest that local communities — not unlike the crustaceans that thrive on whales’ skin — could form on and around the physical mass and symbolic presence of grand domestic palaces.

Renaissance Grand Ballroom Salon V

SHAPING CIVIC SPACE IN A RENAISSANCE CITY, VENICE 1300–1600 I: PHYSICAL AND IMAGINATIVE SPACES

Sponsor: THE ITALIAN ART SOCIETY
Co-Organizer: GARY M. RADKE, SYRACUSE UNIVERSITY
Co-organizer & Chair: DENNIS ROMANO, SYRACUSE UNIVERSITY
ARELI MARINA, UNIVERSITY OF ILLINOIS, URBANA-CHAMPAIGN
San Pietro di Castello and Its Campo from the Myth to the Margins
Although San Pietro di Castello was the cathedral of Venice for nearly one thousand years, it has been little studied because it lacks the lavish monumental setting of the ducal chapel of San Marco and seems marginal to the major events of Venetian history after its foundation. San Pietro’s marginalization results from the unusual relationship between church and state in Venice. I propose that its form, however, is as distinctly Venetian as that of its rival San Marco. The cathedral complex’s patrons
and builders developed an alternate formal language inspired by the Venetian island monastery type. The sixteenth-century cathedral exploited the visual language of some of the most notable monastic churches of Renaissance Venice. Thus, San Pietro and its campo self-consciously avoided the monumental arcades so closely tied with Venetian state and commercial architecture in favor of a deliberately spiritual aesthetic that evokes the site’s mythic origins.

**SAMUEL D. GRUBER, JEWISH HERITAGE RESEARCH CENTER**
The Creation of the Ghetto in the Context of Early Cinquecento Venice: A Culture of Enclosure, a Culture of Control
The establishment of the Venice Ghetto in 1516 was a dramatic development in the distinction between Christians and Jews, following decades of vehement calls by Minorite preachers for the removal of Jews from town centers in throughout Italy. But it was not only about the isolation and control of Jews, but about the separation of Venetians, particularly good Venetians, from any outsider or undesirable group. While extreme, the Ghetto was part of a range of customs, laws, and policies to accentuate differences in class, gender, religion, place of origin, and legal status. This paper looks at the Ghetto in its historical and urban context demonstrating the range of Venetian state actions to enclose and control segments of the population, including nuns, prostitutes, criminals, workers, fisherman, Greeks, Albanians, Germans, Turks, and others. Political policy and the urban topography of sixteenth-century Venice reveals a culture of enclosure and of control.

**MARJORIE OCH, UNIVERSITY OF MARY WASHINGTON**
*Vasari on Venice*
My paper focuses on Giorgio Vasari’s understanding of Venice as a particular environment — natural, artistic, and political — and on the role he assigns Venice in his *Lives of the Artists*. For Vasari, each city has its unique relationship to the arts; Florence and Rome — in their very different ways — transform artists. Venice, however, is transformed by artists. This is the most artificial of cities, and thus the most open to artifice, art, craft, and skill — all of which are the focus of Vasari’s *Lives*. I will suggest that for Vasari, Venice should be a perfect home for the arts because it is the place for opportunity. The traditional reading of Vasari is based in the contrast between the disegno of Rome and Florence and the colore of Venice. Venice, as I hope to show, has a much more dynamic role to play in the structure of the *Lives* and the perfection of the arts.

**Renaissance Grand Ballroom Salon VI**
**NEW TECHNOLOGIES AND RENAISSANCE STUDIES V: PUBLICS, PODCASTS, AND VIRTUAL WORLDS**

*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:* PAUL HENRY DYCK, CANADIAN MENNONITE UNIVERSITY

**DEBORAH PARKER, UNIVERSITY OF VIRGINIA**
The World of Dante
I will be giving a demo of the enhanced world of Dante: the new site features the entire poem marked up in XML, and interactive version of Botticelli’s Chart of Hell, a gallery of more than 1,000 images, recordings of all the music, a searchable database,
teaching resources, geographical maps and maps of Dante’s cosmology, and an interactive timeline.

KEVIN KEE, BROCK UNIVERSITY
Digital Publics: History, Education, and New Media
In this presentation, we provide an account of a collaboration between the Making Publics (MaPs) project (http://makingpublics.mcgill.ca/) and the Center for Digital Humanities (CDH) (http://www.brocku.ca/cdh/). We are using ideas and technology to bridge the gap between university researchers in History and Education on one side and high school and college students on the other. The ideas have to do with how people are able to form communities, not founded in family, class/rank, or vocation, but built on shared interests, tastes, and desires, forms of association enabled by new media and cultural forms and nested within a market in cultural goods. The technology includes a computer Role-Playing Game and digital archives. The researchers are studying publics, and are using these technologies to join with students in order to make a public.

ROSANNA COX, QUEEN MARY UNIVERSITY AND ROBYN ADAMS, QUEEN MARY UNIVERSITY
Podcasts and the Dissemination of Information
In 2006 CELL was awarded a small fellowship to pilot a podcasting project whose focus was the dissemination of information relating to CELL’s early modern interdisciplinary research interests. Using as a starting point the idea of “knowledge transfer” (or KT), our modest goal was to produce a total of six podcasts in six months in various formats, with the intention of reaching as large an audience as possible, of both scholarly and general public interest. Key to the project was the production of alternative methods of KT, moving away from the standard college or platform lecture being adopted across those faculties in the US and UK who were enthusiastic about this innovative tool in teaching and learning. We welcome the opportunity to present our experiences of researching and investigating these alternative methods, and to address the intellectual and practical questions raised by this new technology in the Virtual Learning Environment.

Renaissance A
COURT PERFORMANCE AND PRINT IN RENAISSANCE ENGLAND
Organizer: KEVIN CURRAN, WASHINGTON & JEFFERSON COLLEGE
Chair: DAVID BEVINGTON, CHICAGO RENAISSANCE SEMINAR
DANIEL LINDLEY, UNIVERSITY OF LEEDS
Ben Jonson, Music, and Printed Masque Texts
Compared with his contemporary, the musician Thomas Campion, and with some of the later accounts of Caroline masques, Jonson seems relatively indifferent to giving accurate accounts of the place of music in his court masques, or to any elaborate description of the kinds of music that might have been performed. In this paper I wish to give an account of the varied ways in which music could be represented in the published texts of the Stuart masque, focusing especially on the different forms within which Jonson caused his masques to be printed, from the scholarly elaboration of the earlier masques to the sparseness of most of those which came later. Considering these texts alongside the few actual survivals of music for the masques — especially the printed songs of Alfonso Ferrabosco — raises further interesting questions about what, exactly, Jonson was trying to achieve in the publication of his masque texts.

KEVIN CURRAN, WASHINGTON & JEFFERSON COLLEGE
Masques, Print, and Dramatic Authorship in Early Modern England
Critics interested in performance and print in early modern England have tended to focus on the drama of London’s public, commercial stages. Yet the printed afterlives
of elite, court-based performances, such as masques, tell us important things about early modern theatrical culture that a narrow focus on the commercial drama tends to occlude. This paper considers printed masque texts in the context of changing notions of professional authorship in early modern England, particularly the emerging notion of “dramatic authorship.” Drawing on both archival research and social theory, the paper argues that the representation of masques — primarily visual, kinetic, and aural experiences — as poetic events by seventeenth-century playwrights from Jonson to Shirley contributed in a significant way to the development of a new, up-market, and specifically literary version of the professional dramaturge in England.

JENNIFER NEVILE, UNIVERSITY OF NEW SOUTH WALES
Moving Script and Written Words in English Court Masques

The court masques of Renaissance England were, like their continental counterparts, multimedia spectacles which combined the arts of dance, music, poetry, architecture, as well as costume and scenery design. Although dance occupied a significant proportion of the total performance time, in the written records of such performances the dances are almost completely absent. This disjunction between the moving script of the dancers’ bodies and the written texts of the masques is the starting point of this paper. Why were the dances ignored in the printed records even though the interest in the dances by the members of the court was just as keen as that of modern scholars? Were there any unpublished records of the choreographies? Why were not the Italian examples of notated theatrical choreographies followed or the French precedents as typified by Balthazar de Beaujoyeux’s Le ballet comique de la reyne, as both were known in England?
promote contact with these cultures and to encourage his fellow Italians, specifically
the members of the Milanese Church, to gain an understanding of the religious and
cultural heritage of their countries. By analyzing Borromeo’s instructions to his
emissaries, one set composed in 1619 for his agent Francesco Notarà and another
published in the pamphlet De educandis ingenis, De librorum supellectile augenda, De
typographiae incrementis, De legibus liberalium atrium, my paper seeks to elucidate the
Cardinal’s mission in creating his Library.

MARCO NAVONI, VERERANDA BIBLIOTECA AMBROSIANA
The Ambrosiana Picture Gallery: Federico Borromeo’s Vision of a Christian Humanism
Cardinal Federico’s will, in establishing the Ambrosiana Library, was to associate it
with a Picture Gallery, thereby presenting Milan with its first public museum. Taking
the reforms laid out by the Catholic Church at the Council of Trent as his guide,
Borromeo developed a cultural project aimed at retrieving the values of a true
Christian humanism. This paper seeks to explore, in light of this historical
background, the significance of the collection of masterpieces donated to the Picture
Gallery by Borromeo himself. It also touches on Borromeo’s intentions in founding
an Academy devoted to teaching the figurative arts. Further, this paper addresses
Borromeo’s legacy at the Ambrosiana by looking at a number of donations, which
have enriched the artistic patrimony of the Gallery over its four hundred year history,
thus continuing the original project of its Founder and maintaining a reputation
among the Milanese as the town’s main cultural institution.

RACHEL MCGARRY, THE MINNEAPOLIS INSTITUTE OF ARTS
Le copie fatte con diligenza: Painted Copies in Cardinal Borromeo’s Pinacoteca
Cardinal Borromeo was an avid collector of copies, commissioning a number of
replicas after important paintings to fill his public gallery. Beyond the standard
didactic role these copies would serve for students at the Academy and for the public,
Borromeo hoped to preserve an important piece of cultural heritage, by commission-
working after deteriorating paintings that one day might be lost. He reported, in his
Musaeum, that he considered some of his copies to be “at least as good as the
original.” Borromeo’s art collection and inventories, his two treatises and his corre-
spondence with various artists illuminate this interesting area of his collection. This
paper will explore this aspect of Borromeo’s patronage and consider how the cardi-
nal’s practices and attitudes towards copies compare and contrast with contemporary
trends in collecting. It will also examine how the painted copies fit into the larger
project of his museum, art academy, and library.

Renaissance C

VIOLENCE AS PERFORMANCE IN
RENAISSANCE ART, DRAMA, AND
URBAN EXPERIENCE I
Organizer: CHRISTINA S. NEILSON, THE FRICK COLLECTION, AND ALLIE TERRY,
BOWLING GREEN STATE UNIVERSITY
Chair: NICHOLAS A. ECKSTEIN, UNIVERSITY OF SYDNEY

KATHARINE BLAKE, UNIVERSITY OF SYDNEY
Blood and Beginnings: Sacrifice in Renaissance Florence
A panel painted in Florence in 1502 shows a man, Antonio Rinaldeschi, being
hanged for hurling manure at a painting of the Virgin after a late-night gambling
session. While the panel has received scholarly attention in recent years, one of its
most crucial aspects remains unexamined. This is a connection the artist created
between the arrest, punishment, and death of Rinaldeschi, and that of Jesus Christ.
Why associate a blaspheming loser with the son of God, particularly during a time of
religious and political turmoil? This paper contests that the answer lies in an intense
belief in blood sacrifice that informed social and political relationships, and which
created a precondition for spontaneous sacrificial violence in times of crisis. Rinaldeschi’s painted story is an instructive example of how Florentines interpreted certain events as a sacrifice in order to access the considerable political and restorative benefits that it engendered.

Allie Terry, Bowling Green State University
Lamenting the Past: Fra Angelico’s Altarpiece for “Il Tempio” and Criminal Repentance

Fra Angelico’s Lamentation Over the Dead Christ, the only extant altarpiece from the fifteenth-century oratory of Santa Croce al Tempio, offers a visual record of the criminal viewing experience during rituals of penal justice in Renaissance Florence. The Lamentation scene is situated in a field outside the walls of a city, much like the pratello della Giustizia in Florence where the criminal was to go to face execution after mass in the Tempio. Arguably, the painting references both the represented body of Christ within the image and the real body of the criminal standing before it as criminal bodies, removed from the sanctity of the inner city and placed in the profane space of the gallows. While fostering repentance in the mind of the criminal, the painting also functions to disconnect the material world from the sacred, therefore easing the criminal’s passage from life to death.

Christina S. Neilson, The Frick Collection
Beheading the Baptist: Violence, Performance, and Artistic Identity in Renaissance Florence

Verrocchio’s Beheading of St. John the Baptist relief (1478–80) was commissioned by the Arte di Calimala for the Baptistery in Florence, the focal point of religious and civic life in that city. Despite the event’s obvious gruesome potential, Verrocchio’s relief depicts the moment just prior to the beheading, rendering it like a festival performance with figures expressing their emotions through dance-like poses. Sacra rappresentazioni of the Baptist’s Beheading were an important feature of Florentine civic life, but they were not performed during the period that Verrocchio created his relief. I will propose that for his relief, Verrocchio drew on his personal experience with the Compagnia del Tempio, a confraternity that rented a room in his house, and for whom the narrative of the Baptist’s macabre end was of particular significance as they provided spiritual solace to prisoners condemned to death, accompanying them past Verrocchio’s house to the gallows.

Renaissance D Early Modern Readers of Emblem Books

Sponsor: Society for Emblem Studies
Organizer: Monica Calabritto, City University of New York, Hunter College

Chair & Respondent: Tamara A. Goeglein, Franklin & Marshall College

Sabine Mödersheim, University of Wisconsin, Madison
The Transverberation of the Heart: Isabella de Spiritu Sancto’s Emblems and the Lectio Divina

The “Books of the Heart” by the Isabella De Spiritu Sancto, a previously unknown emblem book manuscript, provide a view into the use of emblems in the spiritual education of women in the mid-seventeenth century. The manuscript was written in Latin and German for the nuns of the Convent of the Discalced Carmelites in Cologne, Germany, for use in education and spiritual practice such as communal and private meditation in the daily prayers and lectio divina. Elaborate picturae in combination with bible verses and subscriptiones in German serve as mnemonic tools while the expanded structure of the emblem with explanations and commentaries provides a guided interpretation of the images. Thus the book is highly important for the study of the use of emblems in the context of religious practice, exerccita, and
meditation, and Carmelite mysticism in general, expanding our knowledge about the use of emblems in spiritual exercise and education. Furthermore, the fact that the books were written by a woman specifically for an audience of women makes this manuscript an important source for gender studies of the seventeenth century.

**JULIE E. KEENAN, FRANKLIN & MARSHALL COLLEGE**

Reading the Book of Nature: The Lincei and the Barberini Emblem

The Accademia dei Lincei, a group of Italian scholars founded in 1603 by Federico Cesi, was devoted to the direct study of nature and the classification of plants, animals, and fossils. With the invention of the microscope, their illustrations become a progressively more precise sequence of images, accompanied by formulaic descriptions, in which the external view of a plant or animal is demonstrated to obscure those internal characteristics that ultimately define it. In their *Melissographia* (1625), three greatly magnified views of the bee are combined with verse as a panegyric to the newly-elected Pope Urban VIII, whose family emblem was the bee. Juxtaposing Andrea Alciato’s emblems with the *Melissographia*, I will explore the relationship between the emblematic and the scientific, that is, between the symbolic picture and the precise illustration, as well as the claims each makes to reveal the divinely authored Book of Nature.

**RICHARD PREISS, UNIVERSITY OF UTAH, SALT LAKE CITY**

Lucretia Rapta and the Printer’s Device

Printers’ devices in early modern England have barely been catalogued, let alone studied for their semiotic value. Ranging from simple, decorative borders to complex, multi-compartmental tableaux, these devices constitute a species of *imprese*, often adapted from Continental emblems and pictorial traditions. They were also highly personalized signatures, sometimes keyed to the printer’s shopsign, occasionally becoming enshrined as a family trademark. And yet their woodcuts were endlessly imitable, appropriable, and recyclable, capable of accumulating genealogical frictions within the book trade that could interfere with — and even determine — the contexts of their use. As an example, I reconstruct the history of a single device, the “Lucretia Romana” which the London printer Thomas Purfoote assumed in the late 1560s, and which gradually disappeared from Purfoote material by the 1610s under his son Thomas Jr., at conspicuous, revealing intervals.

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**RENAISSANCE BUCKTOWN A**

**THE EROTICS OF ART IN EARLY MODERN EUROPE I**

**Organizer:** SHERYL E. REISS, PASADENA, CALIFORNIA

**Chair:** STEVEN F. OSTROW, UNIVERSITY OF MINNESOTA

**Respondent:** JOHN PAOLETTI, WESLEYAN UNIVERSITY

SHERYL E. REISS, PASADENA, CALIFORNIA

“Titian’s Beast” and Reception of the Renaissance Reclining Nude

In his *A Tramp Abroad*, first published in 1880, Mark Twain memorably described the Venus of Urbino of 1538, then seen in the Tribuna of the Uffizi as “Titian’s beast . . . the foulest, the vilest, the obscenest picture the world possesses.” The American satirist recognized the painting’s erotic charge, which, centuries after its creation, had the power to elicit what he characterized as lascivious responses from young and old, male and female, alike. This paper, which will serve as an introduction to the papers that follow, considers Titian’s nude as a palimpsest for changing attitudes toward Renaissance erotic art. From “donna nuda,” to Venus, to “Theatine nun,” in the Cinquecento, to Renaissance “pinup,” marriage picture, and inspiration for Burt Reynolds’s infamous Cosmopolitan centerfold, Titian’s Venus of Urbino has been viewed in a multiplicity of ways that tell us much about shifting perceptions of erotic art created in early modern Europe.
THE EROTICS OF ART IN EARLY MODERN EUROPE I (CONT’D.)

LARRY A. SILVER, UNIVERSITY OF PENNSYLVANIA

The Lady is a Tramp: Sexuality in Northern Sixteenth-Century Imagery

Bosch’s “Garden of Earthly Delights” is probably the best-known work to make human sexuality the visual center of attention. In this emphasis — and in his focus on the Fall of Man and the problem of evil in the world — Bosch had many followers in Northern Europe. During an era of explosive misogyny, fueled by such social phenomena as pandemic syphilis and doctrines of witchcraft, sexuality, especially by rapacious females, became a frequent and alarming visual theme. Even as they adopted classical myths, Northern artists put a misogynist but erotic spin on their representations. This paper will offer a brief overview of such subjects, particularly the new “Death and the Maiden” theme, with particular attention to the art of Hans Baldung Grien and Jan Gossaert. The princely and elite audiences of these two artists also suggests an overlap between their erotic subjects and contemporary discourse on the nature of women.

CAROLINE P. MURPHY, CAMBRIDGE, MASSACHUSETTS

The Sweetest Temptations: The Sensual Life of Isabella de Medici’s Baroncelli Villa

In 1565, Duke Cosimo de’ Medici endowed the Baroncelli Villa, recently confiscated from the Salviati family, to his twenty-two-year-old daughter, Isabella. Over the next decade, the Baroncelli was to become, in the words of the Ferrarese ambassador, a locus for beautiful music, lovely games, and the sweetest temptations. The expression and enactment of the sensual and the sexual was a key component of Isabella’s life at the Baroncelli; this paper considers the visual and spatial means by which she achieved such ends.

Renaissance Bucktown B

EARLY MODERN IRISH TEXTS I: TADHG Ó CIANÁIN’S “FLIGHT OF THE EARLS”: FASHIONING A EUROPEAN IDENTITY

Sponsor: RENAISSANCE STUDIES CERTIFICATE PROGRAM, CITY UNIVERSITY OF NEW YORK, THE GRADUATE CENTER

Co-Organizer: CLARE CARROLL, CITY UNIVERSITY OF NEW YORK, QUEENS COLLEGE

Co-organizer & Chair: SARAH E. MCKIBBEN, UNIVERSITY OF NOTRE DAME

Respondent: BRENDAN KANE, UNIVERSITY OF CONNECTICUT, STORRS

NOLLAIG Ó MURAILE, NORTHERN UNIVERSITY OF IRELAND GALWAY

Old and New: Ulster Gael Meets Early Modern Europe

Tadhg Ó Cianán’s chronicle “apparently based on contemporary written diary-like notes” is an invaluable window into the company of Hugh O’Neill and his fellow fugitives from Gaelic Ulster as they make their tortuous way down through Europe from northwest France, via Flanders, Lorraine, Switzerland, and Northern Italy, to Rome. Although full of vivid vignettes, it is, however, no mere travelogue but rather a work of some sophistication. It shows us a self-confident Irish language interacting with other European languages and readily borrowing a range of modern terminology from them. It would be wrong to see Tadhg Ó Cianán’s text (any more than the Annals of the Four Masters) as a rearguard action or salvage operation. We know, with the benefit of hindsight, that the effort represented by such works eventually ended in failure, but at the time their authors had every hope of success.

MICHAEL MAC CRAITH, [INSTITUTION]

Strategic Appearances in Rome in Ó Cianán’s Narrative

Tadhg Ó Cianán’s narrative on the journey of the exiled earls to the continent has been badly served by commentators. This has more to do with their expectations than with any inherent flaw in the text. Disappointed that the only Gaelic perspective on the journey contained no insights into the exiles’ political thoughts, scholars have tended to dismiss the document out of hand. In focusing so much on what the text
lacks, however, they failed to detect Ó Cianáin’s real intention. His narrative is, in fact, a massive public relations exercise on behalf of the earls, an exercise in early modern catholic self-fashioning. The earls in Rome, as portrayed by Ó Cianáin, are not tourists. He only records their visits to churches on feast days. The earls are meant to be observed among the Roman nobility, a point duly noted by Sir Henry Wotton, the English ambassador to Venice.

CLARE CARROLL, CITY UNIVERSITY OF NEW YORK, QUEENS COLLEGE
Turas na nIarla: Tadgh Ó Cianáin’s text as European Pilgrimage

At least a fifth of the Ó Cianáin’s account of the journey of Hugh O’Neill and his entourage to Rome is devoted to their visit to Loreto. This portion of the text needs to be read in relation to other European accounts of this pilgrimage in order to appreciate the extent to which the author was imitating European models. Comparing this Irish account of the pilgrimage to Loreto alongside French and Italian accounts as well as their English translations, I will analyze the extent to which Ó Cianáin’s text can itself be said to be a translation. At the same time the peculiarly Irish stamp that Ó Cianáin gives the narrative needs to be seen as a way of transforming the language itself through imitation of a well-established European genre.

Renaissance Gold Coast

WOMEN MUSICIANS AND MUSIC PATRONS IN EARLY MODERN ITALY

Organizer: RUTH I. DEFORD, CITY UNIVERSITY OF NEW YORK, HUNTER COLLEGE
Chair: WENDY B. HELLER, PRINCETON UNIVERSITY

KIMBERLY MONTFORD, TRINITY UNIVERSITY
Female Presentation and Agency in Nuns’ Music of Early Modern Rome

In Roman monasteries after strict implementation of cloister, nuns led lives constrained by the limits placed on their movement and ability to be seen and heard. Yet it was because of cloister that nuns were able to present both a public image of chastity, virtue, and obedience while maintaining a private community in which they as women were free to pursue musical, intellectual, and spiritual opportunities. This paper explores the means by which monastic artistic programs manipulated sacred imagery both to project that public image and to — privately — reinforce and celebrate women’s activity and strength. An analysis of several musical collections written for Roman nuns reveals that they also resonate with similar cultural imagery to that displayed in the church architecture and artwork. Nuns used music as an important part of their self-presentation. Their presence as musicians, rarely seen, but often heard, was an integral part of the musical “soundscape” of Rome.

KATHERINE TURNER, UNIVERSITY OF TEXAS, AUSTIN
Musical Culture in a Medicean Convent: Elitism through Reform

The musical culture of the convent called La Concezione or il monastero nuovo was steeped not only in religious obligation but also in the meticulous social constructs and political ideologies of its benefactors — the Medici family and the royal knighthood the Cavalieri de Santo Stefano. Founded by Eleonora di Toledo d’ Medici for the daughters of the court during a time of monastic and musical reforms that were ill received elsewhere, La Concezione embraced the new rules as the self-proclaimed model of a reformed convent — wealthy, enclosed, and rule abiding. Utilizing extant documents, this paper will demonstrate La Concezione’s use of traditional monophonic chant (the purest form of sacred musical expression) and avoidance of the fashionable, but banned polyphony common in contemporary institutions in order to demonstrate “appropriate” female piety and to bolster their public image as the most elite, the most virtuous, and the most pious of monastic institutions.
VALERIA DE LUCCA, PRINCETON UNIVERSITY
Strategies of Female Patronage of Music in Rome: Maria Mancini Colonna and Queen Christina of Sweden

Roman cultural life of the 1660s was revitalized by two women patrons, Maria Mancini Colonna and Queen Christina of Sweden, whose support to music and musicians, theater, and entertainments was extraordinary and unique. This paper explores the strategies employed by these two women to fashion themselves as patrons, discusses the impact of their patronage in Rome during the 1660s, and examines methodologies to detect female patronage in Rome at a time in which women’s endeavors in support of art and music only rarely left traces in account books and family records. The much broader idea of “patronage” that emerges from such a study indicates that the path is now open to music historians for more studies of women’s struggles to produce, inspire, influence, and commission music, theatrical entertainment, and cultural activities in the early modern period.

THE NEO-LATIN EPIC: I

Donna S. Cheney, University of Massachusetts, Amherst
Barclay’s Argenis: An Epic-Romance for all Nations

John Barclay’s Argenis, first published in 1621, documents a marriage between the language of the Republic of Letters and the dreams of Romance, celebrated at a moment in the early seventeenth century when nations longed for a resolution to religious and secular struggles. Set in Greek Sicily at a time when “the world had not as yet bowed to the Roman scepter, nor the wide ocean stooped to the Tiber,” Barclay’s tale revises Virgil’s view of historical necessity, celebrating a powerful monarch but finding space both for a feminine presence (the king’s daughter Argenis, anagrammatically the regina whose marriage unites kingdoms) and for a union of East and West by means of an unsuspected son from the king’s youthful African liaison with the sister of the queen of Mauretania (named Anna, like Dido’s sister). No surprise, then, that it was quickly translated into English, French, German, Spanish, Dutch, and Italian.

Keith Sidwell, University College Cork
Replaying the Epic in late Renaissance Ireland: Dermot O’Meara’s Ormonius and Loyalist Militarism

Dermotius O’Meara’s five-book epic, recounting the military exploits of Thomas Butler, tenth Earl of Ormond, provides a fascinating insight into the ideologies of early Jacobean policy in Ireland. The poem’s appropriation of Vergil and Silius Italicus in particular targets a sophisticated audience who would be able to read the intertextual palimpsest to reconstruct a strong case for the rehabilitation of one of Ireland’s most loyal and noble dynasties within the English structure of power.

William H. Cooper, Allan Hancock College
Vatum Columbus: The Epics of Francisco Cabrera

Francisco Cabrera’s Latin epyllia celebrating Mexican history vindicate the classical tradition. Monumenta Mexicana, published 2004, presents heroes: Quetzalcoatl, the emperor who brought learning and a civil society; Malintzin, the Indian woman who translated for Cortez; and Gonzalo Guerrero, a Spanish sailor who, captured by the Mayans, created the modern Mexican race. Three cities follow: Mexicus-Tenochtitlan, the Aztec capital; Angelopolis, the founding of Puebla, and Quauhnahuac, a tribute to Cuernavaca. Two poets appear: Sor Juana Ines de la Cruz, who wrote seventeenth-century sonnets on love, death, and women’s rights, and Amato Nervo, nineteenth-century love poet. Laus Guadalupensis portrays the Dark Virgin of Guadalupe’s
THE NEO-LATIN EPIC: I (CONT’D.)

Renaissance Old Town

HEBREW SOURCES II: CULTURE AND EDUCATION

*Sponsor:* MEDIEVAL & RENAISSANCE STUDIES SOCIETY OF ISRAEL  
*Organizer:* ILANA Y. ZINGUER, UNIVERSITY OF HAIFA  
*Chair:* ARTHUR M. LESLEY, BALTIMORE HEBREW UNIVERSITY

ILANA Y. ZINGUER, UNIVERSITY OF HAIFA  
Fray Guevara Antonio, (1480–1545) and His Jewish readers  
Preacher, theologian, courtier, political moralist, Antonio Guevara was widely read. He is well known for his *Reloj de principes* (1529), *Libro aureo de Marco Aurelio* (1528), *Epistolas familiares* (1539). Fiction or philosophical, educational, historical essays all constitute studies in the context of Spain and its age; they present mainly the conflicts between kings of Aragon, the question of the Moriscos in Valencia and Granada. Many are the Hebrew Italian authors who were inspired significantly by his writings; in their respective works they made, each one a different use of Guevara’s episodes: Shlomo Ibn Verga, Gdalyah Ibn Yahiah, Azaria de Rossi.

JAMES W. NELSON NOVOA, UNIVERSIDADE DE LISBOA FACULTADE DE LETRAS  
New Perspectives on the Composition of Leone Ebreo’s *Dialoghi d’amore*  
Basing itself on the continuing critical editorial work on Leone Ebreo’s *Dialoghi d’amore*, the paper aims to identify the salient traits of the manuscript tradition behind Leone Ebreo’s work. It will present the most important findings to provide a general perspective on the genesis of the text in order to offer some hypothesis as to the primitive versions of the work. In doing so it is hoped that we can draw some conclusions as to what the author’s original work could have been and to address some of the complex questions regarding his original intention and desired readership.

ROSSELLA PESCATORI, EL CAMINO COLLEGE  
New Perspectives on the Composition of Leone Ebreo’s *Dialoghi d’amore*  
Traditionally one of the most important questions concerning the *Dialogues of Love* has to do with their original language, and this problem was seen in connection with the important issue of their cultural identity: the work of Leone Ebreo as a Jewish intellectual in the Renaissance Italy. Whether the *Dialogues* were written in Hebrew, Italian, or another language still remains unknown, but a discussion upon the *Dialogues’* language is still important in terms of better understanding the work. For Leone, language is not only a means to transfer a concept, but indeed a way to materialize the concept itself. We cannot therefore consider language separated from content in this work. This paper focuses on the language (Italian) used in the printed editions of the *Dialogues* versus the language used in the remaining surviving manuscripts and emphasizes a particular use of Italian terminology.

Renaissance Printer’s Row

LEARNING AND CULTURE IN RENAISSANCE BOLOGNA I

*Organizer & Chair:* DAVID A. LINES, WARWICK UNIVERSITY

RANDI KLEBANOFF, CARLETON UNIVERSITY  
From the Body in the Room to the City of God: Theology, Saintly Tomb, and Politics in Quattrocento Bologna  
By 1469, when the embellishment of the arca of San Domenico was commissioned, Bolognese identity was a tenuous paradox: nominally a papal city, Bologna proclaimed
republican libertas while functioning as an oligarchy headed by an increasingly pow-
erful Giovanni II Bentivoglio. The arca project is a mirror of this state of affairs: commissioned in the name of the papal legate, it was paid for by the state, supervised by members of the ruling civic body, and hosted by the Dominicans. The monument constituted independent civic identity by appeal to the ultimate justification: the divine scheme. In the openendedness and unimpeachable framework of Christian ontology, the arca is a tour de force in which Dominican engagement with the relevancy of thomism, triumphalist civic statement, Augustinian thematics, and glorious celebration of the saint can coexist, or disappear, like divine mysteries behind the dark mirror of the world, for those undisposed to receive the message.

DAVID J. DROGIN, STATE UNIVERSITY OF NEW YORK, FASHION INSTITUTE OF TECHNOLOGY
The Bentivoglio of Bologna and Early Renaissance Iconographies of Power
This paper addresses Bolognese professor tombs’ iconography of the classroom lecture scene, which became part of the Bentivoglio family’s iconography of power. I argue that the type’s local character and the prestige of the profession partly account for its ubiquity in early modern Bologna. I explore how, with these tombs, the professor class asserted an identity that propelled them to the city’s highest echelons by the late Trecento. Indeed, the type was employed for several of Bologna’s de facto rulers. This factored in the Bentivoglio’s appropriation of another family’s professor tomb — carved partly by Jacopo della Quercia — for Antongaleazzo Bentivoglio, a professor who illegitimately controlled the republic in the early 1400s. At mid-century, as the Bentivoglio re-established their hegemony in Bologna after exile, commemorating a leader with a professor’s tomb enabled the family to assert its local legitimacy and an illustrious pedigree without violating decorum.

GIOVANNA GUIDICINI, UNIVERSITY OF EDINBURGH
The Frescoes in Angelelli-Zambeccari Palace in Argelato: A Political Statement for a Family in Danger
Palazzo Angelelli-Zambeccari is a typical Renaissance Villa in the Bolognese countryside, both a noble residence and the center of a productive estate. The creator of this Palazzo, Senator Giovanni Angelelli, commissioned a series of frescoes around 1600 to decorate the piano nobile. As political power was held by the Pope and his delegates, the quest for supremacy between Bolognese families officially took the form of competition in artistic patronage. In this paper, I would like to explore to what extent the choice of unusual topics for some of the frescoes was influenced by the Senator’s conjectures about the future involvement of his relatives in underground fights for political supremacy. The political situation of Bologna in the early seventeenth century will be analyzed through the visual messages sent by the Senator to his descendants, as he was trying to prevent or at least minimize the future disaster.

Renaissance Michigan

POMPONIO LETO AND HIS CULTURAL LEGACY I: REPERTORIUM POMPONIANUM

Sponsor: ROMA NEL RINASCIMENTO
Organizer: PATRICIA OSMOND, IOWA STATE UNIVERSITY
Chair: JULIA HAIG GAISSER, Bryn Mawr College

MARIANNE PADE, University of Aarhus
“Pomponian books”: Script as a Marker of Cultural Identity
In his book on The Script of Humanism, the English palaeographer James Wardrop noticed that no scribe ever had imitators who came as close to their model as those who fashioned their hand on that of Pomponio Leto (1428–98), the head of the Roman Academy. It is often difficult to distinguish the hands of his students from his
own, and books produced in the ambiente of the Academy are easily recognized by
their style of writing, just as initials, rubrics, and other decorative aspects of the
manuscript page reveal the consistent aesthetic choices of that group. In my paper I
shall discuss how the aesthetics of the “Pomponian book” interact with its content,
and show some examples of how the study of the book style that developed within
Pomponio’s circle may be a clue to the unravelling of literary and cultural relations
in Roman humanist circles in the late Quattrocento.

JOHANN RAMMINGER, **BAYERISCHE AKADEMIE DER WISSENSCHAFTEN**

Pomponio Leto’s Nachleben: A Phantom in Need of Research

Pomponio was held in high esteem among his contemporaries because of his learning
and the force of his teaching, which attracted pupils from all over Europe. Having
studied with him in Rome was a badge of distinction and source of pride for many
humanists of his time, such as Ermolao Barbaro and Konrad Celtis. Evidence for his
lasting influence in early modern *studia humanitatis* is, however, not easy to come by.
This paper will thus trace aspects of Leto’s research in a few early sixteenth-century
editions of classical authors, antiquarian studies, and other humanist writings, while
suggesting further areas of exploration.

PATRICIA OSMOND, **IOWA STATE UNIVERSITY**

Reading and Annotating Sallust in the Roman Academy

Four copies of Pomponio’s 1490 edition of Sallust’s opera (in the collections of the
Biblioteca Apostolica Vaticana; Biblioteca Estense, Modena; Biblioteca Comunale,
Fermo; and The Pierpont Morgan Library, New York) contain extensive manuscript
annotations on Sallust’s two monographs, the *De coniuratione Catilinae* and the *De
bello Iugurthino* — and other annotated copies may still be found. Through a com-
parison of these notes with dictata taken down by a German pupil of Pomponio at
the Studium Urbis some years earlier and with other Sallust commentaries of the later
1400s, I shall investigate various aspects and characteristics of the reading, copying,
and circulation of the commentary in Pomponio’s circle.

Renaissance
Dearborn

QUATTROCENTO ARCHITECTURE AND
ARCHITECTURAL THEORY II:
FRANCESCO DI GIORGIO MARTINI

Organizer: BERTHOLD HUB, ETH ZURICH

Chair: ANGELIKI POLLALI, THE AMERICAN COLLEGE OF GREECE

ROBERTA MARTINIS, **ISTITUTO UNIVERSITARIO DI ARCHITETTURA DI VENEZIA**

Architecture Open to the Sky: Francesco di Giorgio Martini in the Palace of Federico
da Montefeltro in Milan

This paper will propose the hypothesis of a contribution by Francesco di Giorgio
Martini to the building donated by Galeazzo Maria Sforza to Federico da Montefeltro
in Milan in 1468. The work is small, but significant: a classical octagonal atrium,
sited at the bottom of a courtyard, originally illuminated by a circular window open
at the summit. The research on the classical atrium is, in fact, one of the major themes
in Martinian research, as concerns both the study of antiquity and residential build-
ings — and here we can see a fully realized, physical example. By following the
vicissitudes of this structure, which later passed from the Duke of Urbino to Lorenzo
de’ Medici, and finally to Senator Giovanni Angelo Salvatico (who, in turn, com-
misioned a renovation of the building by Cristoforo Solari), it is further possible to
clarify the complex strategies of linguistic-architectural modernization inspired by the
Sforza patronage and the reception of classical architectural elements in Milan be-
tween the fifteenth and sixteenth centuries.
CLAUDIA WEDEPOHL, WARBURG INSTITUTE LONDON

Francesco di Giorgio Martini and the Twin “Shrines” in the Ducal Palace of Urbino

It has been established indubitably that the Sienese Francesco di Giorgio Martini, architetto and military engineer to Federico da Montefeltro, led the last of the series of building campaigns which were commissioned by the Duke to modernize his palace in Urbino. This paper examines the famous twin “shrines,” part of Federico’s private apartment, that are attributed to the Sienese architect: the Cappella del Perdono and the Tempietto delle Muse. I focus on aspects of their design that have been hitherto neglected, such as the Cappella’s polychrome wall revetment, which differs dramatically from the appearance of Francesco’s churches. I review the chapel with regard to features of Francesco’s built ecclesiastical architecture, his drawings, his theory of the “templum,” as well as antique (and supposed antique) models. The Tempietto is discussed in the light of Francesco’s theoretical ideas, as a unique example of a secular room explicitly designed as a shrine.

PIER GABRIELE MOLARI, UNIVERSITÀ DI BOLOGNA, AND ROSANNA DI BATTISTA, ISTITUTO UNIVERSITARIO DI ARCHITETTURA DI VENEZIA

The Genius of the “ingegnarius” Francesco di Giorgio: A New Reconstruction of the Capture of Castelnovo in 1495

A new reconstruction of the capture of Castelnovo (Naples) in 1495 is described here for the first time. The dynamics of the episode are suggested by two stone reliefs attributed to Francesco di Giorgio, formerly positioned on the front wall of the Duke’s Palace in Urbino. The theory is confirmed by the chronicles of that time and sheds light on an episode which is not clear in historical literature but which is a milestone in engineering, military, and architecture history. During this attack, in fact, the first known launch of a mine was made, leading to the impossibility of defending castles.

Renaissance Lasalle

PORTRAITURE II: EARLY NETHERLANDISH PORTRAITURE: FUNCTIONS AND METHODS

Sponsor: THE HISTORIANS OF NETHERLANDISH ART
Organizer: DIANE WOLFTHAL, ARIZONA STATE UNIVERSITY
Chair: HEATHER L. SALE HOLIAN, UNIVERSITY OF NORTH CAROLINA, GREENSBORO

MOLLY FARIES, UNIVERSITY OF INDIANA

Reliving Pilgrimage: Jan van Scorel’s Portraits of Jerusalem Brothers

Jan van Scorel’s ca. 1525 paintings depicting members of Utrecht’s Jerusalem Brotherhood are exceptionally important works, both historically and art-historically. As property transferred from a religious institution, the four paintings came under the jurisdiction of the city at the end of the sixteenth century. It now appears that the idea for the portrait series was Scorel’s, and that the artist based his depictions of the sitters on portraits done during his earlier Italian travels. The paintings were intended for the chapels where the brotherhood met which were “copies” of the Holy Sepulchre. Investigating these works in context provides more precise insight into the meaning and function of the pilgrim portraits in their symbolic surroundings.

CATHERINE A. METZGER, NATIONAL GALLERY OF ART

Rogier, by Rogier

It is by now widely accepted that Rogier van der Weyden ran a large and well-organized workshop that assisted him in the production of altar paintings. In the other major activity for which he is known, that is portraiture of the nobility and
well-to-do citizens, he seems to have fulfilled the contracts with his own handiwork. This is especially noteworthy as the majority of the portraits extant date from the last ten years of his production, and therefore must have been made when he was very busy with numerous commissions. With the aid of technical research, I will show how his painting method in the portraits was designed to allow him to apply the final skin of color, in contrast to the “vertical” and “horizontal” collaborations, as described by Van Asperen de Boer et al. found in the larger paintings.

Diane Wolfthal, Arizona State University

Some Repercussions of Technical Studies: Politics and Status in Rogier van der Weyden’s Diptych of Philippe de Croÿ

Technical and stylistic analysis has recently confirmed that the Virgin and Child in San Marino and the portrait of Philippe de Croÿ in Antwerp originally formed a diptych. This paper will explore the repercussions of this finding. After discussing the historiography and pictorial genesis of the Virgin and Child, it will focus on the multiple functions of the diptych. Serving as a portable aid to private devotion and as a sign of Philippe’s high status at the Burgundian court, it also performed a political function. The ties between the Virgin and Child and Byzantine icons have long been recognized. But the meaning of this “Greek” style has never been adequately explained. This paper will demonstrate that through its style the diptych expressed support for the Duke of Burgundy’s campaign to wage a crusade against the Ottoman Turks who had conquered Constantinople just a few years earlier.

Renaissance Wacker

Gender, Epic, and Empire: Lucrezia Marinella’s Bisanzio Acquistato

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

Organizer: Federica Ciccolella, Texas A & M University

Chair: Morten Steen Hansen, Stanford University

Monique E. O’Connell, Wake Forest University

Imperial Ideology and Anxiety

In the seventeenth century, the sun seemed to have long set upon Venice’s golden age of empire. The republic retained a number of its overseas possessions, but had seen its commercial supremacy in the Mediterranean pass to northern European merchants and was engaged in a drawn out struggle with the Ottomans over control in the Balkans. It was at this moment that Lucrezia Marinella (1571–1653), a Venetian noblewoman known for her erudition, revived the memory of Venice’s imperial glory in an epic poem entitled L’Enrico ovvero Bisanzio acquistato. This paper considers the poem’s historical and social context. Marinella presented a narrative emphasizing the heroism of the Venetian army and its patrician doge precisely at a moment when dwindling numbers and deep divisions between rich and poor created profound insecurity about the Venetian nobility as a class. Secondly, Venice was fighting a battle of ideas with the papacy and Austrians over the legitimacy of its rule in the Adriatic, and by looking to the Fourth Crusade as a foundational moment of Venice’s empire, Marinella implicitly justified Venetian rule overseas.

Federica Ciccolella, Texas A & M University

“The Italian battles the Greek”: Classical sources and Contemporary Portrayals

This paper will look at Marinella’s representation of the Byzantine empire and, in general, of the Greek world as the “enemy.” Marinella describes the capture of Constantinople by the Crusaders in 1204, making the blind octogenarian Venetian doge Enrico Dandolo the protagonist and giving an often exaggerated account of his endeavors. She celebrates not only Dandolo’s individual heroism, but that of the entire Venetian army, turning an often criticized incident of Christian violence
against other Christians into a foundational moment of imperial glory for Venice. By considering the historical sources of the poem (Nicetas Choniates, Godfrey of Villeharduin, Robert of Clary, etc.) as well as her description of Greek characters, we will sketch out to what extent literary models, current popular views of the Greeks, and especially the pending conflict between Venice and the Turks have influenced Marinella’s portrait of Byzantium.

VALENTINA PROSPERI, UNIVERSITÀ DI SASSERI
Lucrezia Marinella in the Epic Tradition
Being a woman did not do much for Lucrezia Marinella’s literary fame. Her contemporaries’ begrudging praises promptly gave way to oblivion or harsh critiques from the next generation. Nowadays, Marinella’s most famous work is the feminist treatise On the Nobility and Excellence of Women. Ironically, our judgement of her is still restricted to her gender, and no one has done justice as yet to her as a poet. This paper aims to reassess Marinella’s place in the Italian literary scene through an analysis of her main poetic endeavour, the Romanzo cavalleresco L’Enrico ovvero Bisanzio racquistato. In addition to contemporary and classical sources, her word-choice in the preface and elsewhere reveal another major source of influence: Tasso’s Jerusalem delivered. At the cross-road between Graeco-Latin tradition and contemporary genius, Marinella’s Bisanzio still has room for originality, especially in its highly nuanced and pathetic treatment of her heroines.

Renaissance Clark
THE MEMORY OF THE RELIGIOUS TROUBLES IN FRANCE

Co-organizers: DAVID P. LAGUARDIA, DARTMOUTH COLLEGE AND ANTONÍA SZABARI, UNIVERSITY OF SOUTHERN CALIFORNIA

Chair: PHILLIP JOHN U舍ER, BARNARD COLLEGE

Respondent: ANTONÍA SZABARI, UNIVERSITY OF SOUTHERN CALIFORNIA

LISON BASELIS-BITOUN, HARVARD UNIVERSITY

Mémoire de Sancerre, souvenirs de Guanabara
Jean de Léry figure dans le corpus littéraire canonique du seizième siècle pour son Histoire d’un voyage fait en la terre du Brésil, un texte qui est resté à l’état de notes jusqu’en 1578. La gageure de cette communication est de marquer comment l’Histoire memorable de la ville de Sancerre déclenche la mémoire et rend possible l’écriture du Voyage . . . du Brésil. La mémoire et l’oubli — corollaire inévitable de celle-ci — jouent un rôle de premier plan dans l’oeuvre de Léry. On remarque les instances où le Brésil est présent dans l’Histoire memorable en tant que réminiscences ponctuelles après des années où il est resté enfoui. Avec la découverte du Nouveau Monde, face à l’altérité mais aussi pris dans la tourmente des troubles de religion, Léry conjugue sa participation au projet brésilien de l’Amiral Gaspard de Coligny et son adhésion fidèle à la foi réformée.

DAVID P. LAGUARDIA, DARTMOUTH COLLEGE

Memory, Writing the Self in the French Religious Troubles
The concept of memory undergoes a profound transformation during the second half of the sixteenth century in France. The religious troubles that devastated the country contributed significantly to this mnemonic re-evaluation of writers living in the present who attempted to give accounts of the immediate past. This writerly reassessment of memory gave rise to one of the most remarkable explosions of generic forms in the history of French letters. To what extent were memory, remembering, and forms of writing influenced by technical developments in the distribution of printed pamphlets, placards, and books? How do the ideas of the self, personal identity, and individual conscience interact with the memory of collective, traumatic events, and movements? How did the written memorializing of the recent past interact with political propaganda and prejudices that both enforced and interdicted certain kinds of memory? Readings of L’Estoile, Goulart, Valois, and others.
Ronsard and the Poetics of Forgetting

Much of the poetry of the Pléiade, in particular the Hymnes and Odes of Ronsard, is founded on the drive to perpetuate memory and to stave off forgetting. In Ronsard’s poetry, this drive produces a temporal schema in which the present is consistently displaced, becoming a souvenir of the past with respect to a future memory controlled by the poet. In Ronsard’s civil war poetry, however, the present comes to the fore, as Ronsard depicts himself as unable to imagine, much less master, the reaction of future generations to his verses. The gradual collapse of the temporal framework that buttressed Ronsard’s earlier works ultimately leads to a poetics of forgetting. Yet to erase memory is to destroy the very foundation of Ronsardian poetry. Perhaps this is why Ronsard simply ceased writing about the ongoing civil wars, despite producing copious verses up until his death in 1585.

This paper considers an unknown collection of lyric poetry by Michelangelo Buonarroti il Giovane, in the context of the early Italian secular monody by Giulio Caccini and his Florentine colleagues, to explore the symbiotic nature of poetry-music relations and the problematic notion of genre in poesia per musica. New attributions of texts by Buonarroti in printed musical settings re-evaluate his standing as one of the leading poets producing verses for the early exponents of the new style of music in Italy. Where musical sources are lost, an analysis of marginalia notes and poetic structures offers indications about critical aspects of musical style, the compositional order of text and music, and their relation to sung balli and dance rhythms. Finally, the musical circulation and recycling of Buonarroti’s poetry are explored, suggesting that music may not always have been a signifier and a weaker word-music relation may have existed during this period.

Although the encounter between European and Nahua (Aztec) cultures had profound musical consequences, early Mexican polyphony has often been viewed as simply an extension of Iberian musical culture. Possible Nahua contributions to its musical style have been essentially ignored, perhaps partly because so little specific information about Nahua musical style is available. In spite of a paucity of information about the specifics of Nahua musical style, we know much about other aspects of the culture. Nahua culture was characterized by a distinctive way of understanding and of organizing a variety of modes of discourse, including cosmogony and cosmology, calendars, visual arts, and the texts of the Nahua genre known as cuicatl. This epistemological system can be detected in what James Lockhart has called cellular or modular organization, characterized by “the aggregation of parts that remain relatively separate and self-contained, brought together by their common function and similarity, their place in some numerical or symmetrical arrangement, their rotational order, or all three.” Analysis of some polyphonic settings of Nahuatl texts by the Portuguese composer Gaspar Fernandes (ca. 1565–1629) during his tenure as maestro de capilla at the Puebla cathedral shows that cellular-modular organization is an important feature of the music. The use of cellular-modular organization in compositions by a European composer constitutes evidence of Nahua influence on early Mexican polyphonic music and demonstrates that such music can function as a window onto the interaction of vastly different cultures.
Philippe de Monte (1521–1603) was probably the single most prolific writer of Italian madrigal; in a compositional career spanning half a century, he published no fewer than thirty-four volumes, not counting individual works printed in anthologies. The last of these, from 1600, bears the title of Guarini’s (1538–1612) pastoral tragical comedy in its title. Monte had set excerpts from the play long before it was published in 1589. He subsequently devoted two entire collections (the present one as well as a companion volume called “La Fiammetta”) exclusively to Il pastor fido. Comparisons with concordant settings by younger composers (Wert, Marenzio, Monteverdi) that, except for Monteverdi, predate Monte’s work, will yield interesting insights into the stylistic diversity of the late madrigal.

Hindsight bias occurs when an outcome that seemed merely possible before an event strikes us later as probable, if not inevitable. Robust evidence for this phenomenon has been documented by experimental psychologists over the past three decades in a diverse number of fields ranging from historiography to nursing to jury watching. Although the bias is largely a harmless side effect of adaptive learning, it can negatively affect us by skewing our perceptions of contingency and “fate.” Literary critics would be wise to consider the implications of hindsight bias for our own work. Theater professionals, who often discuss hindsight bias under the alternate terms of “anticipation” or “failure to stay in the moment,” have long appreciated the manner in which memory refashions itself over time. This paper will focus upon the critical reception of Othello over time as an example of how explicitly contingent events can begin to appear to us as inevitable.

The Stage in the Mind: Emotion and Memory in King Lear

King Lear is a study in mental torment as much as it is a depiction of physical suffering. The play’s critics find Lear’s interior condition especially difficult to interpret, however, considering Lear does not soliloquize and is never alone onstage. The aim of this paper is to reexamine Lear’s mental life through the lens of cognitive theory in the hopes of finding a new way to approach his interiority. A cognitive approach to King Lear will enable us to consider emotion, memory, forgetting, and other mental processes with a new literary sensitivity and language. In this paper I consider the breakdown of Lear’s categorical reasoning and ritualistic thinking in 1.1 and the importance of this breakdown for notions of memory and forgetting in the play. I argue that forgetting his nature actually plays a key role in Lear’s ability to reunite with Cordelia.

To Catch the Conscience of a Woman

In An Apology for Actors Thomas Heywood relates two instances in which tragedy inspired confessions from women guilty of adultery and murder. One woman admits her offense upon “finding her conscience . . . extremely troubled” by the representation of a murdered husband’s ghost; the other experiences “a distracted troubled braine” when a play virtually reenacts her crime, and subsequently she confesses “out of the trouble of her afflicted conscience.” What I find striking about these stories is their conflation of “conscience” and “braine.” Tragedy appears to work not only on
women’s hearts, the conventional seat of emotion, but also their minds, where moral reasoning occurs. In this paper, I examine the gendering of conscience and mind in the English casuistical tradition and its representation on the early modern stage in plays such as the anonymous domestic tragedy *A Warning for Fair Women*.

Laura Elizabeth Kolb, *University of California, Berkeley*

Wonder and Knowledge in *The Tempest*

Recently, historians have described early modern experience of wonder in cognitive terms, as radical disorientation that begets desire for knowledge. Following suit, scholars of *The Tempest* have provided useful though limited readings of wonder as agent of colonization: desire to know, in these readings, is coextensive with desire to conquer. The present study attempts to reveal the play’s engagement with a hybrid, polyvocal discourse on wonder by examining its engagement with the contemporary passion for gathering and interpreting wonders — local and Old World as well as exotic and New. The first two movements examine the play in light of two common cognitive responses to the unknown: early scientific inquiry, and Christian readings of marvels as portents. The final movement links these responses to the classical topos of drama as itself a space of wonders, which inspires self-recognition in the viewer and facilitates the development of the conscience — literally, “knowledge within.”

Hyatt Stetson E

Oligarchic and Popular Governments in Italy II

Co-Organizers: John M. Najemy, *Cornell University* and Christine Shaw, *University of Cambridge, Darwin College*

Chair: John M. Najemy, *Cornell University*

Respondent: P. Renee Baernstein, *Miami University of Ohio*

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

Cui bono? Oligarchs and Government in Renaissance Florence

The extent to which Florence’s popular government became increasingly restricted under the Medici needs little further discussion, since both the constitutional and the patronal routes to control by an inner elite have, it seems, been fully charted. What remains unclear, however, is how well the label oligarchy describes this government, with its easy assumption that Florence, like other similar republics, was on course for the establishment of the Medici duchy in the sixteenth century. Was the city gov-erned in the interests of the few rich at the expense of the broader community, or did a wider sense of shared power survive? The vigorous debates on this subject in the 1490s, culminating in the question asked by Francesco Guicciardini in the early sixteenth century about whether the state was a workshop run for the benefit of all or only for its owners, will provide the focus of my discussion.

James S. Grubb, *University of Maryland Baltimore Campus*

The Venetian Patriciate: The View from Below

Venetian apologists claimed that their government was superior to others in combining elements of monarchical, aristocratic, and popular elements, represented, respectively, by the doge, the Senate, and the Great Council. Despite the fact that the Council was both closed and hereditary, the notion of a popular presence was not altogether far-fetched. A high proportion of patricians were indistinguishable from the general populace — often holding menial jobs, even objects of charity — and could fairly be taken to represent the values and aspirations of the lower orders. Further, in consequence of the vast expansion of the Venetian state, leadership actually turned over to commoners broad swathes of governmental and paragovernmental responsibilities — charitable and ritual, above all, but also diplomatic and managerial — and thereby ensured that a regular and significant share of the Republic’s business was conducted by popolares.
CHRISTINE M. SHAW, UNIVERSITY OF CAMBRIDGE, DARWIN COLLEGE

Oligarchy and Nobility in Sixteenth-Century Genoa

Following the reform of the government of the republic of Genoa in 1528, there was tension and conflict between the “old” and the “new” nobility (the former popolari), who had been constrained to come together in the new alberghi. Out of this arose a debate about whether it was desirable or necessary to make further changes to the government, a debate that raised important issues of equality and privilege within the political elite.

Hyatt Stetson F

PERFORMATIVE RHETORIC IN ITALIAN TEXTS: ALBERTI, VARCHI, AND COMMEDIA ERUDITA

Organizer & Chair: WILLIAM J. KENNEDY, CORNELL UNIVERSITY

VICTORIA KIRKHAM, UNIVERSITY OF PENNSYLVANIA

Benedetto Varchi’s Sonnets Against the Huguenots

Like their literary father Petrarch, the sixteenth-century Petrarchists readily embraced political themes, which during the Tridentine years were often expressions of militant Catholicism. Benedetto Varchi, a leading writer at the court of Cosimo I de’ Medici, rallied friends of like sentiments in his canzoniere Sonetti contra gl’Ugonotti, a little known occasional collection composed in response to the fierce clash between papal forces and Protestant resisters at Avignon in 1562. Dedicated to the Duke’s son-in-law Paolo Giordano Orsini, this volume assembles the Florentine intelligensia (among them Cellini, Bronzino, Vettori, Valori, Razzi, il Lasca, Battiferra) in a fierce choral army, gathered to ward off sectarian monsters besieging the ramparts of the Repubblica Christiana.

YAELE NADAV-MANES, CORNELL UNIVERSITY

Performing the Mother: The Cultural Construction of Motherhood in Sixteenth-Century Commedie Erudite

The commedia erudita was a popular cultural product in sixteenth-century Italy. This genre constructed on stage an urban setting in which the family was at the very center. While scholars have written about the notions of fatherhood and patriarchy that permeate these plays, they have seldom written about the construction of motherhood on the Italian comic stage. By offering a textual analysis of several commedia erudite, I will examine the positions that mothers were assigned, and the functions they were made to play in the social, gendered, and political conflicts that lie at the core of every Renaissance drama. If motherhood was a performative, constructed category that was constantly being negotiated, then what perception of motherhood did the comic stage offer? What reality of masculine fantasies and anxieties did these theatrical mothers were made to sustain?

MARY-MICHELLE DE COSTE, UNIVERSITY OF GUELPH

“Se io avessi villa...”: Alberti’s Giannozzo and His Country Estate

In Book III of Alberti’s Libri della famiglia, Giannozzo and Lionardo, through their conversation, construct the ideal country estate. I examine their discussion in relation to both the Libri as a whole and some of Alberti’s other works, and I find further context for Giannozzo’s words in current agricultural practices and in the political and cultural meanings of country estates. While Giannozzo’s praise of the self-sufficient farm represents a turning away from the marketplace and from public life, it also, under gentle pressure from his interlocutor, throws into relief the ways in which the evils of the city corrupt the pleasures of the country, and the benefits of the bucolic life prepare for the assumption of civic responsibility.
Hyatt New Orleans  

**LAWYERS AND STATECRAFT II: FORTY YEARS ON**

*Organizer: LAWREN ARMSTRONG, UNIVERSITY OF TORONTO*

*Chair: THOMAS J. KUEHN, CLEMSON UNIVERSITY*

**ROBERT FREDONA, CORNELL UNIVERSITY**

A Lawyer Looks at the State: Baldo degli Ubaldi on Treason in Florence

Lauro Martines has described the gradual process by which lawyers came to attribute “the majesty and force associated with the princeps” of Roman law to the Florentine state, a process in which an increasing use of the rhetoric of treason (*crimen laesae maiestatis*) was crucial. Through an examination of several important consilia of Baldo degli Ubaldi on treason against Florence, I shall explore the limits of the de facto power exercised by cities over the lives and property of their citizens, the role played by political crime and its repression in the definition of these limits, and the ambiguities inherent in early doctrines of republican political legitimacy. Ultimately, inconsistencies among Baldo’s opinions will reveal a context in which answers to these questions were not yet settled, a context that complicates the teleology that reads backwards into Trecento jurisprudence the inevitable triumph of the state.

**OSVALDO CAVALLAR, NANZAN UNIVERSITY, SETO CAMPUS**

**Crimes Against the State**

Following Bartolus, Florentine jurists attributed *maiestas* to city-states and inflicted Roman law penalties on perpetrators of *laesa maiestatis*, but they were reluctant to apply the concept to political crime or treason. In an influential consilium, Baldus denied that a charge of *laesa maiestatis* could be brought against Donato Barbadori for his involvement in an attempt to overthrow the popular government of 1378. In his *De bannitis*, Nello da San Geminiano echoed Baldus and declared that Florentine practice denied the applicability of *laesa maiestatis* to plots against the government. Even after the Pazzi conspiracy, jurists declined to invoke *laesa maiestatis*, and Guicciardini reverted to Baldus’s consilium in his *Cose fiorentine* and in *Accusatoria*, *Defensoria*, and *Consolatoria*. My paper will consider first the reluctance of the jurists to invoke *laesa maiestatis*; second, their actual construction of “crimes against the state”; and third, the relationship between “political crime” and the emerging concept of the “state.”

**MORITZ ISENMANN, EUROPEAN UNIVERSITY INSTITUTE**

**Syndication in the Medici State**

The process of syndication was an end-of-term audit, to which all foreign magistrates of communal Florence were subjected. The procedure was carried out by a jury of citizens who were assisted in their judgment by a legal assessor. For Martines, such a collaboration of experts and statesmen “working together on a job” was an essential characteristic of fifteenth-century Florentine statecraft. The aim of this paper is to investigate further the relationship between syndication and Renaissance statecraft. I aim to show that not syndication, but rather its manipulation and ultimate abolition were an essential feature of Florentine statecraft during this period. Therefore, the analysis of the institution’s decay largely confirms Martines’s general interpretation of the politicization of the Florentine judiciary and of other major changes of the judicial system that occurred under the rule of the oligarchy and the Medici.

Hyatt Atlanta  

**CRITICS OF THE RENAISSANCE WORLD: CENSORSHIP AND DISCIPLINE IN ITALY AND FRANCE — A PANEL IN HONOR OF PAUL F. GRENDLER**

*Organizer: NICHOLAS TERPSTRA, UNIVERSITY OF TORONTO, VICTORIA COLLEGE*

*Chair: PAUL VINCENT MURPHY, JOHN CARROLL UNIVERSITY*

**THOMAS B. DEUTSCHER, UNIVERSITY OF SASKATCHEWAN**

The Bishop’s Tribunal and the Laity: The Diocese of Novara, 1563–1614

Theories of “confessionalization” have argued that in the early modern era church and state worked together to establish and protect moral standards and a common
ideology. Using records of the episcopal tribunal of Novara, this paper examines how far these policies extended into the ecclesiastical courts. An analysis of trials suggests that while the Novarese court was used systematically to police diocesan clergy who were regarded as the leaders of a reformed social order, the court’s efforts to regulate the lives of the laity were more sporadic and ineffective. A review of cases of lay persons brought before the tribunal finds that assaults on the clergy appeared consistently over the decades. On the other hand cases involving marital matters were prominent in the early years but became less important over time, as the tribunal came to focus increasingly on matters of faith: heresy, blasphemy, illicit magic, and witchcraft.

JAMES K. FARGE, PONTIFICAL INSTITUTE FOR MEDIEVAL STUDIES, TORONTO
The Origins and Development of Censorship in France
In the last fifty years modern society has abandoned most forms of censorship. Still, many people continue to advocate some form of it to protect themselves and especially their children from ideas, words, and images they consider dangerous. No wonder, then, that in pre-Cartesian times, when little distinction was made between crime and sin and when heretical or blasphemous words were thought to endanger both civic order and eternal salvation, censorship was widely practiced by both Church and State. In the post-Gutenberg era, not only popes and bishops but also civil governments and universities began to restrict what could be written and read. My paper will describe and interpret the development of censorship of books in Paris as it passed through three stages: general decrees, prohibition of specific books, and finally the first printed catalogue of prohibited books that became the model for censorship throughout early modern Europe.

ANITA KOVAČEVIĆ, UNIVERSITY OF TORONTO
Civic Religion and Political Control: Venetian Use of Confraternities in Dalmatia.
The lay confraternities of Dalmatia (present-day Croatia) help clarify the kind of social and political control Venice held over the region. Prior to the Venetian takeover of Dalmatia in 1409, local communes organized social structures. They were highly polarized, and patrician control of communal councils generated considerable citizen resentment. The Venetians were conscious of this social divide and aimed to moderate conditions by importing a form of Venice’s own institutions, particularly the confraternities known as scuole grandi and scuole piccole. In towns like Zara, Trau, and Sibenico, Venetian authorities channelled patrician ambitions through the councils while granting citizens a new degree of public authority through confraternities. Working with the values of its own civic religion, the Venetians used institutions of public devotion as a means of securing political peace and social discipline.

Hyatt San Francisco

HUMANIST SUBJECTIVITIES II

Organizer & Chair: W. SCOTT BLANCHARD, MISERICORDIA UNIVERSITY

JEROEN DE KEYSER, UNIVERSITÀ DEGLI STUDI DI TORINO
Filelfo’s Reinvention of Himself
When Francesco Filelfo towards the end of his long and prolific career as a humanist collected his letters in what is now known as the voluminous Trivulzianus 873, it was not the first time he had embarked on such an undertaking. Indeed, in 1473 he had already compiled his letters for the editio princeps, which in the end was limited to the first sixteen books. The “definitive” redaction, however, as it can be read in the Trivulzianus, shows quite a few differences from the previous version. I will explore to what extent Filelfo seized the opportunity not only to polish his text, but to reinvent himself and his image as well, revisiting and in part rewriting his own past,
and how this shift fits in with his self-image as it can be deduced from his letters and other writings.

**Patrick Baker, Harvard University**

“Giannozzo Manetti and the Hagiography of Humanism”

Prodigies and portents, Paris and theology, saintliness, asceticism, and souls escaping to heaven in the body’s last breath — what do these have to do with early Quattrocento humanism? Not much, unless you are reading Giannozzo Manetti’s biographical works from the mid-fifteenth century. This paper will examine the fantastic conception of humanism crafted by Manetti in his series of *Vitae*, which dissolve the border between humanism and scholasticism, literati and saints, biography and hagiography.

**David E. Baum, Union College**

The Discovery of Man: Burckhardt, Plutarch, and Renaissance Biography

“The Discovery of the World and Man”: the phrase is Michelet’s, but the legacy is all Burckhardt’s. The “Man” discovered by the Renaissance is announced in Part II of the Civilization, “The Development of the Individual,” as “a spiritual individual,” with implications still hotly debated today. By part 4, Burckhardt appears less assertive, arguing that although biography/autobiography are the clear literary signs of the “Discovery of Man,” we do not necessarily find here the solidest evidence of a “spiritual individual.” Instead, despite or perhaps because of the influence of the ancients, we find incomplete word portraits until we come very near the end of our period. The Age of Humanism is not quite the era of the fully formed individual, yet among Humanism’s obsessions were ancient biographies, principally the Lives. Did humanists demonstrate through their use of Plutarch Burckhardt’s own reservations on the relationship between biography/autobiography and spiritual individualism and act as a check on too enthusiastic an application of Burckhardt’s idea of an essential Renaissance individualism?

**Hyatt Stetson G**

**Humanist and Confessional Biography Writing in Early Modern Europe**

Co-organizers: Christian Moser, Universität Zürich and Irena Backus, Université de Genève

Chair: Hilmar M. Pabel, Simon Fraser University

**Christian Moser, Universität Zürich**

Josias Simler’s *Vita Bullingeri*: Biography as History

Shortly after Heinrich Bullinger’s death 1575 Josias Simler set about recording the life of his father-in-law. This *Vita* appeared in print in the same year and was shortly after accompanied by biographies written by Ludwig Lavater and Johann Wilhelm Stucki. Simler’s writing is not just the first all-embracing account of Bullinger’s Life, but also a comprehensive history of the Reformation in Zurich and a broad defence of its achievements against attacks mainly from Lutheran theologians. My essay will first present some results of my work on the critical edition of Simler’s *Vita* (sources, genesis, and context) and secondly explore the different aspects of Simler’s *Vita* regarding the literary genres he was using. It will therefore be a contribution towards a better understanding of early modern biographical attempts in confessional environments.

**Bruce Gordon, St. Andrews Reformation Institute**

The Model of the Christian Scholar in Reformation Zurich: The Biographies of Leo Jud

Heinrich Bullinger wrote a long preface to Leo Jud’s Latin translation of the Bible (published posthumously) outlining both the nature of Jud’s work and the life of the reformer himself. Almost forty years later Jud’s son wrote another biography of his
father that focused on the relationship between his scholarly and personal characteristics. This paper examines the manner in which Jud was portrayed in these two accounts of his life. For Bullinger, Jud was a model of the Christian scholar, exemplifying the qualities promulgated by the Zurich church. Bullinger emphasizes the balance between the endeavors of the individual and corporate body responsible for interpretation of Scripture. The Life written (in German) by Jud’s son is less formal. It frequently refers to the testimonies of others who knew the father. Jud’s son was also a minister of the church and his account, although familial and affectionate, constructs an ideal of the model father, Christian, and scholar.

IRENA BACKUS, Université de Genève
Johannes Fichard’s Collection of Vitae (1536): How to Combine Sacred and Profane Life Writing
Johannes Fichard (1512–81), famous lawyer and conciliatory Lutheran, published his Vitae qui superiori nostroque seculo eruditione et doctrina illustres atque memorabiles fuerunt Vitae iamprimum on hoc volumen collectae in 1536. The collection is unique and shows us something of the way some Renaissance authors continued in the antique mode of imitating Plutarch, remaining aware of the potential offered by biographies of famous men as intellectual history manuals. The specific theme of interest to Fichard was the status of northern humanists as compared to their southern counterparts. However, I shall argue that the Lives included in the slim volume were deliberately selected by him to underline his own conciliatory position in religious matters. Fichard provided a literary model of how to choose the best representatives of Christian humanism, from the North and from the South, so as to combine them in a collective portrait of best churchmen, theologians, poets, rhetoricians, philosophers, etc.

Hyatt Stetson D
SPANISH LITERATURE I
Chair: LIA SCHWARTZ-LERNER, City University of New York, The Graduate Center

JANE ALBRECHT, Wake Forest University
“Is There No Thunderbolt for Me?”: Seneca and Seventeenth-Century Spanish Tragedy
Like Renaissance playwrights before them, seventeenth-century Spanish dramatists had the tools for tragedy in Senecan models and Stoic themes. Most critical interpretations of seventeenth-century Spanish drama are based on the notion of the originality of Lope de Vega’s dramatic theory and practice and his rejection of classical models and the Senecan style which constituted the nucleus of sixteenth-century tragedy, a popular but shortlived form. Obviously, the structural elements of Senecan tragedy did not significantly influence Lope. It is my contention that he and other playwrights took not the structure, but the themes, character types, and a certain sensibility — the use of horror, murder, and suicide and the revelation of corpses — from the Roman dramatist. In this paper, I contend that Senecan drama and Stoicism are an important foundation of the character-dominated, abstract, ritualistic, symbolic, quasi-religious tragedy of seventeenth-century Spain, including such works as El caballero de Olmedo, La venganza de Tamar, and El principe constante.

GLEN E. CARMAN, DePaul University
Lope de Vega’s Complementary Fictions: “La prudente venganza” and the “Intercolumnios”
In all four of the novellas that Lope de Vega writes at the request of his lover, Marta de Nevares, the narrator continually interrupts the stories to speak directly with a certain Marcia Leonarda. Marcia stands in for Marta, just as Lope’s narrator calls to mind but does not coincide with the historical Lope. We do not know to what extent the fictitious relationship between the narrator and Marcia reflects Lope and Marta’s own relationship, but the literary context of at least one of the Novelas a Marcia
Leonarda suggests that its effect on that relationship is considerable. For in “La prudente venganza” epistolary and poetic fictions play a central role in the development of the protagonists’ own love affair. This study examines how the narrator’s asides (or “intercolunios”) to Marcia serve to illuminate the relationship between Lisardo and Laura in “Laprudente venganza,” and how the novella in turn contextualizes the narrator’s comments to Marcia as one more link in a long chain of fictions, but fictions of considerable consequence.

ROBERT JOHN MCCAW, UNIVERSITY WISCONSIN, MILWAUKEE

Rethinking Gongorism: The Poetics of Pilgrimage in Luis de Tejeda’s El peregrino de Babilonia

It is well known that the most ambitious poems written by Luís de Góngora (1561–1627) were received more warmly in the Spanish colonies than in Iberia itself. In my paper, I will show how one colonial poet, Luis de Tejeda (Argentina, 1604–80), uses gongoristic techniques in his autobiographical El peregrino de Babilonia (ca. 1660). Specifically, Tejeda uses Góngora’s labyrinthine Soledades as a formal and thematic template for crafting his own story of adventure. Tejeda’s reception of gongorism, however, not only serves his own literary and autobiographical interests, but also serves to establish the meaning and function of gongorism in general. My examination of Tejeda’s poetry will show the development of gongorism in the Americas as a poetics of pilgrimage and quest.
A Community Apart? Prostitutes and Courtesans in Early Modern Rome

Prostitutes have often been constituted by historians as forming an identifiable sub-community within the early modern city. Using evidence from criminal, notarial, and parish archives, this paper examines prostitutes and courtesans in seventeenth-century Rome, arguing against over simplified notions of their relationship to the broader urban community. Whilst some prostitutes identified themselves as belonging to a community apart, others disputed the categories assigned them. Although the poorest prostitutes lived in tight residential clusters, overall they were distributed thinly across a densely inhabited area. Although the forms of group entertainment associated with courtesans distinguished them from honest women, these placed them at the center of urban sociability. Finally, testamentary dispositions reveal the extent to which they forged links with religious institutions throughout the city, far beyond the parish and those churches officially designated for prostitutes.

Courtiers and Musicians Meet in the Streets: The Florentine mascherata under Cosimo I

It is well known that the shift from canti carnascialeschi to mascherate which takes place in Florence during the first half of the sixteenth century corresponds to parallel political changes from Republic to Duchy. The role of Cosimo I in the transformation of Florentine street festivals must be appraised through his aim at establishing a courtly society in which the nobility could be under his control. Two distinct groups belonging to Cosimo’s court joined every year during carnival season, going by night in the streets to perform mascherate, also called canti. The courtiers, members of the nobility, conceived the subject and wrote the text, whereas Cosimo’s musicians were asked to set it to music and participate in the performance. How did these two groups interact and collaborate in the creative as well as in the performing process? A first answer can be given thanks to the numerous documents preserved in the archive. Moreover, they also show that the mascherata can be viewed as a means by which courtiers could be identified as a homogeneous group by all the Florentine citizens, looking and listening at them from their windows.

Negotiating a Place in the Papal Community: The Triumphal Arches of Roman Families in the Possessi of Popes Julius II and Leo X

My paper would examine the temporary triumphal arches placed on the street in Rome during the papal possessio — an important procession from the Vatican to St. John Lateran mark the papal “possession” of Rome’s Cathedral. Looking at the possessi of Julius II and Leo X, it will consider how triumphal arches define the public identity of the families who built them, what it meant to make particular artistic choices when decorating the arches, and how the arches were used theatrically along the triumphal route. We hear of young boys dressed as cupids positioned in the arches to perform as the pope passed by, complex allegorical programs which artists must have helped to devise, and the abundant display of classical sculpture on the arches of collecting families. The processional route delineates the most envied property in Rome, and it was clearly an event of great significance for the urban development of
the city. I will use contemporary descriptions to survey the arches set up for the posessi to locate a "community" created in urban space, asking how families used their triumphal arches to position themselves closer to the Curia.

Valeria Cafà, Villa I Tatti, The Harvard University Center for Italian Renaissance Studies

The Via Papalis, 1400–1600: A Contested Space

In the fourteenth century, the via Papalis was the only street in Rome with a name. It is a narrow and winding street which crosses the city from the East to the West connecting the town hall on the Capitoline Hill with the seats of the pope’s spiritual (St. Peter) and secular (Lateran Palace) power. The “pope’s street” was the official route for processions, posessi and triumphal entries, but instead of becoming the place of residence of the Curia, it was colonized by several Roman families, mainly from the municipal nobility: the Alberini, Massimo, Della Valle, Cesarini, among others. This paper considers the language and symbols employed by such families as a means of their self-promotion along the via Papalis. In appropriating spaces on this crucial axis through the city, they built new palaces and also commissioned ephemeral architecture and painted facades. The subtle boundary between public and private space articulated in a palace facade results in the street functioning as a stage on which relations between the Roman families and papal authority is negotiated and made concrete through architecture. In this way, the local and familial communities of Rome expressed their identity with respect to the papal power.

Renaissance Grand Ballroom Salon II

Organizer & Chair: Norman E. Land, University of Missouri, Columbia

Sally Anne Hickson, University of Guelph

Patterns of Piety and Civic Persuasion: The Bonsignori Brothers and Devotional Art in Mantua

This paper focuses on the contributions of the Bonsignori family of painters to courtly and monastic devotional art in Mantua around 1500. A re-examination of the work of the Bonsignori brothers reveals a group of productive artists who were able to reconcile imitation and invention, and convention and innovation in the production of devotional works intended for a specifically local, Mantuan audience. Francesco Bonsignori was best known as a portraitist in the service of Isabella d’Este, and the author of the altarpiece devoted to the Mantuan Beata Osanna Andreasi. His brother, Fra Girolamo, is credited with an early copy of Leonardo’s Last Supper made for the convent of San Benedetto Po, and Cherubino Bonsignori was also a Dominican monk and painter. An examination of their work demonstrates the fundamental importance of artists tied to civic religious institutions and monasticism within the artistic culture of the Mantuan court.

Sheri F. Shaneyfelt, Vanderbilt University

"Minor" Artists, Major Impact: The Società del 1496 in Renaissance Perugia

My paper investigates the formation, activity, and artistic and cultural impact of the Società del 1496 in Perugia. The Società was a group of five "minor" Perugian artists, Ludovico d’Angelo, Sinibaldo Ibi, Berto di Giovanni, Lattanzio di Giovanni, and Eusebio da San Giorgio. In May 1496 they opened a workshop together near the Church of Santa Maria del Mercato, not far from Pietro Perugino’s own shop in the Piazza del Sopramuro. While Eusebio and Berto were most likely trained directly by Perugino, the surviving contract detailing the Società’s organization indicates the intent to protect their own professional interests, to set themselves apart from Perugino’s monopoly in Perugia, and, furthermore, to establish themselves as his competitors. At the same time, these artists benefited greatly from their ability to replicate his style and even specific compositions. The Società members worked both
independently and collaboratively, yet their stylistic unity and numerous commissions made a major impact in Renaissance Perugia.

JANNA ISRAEL, PENNSYLVANIA STATE UNIVERSITY

The Nature of Ores: Vannoccio Biringuccio and Early Modern Metallurgy

Vannoccio Biringuccio, the Master of Artillery in Siena wrote one of the first treatises on metallurgy, *De Pirotechnia*. Published a year after the author’s death in 1540, this little-studied treatise addresses a range of topics including mining, the application of fire in bronze casting, and other metallurgical processes. Metallurgy was still very much associated with alchemy as many metal workers capitalized on the lack of information available about their art to showcase their privileged knowledge. Biringuccio denounced the claims that from base metals, gold could be conjured. Biringuccio identified the careful observation of nature as the virtuous opposite of alchemy. This paper explores how in casting a negative moral assessment on alchemy and promoting experimentalism and empiricism, Biringuccio tried to change the perception of the metallurgist from a secretive artisan to a learned artist who operates with a set of tested protocols.

BARBARA A. BEALL-FOFANA, ASSUMPTION COLLEGE

Minor Artist — Major Visual Statement: Painting the Past and Validating the Present with Representations of Power and Gender ca. 1450

This paper concerns a *predella* by a relatively minor Florentine artist, Pesellino (1422–57), also known as Francesco di Stefano. The panel establishes the apocryphal relationship and hierarchy of power among three important fourth-century figures, the Emperor Constantine (ca. 280–337), Saint Silvester who also reigned as Pope from 314 to 325, and Saint Helena (d. ca. 330), Constantine’s mother. Because the altarpiece to which this *predella* belongs only partially survives and the extant panels reside in far-flung collections in St. Petersburg, Russia, Rome, Italy, and Worcester, Massachusetts, a full discussion of its relatively rare iconography has remained largely peripheral to the discourse of art history. However, I will argue that this carefully constructed visual narrative when placed within the reconstructed altarpiece recalls apocryphal fourth-century events reaffirming hierarchies of power and gender that validate and comment on Papal supremacy as determined at the Council of Florence that began in 1439.

Renaissance Grand Ballroom Salon III

DRESS AND IDENTITY VIII

Sponsor: MEDIEVAL & RENAISSANCE STUDIES SOCIETY OF ISRAEL

Organizer: GABRIEL GUARINO, UNIVERSITY OF ULSTER

Chair: CHARLOTTE F. NICHOLS, SETON HALL UNIVERSITY

ANNA KALINOWSKA, POLISH ACADEMY OF SCIENCE

Dressed to Impress? Fashion and Early Modern Diplomacy

The proposed paper is going to be an attempt to present the role of attire and fashion in European diplomacy of the sixteenth and the seventeenth centuries. This can be achieved by using various kinds of primary sources, such as works on diplomatic theory, ambassadors’ and agents’ correspondence, journals, and accounts. As it was clear that an ambassador was supposed to be dressed in an “appropriate” way, it is important to find out what did “appropriate” mean in different countries (e.g. Poland-Lithuania, England, France, or Spain) or different times. To what extent diplomat’s attire could be a political demonstration? Could the way the diplomats were dressed cause tensions, curiosity, or any unusual reaction? And finally, was fashion important for the diplomats themselves and were they anxious about how they looked?
GIROLAMO DE MIRANDA, ISTITUTO NAZIONALE DI STUDI SUL RINASCIMENTO MERIDIONALE AND UNIVERSITÀ DEGLI STUDI DI BARI

Gli abiti della signora. Scelte di stile e di vita per Beronica Gambara (1485–1550)

Tra le nobildonne vissute a cavallo tra il XV ed il XVI secolo spicca senza dubbio Veronica Gambara, nel triplice ruolo di moglie devota, poi vedova rigorosa, sempre impeccabile donna di potere. Raffinatissima, aveva ben a mente i suoi compiti, non tradì mai le attese del marito e dei figli, del mondo intellettuale e politico nel quale si fece spazio più d’altri figure femminili di spicco a quel tempo. Attraverso le sue rime, le lettere ed ulteriori documenti, un piccolo ma prezioso percorso iconografico è possibile ricostruire la carriera di una dama d’intelletto e di spicato senso pratico, analizzare i suoi gusti calibrati in un confronto serrato con l’universo maschile coevo, con i dettami della chiesa cattolica nel cinquecento.

YVONNE YIU, UNIVERSITÄT BASEL

Eloquent Garments: A Close Reading of the Clothes Worn by the Venetian Embassy to Pope Hadrian VI in 1523

The form, material, and color of the clothes worn by the political elite of Renaissance Venice formed a highly codified system of signification, that can be reconstructed with the aid of contemporary texts that link certain choices of dress to specific meanings. In a case study on the Venetian embassy to Pope Hadrian VI in 1523 I show how this visual vocabulary enables a fuller understanding of their mission. In his diaries Marin Sanudo comments extensively on the clothes the ambassadors wore during the various stages of their journey, their audience with the pope and on their return home. The analysis of the non-verbal messages communicated through their dress provides new insights into how the ambassadors perceived themselves and their task and how they responded to current political developments.

JENNIFER M. L. WEHMEIER, UNIVERSITY OF CALIFORNIA, LOS ANGELES

Lo specchio del principe: Dress and Undress in Two Portraits of the First Medici Dukes

This paper explores the ways in which the first two Medici dukes — Alessandro and Cosimo I — visually maneuvered their new political terrain as de jure rulers of Florence by examining their conception of power as conveyed by their self-fashioning in two seated portraits: Giorgio Vasari’s armored Alessandro de’ Medici and Agnolo Bronzino’s nude Cosimo I de’ Medici as Orpheus. Each portrait emphasizes the peaceful quality of each duke’s rule while simultaneously articulating the sitter’s political legitimacy through multiple signifiers which connect him to aristocratic Medici ancestors, ancient Roman predecessors, and the Holy Roman Emperor Charles V. However, I argue that the nude portrait of Cosimo I de’ Medici can be read as a concerted effort to construct Cosimo’s princely persona in a manner opposite that of his tyrannical predecessor Alessandro, whose armored yet “peaceful” façade, as depicted by Vasari, was contrary to his inherent nature as ruler.

Renaissance Grand Ballroom Salon IV

RENAISSANCE RULERS CONSTRUCT IDENTITY I: MONARCHS

Organizer & Chair: SARAH BLAKE MCHAM, RUTGERS UNIVERSITY, NEW BRUNSWICK

PETER C. HERMAN, SAN DIEGO STATE UNIVERSITY

Elizabeth I, the Armada Hymn, and the Protocols of Monarchic Verse

Despite the huge amount of scholarship on Elizabeth I, her verse remains surprisingly unstudied. This paper focuses on Elizabeth’s Armada hymn, “performed at Saint Pauls crose in London” in 1588, and I will show how in this poem, Elizabeth delicately negotiates her position in relation to her nation, her gender, and her God by altering the political imaginary surrounding the Armada’s sinking in order to emphasize her royal authority. In the ocean of unsolicited opinion bombarding the queen up through the 1580s, one consistently reads that Elizabeth is most godly when she subordinates her will. But in the Armada Hymn, Elizabeth offers God service in terms that underscores her position as England’s queen, not as a passive woman.
PATRIZIA ZALAMEA, UNIVERSITY OF LOS ANDES, BOGOTÁ, COLOMBIA
Henri II and the Hunting Iconography of the Louvre Grand degré

This paper examines the magnificent double-winged staircase constructed under Henri II at the Louvre (1549–56) as a strategic site used to promote the king’s persona. Despite its prominent location and its remarkable sculpted decorations, this major Renaissance monument, known as the Grand degré in the sixteenth century, has not been studied closely. Its vaults are permeated with hunting symbolism — a seemingly unusual choice for a castle not used as a hunting lodge — as well as with the king’s emblems and all’antica motifs. An attentive analysis of this intriguing iconography and its arrangement, together with a consideration of the ceremonial usage of the site and the notarial acts that document its building, reveals a carefully devised program: a narrative unfolding of the king’s emblematics and a culmination of the imperial theme that dominated Henri II’s reign.

RAPHAEL FALCO, UNIVERSITY OF MARYLAND, BALTIMORE COUNTY
Literary Charisma and Early Modern Rulership

This paper explores the tandem representation of rulership and literary charisma, the authority preserved by and inherent in books as metaphorical or iconological bearers of charismatic authority. Although bibles, prayer books, and Psalters continued to appear frequently in paintings and drawings during the early modern period, rulers also began to associate themselves with poetry and other literary forms (such as chronicle history) as sources of charismatic authority. These literary associations were not meant to supplant, but to function in parallel to the authority invested in aristocracy. Religious texts had the same function, but their divinity was unquestionable: to associate oneself with the Psalmist was, mutatis mutandis, to imply descent from a divine king. The literary sources could make no such unquestionable claim, and therefore their use in visual representations as conduits to charismatic authority marks a transformation in the means by which rulers legitimated themselves.
specialties in terms of stock and knowledge and, second, their close proximity in Venice. This paper will analyze the locations of numerous vendecolori shops — pinpointed here for the first time to particular streets in the parishes of San Bartolomeo and San Salvador — in the sixteenth and seventeenth centuries as a means to considering the origins, likely in the early fifteenth century, of this new group. The paper will argue that this nexus of specialties and specific geographic locale gave rise to this new specialization.

DIANE COLE AHL, LAFAYETTE COLLEGE
Pilgrims and the Culture of Relics in Venice, 1350–1500
By virtue of its location and commercial contacts with the East, Venice assumed a central role in transporting pilgrims to the Holy Land from the twelfth century on. Since passage had to be booked onsite, most travelers spent several weeks in the city before their departure, entering into Venetian sacred and ceremonial life. Led by official guides, pious visitors traversed the city to see, touch, and kiss some of the abundant relics for which Venice was famous. Though never a substitute for the Holy Land, the city was regarded as a worthy destination for pilgrims. Analysis of memoirs and guidebooks suggest that the experience of travelers changed from ca. 1350 to 1500. While early visitors viewed relatively few relics, itineraries expanded greatly after the mid-fifteenth century, implying an increasingly competitive momentum. With the advent of printing, guidebooks replaced diaries, altering — or reflecting — the expectations of pilgrims and their experience of the city.

Renaissance Grand Ballroom Salon VI
NEW TECHNOLOGIES AND RENAISSANCE STUDIES VI: PREHISTORIES OF DIGITAL TEXTUAL SCHOLARSHIP
Sponsor: CENTRE FOR REFORMATION AND RENAISSANCE STUDIES, UNIVERSITY OF TORONTO
Co-organizers: ALAN GALEY, UNIVERSITY OF ALBERTA, WILLIAM BOWEN, UNIVERSITY OF TORONTO, SCARBOROUGH, AND RAYMOND G. SIEMENS, UNIVERSITY OF VICTORIA
Chair: RICHARD CUNNINGHAM, ACADIA UNIVERSITY

JEFFREY KNIGHT, NORTHWESTERN UNIVERSITY
Book Theory Before (and After) Modernity
This paper will examine textual “wholeness” as a distinctly modern phenomenon. Before modernity, it will argue, books were understood by readers as collections of moveable parts, as fragments to be appropriated and continually recombined into composites. Only with the library reforms of the eighteenth century — which encouraged the separation of composite volumes — did books begin look like the atomized “wholes” we find today. Based on close readings of primary sources that have been neglected by scholars of the book — namely, superseded library catalogues and their corresponding (now dispersed) composites of Renaissance authors — this paper will examine the ways in which modern collecting practices have misrepresented what premodern books were in their time. Drawing on the thought of Walter Benjamin on book collecting and textual fragmentation, it will place these questions in the context of an ideology of bibliographic “integrity” that has influenced the order of knowledge well into the digital age.

ALAN GALEY, UNIVERSITY OF ALBERTA
The Variorum and Its Others: Editing Renaissance Literature at the Limits of Encyclopedism
Digital humanities scholars have inherited an encyclopedic tradition that first reached its height — and confronted its limits — in the Enlightenment’s response to the joint
problem of managing knowledge and managing texts. This paper explores how the eighteenth-century application of the classical variorum format to English authors such as Milton and Shakespeare exposed cultural and epistemological tensions that still persist in digital editing. Taking late eighteenth- and early nineteenth-century Shakespeare variorums as its primary material, this paper reexamines variorum editions of Renaissance texts from a digital humanities perspective — but one informed less by hypertext theory than by information design, human-computer interface, and theories of the archive. The discussion will focus on the status of fragments within encyclopedic editorial models: intertextual fragments embedded within canonical texts; paratexts that become fragmented by subsequent editions; and fragmentary sources for emendations that are both absorbed and excluded by editorial tradition.

MARK MCDAYTER, UNIVERSITY OF WESTERN ONTARIO
You’ve Been Poked: Resistance and Integration in Seventeenth-Century Manuscript Culture
Maintaining one’s position as an “insider” within the Restoration beau monde entailed being an assiduous reader. As Lady Campden lamented in 1682: “There are sad lampoons made of all the ladies, but I cannot get a copy of them.” The concern here is real: to read the manuscript satire disseminated by hand within the cultural elite was a vital way of maintaining one’s connection to, and membership within, that coterie. This paper traces the modalities of Restoration manuscript satire, with a focus upon its resistance to and eventual absorption by print culture, with a concomitant transformation of the social function. Finally, this culture, with its wiki-like focus on collective composition, and its “Web 2.0” functionality as a social networking system, will be examined in the light of the potentialities for new renderings of this culture offered by the electronic media.

Renaissance A

ENVISIONING VISIONS IN THE EARLY MODERN PERIOD

Organizer: AGNÈS GUIDERDONI-BRUSLÉ, UNIVERSITÉ CATHOLIQUE DE LOUVAIN
Chair: JAMES D. CLIFTON, SARAH CAMPBELL BLAFFER FOUNDATION

WALTER MELION, EMORY UNIVERSITY
Quae lecta Canisius offert et spectata diu: The Pictorial Images in Petrus Canisius’s De Maria Virgine of 1577
Published in 1577 as the second volume of Petrus Canisius’s two-part refutation of the Magdeburg Centuries, the De Maria Virgine (Mariale) offers a summa of Marian doctrine, but also doubles as a meditative text, whose five parts describe and justify the Virgin’s virtues. Prefacing each subsection is a woodcut print of an icon of Mary, accompanied by a poem expounding the image: the Salus Populis Romani, the Virgin as Daughter, Bride, and Mother of God, the Virgin Annunciante, the Virgin of Sorrows, and the Immaculate Conception (Assumption and Coronation of the Virgin). The prefatory woodcuts complement Canisius’s prefaces and certify that the Mariale issues equally from the author’s reading of Marian texts and viewing of Marian images (quae lecta Canisius offert et spectata diu). My paper examines how these prints implicitly represent the act of beholding the effigies Mariae Virginis as central to the program of the De Maria Virgine.

AGNÈS GUIDERDONI-BRUSLÉ, UNIVERSITÉ CATHOLIQUE DE LOUVAIN
At the Threshold of the Image: Vision Narratives
This paper will present an aspect of a research in progress, comparing narratives and pictures representing mystical visions, or rather visionary experiences, in the early modern period. My point is to study the transcription (which is also the translation) of visionary experience, then its perception by the reader and the beholder — its perception either as a mental image, inner image, or as a metaphor, a figure, or as...
ENVISIONING VISIONS IN THE EARLY MODERN PERIOD (CONT’D.)

(recalling) a material image. This is a heuristic way to try to follow the complex process of assimilation of a spiritual experience to an image that is successively or simultaneously mental, verbal, and material. I will analyse vision narratives reported in manuscripts written in the seventeenth century by French nuns (mainly Ursulines and Visitation nuns).

ANDREA CATELLANI, UNIVERSITÉ CATHOLIQUE DE LOUVAIN (UCL)

From Illusion to Truth: On Figures and Degrees of Vision in J. David’s Duodecim Specula (Antwerp 1610)

Image and vision are central elements in European spiritual culture of the early modern period. In particular, in the Jesuit literature, to see means also to contemplate and to meditate, and it means also to “discover God in all things,” following the example of St. Ignace Loyola’s Spiritual Exercises. Visual images become “figures” in a really deep sense: they are capable of breaking the limits of senses, and of leading from the condition of fall to the rebuilding of the original divine image in man. The Jesuit Jan David gives us a wonderful example of this culture of visual spirituality with his Duodecim Specula (Antwerp, 1610). This rich meditative illustrated book is built around the central metaphor of mirror. The analysis will try to show which kind of vision is involved in the process of spiritual conversion. How vision and the subject of vision are represented, in texts and images? Which are the effects of this vision, and what are the links with the different elements of soul? How the crucial passage from illusion and appearance to truth is described and depicted? This close examination will involve some confrontation with another similar work, the Joseph Filère’s Le Miroir sans tache (Lyon, 1636).

Renaissance B

MARSILIO FICINO I: SOME PHILOSOPHICAL AND RELIGIOUS CONTROVERSIES

Organizer: VALERY REES, SCHOOL OF ECONOMIC SCIENCE, LONDON

Chair: JAMES HANKINS, HARVARD UNIVERSITY

GUIDO BARTOLUCCI, UNIVERSITÀ DI BOLOGNA

D. Cantimori vs. P. O. Kristeller: Marsilio Ficino, the Christian Religion, and the Salvation of the Ancient Philosophers

The two scholars, Cantimori and Kristeller, discussed for many years the orthodoxy of Marsilio Ficino. The Italian historian assumed that Ficino’s religious thought was the basis for the heretics of the sixteenth century, while Kristeller was convinced that his religious thought followed Christian orthodoxy. Starting from the De christiana religione, I will discuss the two positions, trying to throw light on some aspects of Ficino’s thought and especially his idea of the connection between the Christian religion and the salvation of the ancient philosophers.

FRANCESCA LAZZARIN, UNIVERSITÀ DEGLI STUDI DI VERONA

Ficino e i Peripatetici nel Commentarium in Parmenidem

Grazie all’analisi di alcuni brani tratti dal commento al Parmenide di Marsilio Ficino (Firenze, 1496), si vuole dimostrare che l’umanista non critica Aristotele in prima persona, ma i Peripatetici, ovvero i suoi “cattivi interpreti.” Le questioni dibattute riguardano l’interpretazione aristotelica della filosofia di Parmenide come una teoria dell’Essere univoco; l’importanza della potenza demiurgica ed esemplare per le sostanze divine (che i Peripatetici considerano cause puramente finali della realtà); l’antiorità di unità e molteplicità rispetto all’Essere in sé, che, secondo la concezione aristotelica, coesistono con l’Essere. Le critiche di Ficino dipendono in gran parte dalle opere teologiche di Proclo, che l’umanista parafrasa e, in certi luoghi, traduce; Ficino se ne serve per difendere le proprie idee e per riportare i Peripatetici “sulla retta via”: la via, cioè, del platonismo.
Marsilio Ficino and Lucretian Materialism

In the early fifteenth century Poggio Bracciolini discovered in a German monastery the *De rerum natura* of the Epicurean poet Titus Carus Lucretius. The poem’s eloquent and potent vision of a completely materialistic universe provided a relevant alternative to more traditional theories on the nature of the universe, and of man’s place in it. Lucretius had a profound and lasting impact on the thought of Marsilio Ficino. One aim of Ficino’s *Theologia Platonica* is to use Plato’s arguments to refute those materialistic philosophers, such as Epicurus and Lucretius, “who in their wretchedness prefer the shadows of things to things in themselves.” This paper is an examination of several of Ficino’s central arguments against the materialism of Epicurus and Lucretius. It will focus mainly on his natural philosophy, especially his views on the nature of matter, corporeality, the elements, and the unity and cohesion of composite bodies.

Renaissance C

Virgil, Ariosto, and the Marvelous between Literature and the Arts

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

*Co-organizers:* Eleonora Stoppino, University of Illinois, Urbana-Champaign and Ippolita di Maj, Villa I Tatti, The Harvard University Center for Italian Renaissance Studies

*Chair:* Michael W. Cole, University of Pennsylvania

Eleonora Stoppino, University of Illinois, Urbana-Champaign

Ariosto’s Aeneas: Reading Virgil in Cinquecento Ferrara

Recent criticism on the *Furioso* has suggested that Ariosto’s treatment of Aeneas in cantos 34, 35, and 36 unsettles the Virgilian model. Such Virgilian rereading is connected to Ariosto’s deconstruction of the virtues of poetry as praise (canto 35) and to the representation of his patrons. This paper addresses the question from the point of view of preceding popular chivalric poems, such as the *Libro de la regina Ancroia* (1481), which features criticism of Aeneas and defense of Dido. By inserting Ariosto’s representation of Aeneas in the context of its popular predecessors, this paper probes the assumption that Ariosto’s text draws a clear distinction between medieval and classical models.

Dennis Looney, University of Pittsburgh

The Marvelous in Virgilian Epic: Arguments For and Against in the Sixteenth Century

Sixteenth-century readers often used the example of Virgil’s *Aeneid* to make a case for the generic legitimacy of big narrative poems in the vernacular, noticeably Ariosto’s *Orlando furioso*. Many of the readers arguing for the *Furioso* appreciated in particular Virgil’s use of the marvelous, that is, these readers were able to identify passages within Virgil’s epic that defied certain aspects of the generic code of epic as it was being codified in the sixteenth century. Some recent critics, including Colin Burrow, make the case that sixteenth-century readers were against Virgil’s use of the marvelous. In fact, a surprisingly large number of them approved of the mix of epic and marvelous found in the *Aeneid*.

Ippolita di Maj, Villa I Tatti, The Harvard University Center for Italian Renaissance Studies

Fantastiche ariostesche sulla rocca degli Avalos a Ischia

Ariosto’s fantastic narrative exercised a powerful influence on the artistic production at the court of Alfonso I d’Este. For instance, many paintings by Dosso Dossi, whose
subject is not established with certainty, have been interpreted as depictions of scenes from the Furioso. This paper looks at the wealth of images Ariosto himself had at his disposal to discuss the impact that visual culture had on his literary imagination. During those years, Ferrara was a center of artistic splendor and intense experimentation: Alfonso d’Este had set out to recreate the great Italian Manner with the hiring of Giovanni Bellini, Raphael, Michelangelo, Titian, and Dosso. The extraordinary images conjured up by Ariosto for his readers reflect the memory of artistic figurations of his own time, and an enchanted antiquity.

Renaissance D

MAPS AND THE VISIONS OF SPACE AND PLACE IN ITALY: IN MEMORY OF DAVID WOODWARD

Organizer & Chair: MATTHEW H. EDNEY, UNIVERSITY OF WISCONSIN, MADISON
Respondent: TOM CONLEY, HARVARD UNIVERSITY

FRANCESCA FIORANI, UNIVERSITY OF VIRGINIA
The Places of Renaissance Mapping
North and south of the Alps, Renaissance maps combined different systems of representation (the plan view, the perspective view, and the bird’s-eye view), different modes of description (verbal and visual, cartographic and historical, mathematical and literal) and different signs (indexical, iconic, and symbolic signs), commingling features of medieval cartography with the quintessential feature of modern mapping, the grid. How are we going to account for the ways in which places were represented in European maps? This paper proposes an approach to Renaissance maps that takes into account simultaneously their spatial and cultural context. The meanings of cartographic artifacts — from individual prints to painted galleries and atlases — emerge at best by combining a phenomenological investigation of the maps and the spaces that contain them (a book, a corridor, a cabinet) with an analysis of mapping in relation to other forms of knowledge and representation.

DAVID H. FRIEDMAN, MASSACHUSETTS INSTITUTE OF TECHNOLOGY
UA4180, Urban Design, and Topographical Survey in Mid-Sixteenth-Century Rome
Maps made from surveys are the foundation of modern urban design. Projects, today, begin with a survey of the site and designs are presented to clients in the form of a measured plan. Yet maps are a relatively recent addition to the tools of the designer. Geometric survey itself is an invention of the Renaissance. Alberti recorded its basic principles in two texts of the middle of the fifteenth century. It was, however, a long time before cities were reliably mapped. The gross inaccuracies of a landmark of urban mapping like Leonardo Bufalini’s orthogonal plan of Rome (1551) shows just how hard it was to capture in detail the physical shape of an organism as complex as the city. UA4180 is a large survey drawing of the period from 1555 to 1560 that presents a project for a site at the center of Rome. This paper asks what impact the new technology of representation had on the design process.

VICTORIA M. MORSE, CARLETON COLLEGE
Visualizing Space in Northern Italy in the Early Fourteenth Century
This paper examines the ways in which northern Italians visualized space in the early fourteenth century. This was a period of considerable questioning and alteration of political boundaries, as the signory of the Visconti of Milan grew in the west and as the struggle between papacy and empire played itself out among the towns of Lombardy, Piedmont, and the Emilia Romagna. It was also a crucial period in the
MAPS AND THE VISIONS OF SPACE AND PLACE IN ITALY: IN MEMORY OF DAVID WOODWARD (CONT’D.)

transition towards a fully spatial understanding of political jurisdictions, as Odile Redon and Robert Brentano have shown for other regions of Italy. In this paper I examine the maps, drawings, and chronicles of Pietro Azario and Galvano Fiamma to determine whether similar changes were afoot in northern Italy and how local traditions of representing space were changing to accommodate new political realities.

Renaissance

Bucktown A

SIENA AND THE MEDICI IN THE SIXTEENTH CENTURY

Sponsor: The Medici Archive Project
Organizer: Timothy J. McGee, University of Toronto
Chair: Konrad Eisenbichler, University of Toronto

MIGUEL GOTOR, Università di Torino
A Sienese Preacher in Italy and Europe: Bernardino Ochino (1487–1564)
Born in Siena in 1487, Bernardino Ochino reached the highest ranks of the Capuchin Order in the 1530s, shortly after having been involved with its foundation. On July 1542, at the apex of his success (and apparently on his way to being made cardinal), he fled to Geneva in order to avoid the Inquisition. From this point on, Ochino restlessly wandered throughout Protestant Europe, stopping in Geneva, Augsburg, Strasbourg, London, Zurich, Poland, and Moravia, where he died in 1564. This paper will discuss Ochino’s religious conversion — with particular reference to his Sienese sermons (1539–40) — and analyze his quest for tolerance and freedom, in regard to both religion and politics.

ELENA BRIZIO, The Medici Archive Project
Sienese Women in the Florentine Archives, 1545–65
This paper examines the changes in women’s status in Siena after the fall of the republic (1555) and the annexation of Siena to the newly formed dual Duchy (later grand Duchy) of Florence and Siena. Through an analysis of archival material in the Florentine archive, this paper covers the relation of Sienese women with the new Florentine court, women’s behavior in relation to their families’ problems in the new political and the social arena, the decisions made on their behalf by their parents, the “construction” and fates of dowries, and the related transfers of wealth inside and outside their kin group. I will show a reality which really goes beyond the tranquility that statutes would desire and that, even if organized in structures that appear inflexible, in reality most women both in the city and in the countryside had a personal autonomy determined by their wealth, age, and intelligence.

STEFANO DALL’AGLIO, The Medici Archive Project
Political and Religious Dissent in Siena under the Medicean Occupation
The so-called “War of Siena” (1552–55) constituted the watershed between the republican Siena and the one occupied by Cosimo I and incorporated into the Duchy of Florence. In the previous years, Siena had been a hotbed of religious and political anti-Medicean dissent, but after the war the repression which ensued united religious and civil authorities and had concrete effects. After a period of relative tolerance, the definitive surrender of the fuoriusciti in 1559 marked the beginning of a new wave of political and religious repression. While Cosimo I restored the imperial fortress and reorganized the administrative government, the Sienese Inquisition placed some people under arrest with the charge of heterodoxy. From this moment on, any prospect of political and religious freedom in Siena disappeared, but this could not avoid the persistence of sporadic cases of dissent against the authorities and the new regime.
EARLY MODERN IRISH TEXTS II: SEVENTEENTH-CENTURY REVISIONINGS OF IRISH (GAELIC) IDENTITY

Sponsor: RENAISSANCE STUDIES CERTIFICATE PROGRAM, CITY UNIVERSITY OF NEW YORK, THE GRADUATE CENTER
Organizer & Co-chair: CLARE CARROLL, CITY UNIVERSITY OF NEW YORK, QUEENS COLLEGE
Co-chair: SARAH E. MCKIBBEN, UNIVERSITY OF NOTRE DAME
Respondent: MICHAEL MAC CRAITH, [INSTITUTION]

SARAH E. MCKIBBEN, UNIVERSITY OF NOTRE DAME
Reconfiguring Early Seventeenth-Century Gaelic Culture and Identity: Gender and Expiation in Three Poems Attributed to Eoghan Ruadh Mac an Bhaird (d. 1630?)
This paper traces the emergence of two central elements of seventeenth-century proto-nationalist Irish poetry — providentialism and the representation of a female Ireland — in work following the “Flight of the Earls” (September, 1607) attributed to the exiled bardic poet Eoghan Ruadh Mac an Bhaird. In three interconnected poems — two versions of the “same” poem at twelve and twenty-eight stanzas, and thirty-nine stanzas that borrow extensively from the earlier works — Counter-Reformation and traditional elements are brought together. It is argued that this constitutes a sustained, strategic attempt, visible in the deft changes made to the text(s) over time, to craft a politically and ideologically efficacious mode of expiation for the emasculating “sin” of defeat after the Nine Years War and the subsequent humiliating subordination of the Catholic Irish population that followed, opening the way for the oppositional vision of a renovated Irish manhood centered on the figure of Hugh O’Neill as Ireland’s future rescuer.

MARC CABALL, NATIONAL UNIVERSITY OF IRELAND, DUBLIN
Refashioning Early Seventeenth-Century Gaelic Culture and Identity: The Case of Giolla Brighde Ó hEódhusa (ca. 1570–1614)
The bardic poet and Franciscan priest Giolla Brighde Ó hEódhusa exemplifies a fascinating and innovative combination of traditions and ideologies. A product of the medieval Gaelic bardic institution, it is argued in this paper that he successfully articulated a model for the transformation of the Gaelic cultural and intellectual tradition through a strategic alignment of bardic scholarship with Counter-Reformation Catholicism and print technology. This paper will assess Ó hEódhusa’s experience from a largely cultural perspective and will argue specifically for the importance of his contribution to the development and projection of an Irish Catholic identity in a comparative European context in the early seventeenth century. Currently a somewhat marginal figure in the historiography of early modern Ireland, the paper will seek to demonstrate Ó hEódhusa’s significance in the cultural history of the period.

PETER MCQUILLAN, UNIVERSITY OF NOTRE DAME
Rewording Early Seventeenth-Century Gaelic Culture and Identity: The Idea of “suairc” and “suairces” in Seventeenth-Century Irish Poetry
The word “suairces” is conventionally translated, somewhat diffusely, as “pleasantness,” “agreeableness,” “cheerfulness,” “gaiety.” The adjective “suairc” (“pleasant,” etc.) occurs in poetry of the courtly-love type, one of the most characteristic influences of the Renaissance on Irish literature. However, in some seventeenth-century texts, such translations seem to obscure as much as they reveal. I will argue that “suairc” and “suairces” are part of a cultural model which develops in response to social and political change at this time. Central to this model is the establishment of a corporate solidarity, which is seen as the possession of a particular social group (or groups) that share common cultural and political ideals, whether the particular domain relates to poetics, social style, or political allegiance. The discussion will make particular reference to the works of Seathrún Céítinn (1580–ca. 1644) and Pádraigín Haicéad (ca. 1600–54).
Renaissance Gold Coast

SONGS, SONGBOOKS, AND THEIR READERS

Organizer: HONEY MECONI, UNIVERSITY OF ROCHESTER
Chair: JANE A. BERNSTEIN, Tufts University

SEAN GALLAGHER, [INSTITUTION]
Du Fay and the Porto Manuscript

Guillaume Du Fay’s late rondeau “En triumphant de Cruel Duel” is one of eight songs by the composer preserved in the Porto Manuscript (Porto, Bibl. Pública Municipal, MS 714), a source of singular importance for our understanding of his mature song style. The date of the manuscript has been a source of debate in recent decades. One bit of evidence supporting a copying date in the early 1460s (rather than the 1450s) has been David Fallows’s suggestion that “En triumphant” was intended as a lament for Binchois (who died in 1460), complete with textual and musical quotations from Binchois’s songs. The textual citations are better understood as references to well-known poems by famous poets, while striking musical similarities between “En triumphant” and another of Du Fay’s songs composed in the mid-1450s reveal this to be an instance of his re-using melodic-harmonic material, a practice observed in other works by him.

ANNE STONE, City University of New York, Queens College
Reality, Materiality, and Trecento Song Reception

It is a commonplace of recent scholarship on Francesco Landini that two of his madrigals are “autobiographical”: the triple-texted “Musica son/gia furon/Ciascun vuole” and “Mostrommi amor.” Yet there is no documentary evidence for this assertion; the autobiographical claim results from reading the song texts in light of the little we know, or we imagine that we know, about the composer’s life. Using the case of Landini as a model, this paper will explore the process by which songs attain autobiographical status in the minds of their readers. A central claim will be that the material circumstances of a song, its “materiality,” plays a role in its reception as autobiographical, or its perceived “reality.”

HONEY MECONI, UNIVERSITY OF ROCHESTER
The Rochester Fascicle and the Afterlife of Chansonniers

Studies of chansonniers have typically sought to answer the questions of when, where, and for whom they were compiled, often bypassing their later history. In the case of the Rochester Fascicle, later history is impossible to ignore. A little-studied manuscript, the Rochester Fascicle raises many questions about the status and production of chansonniers during the Renaissance. Decorated in a lavish style exceeding that of many contemporary songbooks, the collection initially contained a fifteenth-century chanson repertoire that was later erased and replaced with different music, almost entirely sacred, generations later. Using this manuscript as a starting point, the paper explores the afterlife of chansonniers, documenting the ways in which they remained objects of both utility and desire long after their initial creation.

Renaissance Bridgeport

THE NEO-LATIN EPIC: II

Sponsor: The International Association for Neo-Latin Studies
Organizer: PHILIP FORD, UNIVERSITY OF CAMBRIDGE, CLARE COLLEGE
Chair: MARIANNE PADE, UNIVERSITY OF AARHUS

ELENA PETOUKHOVA, Uppsala Universitet

The Lyric Epic or the Epic Lyric: Magnus Rönnnow’s Poem on the Battle at Narva

In the Great Nordic war (1700–21) Sweden fought against an alliance consisting of Denmark, Saxony-Poland, and Russia, whose aim was to reduce the Swedish dominance in the Baltic region. The first years of the war were successful for Sweden, which is richly reflected in the Neo-Latin poetry of the period. In the battle at Narva, held in 1700, Sweden won her most impressive victory: under the command of young Charles XII, 10,000 Swedes defeated 40,000 Russians. This gave birth to many orations, poems and pamphlets. Magnus Rönnnow’s In victoriam Narvensem is one of these works. Written in Alcaics, the poem has a lyric Horatian tone, but the
length (496 lines) and the purpose make it epic also. Rönnow’s lists of troops and officers, which are the Homeric "ship catalogues" in miniature, contribute to the epic character of the work. Combining the lyrics and the epic, the author succeeds in creating a beautiful piece of panegyric poetry.

HANS HELANDER, UPPSALA UNIVERSITY

The Adolphis of Antoine Garissoles

During the Thirty Years’ War, four long epic hexameter poems were written in honor of Gustavus Adolphus by grateful foreigners. The most remarkable among these is the Adolphis of Antoine Garissoles (1587–1651), Professor of Theology at the Huguenot University of Montauban. It is divided into 12 books and comprises no fewer than 9,919 verses. The author has deliberately used a mixture of genres, since he, according to the programmatic statement in the Praemonitio ad Lectorem, is writing about a hero for whose sake it is necessary to use the whole arsenal of the Muses and all the resources of poetry (viz. Carmen Heroicum, the Genethliaca and the Paedeutica genres, a little of Prolptepica and something of Epithalamium, etc.). Swedish history, especially the Gothic past, and Swedish geography and nature are treated in detail, as well as French myth and history. In my paper, I shall analyze the structure of the work and its sources of inspiration.

MARC LAUREYS, UNIVERSITAT BONN

Van Rossum ad portas: Girolamo Faletti’s Evocation of the Guelders Wars in his De bello Sicambrico

Despite its literary value and historical significance, the poetry of the sixteenth-century Neo-Latin author and diplomat Girolamo Faletti largely remains to be charted and appraised. Many of his poems are directly associated with personal experiences during the various stages of his life and career. During his student years at the University of Louvain (1542–44) he was an eyewitness of the sieges of Antwerp and Louvain by the troops of Maarten van Rossum in the so-called Guelders Wars against Charles V. These political and military turmoils, which eventually led to the annexation of Guelders to the Habsburg Empire, are evoked by Faletti in the epic poem De bello Sicambrico libri IV, published in 1557. In this paper, I propose to analyze the literary qualities and characteristics of this poem, both against its historical background and in the context of Faletti’s entire poetic œuvre.

Renaissance Old Town

DRESS AND IDENTITY IX

Sponsor: MEDIEVAL & RENAISSANCE STUDIES SOCIETY OF ISRAEL

Organizer: GABRIEL GUARINO, UNIVERSITY OF ULSTER

Chair: ANN ROSALIND JONES, SMITH COLLEGE

SIMONE CHESS, UNIVERSITY OF CALIFORNIA, SANTA BARBARA

“Mankind Girls”: Violent Encounters in Drag

This paper examines moments in early modern English texts in which a male to female (MTF) cross-dresser, while passing as female, commits acts of violence, or has violence done upon him. The fictional MTF cross-dresser’s role in violent encounters reveals the gendered nature of that violence. In some cases, moments of cross-dressed violence have the capacity to secure the sex-gender system, because they show cross-dressers to be “real men,” no matter how well they pass as women; at the same time, though, because many of these cross-dressers do pass as women, violence by or toward them is read as female violence. Though they are often violent or potentially violent, men dressed like women are also major targets for violence and harassment. The paper also considers at the punishment rituals of Skimmingtons, which penalized men’s private gender transgressions through public, shameful, and often painful forced cross-dressing.

CHRISTINA BOSCO, STATE UNIVERSITY OF NEW YORK, STONYBROOK

Hedgerows and Petticoats: Sartorial Subversion and Anti-Enclosure Protest in Seventeenth-Century England

Resisting the enclosure of commonly used land into private property, men dressed as women in broad daylight to destroy the hedgerows and fences made to mark the lines
of private and exclusive ownership. By all accounts, there were no mistaking the men’s true identities, their dresses hardly disguised their guilt. Rather, dressing in women’s clothing was a method of subversion and was used to present a message of communal disapproval. Communal disapproval was displayed through the inversion of social and gendered norms. Believing that women could not be arrested, their female accoutrements were a tactic of resistance that attempted to manipulate the meaning of formal law. Within the framework of Michel de Certeau’s discussion of everyday practice and reappropriation, I examine the ways dress was used as a method to resist the imposition of significant social and economic changes to the landscape of seventeenth-century England.

CHRISTINA FURTADO, FORDHAM UNIVERSITY
When Clothes Make the Monster: Monstrous Rhetoric in Tudor and Stuart Popular Literature

Early modern English pamphlets often described monsters, which both signified something beyond themselves — the workings of Providence — and warned Christians against the consequences of sin. I will trace the application of this rhetoric of showing and warning from earlier monstrous birth pamphlets to two later pamphlets about cross-dressing. Due to what Ann Rosalind Jones and Peter Stallybrass call the “deep’ making” ability of clothing, the monstrous referent in the latter pamphlets becomes sartorial “deformitie” rather than physical. The authors of the later pamphlets, “Hic Mulier” and “Haec-Vir,” are able to use monstrous rhetoric by relying on this confounding of clothing with physical characteristics. They do so in order to critique its dangerous inability to consistently identify gender, which, as a culturally constructed category, had an unstable quality. Therefore, their critique of so-called “hermaphrodites” (a word that marries the physical with the cultural-sartorial) betrays the era’s increasing tension between the categories of gender and sex.

Renaissance
Printer’s Row

DRESS AND IDENTITY IX (CONT’D.)

CHRISTINA FURTADO, FORDHAM UNIVERSITY
When Clothes Make the Monster: Monstrous Rhetoric in Tudor and Stuart Popular Literature

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Renaissance
Printer’s Row

LEARNING AND CULTURE IN RENAISSANCE BOLOGNA II

Organizer: DAVID A. LINES, WARWICK UNIVERSITY
Chair: NICHOLAS TERPSTRA, UNIVERSITY OF TORONTO, VICTORIA COLLEGE

MAURO CARBONI, [INSTITUTION]
The Studio and the City: Conflicting Autonomies in Sixteenth-Century Bologna

Municipal and academic liberties were curiously at odds in sixteenth-century Bologna. Contrary to what one might expect the 1506 papal conquest was not detrimental to the university, it actually freed it from municipal constraints and ushered in a vibrant and dynamic age. While traditional political Bolognese autonomy and liberties were severely tested in the aftermath of the conquest, the Collegi thrived. Tensions between the papacy and local councils after the conquest benefited the Studio, which was able to win both financial independence and political clout. Exclusive control of the lucrative customs granted to the Collegi not only kept academic programs funded but turned the Studio into a powerful enclave within the city. The building of monumental headquarters in the 1560s was a remarkable achievement, which embodied both civic pride and civic challenge. Ironically, as local councils and the papacy mended fences, it was the Studio’s liberties which suffered.

CAROLINE DUROSELLE-MELISH, HARVARD UNIVERSITY
The Book Trade, a Collector, and Scientific Discourse in Early Modern Bologna: The Case of Ulisse Aldrovandi

This paper examines the relationship between the book trade, collectors, and scientific discourse in the sixteenth century through a study of the patterns of book collecting of an exceptionally well-documented man of learning. The principal sources are the book lists of the Bolognese naturalist Ulisse Aldrovandi (1522–1605). Aldrovandi built his personal library at the same time as his famous collection of natural objects and curiosities. His book lists illuminate three main areas. They point to the influence of dealers on his library and his writings. They reflect the cultural and religious forces shaping the Italian book trade and their impact on a humanist collector, including the
rise of censorship. Finally, they shed light on the informal means of book distribution that existed outside the formal book trade, for Aldrovandi acquired many books from correspondents and visitors through gift-giving, purchase, and exchange.

DAVID A. LINES, WARWICK UNIVERSITY
Ulisse Aldrovandi: Not Just a Naturalist

Usually remembered especially for his museum of natural history, Ulisse Aldrovandi was, however, much more than a collector of natural objects and an organizer of knowledge. This paper will examine Aldrovandi’s activities in three areas: his teaching, his library, and his relationships with people in power. In the first case, Aldrovandi symbolizes the new directions taken by the University of Bologna in the sixteenth century, but his private instruction also offers insights into less-known aspects of his brand of Aristotelianism. Surviving volumes from his library still available in Bologna also give strong indications of the development of his interests. Finally, Aldrovandi’s activities were strongly affected by his connections with those in power, including the Pope himself. These three elements were closely interconnected and offer a different perspective on cultural developments in sixteenth-century Bologna.
POMPONIO LETO AND HIS CULTURAL LEGACY II: STORIA, FILOLOGIA E MEMORIA (CONT’D.)

rimozione della memoria, che ha portato alla dispersione di molte fonti di natura memorialistica e autobiografica sugli anni di formazione culturale passati tra i sodales dell’affascinante maestro. Maestro di cultura e di vita, la cui profonda traccia sulla cultura romana è comunque leggibile nei manoscritti di ambiente pomponiano, nelle reportationes, nella stessa cultura grafica della sua scuola. Restano tuttavia alcune testimonianze — poche, ma significative — della memoria della straordinaria figura di Pomponio che i suoi allievi conservarono e tramandarono, in forme diverse, anche alcuni decenni dopo la sua morte. Uno tra questi è Marco Antonio Altieri, autore dei Nuptiali, che nel testamento del 1511 lascia una ancor vivida immagine di Bartolomeo Platina e di Pomponio, praeceptor meus.

QUATTROCENTO ARCHITECTURE AND ARCHITECTURAL THEORY III: OPEN SESSION

Organizer: BERTHOLD HUB, ETH ZÜRICH

Chair: MIA REINOSO GENONI, KUTZTOWN UNIVERSITY OF PENNSYLVANIA

KATHRYN BLAIR MOORE, NEW YORK UNIVERSITY

From Platonic Idealism to Architectural Mimesis: The Mind’s-Eye View in Quattrocento Architectural Drawings

In 1977, Wolfgang Lotz isolated a group of architectural drawings which synthesize exterior and interior into a “bird’s-eye view.” By linking these images to contemporary architectural theory, narrative painting, and built architecture, perhaps it is possible to reconfigure our understanding of these images in terms of Platonic idealism, on the one hand, and architectural mimesis, on the other. In particular, an analysis of the text of the Hypnerotomachia Poliphili accompanying the illustration of the Temple of Venus Physizoa suggests that we might understand such images as attempting a “mind’s-eye view” — in other words, an approximation of the original idea that pre-exists in the architect’s mind. At the same time, an analysis of the representational content of related images in paintings by Raphael and Perugino and buildings by Bramante suggests a more complicated situation — a situation which our typical distinction between real and ideal architecture tends to obscure.

ANGELA DRESSEN, VILLA I TATTI, THE HARVARD UNIVERSITY CENTER FOR ITALIAN RENAISSANCE STUDIES

Reinventing Ancient Mosaic: A New Iconology for Cosmatesque Pavements

Authentic ancient mosaic technique had not completely died out in the early Renaissance but was rarely employed. Scattered examples, by Brunelleschi, Ghiberti, and Uccello survive. Majolica tiles became an inexpensive, highly colourful substitute. The newly awakened Quattrocento interest in medieval Cosmatesque pavements initially appears an archaic trait, rooted in older tradition. A new, typological investigation reveals, however, their surprising topicality. Architects and patrons could now draw on contemporary treatises by Alberti and Filarete to legitimize the modernity of their undertaking. Seen in this novel light, the Sistine Chapel pavement seems less retrospective, revealing instead a particularly modern play of forms, repeatedly emphasized in contemporary descriptions. Cosmati floors again become appropriate for marble floor design, set in the opus vermiculatum technique, which suggests a possible Pergamene derivation. This approach clearly demonstrates that Cosmatesque pavements were seen in the context of antique floors, growing out of that tradition and developing it further.

PAULINE MORIN, CORNELL UNIVERSITY

The Not So Perfect Paradise: Reading between the Lines in the Prologue to Alberti’s De re aedificatoria

Leon Battista Alberti’s De re aedificatoria is often read as a politically neutral text written to reflect an ideal all’antica city. On one level Alberti seems to legitimize
ambitious princely building programs and the architect’s role in state building as one of unquestioning service. However, consistent with the literary strategies found in Alberti’s other texts, the surface often screens a darker and more critical message. Nowhere is this criticality more evident than in Alberti’s prologue, which this paper will identify as a work of epideictic and deliberative rhetoric, the latter falling squarely in the political arena. The prologue contains one of the most heroic images of the architect ever committed to paper. Alberti modeled his heroic architect after Cicero’s perfect orator in *De oratore*. This paper will examine the implications of this choice on both the architect’s identity and relationship with patronage. I will argue that Alberti was not only challenging princely hubris, but carving out new territory for the early modern architect.

**Renaissance Lasalle**

**PORTRAITURE III: ARTISTS AS MELANCHOLICS, MULTICULTURAL MANEUVERERS, AND MAGICIANS**

*Sponsor:* THE HISTORIANS OF NETHERLANDISH ART  
*Organizer:* DIANE WOLFHAL, ARIZONA STATE UNIVERSITY  
*Chair:* STEPHANIE S. DICKEY, QUEEN’S UNIVERSITY

**MARY BRYAN CURD, ARIZONA STATE UNIVERSITY**

**Multicultural Maneuvering: Peter Lely’s Collaborative Strategies and the Changing Market for Portraiture in Restoration London**

In Restoration London, Peter Lely, an immigrant painter from The Hague who became Principal Painter to Charles II, overcame the disadvantage of being an alien in a culture that often regarded strangers with hostility by forging a bi-cultural network of English and Dutch artists, patrons, art dealers, and collectors. Whereas scholars have analyzed Lely’s iconography and discussed his extensive art collection, no one has yet examined the collaborative production practices which led to Lely’s acclaim and, just before his death in 1680, a knighthood for services rendered to English art. This paper uses the cultural theories of Pierre Bourdieu and Peter Burke to analyze Lely’s collaboration with other Netherlandish artists working in England whom he employed as assistants or specialists. Adept at maneuvering in court and city cultures, Lely’s collaborations assured his artistic acclaim, social recognition, and great wealth, all signifying the success of a guest in a host society.

**CHRISTIANE ANDERSSON, BUCKNELL UNIVERSITY**

**Sympathetic Magic in Early Modern Female Portraits**

The paper will focus on elements of sympathetic magic as they appear in a small group of portraits of women from Germany and Switzerland during the period around 1520 to 1530. The ways in which these portraits have been handled and the inscriptions they reveal give evidence of the original intent of the works as attempts to make the woman portrayed fall in love with the artist who created the drawings. These works of art seem to be exceptionally rare instances of such portraits using sympathetic magic to influence the fate of both the sitter and the creator. The types of magic used, the social milieu in which such images were created, and the specific personal circumstances in the lives of the artists will be examined.

**LAURINDA DIXON, SYRACUSE UNIVERSITY**

**The Dark Side of Genius: Artists and Melancholia Post-Dürer**

The link of artists with Saturn, familiar to art historians through Albrecht Dürer’s famous engraving *Melencolia I*, heralded the beginning of artists’ appropriation of the intellectual status of melancholic genius. Before this time, artists were considered to be solely under the astrological influence of the planet Mercury, whose swiftness and mutability enabled them to accomplish tasks requiring great manual skill and physical
energy. Dürrer’s print heralds the beginning of a new mode of self-fashioning among artists, who, in their own self portraits, combine the venerable scholarly character of Saturn with the admirable dexterity of Mercury. Though Mercury, legendary patron of the liberal arts, continued to rule the discipline and craft of painting, it was melancholy Saturn that made of that craft something venerable and unique. Renaissance artists joined the traditional ranks of melancholics, with hermit saints, lovers, and scholars, who suffered the blessing and curse of Saturn’s dominion.
rather than full affairs, resulting in two illegitimate children. The first baby was born to a servant in 1387 and the Datini correspondence shows that Margherita was extremely upset, because she had believed that Francesco loved her exclusively and because she felt humiliated. The second illegitimate child, Ginevra, was born in 1392 to a slave in the Datini household. After initial resistance, Margherita accepted Ginevra as her own. Francesco freed the slave, Lucia, and married her to a Datini employee, a common expedient with the mother of a valued illegitimate child. What was perhaps more unusual was the affection Margherita showed for Lucia, who continued to work for the Datini. Margherita, knowing she would never have children, had integrated both Ginevra and Lucia into her life.

Renaissance Clark

THE PERFORMANCE OF MARTYRDOM AND CAPTIVITY IN THE EARLY MODERN IBERIAN WORLD

Organizer & Chair: MARÍA JUDITH FELICIANO, UNIVERSITY OF WASHINGTON

KITTITIA LEE, UNIVERSITY OF CHICAGO
Captives That Communicate: Language, Translation, and Interpretation in the Early Modern Portuguese Atlantic

In the early modern era of Portuguese history, European, African, and Amerindian men and women found themselves, lost, lonely, or taken captive in the foreign lands bathed by the Atlantic Ocean. There, the more fortunate ones who managed to survive often integrated into area societies, acquired local ways of acting and speaking, and, unwittingly, came to serve in the capacity of translators and interpreters for the groups from which they originated and for the groups into which they were inserted. This paper will explore the captives, forced exiles, shipwrecked persons, and their skills in linguistic mediation that were so essential to the commercial partnerships, local-rooting of non-native minority groups, formation of culturally and biologically mixed persons, and genesis of diverse contact languages heard on the shores of the Portuguese Atlantic from the late fifteenth through sixteenth centuries.

ALEJANDRO CAÑEQUE, UNIVERSITY OF DURHAM
The Pleasures of Martyrdom: Religion and Colonialism on the Mexican Northern Frontier

My paper assesses the prevalence of a “culture of martyrdom” in the Spanish world and argues that martyrdom played a fundamental role in the consolidation of Spanish colonialism. It also examines the Crown’s attitudes toward the phenomenon of martyrdom and investigates the extent to which it may have been a tool in the hands of the religious orders to enhance their prestige, power, and private interests. More importantly, my contribution places this phenomenon in the larger context of the Spanish empire, as it was not limited to New Spain’s northern frontier, but it took place in a global scale, especially on the imperial borders, in the contact (or friction) zones where Spanish civilization encountered other cultures. In this sense, it could be affirmed that the Spanish empire was an empire of martyrs. The imperial perspective, therefore, is essential to understand the significance of martyrdom on the Mexican northern frontier.

LISA B. VOIGT, UNIVERSITY OF CHICAGO
Transatlantic Circulations of Captive Martyrdom

This paper examines the transatlantic circulation of representations of barbarous captors and Catholic captive martyrs in Iberian print culture. I argue that images of captivity among Muslims in the Old World were not simply exported to depict the captivity of Iberians among new non-Christian “others” in the New World in the sixteenth and seventeenth centuries, but that the relationship of influence also proceeds in the opposite direction. Specifically, I examine the impact of New World evangelizing endeavors and captivity narratives on works that depict the suffering of
captive martyrs in North Africa, such as Antonio de Olave’s *El glorioso martyrio del padre fray Andrés de Espoleto* (1543), Jerónimo Gracián’s *Tratado de la redempción de captivos* (1609), and Diego de Haedo’s *Topographia e historia general de Argel* (1612). The paper aims to suggest the proximity and interchangeability of images of both Catholic martyrs and barbarous non-Christians for Iberian readers.

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Renaissance Wrigleyville Boardroom

**WOMEN, POLITICS, AND POLITICAL WRITING IN SEVENTEENTH-CENTURY ENGLAND I**

*Sponsor: Society for the Study of Early Modern Women*

*Organizer & Chair: Mihoko Suzuki, University of Miami*

**MEGAN M. MATCHINSKE, UNIVERSITY OF NORTH CAROLINA, CHAPEL HILL**

Loyalty Oaths and Bigamous Readers: Mary Carleton’s *Case* and the Politics of Deniability

Looking to 1663 and the notorious bigamy trials of Mary Carleton, this paper foregrounds the cognitive gap between what readers are told and what they may or may not feel inclined to believe. Readers supporting Carleton’s right to a free and un tethered identity (their easy rejection of the multiple marriage relations that may or may not damn her) correspondingly justify their own selective memories when it comes to past and present political allegiance — in particular to the loyalty oaths they have both made and broken. Indeed Carleton’s narrative “innocence” depends on just such politic duplicity. The more her readers know as survivors of their own renaiss ance “regime change,” the better their appreciation of her textual mastery and the more attractive, her protestations of truth.

**KATHERINE R. LARSON, UNIVERSITY OF TORONTO**

“O pardon, Cupid I confess my fault”: Lady Mary Wroth’s *Game of the Labyrinth*

This paper argues that the corona of Lady Mary Wroth’s *Pamphilia to Amphilanthus* (1621) functions as a game, strongly reminiscent of a popular courtship game called “the game of the labyrinth,” that is in turn nested within the larger ludic framework of Wroth’s sonnet sequence. Wroth uses the corona to appeal to Amphilanthus for his reformation and to establish Pamphilia’s commitment to constancy. These fourteen sonnets also constitute a petition to James-as-Cupid for Wroth’s reinstatement at court. Highlighting Pamphilia’s subjection to Cupid, Wroth presents the corona as the equivalent of a ludic punishment designed to placate her sovereign and restore her to his favor. By conflating the politicized discourses of sonnet and courtly game, Wroth finds a sanctioned speaking position from which safely to petition — and to critique — her beloved and her king.

**MARGARET REEVES, UNIVERSITY OF BRITISH COLUMBIA, OKANAGAN**

Writing Rebellious Femininity: Republican Women in Aphra Behn’s Fiction

This paper explores Aphra Behn’s contributions to early modern debates on politics and ideas about political sovereignty. Janet Todd, S. J. Wiseman, and others have observed that as a propagandist for the Stuart kings, Behn writes from a royalist perspective, yet she displays a considerable fascination, if not obsession, with republicanism and republican leaders. In this paper, I will shift the focus somewhat to Behn’s treatment of those characters we might identify as “republican women” because of their affiliations with republican men or participation in rebellion. Through readings of *Love-Letters Between a Nobleman and his Sister* and *Oroonoko*, I aim to explore Behn’s understanding and (mis)representations of republicanism, and to consider how these imagined versions of her female republican counterparts serve to inform and possibly complicate conventional oppositions between seventeenth-century royalism and republicanism.
Hyatt Stetson BC

LOOKING FORWARD: ITALIAN RENAISSANCE STUDIES IN THE UNITED STATES: A ROUNDTABLE

Organizer & Chair: Jane C. Tyalus, New York University
Discussants: Suzanne Cusick, New York University; David Spencer Peterson, Washington and Lee University; Guido Ruggiero, University of Miami; Deanna M. Shemek, University of California, Santa Cruz

Hyatt Stetson E

RENAISSANCE THEORIES OF VISION

Co-organizer: John Hendrix, Roger Williams University
Co-organizer & Chair: Charles H. Carman, State University of New York, Buffalo

Ariadna Garcia-Bryce, Reed College

Evanescent Beauty: Pondering the Function of Art in El pintor de su deshonra
In early modern Spain painting gains prominence as an art form distinct from and superior to craft. A fascinating framework from which to reflect on certain philosophical and ideological problems accompanying this valorization of pictorial art, Calderón de la Barca’s The Painter of his Dishonour makes sustained use of painting as a metaphor for the unstable relationship between seeing, representing, and understanding. Its function as a lofty vehicle of knowledge and social fashioning is thereby questioned. While the artistic theory deployed in the play diverges from neo-Aristotelian mimetic ideals, by placing extraordinary emphasis on “live” sensorial experience, it foregrounds the epistemological limitations as well as the social violence inherent in sensorial transmission. The central question of whether this outlook should be interpreted as a doctrinal and categorical indictment of art, or as an emerging recognition of an aesthetic autonomous from directed social function will be addressed at the conclusion.

Amy R. Bloch, State University of New York, Albany

How to See and How to View: Optical Theory and Fifteenth-Century Modes of Looking
Medieval students of optics investigated both ocular function and mental perception. It has long been noted that in discussions of mental perception theorists stressed the chronological nature of vision, namely, the notion that as the gaze shifts, the mind perceives a change in both location and time. It follows that any image constructed according to optical theory potentially contains elements that occupy a chronological spectrum stretching from a historical moment to some contemporary point. The fifteenth-century sculptor Ghiberti spearheaded the development of such a chronologically expansive narrative mode that, despite its inclusion of what seem today like visual inconsistencies, other artists adopted. By examining visual and textual evidence, I will propose that this narrative mode not only reveals an interest in optics, but, because several relevant images seem to present a chronological expansion into the fifteenth century, also provides precious information about how viewers looked at, and interacted with, images.

John Hendrix, Roger Williams University

Perception as a Function of Desire in Ficino’s De amore
In De amore, Marsilio Ficino’s definition of beauty follows the Platonic definition as depending on a universal principle, that is, as given by language. According to Ficino, that which pleases the soul must be an incorporeal beauty, a conceptual representation not based in sense perception.

Faye Vannan Tudor, University of Strathclyde

The Eye of the Beholder: Vision and Optical Theory in Renaissance Art and Literature
The purpose of this paper will be to analyse the development of optical theory from Plato to the early modern period, paying particular attention to the ways in which mirrors and the theories of reflection intertwine with optics and vision. Optics and catoptrics are inextricably linked and, throughout the Medieval and Renaissance period, the impact of the development of the mirror and the lens is clear to see from
Renaissance Theories of Vision
(Cont’d.)

the proliferation of mirror-titles appearing in literature, fashion, painting, and in daily life. To illustrate this I will begin with a survey of the crossover of optics and catoptrics evidenced in Renaissance dictionaries. I will then examine key pieces of literature and art, including Sir John Davies’s *Nosce Teipsum* and a self-portrait by Johannes Gumpp, in order to illustrate the unique impression pressed upon early modern individuals by such theories, and the interplay between vision, the real, the fake, and the mirror.

Hyatt Stetson F

Spenser and the Post-Reformation Continent

Organizer: Graham L. Hammill, University of Notre Dame
Chair: Jesse M. Lander, University of Notre Dame

Jennifer Rebecca Rust, Saint Louis University

Malengin and Mercilla, Southwell and Spenser: The Poetics and Politics of Tears and Martyrdom in The Faerie Queene

Book 5 canto 9 of *The Faerie Queene* assembles an allegorical constellation that cites and contests the legacy of executed Jesuit poet, Robert Southwell. The ghost of Southwell emerges not only from Malengin’s priest-hole and the martyred “Poet bad” in Mercilla’s palace but also in the motif of the weeping woman introduced in the Malengin episode and in the allegory of Mary Stuart’s trial. These elements allude to Southwell’s literary efforts to construct the weeping Mary Magdalene as a model of consolation for English Catholics and to celebrate Mary Stuart as a martyr. Spenser agonistically revises Southwell’s Counter-Reformation conceit by casting the weeping woman as a figure of deceit rather than religious devotion. Yet the weeping woman returns as the weeping Mercilla-Elizabeth interrupting Duessa-Mary’s trial; these tears recast Mercilla as a potential divine intercessor who appropriates remnants of Catholic devotion and supersedes Southwell and Mary Stuart as Catholic martyrs.

Joel Dodson, University of Notre Dame

Spenser’s Anabaptist Giant: Thinking the Limits of the Church in Book 5 of *The Faerie Queene*

This paper examines Spenser’s representation of Anabaptism in book 5, canto 2 of *The Faerie Queene* in relation to the Elizabethan ecclesiastical theorists Hooker and Saravia. In the 1590s, Hooker and Saravia shifted the Protestant establishment’s rhetoric about Anabaptism away from a general case against radicalism to a theorization of the spiritual versus the institutional Church. While Saravia emphasized order and authority over Anabaptism’s subversive spirituality, Hooker stressed the necessity of positive law in realizing the spiritual in the visible church. Spenser is equally sophisticated in his references to Anabaptism in canto 2, as Artegall’s legal execution of the egalitarian Giant depicts not the capricious arm of power but a complex answer to the Giant’s interpretation of “things unseen.” This episode suggests how Dutch radicalism impinges upon, rather than reaffirms, the political theology of Spenser’s vision of Protestant universalism in book 5.

Craig Brewer, University of Notre Dame

The End of “The Legend of Justice” and the End of Romance-Epic

Book 5 ends skeptical of both the unifying role of English law in international affairs and the romance-epic terms in which Spenser conceives it. Envy, Detraction, and the Blatant Beast, which interrupt Artegall’s victory over Grantorto and his establishment of Irena’s justice, are not for heroes to overcome in allegorical or narrative ways. The first canto of book 6 tries to introduce Calidore as a pastoral “hero,” whose linguistic and diplomatic subtlety can counter monsters that are too elusive for Talus’s law. But by casting Calidore as an allegorical complement to justice, Spenser also undermines the notion of English heroism capable of establishing institutional justice and order beyond its own borders. Calidore is not so much a pastoral supplement to Artegall (nor Courtesy to Justice) as he is a reflection on the political limits of generic imagination which have so far framed Spenser’s historical and political thinking.
Hyatt New Orleans  

**LAWYERS AND STATECRAFT III: FORTY YEARS ON**

*Co-organizer: Lawrin Armstrong, University of Toronto*  
*Co-organizer & Chair: Julius Kirshner, University of Chicago*

**Thomas J. Kuehn, Clemson University**

Lawyers and Housecraft in Renaissance Florence: The Politics of Private Law Consilia

Among the many virtues of Lauro Martines’s *Lawyers and Statecraft in Renaissance Florence* was that it called to the attention of a generation of historians the potential (and availability) of legal *consilia* as sources for political and social history. After forty years it is time to assess their work and see where they have taken the field in relation to Martines’s starting point. An examination reveals that those who have studied *consilia*, who are not generally legal historians in a strict sense and have not been driven by questions of power and jurisdiction, have followed their sources into numerous arenas of private law and commercial and familial life. Yet it remains the case that any given example — such as one delving into the rich and complicated area of dowry law that will be examined — can reap dividends of a political nature in a society where family was an integral part of political life. As that example will also show, *consilia* require but also handsomely reward patient contextual reading.

**Lawrin Armstrong, University of Toronto**

"On 1 July 1412 I left Florence for Bologna": The Canonist as Diplomat

Although the prominence of jurists in medieval and Renaissance Italian diplomacy had been noted by earlier historians, Lauro Martines was the first to analyze the precise functions of lawyers not only as ambassadors — where their technical expertise, social status, and rhetorical skills were critical — but in the preparation, interpretation, and execution of diplomatic agreements. Martines’s emphasis was on lawyers as a social group in Florence. This paper focuses on the diplomatic career of a single jurist, the lay canonist Lorenzo d’Antonio Ridolfi (1362–1443), a leading Florentine legal practitioner and statesman. Routinely employed on missions to the pope, the emperor, and other city-states, consulted on most major treaties, and a key figure in the formulation of policy, Ridolfi exemplifies Martines’s “jurist-as-diplomat.” The paper will assess Ridolfi’s role in the diplomacy of the oligarchic regime of 1382–1434 in the light of Bourdieu’s concepts of “legal field,” “habitus,” and “symbolic capital.”

**Jane Black, University of Leeds**

"Vindicating their signorial claims": Jurists and the Sforza Duchy

In the final chapter of *Lawyers and Statecraft*, Lauro Martines wrote that the rulers of Milan employed lawyers “to help formulate and vindicate their signorial claims.” The jurists’ contribution in this sphere was particularly important for the Sforza. Since 1355, when Bernabo, Matteo, and Galeazzo had been granted the title of imperial vicars, the Visconti had combined hereditary rights with popular sovereignty and imperial authority to establish their legitimacy. But Francesco Sforza lacked two of these ingredients: he had no hereditary right to rule, and, in addition, Emperor Frederick III refused to grant him the title of duke. This paper will examine the work of Milanese lawyers in formulating ways of justifying Sforza rule. Leading figures such as Andreas Barbatia, Alexander Tartagni, and Franciscus Curtius devised a new approach: ducal authority was now deemed to rest wholly on popular sovereignty, and the duchy was proclaimed to be independent of the Empire. These lawyers succeeded in redefining not only the nature of ducal authority but also the international status of the duchy itself.

Hyatt Atlanta  

**ERASMIAN HUMANISM I**

*Sponsor: Erasmus of Rotterdam Society*  
*Organizer & Chair: Kathy Eden, Columbia University*

**Fabio Forner, Università di Verona**

Erasmus and Italy: The Surviving of His Image After the Controversy with Alberto Pio da Carpi

The controversy with Alberto Pio had negative consequences for the image of Erasmus. For the first time the criticisms about his works and his attitude with Luther
spread not only among the scholars or theologians but among the ruling class. Erasmus immediately understood how this escalation was dangerous for him, and tried with all his strength to stop the criticism contained in Pio’s works. His attempt was quite unsuccessful. While most of the anti-Erasmian works published before received little interest, Pio’s works had great success. Traces of the Tres et viginti libri are evident in the conclusions of the Council of Trent. Famous or not-well-known scholars who continued to defend Pio even after his death were Francesco Florido Sabino, Juan Gines de Sepulveda, Antonio Solieri, until the eighteenth century the Elogio by Ludovico Antonio Loschi. Moreover, the new acquisitions on Pio’s letters shed new light on the image of Erasmus in the Catholic countries.

MARIE BARRAL-BARON, SORBONNE PARIS IV
Erasmus in 1525: Undergoing a Critical Period in the Process of Writing
“Nothing special to write about”: that is what Erasmus confided to Jerome Esmer in his letter of 9 April 1525. However, since 1520, Erasmus had been urged by many of his contemporaries to write against Luther. The publishing of the De libero arbitrio does not quell those never-ending solicitations. In 1525, because of this pressure, maybe, Erasmus no longer wrote or, when he did, it was far from being equal to his former writings: the De Lingua, a badly worded and badly written book, bore witness to that loss of confidence. If this crisis is unquestionable, its interpretation is a real problem. This question is all the more difficult, as it doesn’t crop up from a document to be explained, but from a lack of sources. According to us, this absence of reaction towards the Reformation can only be understood by a careful scrutiny of the year 1525.

JAMES D. TRACY, UNIVERSITY OF MINNESOTA
Erasmus Ulrich von Hutten and the Julius Exclusus e Coelo
There is good reason to think that Ulrich von Hutten was among the German humanist friends of Erasmus among whom the Julius circulated in manuscript. The first notice of publication comes from a letter of Erasmus, dated 5 March 1518. I suggest that the Paris edition, to which Fausto Andrelini attached his initials, may have been the first (Wallace Ferguson places it second), and that Hutten, who was in Paris (December, 1517) may have supplied the text. I also maintain that the argument of Hutten’s Expostulatio against Erasmus (1523) makes the most sense if one assumes that Hutten took the Julius as expressing Erasmus’s full and honest opinion of the papacy.

Hyatt San Francisco

HEBREW SOURCES III: DISCOURSES FOR EXCHANGE AND COMMUNICATION

Sponsor: MEDIEVAL & RENAISSANCE STUDIES SOCIETY OF ISRAEL
 Organizer: ILANA Y. ZINGUER, UNIVERSITY OF HAIFA
 Chair: BERNARD COOPERMAN, UNIVERSITY OF MARYLAND, COLLEGE PARK

JOANNA WEINBERG, UNIVERSITY OF OXFORD, CENTRE FOR HEBREW STUDIES
Forgery and Critical Philology in the Work of Azariah de’Rossi
Literary production in the Renaissance was an amagalm of the authentic and the spurious. Azariah de’Rossi was a critical Jewish scholar of the late sixteenth century who used popular forgeries in Latin for his discussion of Jewish chronology. To what extent does de’Rossi’s use of forgeries call into question the significance of his contribution to scholarship?
**HEBREW SOURCES III: DISCOURSES FOR EXCHANGE AND COMMUNICATION (CONT’D.)**

**ARTHUR M. LESLEY, BALTIMORE HEBREW UNIVERSITY**

Giovanni Pico in Hebrew from the Apology to the Heptaplus

Between the *Apology*, written in 1487, and the *Heptaplus*, published in 1489, evidence is sparse for the stages of development of Giovanni Pico’s projects. Besides his letters and the written remarks by others, extensive Hebrew notes of Pico’s conversations were recorded by his major Jewish consultant between 1488 and 1494, Yohanan Alemanno. Continuing the Apology, Pico explained several of the condemned *Conclusiones* from 1487 that appear again in the *Heptaplus*. In summarizing Augustine’s use of scripture to the Jewish scholar, Pico explained why he was reformulating Bible commentary in his comments on psalms and commentary on Genesis, as well as in the commentary on the Song of Songs that he requested from Alemanno. Pico anticipated resistance to “our commentaries,” the *Heptaplus* and Alemanno’s *Desire of Solomon*, which challenged Christian and Jewish commentary traditions by their methods of interpretation and exposition.

**DANIEL STEIN KOKIN, YALE UNIVERSITY**

Josephus in the Italian Renaissance

The reception of the ancient Jewish historian Josephus in Renaissance Italy was fraught with both tensions and contradictions. On the one hand, Josephus’s Hellenized retelling of Scripture, the *Jewish Antiquities*, provided an attractive model for the humanist reworking of Holy Writ. Yet Josephus’s tendencies to draw from a wide range of sources and elaborate extensively on the biblical narrative could at the same time point away from the centrality of the Bible. With regard to contemporary Jewish-Christian relations, Josephus’s writings, not to mention his own persona, suggested the possibility of a fruitful integration of the Hebraic into the Classical, of the Jew into Christendom. Yet in the course of defending Jews and Judaism in his *Against Apion*, Josephus inadvertently preserves for posterity a host of anti-Jewish calumny that could easily abet Renaissance prejudice. This paper will explore these aspects of Josephus’s reception in the fifteenth and early sixteenth centuries.

**ADAM SHEAR, UNIVERSITY OF PITTSBURGH**

TBA

Whether or not there was such a thing as Jewish humanism remains a matter of debate. Nonetheless, a group of Jewish scholars in fifteenth- and sixteenth-century Italy appear to have absorbed many humanist philological and historical attitudes. At the same time, many of the same Jewish intellectuals were intensely interested in medieval Jewish philosophy. Such interests did not conflict, but they do raise an interesting problem in considering whether figures such as Judah Messer Leon, Azariah de Rossi, or Judah Moscato can be considered “humanists.” Humanism is famous for seeking a return to the original languages of antiquity. While Renaissance Jewish scholars valorized Biblical Hebrew as the pre-eminent of the three classical languages, their study of Jewish philosophy led them to intensively engage with Hebrew texts that were often medieval translations from Arabic originals. I will explore the attitudes of these scholars toward language and try to sort out why the Arabic origins of some of their classical texts were of little interest to them.

**ALESSANDRO GUETTA, L’INSTITUT NATIONAL DES LANGUES ET CIVILISATIONS**

The Christian reception of *The Shields of the Braves (Shiltey ha-Gibborim)* by Avraham Portaleone

A. ben David Portaleone (1542–1612) wrote in Hebrew at the end of his life *The Shields of the Braves*, aiming at describing the Temple of Jerusalem and its rites. This book was written after a dramatic repentance for having devoted too much time to secular culture. In his author’s mind, *The Shields of the Braves* had a religious purpose,
but the book had no success in the Jewish intellectual community; that was probably due to its heterogeneous sources, that made of it a sort of universal encyclopedia of the Renaissance, in which the religious discourse framed a secular content. But the Christian Hebraists knew it, quoted from it, and even translated large parts of it into Latin, selecting the descriptive passages and completely neglecting its religious inspiration. The different receptions of the book give us an interesting insight into the different expectations about Jewish culture in the two intellectual worlds.

**New Approaches to Education during the Renaissance**

*Organizer: Jonathan Davies, University of Warwick*

*Chair: Arthur M. Field, Indiana University*

**Jonathan Davies, University of Warwick**

Academic Ritual in Sixteenth-Century Tuscany

The importance of ritual in the creation of identity is widely acknowledged. Ever since their origin in the twelfth century, the image and character of universities have been expressed by costumes, insignia, and ceremonies. Academic rites of passage shaped the persona of students and professors and were important markers in the development of masculinity. However, in his otherwise excellent survey of ritual in early modern Europe, Edward Muir makes no reference to academic rites. He is not alone; there has been no study of ritual at universities in this period. This paper will begin to fill this lacuna by discussing the varied rituals at the universities of Pisa and Siena between 1541 and 1609 and suggesting their possible meanings.

**Kathleen M. Comerford, Georgia Southern University**

Jesuit Teaching and Medici Power in Florence, 1540s–90s

The support of the Jesuits by the Medici Grand Duchesses, in particular Eleonora of Toledo, is well-known; however, this support was neither immediate nor constantly assured. The Medici were more interested in a Jesuit college in Pisa than in Florence, and some Florentines were skeptical — they feared that the Jesuits were trying to recruit their sons into the priesthood. Against this background, the Society opened a college in San Giovannino in Florence in the 1550s, and their services were clearly in demand for hearing confessions. Early reports to Rome spoke of the success of the endeavor — but reveal few specifics. The content of the teaching, the everyday workings of the school, and the actual impact on the city of Florence are the subject of my investigations: what really went on at the college of San Giovannino, and did it live up to the goals set for it by both Eleonora and the Jesuits?

**Robert Black, University of Leeds**

The Decline of Church Education and the Rise of Lay Schools in Tuscany before 1400

Before the Duecento, medieval Italian (including Tuscan) school education was dominated by the Church, but the clerical monopoly waned rapidly in the thirteenth century. The triumph of the communes brought in its wake the dominance of lay society with its civic and commercial aims and values. The educational world of the earlier Middle Ages had now been turned on its head: instead of the Church instructing the laity, it was now laymen educating clerks. By the fourteenth century, the proto-capitalistic and laissez-faire world of the communes had recast school education throughout Tuscany in its own image. This was especially true in Florence, where abacus schools — with their thoroughly commercial and secularized ambience — would soon prevail in secondary education to an extent unparalleled anywhere else in Tuscany or, indeed, Italy.
One of the primary causes of error that Browne deduces in *Pseudodoxia Epidemica* is a failure to distinguish between the operations of description and interpretation of natural phenomena. Both have crucially important functions in human culture, but they approach these functions from different orientations and are divided by the intellectual ends towards which they are directed. Browne is unusually sensitive to how observers are lured into mistaking their interpretation for description, beginning with several observational fallacies noted by Bacon and enriching them considerably. But Browne is also finely attuned to how we desire interpretation — in fact, in several of his works he seems to demonstrate precisely how a disciplined enquiry almost inevitably errs in the direction of becoming a meditation or contemplation (in the modern sense, not the Aristotelian sense) of a phenomenon. *Pseudodoxia Epidemica*, for instance, itself seems to offer several allegories of the source of allegory in the desire for knowledge.

ACHSAH GUIBBORY, BARNARD COLLEGE

*Urne-Buriall*, Cultural Difference, and the Question of Jewish Readmission

This paper reads Browne’s *Urne-Buriall* (1658) within the context of the debate over Menasseh ben Israel’s proposal to readmit the Jews to England. The possibility of readmitting the Jews absorbed much attention in the mid-1650s, producing anti-Judaic polemical writings by people like William Prynne, but also a plea for toleration by Roger Williams, as well as various positions between these. Browne’s treatment of difference and community as he discusses funerary practices engages the issues at the heart of that debate over readmission. The curiosity about different cultures and the flexibility evident in *Urne-Buriall* take on a historically distinct significance when read in light of the controversy. In surveying practices surrounding death, Browne’s text bespeaks an unusual tolerance for difference, and thus deserves a place in the history we tell of the idea of toleration.

DEBORA SHUGER, UNIVERSITY OF CALIFORNIA, LOS ANGELES

The Laudian Idiot

The first half of the talk attempts to get at the very real sense in which Browne is a Laudian, but also to define Laudianism — to define it as a theological vision rather than a divisive ecclesiastical policy, although, like Calvinism, it was of course both. Unlike most Laudians discussed in the scholarship, Browne was also a layman. The title of his apologia calls attention to this fact: the work is about a doctor’s religion, not a priest’s. It thus belongs to the “new and unique approach to matters divine” that Amos Funkenstein describes in his *Theology and the Scientific Imagination*: a “secular theology,” in which for the first (and last) time “science, philosophy, and theology [were] seen as almost one.” This was a theology “conceived by laymen for laymen,” and as such “a fact of fundamental social and cultural importance.” Browne’s experiment in secular theology, moreover, drew swift replies from other lay intellectuals. Taken together, *Religio Medici* and its critiques disclose this new intellectual cosmos in that obscure and unstable moment before the big bang that we now call “early modern philosophy.” Of Browne’s respondents, one was a Roman Catholic, one a Calvinist, one a nominal conformist. It would seem easy to predict how their conversation will play itself out. It is not. None of the participants sticks to the anticipated script. Instead, this little constellation of texts opens onto an intellectual milieu as unfamiliar as the dark side of the moon, one discussed neither in current scholarship on the Tudor-Stuart church, which mostly still keeps the laity outside the rails, nor in histories of early modern philosophy, which preserve a Baconian distance from religion.
In the medical syllabus which he recommended to Henry Power in 1646, Thomas Browne celebrated the renaissance of anatomy and its direct experience of the inner workings of the body as the “foundation” of all further study. According to the *Religio*, physiology advanced not only medical learning but also divinity, with Galen’s *De usu partium* offering a stronger apology for providence than the metaphysical systems from Aristotle to Suarez. For all his support of anatomy, however, Browne returned time and again to that one physiological factor whose very neglect was synonymous with anatomical humanism and expertise from Vesalius onward: skin. In his continental travels, Browne took note of a gruesome, vermiculate disease afflicting children in southern France, and the recently discovered topic of his Leiden dissertation centered on another disease — smallpox — with a penchant for disfiguring the skin of children in particular. In the *Religio* he suddenly digressed into physiognomy, and in the *Pseudodoxia* he explored the vulgar errors of pigmentation. Recommending the best of the very few experts on skin to his son Edward, Browne compiled anatomical notes on skin and consulted with the physician Samuel Bave on a skin disease afflicting one of their shared patients. His memory of the cadavers in a crypt in Toulouse prompted thoughts on how human skin might serve industrial or artificial purposes as a highly resilient glue. For Browne, however, skin could also purvey an unsettling and inverted hieroglyph, with a tendency to tell us more about ourselves than about the God whose purposefulness was supposed to appear everywhere within the human body.
ALEXANDRA E. BAMJI, UNIVERSITY OF CAMBRIDGE
Burying Their Differences: Monasteries and Urban Identity in Early Modern Venice
Religion permeated the urban environment in early modern Venice: countless shrines to the Virgin Mary could be found on street corners, and the city contained over seventy parish churches, and more than sixty religious houses. This paper analyses the nature of Venetian monastic communities and how they engaged with one another and with the city more broadly. The architectural form of monasteries was significantly shaped by noble patronage. In addition, the provision of two services — exorcists and burials — brought people from all levels of society into contact with monasteries, thereby also encouraging movement through the city. Venice’s population was extremely diverse, and different ethnic and religious groups frequently were required, or chose to live in particular areas of the city. This paper argues that the interaction of the laity with the spaces and personnel of monasteries helped to generate a Catholic and urban identity amongst the majority of Venice’s inhabitants.

DAVID C. ROSENTHAL, MONASH UNIVERSITY
“Every sort of manual type and foreigners”: Migrants, Brothers, and Festive Lords in Renaissance Florence
Artisan immigration was always a major feature of the Florentine textile economy. Migrants swelled the urban periphery in the 1200s and 1300s as the wool business grew, and waves of textile immigration continued into these areas in later centuries. This paper explores one neighborhood with a strong migrant flavor, San Barnaba; it shows how German migrants there, notably wool weavers, looked to assert their own distinct community while at the same time integrate into a city-wide artisan class, and thus identify themselves as Florentine. One powerful vehicle for forging both these local and wider solidarities was the civic subculture of artisan Carnival kingdoms, which flourished as class divisions deepened in the sixteenth century. Germans were a key force behind San Barnaba’s “kingdom of Bethlehem” and the massive street tabernacle it put up in the 1520s. However by the 1550s the ethnic texture of San Barnaba had definitively changed, Germans replaced by textile migrants from other parts of Italy. Nonetheless the kingdom of Bethlehem did not disappear. Until the early seventeenth century, it remained a vital means of creating neighborhood and occupational solidarities among men of disparate origins, in turn bringing these new migrants into the fold of artisan Florence.

ELIZABETH S. COHEN, YORK UNIVERSITY
Old Enemies and New Friends: Women Improvising Community in Early Modern Rome
Local identities helped early modern city dwellers recognize enemies and friends. For the challenges of everyday life, communities defined through birthplace, occupation, and kinship were sources of support as well as touchpoints for rivalry and animosity. In the transactional churning of urban work and play these familiar social resources were unpredictably responsive or often out of reach. For the highly mobile population of Rome ca. 1600, this paper draws on the criminal court archives to examine how socially exposed women spun new local alliances and improvised communities among recently met neighbors to face enemies both personal and systemic.
DANIEL MEIR UNGER, BEN-GURION UNIVERSITY OF THE NEGEV
An Appointment with the Pope: The Stanza della Segnatura and the Politics of Viewing
Little attention has been given to the visual role of seemingly insignificant figures in Raphael’s School of Athens. This paper focuses on three such figures situated on the left side of the fresco. I single them out because they are the only figures who look out at the viewer. I will argue that they have a specific role in how the room was read. To understand the role of the three figures at the left who meet our gaze in the School of Athens, I will focus on the connection between the sixteenth-century beholder and the figure of Pope Julius II represented by Pope Gregory IX on the southern wall. The three direct our attention towards the pope. This portrait is significant for the understanding of the political narrative of the decorations.

FEDERICA H. GOFFI, CARLETON UNIVERSITY
Fragmented Drawings and the Drawing of Fragments: The Collaged Composite-Body of the Basilica of Saint Peter’s in the Vatican Exhibited through Fragmented Drawings
Reducing the scale of observation from the macro-phenomena of presentation drawings to the micro-phenomena of working drawings it is possible to rectify certain “mis-representations” — i.e. posthumous “reconstructive” drawings portraying “overall” designs — according to which New Saint Peter’s in the Vatican (1506–1626) is a “new” building. The close-up look on working drawings permits us to grasp what eludes a comprehensive viewing. New Saint Peter’s is not a “new” building but rather a “sempiternal” one, whose body is renovated, through continuous “substitutions” made visible by fragmented drawings. The observation of drawing’s edges makes visible the macro-discontinuities between body members. This paper intends to modify the comprehensive viewing delineated by macro architectural history according to which New Saint Peter’s is a “new” building, allowing a gaze into the “hybridbody” of the temple formed by a multitude of members joined together through “sempiternal time.”

SARAH ELIZABETH CREE, YALE UNIVERSITY
Taddeo di Bartolo’s Vision of Hell in the Collegiata of San Gimignano
Violence narratives abound within the canon of Christian imagery, but none play on the fears of the populace so directly as visions of Hell. Teeming with tortures corresponding to a litany of sins, these images fascinate and repel the viewer with evidence of Hell as a place to be truly feared and actively avoided. This paper focuses on Taddeo di Bartolo’s disturbingly explicit Hell fresco in the Collegiata of San Gimignano. While I briefly consider the relation of this work to its typological predecessors and textual sources, my main concern is Taddeo’s conceptualization of Hell as related to other images of graphic violence in the Collegiata and as understood within the context of city life in San Gimignano. My paper explores the status of violence in early Renaissance San Gimignano and the relationship between the tortures presented by Taddeo and the rituals of punishment known to the contemporary viewer.
Violence as Performance in Renaissance Art, Drama, and Urban Experience II (Cont’d.)

Scott Nethersole, University of London, Courtauld Institute of Art
Staging Violence: Armegegerie and cassoni Painting in Fifteenth-Century Florence

Violence was staged in Florence in a whole variety of arenas, including jousts, tournaments, and armegegerie. This paper will examine the relationship between these orchestrated battles and images of battles on marriage chests by focusing on Apollonio di Giovanni’s Xerxes’ Invasion of Greece commissioned for the marriage of Caterina Rucellai to Piero di Francesco Vettori. Long thought by scholars to bear some connection to the violent festival culture of Florence, cassoni have sometimes been interpreted as direct translations of those activities into paint. It will be argued, instead, that a more profitable rapport can be founded in a similarity between their underlying motives. Both staged battaglie and representations of classical battles on furniture sought to solidify relationships between patrician families, for whom the performance of violence — whether in reality or in paint — make manifest an alliance between two clans.

Jennifer Sliwka, The Johns Hopkins University
The Politics of Punishment: Domenico Beccafumi and the Sienese Republic

In 1529 Domenico Beccafumi was commissioned to redecorate the ceiling of the Sala del Concistoro in the Palazzo Pubblico in Siena to coincide with the arrival of the city’s protector, Emperor Charles V. Though the ceiling’s program reasserts the belief in the primacy of justice established by the Trecento frescoes in the same building, it does so in a considerably more violent idiom. Beccafumi employs startlingly graphic scenes to promote republican virtue through positive exempla of self-sacrifice and negative exempla depicting the violent punishment of tyrants. Similarly, Beccafumi’s coeval designs for the pavement of Siena Cathedral represent Old Testament massacres of idolatrous worshippers which are juxtaposed with more explicit references to the Emperor. Together, these violent representations in the city’s foremost political and religious buildings may be read as expressions of the precariousness of the republican regime and of the increasing concerns regarding heterodoxy and the power of religious images.

Renaissance Grand Ballroom Salon IV

Renaissance Rulers Construct Identity II: Popes
Organizer: Sarah Blake McCham, Rutgers University, New Brunswick
Chair: Charles M. Rosenberg, University of Notre Dame

Marietta Cambareri, Museum of Fine Arts, Boston
From Renaissance Cardinal to Reform Pope: Paul III Farnese and Orvieto Cathedral

Paul III Farnese, elected in 1534, was welcomed on his first papal visit to Orvieto in 1536 with a triumphal entry. Paul then initiated a series of projects for the cathedral interior that expressed his ideas for church reform while celebrating family identity and asserting dynastic ambition. This paper will examine Paul’s commissions for the interior of Orvieto cathedral within the context of the early transitional years of his papacy and the shaping of his papal identity.

Linda A. Koch, John Carroll University
Managing Papal Authority in the Sala di Costantino: Leo X, Clement VII, and their Grandfather

The frescoes in the Sala di Costantino, begun under the Medici pope Leo X and completed by his cousin Clement VII, are understood as having been commissioned as a visual defense of the legitimacy of papal authority, including the popes’ right to rule Rome, just as it was being challenged. In associating themselves with the deeds of Constantine, Leo and Clement invoked a centuries-old papal tradition. What has not been adequately examined is how these popes simultaneously drew upon an old Medici family strategy of identifying with the Christian Roman Emperors, understood as messianic rulers, when constructing the imagery of legitimate rule and
dynastic succession. This paper will consider how details in the Constantine scenes, the flanking papal portraits, and the devices and mottos echo imagery introduced by their grandfather, Piero de’ Medici, in Florence ca. 1448 as he was maneuvering to create his identity as Cosimo’s future successor.

MARGARET KUNTZ, DREW UNIVERSITY
The Imprese of Pope Paul III Farnese: A Dialogue of Meanings
The imprese of Pope Paul III Farnese marked all of his greatest papal decorative projects and effectively proclaimed his role as peacemaker and church reformer. The strategic placement of these imprese also professed his dual role as Vicar of Christ and heir to the authority of the greatest Roman emperors. This paper will explore how Paul III’s imprese affirmed both his familial and clerical authority and suggest how they were understood and complemented by subsequent popes.

ROBERT G. GLASS, PRINCETON UNIVERSITY
The Representation of Papal Authority in Filarete’s Bronze Doors for St. Peter’s
When Pope Eugenius IV commissioned Filarete to make new bronze doors for St. Peter’s in 1433, he was fending off challenges to his authority from all sides. The Council of Basel was questioning his spiritual sovereignty while uprisings in Rome and warfare in the papal states threatened his temporal powers. It therefore comes as no surprise that Filarete’s doors for St. Peter’s resoundingly proclaim papal authority in both realms. The manner in which they do so, however, is unusual and has yet to be thoroughly explored. By examining the doors as an innovative and coherent solution to the problem of representing papal power, we can understand aspects of the work that have long been judged peculiar. Questions of iconography, style, and technique can be clarified by considering the work in relation to the history of the site, the visual culture of the papal court, and contemporary notions of princely magnificence.

Renaissance Grand Ballroom Salon V

RELATIONSHIPS IN ITALIAN ART AND LITERATURE IN THE 14TH THROUGH 16TH CENTURIES

Chair: WILLIAM LANDON, NORTHERN KENTUCKY UNIVERSITY

WEBSTER SMITH, MICHIGAN STATE UNIVERSITY
Michelangelo and Vittoria Colonna on the Story of Jesus and the Samaritan Woman at the Well
The project involved the client no less than the artist. I suggest what each of them contributed to the making of M.’s (lost) drawing, which is known through copies. V. C. should have decided that M. make such a drawing, given her attraction to the subject because of her spiritual thirst (expressed in her poetry) and her devotion to the analogous Mary Magdalen and to the art of conversation. Seemingly in compliance with V. C.’s wishes, and despite the rarity of conversation among figures in his previous works, M. concentrated just on the man and the woman speaking directly with one another, with no thought ahead to the intervention of the scandalized Apostles, or to the disparagement of the Samaritan woman by the Samaritan men.

ANGELA PORCARELLI, DUKE UNIVERSITY
La tradizione delle beffa e La novella del Grasso legnaiuolo
La novella del Grasso legnaiuolo costituisce, per varie ragioni, un casosingolare e particolarmente interessante all’interno della novellistica quattrocentesca. Nessun’altra novella, infatti, ci è pervenuta con un numerosissimo alto di versioni e redazioni. Queste, se da una parte ne testimoniano la fortuna, dall’altra ne provano anche la complessità dei temi e delle chiavi interpretative. Noi, prendendo in considerazione la redazione di Antonio Manetti, vorremmo proporre una lettura della beffa che ne metta in luce originalità e modernità seguendo il tema della riflessione sul dilemma dell’essere e del nonessere e della messa in questione dell’unità e univocità non solo della realtà esterna ma anche di quella strettamente personale. La novella, infatti,
mettein scena una comicità nuova in cui i confini del genere vengono trasgrediti peraprire uno spazio introspettivo nuovo, poiché, come dichiara Manetti, nelracconto “la maggior parte delle cose da ridere erano state, come si dice, nellamente del Grasso.” Tale tema e il modo in cui esso viene trattato segnano, a nostro avviso, una tappa fondamentale all’interno dello sviluppo del genre della beffa, chetrova le sue origini nella novellistica trecentesca e i suoi esiti nella letteratura rinascimentale per poi subire una graduale decadenza oassimilazione in forme di comicità nuova.

Renaissance Grand Ballroom Salon VI

E-Editing Non-Dramatic Works I

Sponsor: RENAISSANCE ENGLISH TEXT SOCIETY
Organizer & Chair: RAYMOND G. SIEMENS, UNIVERSITY OF VICTORIA

ROBERT WHALEN, NORTHERN MICHIGAN UNIVERSITY

Digital Editing: What, How, and Why Bother?
This presentation considers the role, function, and properties of electronic editions vis-à-vis print-based editions. Is a digital edition a “book” — a version of the scholarly tome — or is it something altogether distinct? What are the respective advantages and disadvantages of digital and print editions? Is one preferable over the other, are they complementary, or does the ideal edition combine print and electronic formats? What should be the features, extent, and display mode of a digitally-based critical apparatus? How should digital editions be funded — by an academic press, a national agency, or both? Though appropriate perhaps for any digital editing project, these and related questions derive from my experience designing and building The Digital Temple: an electronic representation of George Herbert’s English verse that includes machine-readable transcriptions and (hopefully) images of two manuscripts and a copy of the first edition. Such questions have become particularly urgent in light of Helen Wilcox’s new print-based edition (Cambridge, 2007). Combining show-and-tell with (mild) polemic, I will argue the need for a digital Herbert in particular, for digital editions in general, and for their potential advantages over their print-based “predecessors-counterparts.”

MICHAEL DENBO, CITY UNIVERSITY OF NEW YORK, BRONX COMMUNITY

Drawing the Text
Modern computer technology allows greater flexibility in recreating the individual manuscript page of a diplomatic edition. The question then becomes does the diplomatic page focus on text as text, i.e., the text of a poem; or is the diplomatic text a recreation — not of poems, but of pages — each of which recreates the individual values and cultural influences visible on the manuscript page itself. My paper coalesces theories of textual and visual representation. Is the manuscript page a creative art? How does the visual manuscript page contextualize writing which, at least on some level of interpretation, does not even exist as a physical reality?

JONATHAN GIBSON, UNIVERSITY OF LONDON, ROYAL HOLLOWAY

MSS 2.0: The E-Editing of Early Modern Manuscript Miscellanies
Manuscript miscellanies, the collaborative products, often, of people working years apart, present a stiff challenge to editors. Faced with the task of unpicking a miscellany’s unique history, a modern-day editor will herself, in effect, contribute one more layer to that history, traditionally in a physical artefact distinct from the manuscript itself (usually a printed book). By contrast, e-editing allows editors to integrate their scholarly interventions more dynamically into the digitized fabric of a manuscript’s text and visual appearance — and, more radically, to provide other people with the opportunity of contributing their own user-generated content to that manuscript’s developing history. This paper will look at the potential of digital techniques both for helping with miscellany editing per se and for developing scholarly knowledge about the dynamics of manuscript communities.
Renaissance A

MARSILIO FICINO II: THEMES OF LOVE

Organizer & Chair: VALERY REES, SCHOOL OF ECONOMIC SCIENCE, LONDON

UNN IRENE AASDALEN, UNIVERSITY OF LONDON, ROYAL HOLLOWAY

Ficino and the Wondrous Number Nine

When Marsilio Ficino arrives at his banquet-fiction as the ninth and last guest, he claims thereby just to fulfil the host’s wish that there should be nine Platonic guests “so that the number of Muses might be achieved.” But while the number of Muses naturally is of consequence, Ficino’s arrival in the first chapter of the De amore (1469) announces more than his indebtedness to the nine sisters of Mount Helicon, namely, the vast significance of numbers in his theory of love. It was probably no coincidence that Ficino in his reworking of Plato’s Symposium chose to arrive under the wondrous number nine, associated with Dante’s beloved Beatrice in the Vita nova. In my paper I will present the crucial numbers of Ficino’s De amore, and attempt to use them as a guide to his theory of love.

CRISTINA NEAGU, UNIVERSITY OF OXFORD, CHRIST CHURCH COLLEGE

On the Soul Falling in Love: Ficino’s Influence on Lorenzo de’ Medici’s Commento de’ Miei Sonetti

The densely intertextual Commentary on Lorenzo’s 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 which 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 Lorenzo’s sonnets and the meta-texts that developed alongside them.

CHRISTOPHE PONCET, INDEPENDENT SCHOLAR

The Judgment of Lorenzo

In an article dedicated to Botticelli’s Primavera, published in 1998, the art historian Claudia Villa, having noted that “the work has kept its relative opacity,” reasserted Federico Zeri’s opinion that “the true meaning of the Primavera remains enclosed in a hieroglyph whose Rosetta stone is still to be found.” This paper will introduce an image, contemporary to the Primavera and closely related to it: the card entitled L’Amoureux in the tarot of Marseilles. A visual and textual investigation of its design will lead to Marsilio Ficino’s moral philosophy on the choice of life. The correspondences observed between figure and ideas will be thus laid down as a visual lexicon. Used in conjunction with Charles Dempsey’s comprehensive study of the Primavera, this vocabulary will serve as a key to the understanding of the composition, allowing for the introduction of a historically founded, coherent and meaningful reading of Botticelli’s masterpiece.

Renaissance B

EARLY MODERN WOMEN’S MANUSCRIPTS

Sponsor: SOCIETY FOR THE STUDY OF EARLY MODERN WOMEN

Organizer: ELIZABETH H. HAGEMAN, UNIVERSITY OF NEW HAMPSHIRE

Chair: MARGARET HANNAY, SIENA COLLEGE

JENNA LAY, STANFORD UNIVERSITY

Anatomizing Print: An English Convent Responds to Its Critics

Thomas Robinson’s The Anatomy of the English Nunnery at Lisbon (1622) was one of the most well-known anti-Catholic pamphlets in early modern England. Within a year of its publication, members of the Bridgettine convent in Lisbon (formerly Syon Abbey in England) had produced a manuscript response to Robinson’s “most slaun-derout printed lybell.” The nuns of Syon were no strangers to print culture, and yet
they established a series of dichotomies in their manuscript response — between “hand
wrightinge” and print, authenticity and “false slander,” Catholic and “heretike” —
that suggest a deep ambivalence regarding the printed book. By examining this rare
element of a direct female monastic response to Protestant propaganda, I hope to
shed greater light not only on the relationship between early modern print and
manuscript publication, but also on the international networks of exchange than
enabled enclosed women on the continent to participate in England’s religious and
political controversies.

**ALICE EARDLEY, UNIVERSITY OF WARWICK**

“contrary to that learned Athiest”: Lady Hester Pulter’s Response to Milton’s Divorce
Tracts

According to his biographers, Milton began writing his divorce tracts during the early
years of the 1640s in response to the desertion of his first wife Mary Powell. Written
in the context of the English civil wars, his texts had serious implications for gender
relations, the national debate over government, and the well-established analogy
between the two. During the same period, the poet was regularly socializing with the
“ingenious” Lady Margaret Hobson, nee Ley, the sister of Lady Hester Pulter. A
recently discovered literary manuscript composed by Pulter between 1640 and 1665
provides new evidence of a seventeenth-century woman’s response to Milton’s con-
troversial texts. Framing her analysis as a verbal “battle of the sexes” between two
characters in her prose romance, “The Unfortunate Florinda,” Pulter presents a
royalist and arguably feminist defence of women, marriage, and the established social
order.

**YAEL SELA, UNIVERSITY OF OXFORD, ST. HUGH’S COLLEGE**

“Hir Virginall Booke”: Women’s Keyboard Manuscripts as Mechanisms of Cultural
Negotiation

In the early seventeenth century, the attainment of keyboard skills by young women
emerged as a fashionable practice among the English upperclasses, becoming increas-
ingly common throughout the early modern period as a mark of social advancement.
Extant manuscripts of keyboard music compiled for women in the first half of the
century provide a yet unexhausted source of evidence of this cultural practice. This
paper examines keyboard manuscripts as micro-historical documents to explore the
social significance of women’s participation in the compilation, dissemination, and
performance of keyboard music within the domestic realm, to which women’s mu-
sical activities were confined. By examining the manuscripts in relation to the social
construct of women and the female body, I argue that while women’s manuscripts
reflect early modern patriarchal control mechanisms, the embodied act of perfor-
ance within the domestic frame permitted them to negotiate some of the
confinements imposed on their sex.

**GABRIELLA K. SZALAY, COLUMBIA UNIVERSITY**

Reading the End of Time: Margaret of York’s Book of Revelation

As Duchess of Burgundy, Margaret of York (1446–1503) assembled an impressive
private library, which in addition to traditional devotional tracts included contem-
porary titles by authors such as Thomas à Kempis and Jean Gerson, as well as bespoke
manuscripts made expressly for her use. Given the eclectic nature of her collection, it
is not surprising that subsequent scholars have found Margaret’s library worthy of
study; yet relatively little has been said about the Apocalypse manuscript once owned
by the Duchess and now held at the Pierpont Morgan Library. This paper will
examine Margaret’s Apocalypse in relation to other cycles produced for female patrons,
as well as within the context of other manuscripts in her collection. It will also ask
what role female readers like Margaret had in the changing status of the book, itself
a potent symbol of revelation, as evidenced by the illuminations in her Apocalypse.
Casting a Second Rome: Primaticcio’s Bronzes for Fontainebleau

In 1540, Francesco Primaticcio initiated a project to make replicas after marble statues in the Belvedere Cortile for the decoration of Francis I’s Fontainebleau palace. In the history of Renaissance appropriation of antique sculpture, this was the first systematic attempt to copy a series of celebrated Greek and Roman statues in the medium of bronze by means of indexical, full-scale replication, and to reinstall them in a new, foreign context. The bronzes enhanced the pleasure palace atmosphere and triggered in viewers a sense of spatial and temporal displacement, invoking the idea of Fontainebleau as “almost a new Rome” (Giorgio Vasari). This paper will explore the role of the bronzes within Primaticcio’s all’antica program and their relevance to Francis’s ambitions for a universal monarchy, or French translatio of empire. It will also address Primaticcio’s apparent sensitivity to the iconography of bronze as a material.

Rome on Zero Dollars a Day

The nuns of the Dominican convent of St. Catherine in Augsburg ordered for their chapter house six enormous panels, portraits of the basilicas of Rome, in connection with a 1487 papal indulgence licensing them to perform virtual Rome pilgrimages. Five panels were painted by Hans Holbein the Elder and Hans Burgkmair. The pilgrimage to Rome was a form of time-travel, for it put ordinary Christians in the footsteps of apostles, martyrs, the earliest popes, Constantine, and the penitent emperors. But the cloistered nuns of St. Catherine had surrendered their physical freedom and could not leave their building. The papal indulgence, however, mentions not paintings but designated places within the convent. This paper asks: what was the relationship of the paintings to those places? Were the nuns asking the paintings to map their Rome? Or were the paintings more than a map; were they places, substitutes for the real holy places?

The Aesthetics of Collapse: Hieronymus Cock’s Praecipua aliquot Romanae antiquitatis ruinarum monimenta (1551)

The ruin — the antithesis of architecture — exerted a unique pull on Netherlandish artists in the sixteenth century. Rome was the most visible site for the crumbling vestiges of antiquity, and Northern Europeans reacting to the city found in antique ruins an archaeological trove and a schilderachtig (picturesque) theme. When Antwerp printmakers like Hieronymus Cock published their views of the city, as in the astonishing Praecipua aliquot antiquitatis ruinarum monimenta, a series of etchings — Rome, however, became transformed into something else. No longer the noble “Queen of the World,” (Ortelius), it was now a set of views looking much like a ruddy Northern landscape, a terrain, this paper argues, domesticated and stamped as “Dutch” by the very act of its publication and dispersal.

Painting within the Lines of St. Luke: Miraculous Images, Confraternities, and Antoniazzo Romano

Recent scholarship on miraculous images from the early Christian through early modern periods has reassessed the significance they had in Renaissance visual culture.
This paper will continue that discussion by focusing on the role of Roman confraternities in the stewardship and display of such paintings. It will also explore the expectations that worshippers had of copies made of powerful, miracle-working images, most notably, those by Antoniazzo Romano, the premier copyist and interpreter of icons in Rome during the 1460s and 1470s. His copy of the Madonna del Popolo, made for the confraternity of the Gonfalone, will serve as a case study. As revealed by unpublished documents, the display of the panel in the brotherhood’s principal church of Santa Lucia Nuova offers insight into its role in confraternal devotions and within the larger community of Rome.

CYNTHIA J. STOLLHANS, ST. LOUIS UNIVERSITY
Saint Catherine of Alexandria as a Symbol of Power and Authority in the San Clemente Chapel
Cardinal Branda Castiglione of Milan commissioned Masaccio and Masolino to paint narrative cycles of Saint Catherine of Alexandria and Saint Ambrose, in his prominent chapel inside one of Rome’s most celebrated pilgrimage churches, San Clement. As the painters began in 1430, just ten years after the papacy returned to Rome, the selection of saints and their message for papal Rome has intrigued scholars for decades. Why are Catherine and Ambrose paired together? Saint Ambrose’s status as Church Doctor already connects him to the solid foundation of Christian theology, but it is not the same for Catherine of Alexandria whose roles must be explored. This paper will present the Castiglione Chapel as the result of careful selections on the part of the patron to reintroduce both saints into the spiritual and political fabric of the renewed city of Rome. The patron’s message for both saints and Rome can be deciphered through his chapel. For Catherine of Alexandria, the chapel will help elevate her already powerful status.

JILL E. BLONDIN, UNIVERSITY OF TEXAS, TYLER
The Power of Image: Pope Sixtus IV and the Madonna and Child at S. Maria del Buon Aiuto
The image of the Madonna and Child played a complex and central role in many commissions by Pope Sixtus IV. He used his art patronage to represent the interventions of the Virgin Mary in his life, and his Marian devotion is well documented. According to legend, Sixtus IV credited a miraculous image of the Madonna and Child, located in a niche on the Aurelian Wall, with saving his life when he took cover there during a thunderstorm in 1476. Out of gratitude, he ordered the construction of a tiny church, S. Maria del Buon Aiuto. A detached fresco of the Madonna and Child, presumably the miracle-working image and attributed to Antoniazzo Romano, was placed above the altar of the church. This paper focuses on the Madonna and Child at S. Maria del Buon Aiuto and its power and meaning in the context of the pope’s patronage.

ANGI L. ELSEA BOURGEOS, MISSISSIPPI STATE UNIVERSITY
Patron as Designer: The Meditationes of Cardinal Juan de Torquemada in the Cloister of Santa Maria sopra Minerva
The Meditationes of Cardinal Juan de Torquemada have long tantalized scholars of Quattrocento Rome. Destroyed in the sixteenth century, this monumental fresco cycle, based on a devotional text written by Torquemada, has been variously attributed to Fra Angelico, Antoniazzo Romano, and Melozzo da Forli. Due to the loss of the paintings and the paucity of archival evidence, scholars have tended to refer only briefly to this major commission. This paper argues that though no artist can be named with certainty, the fresco cycle is a rich mine of information regarding the development of devotional painting in Rome. By approaching the fresco cycle from the point of view of the patron as designer, this paper will demonstrate that the Meditationes reveal connections to long-standing traditions of devotional imagery, while at the same time point to new developments in the use of that imagery by religious and lay groups in the mid-fifteenth century.
Chair: Alexander McNair, University of Wisconsin, Parkside

Patricia W. Manning, University of Kansas, Lawrence

Asking for the Inquisition: A 1655 Petition by Madrid Booksellers

In 1655, the hermandad of booksellers in Madrid requested that the Spanish Inquisition intervene in what the association’s members considered an untenable situation. While the Inquisition regulated bookstores through inspections of their stocks, this petition alleged that ambulatory book vendors sold prohibited materials without consequences. Prior to this petition, booksellers in the capital typically had not cooperated with the Inquisition, but they asked the Inquisition to take action in this case. Bookshop owners seized this opportunity to use the Spanish Inquisition for their own ends, as the Spanish monarchy had done since it established the Inquisition in Spain. In this case, bookstore owners sought to eliminate commercial competition from itinerant vendors of printed matter through the Inquisition. This case demonstrates two important aspects of seventeenth-century Spanish society: the manner in which the tactics of the upper classes permeated lower social spheres and the Inquisition’s imperfect control of book sales.

Rosa Helena Chinchilla, University of Connecticut, Storrs

Devotion, Austerity, and Power: La Princesa Juana de Austria

Juana de Austria, Regent of Spain from 1554 to 1559, used the rhetoric of the pious widow to promote her religious agenda. Juana promoted religious works by Luis de Granada’s Meditaciones Alonso de Orozco’s La recopilación, and Diego de Estella’s Libro de la vanidad del mundo, whose dedicatory letters celebrate her devoutness. Juana portrayed herself in a series of paintings by S. Anguissola, Moro and Sánchez Coello in her pious dress. The ideal of Spanish rulers as servants of the Catholic Church and of piety associated with power are strongly emphasized in all the descriptions of Juana during her regency. This religious ideal will influence both her brother Phillip II and her son Sebastian I, of Portugal.

Carol D. Harllee, James Madison University

Devotional Self-Help Books in Early Modern Spain

Religious works comprised one of the largest categories of printed books in Spain in the sixteenth and seventeenth centuries, and many were bestsellers. At the same time, because of the conflictive environment of the sixteenth century the devotional book received careful scrutiny from ecclesiastical authorities. As part of a wider project on early self-help literature I am analyzing printed devotional works, particularly those written for a lay audience. I will give special attention to how the authors construct their readers as subjects and to the contours of lay spirituality as depicted in such works. The cost and size of the books, as well as their presence or absence on the inquisitorial indices, will give further clues to their importance and uses. Titles include Juan Falconi’s Cartillas para leer en Christo (1651), Cristóbal Marquez’s Tesoro de ignorantes (1614), the Épistolario (1578) of Juan de Ávila, and others.

Brendan Kane, University of Connecticut, Storrs

Ag féachaint ar ais (Looking back): Gaelic Views of England and the English, 1500–1650

This paper uses Gaelic-language writings — court poetry, annals, and biographies — to explore Irish views of England and the English in the sixteenth and seventeenth
centuries. It argues that just as the English came to “know” (cartographically, historiographically, and scientifically) Ireland and the Irish, so the Irish came to know England and the English. Of particular concern here will be an emergent discourse among Gaelic observers on London and metropolitan values. In attempting to assess the importance of this discourse, the paper asks whether, and if so how, the Irish used their evolving notions of England and the English to resist and participate in a new “British” dispensation. It is hoped that this paper will have implications for any consideration of the mindset of the English architects of the early British empire, of the relationships between native knowledge and colonial authority, and of the interactions between the representatives of both.

VALERIE MCGOWAN-DOYLE, LORAIN COMMUNITY COLLEGE

Cultural Imperialism and Colonial Identity in The Book of Howth

The Book of Howth, a history of English conquest in Ireland compiled in the 1570s by the seventh Baron of Howth, a member of the Old English aristocracy, belies the impact of cultural imperialism in more complex ways than it first suggests. Though catalyzed by the question of “failed” conquest, this colonial text stands out among others for its omission of derogatory descriptions of the Irish. Rather, its focus is on the Old English and a demonstration of their English identity — equated with political viability — as they were confronted with displacement by the New English. This paper will suggest that, extremely sensitive to charges of Gaelicization, Howth’s lack of reference to Gaelic culture as he addressed the subject of colonial identity and its relationship to policies of conquest reflects not his imposition of cultural imperialism, but rather the attempt to arrest what he perceived to be its detrimental impact.

ANDREW CARPENTER, UNIVERSITY OF IRELAND, DUBLIN

Echoes of the Irish Language in Seventeenth-Century Hiberno-English Verse

There is surprisingly little evidence that those who wrote verse in seventeenth-century Ireland had even a working knowledge of the Irish language. Most versifiers were English-speakers for whom Irish seemed a barbarous and uncouth language — as barbarous and uncouth as the Irish natives to whom English settlers were bringing what they saw as “civilization.” A small number of texts, however — rebel or subversive ones for the most part — exhibit the influence of Irish vocabulary and syntax so strongly that the verse itself can be almost unintelligible to a reader with no knowledge of Irish. This paper looks at some of these vivid and unconventional verses and investigates why the influence of the Irish language was not stronger in the Hiberno-English verse of the age.

Renaissance Gold Coast

Organizer: TIMOTHY B. SMITH, BIRMINGHAM-SOUTHERN COLLEGE

Chair: DAVID S. AREFORD, UNIVERSITY OF MASSACHUSETTS, BOSTON

Respondent: SCOTT B. MONTGOMERY, UNIVERSITY OF DENVER

TIMOTHY B. SMITH, BIRMINGHAM-SOUTHERN COLLEGE

Constructing Martyrdom: Tradition and Innovation in the Reliquary Chapel of Saint Catherine of Siena

Given its constant display of a head relic in a Eucharistic tabernacle, the chapel of Saint Catherine of Siena at San Domenico presented the Renaissance viewer with a relatively unique devotional experience, one that was amplified by the addition of Sodoma’s hagiographic frescoes in 1526. This paper argues that both traditional and innovative pictorial means were marshaled in the frescoes to advance the fiction of a saintly martyrdom where there was none, a notion engendered and seemingly confirmed by the presence of Catherine’s fragmented body over the altar. Specifically, the painted images appear interconnected through the employment of medieval tropes for martyrdom, especially that of early Christian virgin martyrs. At the same
time, the artist took full advantage of new Renaissance advances in the illusionistic representation of space in the scenes, thus uniting relic, paintings, and viewer in an environment that made palpable Catherine’s longed-for but unrealized imitatio Christi.

SALLY J. CORNELISON, UNIVERSITY OF KANSAS, LAWRENCE

Fit for a Saint? Giambologna’s Tomb for St. Antoninus

When the remains of Florence’s sainted archbishop Antoninus Pierozzi (d. 1459, canonized 1523) were exhumed in 1589 it came as a great and inconvenient surprise to everyone involved that the size of his body exceeded that of the bronze sarcophagus Giambologna had made to house it. Consequently, the bronze effigy that served as the tomb’s lid was placed on a new, larger black marble sepulcher and together the two disparate parts served as the visual, devotional, and liturgical centerpiece of Giambologna’s richly decorated St. Antoninus Chapel at San Marco (1578–88). This paper will show that St. Antoninus’s fifteenth-century obsequies and the decoration of his first place of burial at San Marco inspired the effigy’s appearance. Its archaizing design also established an aesthetic and functional continuity with the sacred past by referencing late medieval and early Renaissance tombs made for saints and high-ranking ecclesiastics.

CATHERINE E. SAUCIER, ARIZONA STATE UNIVERSITY

Revitalized Relics: Translating St. Lambert in Early Renaissance Liège

Amidst the destruction, oppression, and political turmoil resulting from the Burgundian occupation of late fifteenth-century Liège, the cult of the city’s eighth-century martyred bishop, St Lambert, flourished. New reliquaries, exhibits, and processions showcasing Lambert’s head sought to heighten the saint’s visibility and restore civic faith in the enduring power of his body in the wake of this and other disasters. Yet despite the appeal of novelty, the refashioned display of Lambert’s relics was accompanied by centuries-old liturgical and musical traditions. How can we interpret this fusion of new images and old customs? My paper will explore the significance of novelty and continuity in celebrations of the translation of Lambert’s relics both before and after the Burgundian attack. The combined visual, ritual, and musical effect of these translations vividly portrays the transformation of Lambert’s cult during a particularly turbulent era of liégeois history.

THE NEO-LATIN EPIC: III

Harry Vredevelt, The Ohio State University

A Case of Plagiarism Revisited: Eobanus Hessus’s Victoria Christi ab inferis and Pseudo-Juvencus, Triumphus Christi heroicus

At Easter 1517 the eminent German poet Helius Eobanus Hessus published a short epic on the descensus entitled Victoria Christi ab inferis. Curiously, many verses of this epyllion, written in the heat of a poetic duel at Cracow in February 1512, also occur in the narrative poem Triumphus Christi heroicus. First edited from a Juvencus manuscript in 1541, this Triumphus was reprinted (via Arévalo) in Migne’s Patrologia Latina 19. I therefore concluded some 25 years ago that Eobanus had plagiarized Ps.-Juvencus from some late medieval manuscript. In truth, as I have just discovered, it is Ps.-Juvencus who plundered Eobanus. Further investigation unmasks him as the Lutheran theologian Johann Spangenberg, who in 1545 published a Triumphus Christi heroicus identical to the one first published anonymously in 1541. Spangenberg presumably penned his Triumphus at Erfurt not long after Eobanus’s epyllion appeared. A copy of the poem became attached to a MS. of Juvencus, without attribution, and so became part of the Juvencan corpus.
PHILIP FORD, UNIVERSITY OF CAMBRIDGE, CLARE COLLEGE
Virgilizing Homer: Eobanus Hessus’s Latin Version of the Iliad (1540)
In 1540, the year of his death, Eobanus Hessus’s Latin hexameter version of the Iliad, the Poetarum omnium seculorum longe principis Homeri Ilias, appeared for the first time in Basel, printed by Robert Wintern. The author sets out in his translation to turn the often rugged verse of Homer into an elegant Latin version modeled on Virgil, taking his cue from the many lines of the Aeneid which he was aware were based on Homer. In addition, the first edition of his translation contains extensive marginal notes, which summarize events and indicate who the speakers are, at a basic level, but which also contain comments on the Homeric style (quality of similes, presence of different rhetorical figures and tropes), and explanations of ancient customs, etc. This paper will set out to analyze and assess Hessus’s achievement in this very popular translation.

Renaissance Old Town

DRESS AND IDENTITY X

Sponsor: MEDIEVAL & RENAISSANCE STUDIES SOCIETY OF ISRAEL
Organizer: GABRIEL GUARINO, UNIVERSITY OF ULSTER
Chair: ENCARNACIÓN JUÁREZ-ALMENDROS, UNIVERSITY OF NOTRE DAME

ANNA MARIA PRESTA, UNIVERSIDAD DE BUENOS AIRES-CONICET
Gender Representation and Identity in Early Colonial Charcas (Bolivia), 1570–1650
This presentation deals with the construction of women’s identities in a colonial urban setting, the city of La Plata, the seat of the Audiencia de Charcas (Charcas Royal Court). This phenomenon is being observed by focusing on material culture and fashion introduced by the Spanish conquistadors and related to class, ethnicity and gender. Testimonies of Spanish, Criollas, mestizo, and indigenous women visualized through their material inheritance detected through the voices of their testaments, dowries, and contracts between 1570 and 1650 offer invaluable support to this research. Archival sources and drawings provided by Guaman Poma de Ayala (1616), Fray Diego de Ocaña (1606), and Licenciado Pedro Ramírez del Aguila (1639) will contribute to determine women’s representations and will also add valuable information to approach urban identities in early colonial times.

RENZO R. HONORES, FLORIDA INTERNATIONAL UNIVERSITY
Consumption and Material Culture of Caciques in the Andes, 1540–1670
This paper analyzes the introduction and appropriation of new patterns of consumption — dress, objects, portraits, and religious paintings — among the Andean elite between 1540–1670. Even though this practice is usually considered by the historiography as an example of alienation and Hispanicization, this paper emphasizes the relevance of that type of consumption for the making of a new indigenous elite. Caciques were bilingual and go-betweens, they interacted with the Spaniards and the Andeans, and very soon they acquired a new taste for Castilian and Flemish goods. In the commercial circuit of the Villa Imperial of Potosí, Cuzco, and Lima, the Caciques purchased goods and dresses imported from the Castilian market. That pattern of consumption was narrowly linked to the emergence of marketplaces across the Andean region. This paper discusses questions of consumption, identity, and market, and the changes operated by the Andean elites during the Habsburg period.

EMMA SORDO, FLORIDA INTERNATIONAL UNIVERSITY
Dress and Identity: An Approximation to Ethnic Identity in Colonial Potosí
This paper explores the creation of (ethnic) identity in the “Imperial City” (Villa Imperial) of Potosí between 1570 and 1700. By combining the extraordinary account of notable potosino native Bartolomé Arzás de Orsúa y Vela and a selected number of surviving last wills and testaments, I examine how changes in identity were generated in the villa through dress. Most important, forms of costume were a valuable cultural and social marker in colonial Potosino society. Clothes illustrated affiliations,
transformations, and social status. The “silver boom” transformed the villa into a huge market with a significant European, indigenous, and black populations. These circumstances contributed to a milieu of diversity and high consumption for Potosí was the focal point of the Viceroyalty of Peru and influenced the economic, social, and cultural development of a vast region in the colonial Andes.

Renaissance
Printer's Row

AGE AND LIFE PASSAGE RITUALS IN THE ITALIAN DOMESTIC INTERIOR

Organizer: MARIA DEPRANO, WASHINGTON STATE UNIVERSITY
Chair: MARGARET A. MORSE, UNIVERSITY OF MARYLAND, COLLEGE PARK

STEPHANIE R. MILLER, UNIVERSITY OF WISCONSIN, WHITNEY
Images and Artifacts of Children in the Italian Renaissance Home
Images of children are among the most ubiquitous of the fifteenth-century Italian Renaissance. The sheer quantity of such images potentially suggests tender bonds between parents and their children as well as a general attentiveness to children. Treatises on the family and on the education of children appear to reinforce this suggestion. Yet, this century appears to be a transitional era in the common regard of children, from widespread neglect during the preceding generations, to greater understanding of this unique life stage that emerged more obviously in the sixteenth century. This paper explores popular domestic representations of children and the material culture of childhood, including the domestic spaces of childhood, in an effort to illuminate how children were perceived, visualized, and cared for by Renaissance adults. Were these images reflections of reality in practice, or ideals sought by a culture beginning to appreciate its society’s youngest members?

ERIN J. CAMPBELL, UNIVERSITY OF VICTORIA
Performing Old Age in the Domestic Interior: The Visible Signs of Virtue in Portraits of Elderly Women ca. 1600
Portraits of women in the early stages of the life course far outnumber portraits of women in the later stages of life. Yet, despite their relative rarity, early modern portraits of elderly women provide the opportunity to rethink the roles of female portraiture within the domestic interior in Italy. Recent studies of the early modern domestic interior have emphasized the performative nature of interior design and its contribution to the social dynamics of family life. By examining the remarkable portraits of elderly women produced in Lombardy circa 1600 as “age performances” staged within the domestic interior, I show how portraits of elderly women contribute to the negotiation of life passages. Through the commemoration of virtue in which the visible signs of virtue — the wrinkles of old age — are recast in active, virile terms, these portraits transcend the dominant negative discourses on female aging and thereby articulate the communal and spiritual values of the family.

M. DEPRANO, WASHINGTON STATE UNIVERSITY
Remembrance in the Casa: Funerary Images in the Italian Renaissance Domestic Interior
The admirable recent scholarship on the domestic interior in Renaissance Italy frequently considers the presence in the casa of objects celebrating two main life passage rituals, that of marriage and childbirth. Those works related to the final life passage, death, however remain largely unexamined within the domestic interior. Yet, we know that portraits of deceased family members and wax death masks were treasured and, in the case of portraits, exhibited in the Renaissance palazzo. For instance, the Tornabuoni inventory made in 1497 lists portraits of Lucrezia Tornabuoni, Piero de’ Medici’s wife, and Giovanna degli Albizzi, Lorenzo Tornabuoni’s wife, both hanging in the family’s Florentine palace after their passing. Using archival records, this paper will address how the memory of the deceased was preserved, valued, and displayed in the Renaissance home, with an emphasis on the gender of the dead.
Interpretations of the politics of humanist schooling in the English Renaissance have focused largely on how it served or expressed various agendas of power and interest: monarchical, aristocratic, middle class. But in the educational treatise *Positions*, Richard Mulcaster advanced the idea of the political authority of education itself. He claimed that a good schoolmaster could discern which students possessed what he called, “a wit for learning in a monarchy.” In turn, the schoolmaster’s power of “choice” among these wits was itself, “a great prince,” because it could determine who would take what position in the social hierarchy. Mulcaster thus attempted to elevate the role of education by entrusting it with the sovereign function of mediating the social order even as it seemingly reinforced that order. I will conclude this paper with a consideration of the impact of Mulcaster’s ideas on the work of his most famous pupil, Edmund Spenser.

**Alan Drosdick, University of California, Berkeley**

**Apprentices Rising: Learning New Allegiances in Renaissance London**

Intended to tackle the twin threats of expanding poverty and unchecked vagrancy, the 1563 Statute of Artificers served as a palliative by requiring young men to apprentice with a single master in a single craft for no less than seven years, tying them down to a particular place and trade. This term of indenture functioned not only as a period of industrial education, but also moral and social instruction, as a master bore the responsibility of ensuring his apprentice’s proper spiritual and civic development. This paper shall explore how conduct books designed to engender a more pliant fealty among apprentices, brandishing titles such as *The Pious Prentice* and *The Apprentice’s Companion*, cited contemporary drama as a model teaching young men merely to act like good apprentices with the express purpose of improving their station, and reinforced the concept that apprentices were emerging as a distinct class demanding social recognition.

**Nicholas Bomba, Princeton University**

**Cultivating the Christian Prince: The Spanish Discourse on Regal Education under Charles V**

“Mirrors of Princes” proliferated during the reign of Emperor Charles V (1516–56). His youth and frequent travels, which propelled his son Philip and other relatives into the regency, invigorated the topic of regal education. Some treatises, such as Erasmus’s *Institutio principis Christiani*, are very well known. Yet many of the contemporary tracts have been given scant attention or ignored entirely. Though produced in different times and contexts, they tended to address the same fundamental questions: Should the prince be instructed and disciplined like an ordinary man, or was he distinct? To what degree was governing a state different from “governing” oneself? This paper will tackle these questions with reference to the works of Francisco de Monzón, Antonio de Guevara, Juan Páez de Castro, and other contemporary Spanish writers, as well as archival sources from Spain related to the actual training of the future Philip II.

**Linda S. Shenk, Iowa State University**

**Tutor to Her Friends, Terror to Her Foes: Elizabeth I, Learning, and National Defense**

Writing *The Blessednes of Britaine* (1587) to praise Queen Elizabeth on her Accession Day, Maurice Kyffin juxtaposes the image of Elizabeth as an educator with the notion that she poses an intimidating presence to those who threaten her nation. She is a “Tutor to Frends and Terror vnto Foes” (A3v). Significantly, Kyffin associates
Elizabeth’s learned persona with national defense. In my presentation, I demonstrate that Kyffin’s decision to integrate the politics of the schoolroom, the tiltyard, and the international arena participates in a whole tradition of invoking Elizabeth’s educated status to bolster England’s image of Protestant, international strength. Scholars have long praised Elizabeth as an educated monarch, but scant attention has been devoted to the political implications of her humanist status as a godly, learned prince. My work shows how Elizabeth’s subjects capitalized on her learned persona to counteract England’s perceived international vulnerability from having an unmarried woman on the throne. Typically, scholars have concentrated on the private applications of women’s education, but for Elizabeth, her tutoring facilitated a persona that achieved not just public, but decidedly international, application. For this presentation, I will focus on the explosion of texts praising Elizabeth’s learning that came out, appropriately, in the internationally precarious 1580s. These texts, like Kyffin’s, represent the nation rallying around its philosopher-queen — an image in which queen, chivalric knight, internationally ambitious courtier, and humanist statesman could all find an unusual moment of common ground.

Renaissance Dearborn

SEVENTEENTH-CENTURY ROME: INTERDISCIPLINARY PERSPECTIVES

Organizer: FRANCO MORMANDO, BOSTON COLLEGE
Chair: DAVID STONE, UNIVERSITY OF DELAWARE

PAMELA M. JONES, UNIVERSITY OF MASSACHUSETTS, BOSTON
The Spear & The Nail: The Roman Context of Paolo Gismondi’s Mystical Marriage of Saint Teresa in S. Giovanni della Pigna

Saint Teresa of Avila, the Spanish Carmelite mystic and reformer, was not widely depicted in Roman churches. The best known images of her in Rome are found in the Carmelite churches of S. Maria della Scala and S. Maria della Vittoria, and by far the most scholarly attention has been paid to Bernini’s dramatic sculpture of Teresa in the latter church’s Cornaro Chapel. My paper will focus instead on a beautiful and heretofore entirely overlooked painting of Teresa attributed to the mid-Seicento artist Paolo Gismondi. Still in situ in S. Giovanni della Pigna, the Church of the Arciconfraternita della Pietà verso i Carcerati, Gismondi’s painting represents a popular theme in Teresa’s iconography — her mystical marriage to Christ — which, however, was rarely chosen for Roman churches. Moreover, Gismondi’s interpretation of the mystical marriage theme is highly unusual. I will explore Gismondi’s painting in its Roman devotional and charitable contexts.

NICOLETTA PELLEGIRNO, NEW YORK UNIVERSITY
Baroque Ambitions and Counter-Reformation Standards in the Portraits of Roman Cardinals

Catholic cardinals, like many of their aristocratic peers, celebrated their prestige in portraits. During the Baroque period, most of the cardinals labored to create a new image for themselves. Court mechanisms and aristocratic standing were still crucial to the Curia throughout the early modern period, but they were deeply affected by the Catholic Reform, and this combination created a complex environment. Such an unusual synthesis of court politic, aristocratic status, and religious reform shifted the mode of cardinals’ self-representation. Although in Rome the public sphere was dominated by the Church, the nobility had been able to maintain a large space, inventing new identities and validations for its social prominence. The portraits of the periods exposed the cardinals’ effort to mediate the ensuing conflict between social status and religious purpose.
FRANCO MORMANDO, BOSTON COLLEGE

Nothing As It Seems: Annotations (Reconstructive and Deconstructive) upon
Domenico Bernini’s Life of the Cavalier Gian Lorenzo Bernini

Having just completed the first English translation of Domenico Bernini’s biography of his famous father, I offer in this paper a selection of my commentary on the text. In addition to the by no means simple task of completing, correcting, and clarifying the historical information offered by Domenico, my commentary attempts to lay bare the text’s underlying literary dynamics and "political agendas" (hidden or otherwise). As scholars have already pointed out (most recently in "Bernini’s Biographies," ed. M. Delbeke, et al.), Domenico’s narrative is a distinctly Baroque literary construct, determined to a great extent by the conventions of contemporary historiography, art biography, and hagiography. My paper will further illustrate this "constructedness," focusing on hitherto ignored or only partially explicated passages within the text. As in his father’s art, so too in Domenico’s narrative, few things, upon close analysis, are really as they first appear.

Renaissance Lasalle

PORTRAITURE IV: MARRIAGE
PORTRAITS AND PORTRAITS OF DESIRE

Organizer: DIANE WOLFHAL, ARIZONA STATE UNIVERSITY
Chair: SHEILA FFOLLIOTT, GEORGE MASON UNIVERSITY

ANNETTE LEZOTTE, WICHITA STATE UNIVERSITY

Eyes Are the Window to the Soul: Joos van Cleve’s Husband-and-Wife Portraits

During the early sixteenth century the Antwerp painter Joos van Cleve produced a series of pendant portraits of husbands and wives that demonstrate an unusual approach to rendering the faces of the couples depicted. While the sitters’ foreheads, noses, lips, and chins are distinctly and individually represented, their eyes are treated in the same manner, often directly conflicting with the spatial expectations of the figures’ body positions and the compositional harmony of the paired panels. This paper begins with a brief formal discussion of several of Joos van Cleve’s husband-wife portraits to illustrate this phenomena and then examines information from infrared reflectograms of several of the paintings to shed light on Joos van Cleve’s workshop practices. Finally, possible iconographic reasons for the particular rendering of the eyes will be explored.

CAROLE COLLIER FRICK, SOUTHERN ILLINOIS UNIVERSITY

Reading the Clothes: Female Portrait Costume in the Age of Habsburg Hegemony

In the first decades of the sixteenth century, Charles V, as heir of the Holy Roman Empire as well as Spain and its New World territories, consolidated Habsburg control into a hegemonic power unprecedented in its scope and influence. After his death in 1555, his son Philip II continued Spanish-Austrian dominance in Europe; a power that all other European states were forced to confront as their new reality. Here, I will argue that at this critical juncture politically, any familial meaning of individual female portraits became subject to a larger imperative, that of visually demonstrating loyalty to the newly-emergent dominance emanating from the court of Spain. In this climate of regime change, the costume in which strategically important females were dressed signified a willingness to cooperate with the power of Habsburg hegemony; this willingness deemed crucial to the survival of subject states in the radically-redefined power structure of European politics.

ALEJANDRA GIMENEZ-BERGER, WITTMENBERG UNIVERSITY

Construing the (Immature) Body: The Spanish Monarchy in Portraits of Habsburg Children, ca. 1550-1600

Portraits of children at the court of Philip II of Spain (r. 1556–1598) are often perceived as charming evidence of great expectations; images of puerile would-be
rulers enacting their future roles with a gravitas inherited, as surely as their rights, from their royal parents. In this paper I revisit portraits of Philip II’s offspring, both as children and as young adults. Considering both the etic and emic categories the portraits address, I argue that their programmatic production was hardly limited to a recording of the promise of youth. Portrait exchanges rendered them active agents in marriage negotiations, a function emphasized at the threshold of adolescence, coinciding with the visual gendering of the sitters. In their formulaic manipulation of the immature body, each portrait participated in the Habsburg control of internecine dissent and masculinization of power (as viewed from the center), and of internationalization of the monarchy (from the periphery).

Renaissance Wacker

Court Politics and Privy Treason in Early Modern England

Sponsor: The North American Society for Court Studies
Organizer: Todd Butler, Washington State University
Chair: Robert Bucholtz, Loyola University Chicago

R. Malcolm Smuts, University of Massachusetts, Boston
Court Machiavelli’s and Privy Treasons in Mid-Elizabethan Polemics
This paper examines the development of a distinct species of polemic used by both Protestants and Catholics in mid-Elizabethan England, distinguished by libelous attacks on figures near the Queen as moral monsters and Machiavellian politicians, whose vicious behavior reflects qualities inherited from a tainted lineage. This was an international formula equally prominent in contemporary French controversial writings, which almost certainly influenced English writers. I will argue that it stems from the personal and dynastic character of high politics in this period and the tendency for disputes over public causes like religion to become bound up with contests between great individuals and families, usually centering on the court. Attacks on the personal and dynastic integrity of leading opponents therefore served larger controversial goals. Discussion will center on the anonymous Catholic Treatise of Treasons (1572), the Protestant John Stubs’ A Gaping gulf (1579), and the Catholic tract known as Leicester’s Commonwealth.

Curtis Perry, University of Illinois, Urbana Champaign
Staging Secret Interiors: From Inns of Court to Anticourt Drama
Numerous Jacobean and Caroline tragedies — such as Webster’s The Duchess of Malfi, Middleton and Rowley’s The Changeling, or Davenant’s The Cruel Brother — share a proto gothic topographical imagination, in which architectural spaces are associated with corrupt psychological inwardness. This way of imagining inwardness has obvious utility in a culture obsessed with the politics of intimacy, since it associates the physical architecture enabling secrecy with the personal corruption of the court figures. But where did this figurative language for corruption come from? I will argue that it enters the bloodstream of English drama via Inns of Court writers, who develop it from Senecan drama and the novella tradition. Working primarily with the early Elizabethan Inns of Court play Gismond of Salerne and The Duchess of Malfi, I will trace the development of this important figuration of corruption from its courtly origins to its manifestation and significance within a more popular, public theater.

Todd Butler, Washington State University
Treason, Publication, and Counsel in Jacobean England
In early modern England, treason — “compassing and imagining the death of the king” — presented both an epistemological and a legal dilemma, one in which the most interior thoughts of a subject required some tangible demonstration of their existence. The 1615 trial of Henry Peacham, a Puritan minister tried for a sermon he had written but not given, would complicate this dilemma by introducing not only
the question of publication but also of counsel, the latter emblazoned in then Attorney-General Francis Bacon’s clash with Sir Edward Coke over the King’s desire to query judges in private over the merits of the case. When read alongside records of Peaceman’s trial, Bacon’s Essays and Coke’s Institutes evidence how the period’s law of treason and its theories of counsel become the site for a much larger struggle over the boundaries of royal authority and privacy, individual subjectivity, and the vexing influence of public opinion.

Renaissance Clark

THE PERFORMANCE OF MARTYRDOM AND CAPTIVITY IN THE EARLY MODERN IBERIAN WORLD II

Organizer & Chair: María Judith Feliciano, University of Washington

Cristina Cruz González, Oklahoma State University

Picturing Sanctity: Martyrs and Their Portraits in New Spain

Clean and fresh, martyred or mortified, the body was the grand demonstration of sanctity in Spanish-America. While the pictorial representation of a martyred body could function as a narrative of sanctity, I explore, rather, the optical demands staged by the portrayal of a saintly corpse. How does the pictured body act on the beholder’s body? I consider the viewer’s myopic position in order to understand how optical proximity to punctured flesh and sanguinary wounds encouraged a visual strategy akin to the practice of autopsy. If the postmortem examination is a task for eyes, how did the visual process seek to correlate saintly bodily presence with its pictorial representation? The paper makes seeing central to a discussion on martyr portraits and their pious claims.

Domingo Ledezma, Wheaton College

Experiencing Futility: Pedro Gobeo’s Shipwreck and Peregrination in the Coast of Peru

In a recently rediscovered colonial Spanish narrative: Shipwreck and Peregrination of Pedro Gobeo de Victoria, native of Seville, written by Gobeo himself. (Seville, 1610) we read an account that illustrates the vanity and futility of the conquest and colonisation of the New World. Gobeo’s voyage, encouraged by his uncontainable desire to reach Peru and make a fortune, develops into failure and disillusionment. Lost and abandoned in the hostile Pacific coast of South America, Gobeo’s wandering becomes a spiritual journey from the confidence of the Spanish colonial power to the literal and symbolical captivity he suffered in the harsh environment of the tropics. The starting point of Gobeo’s peregrination is his youthful quest for adventures, richness, and prosperity, which through the miseries of his catastrophic experiences in the New World, turned into a resolution to look for more transcendental values than all the gold and silver of Peru.

Maureen Ahern, Ohio State University

The Child Martyrs of Tlaxcala, 1527: Where Verbal and Visual Narratives Converge

Writing from Tlaxcala in 1539 the Franciscan missionary fray Toribio de Benavente Motolón reported that the most powerful tools of the early conversion campaigns were the bilingual children of the native elites, who had been reared by the friars and sent back into the indigenous communities to destroy the idols and idolatrous practices among their parents and neighbors. The deaths of a young Tlaxcalan noble and young indigenous catechists who had destroyed idols inspired a regional cult that has commemorated them as martyrs in paintings and murals throughout the centuries. In 1990 they were beatified by John Paul II and in 2003 their feast day in Atlihuerta was the occasion for open air masses attended by thousands of children who heard homilies that urged them to destroy the new idols of materialism. This paper discusses the dynamics of early frontier conversion and martyrdom in colonial Tlaxcala and its twenty-first-century continuities in terms of the construction of a model of and
model for evangelization in New Spain and the construction of Tlaxcalan regional religious culture. It focuses on how the martyrs’ bodies encode memory and construct new devotional and political identities as they move from hagiographic to public spaces. Arguments are based on chapters in Motolón’s *La historia de los indios de la Nueva España* (ca 1539), Fray Gerónimo de Mendigéa’s *Historia eclesiástica indiana* (ca 1596), and visuals of regional iconography, the murals of the Tlaxcalan painter and historian, Desiderio Hernández Xochitiotzin and the annual *fiesta patronal* in the town of Santa María Atihuetz, Tlaxcala, 2003.

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**Renaissance Wrigleyville Boardroom**

**WOMEN, POLITICS, AND POLITICAL WRITING IN SEVENTEENTH-CENTURY ENGLAND II**

**Sponsor:** SOCIETY FOR THE STUDY OF EARLY MODERN WOMEN  
**Organizer:** MIHOKO SUZUKI, UNIVERSITY OF MIAMI  
**Chair:** MEGAN M. MATCHINSKE, UNIVERSITY OF NORTH CAROLINA, CHAPEL HILL

**MIHOKO SUZUKI, UNIVERSITY OF MIAMI**  
The Political Motives of Margaret Cavendish’s *The Life of the Duke*  
As a biography of a husband written by his devoted wife, *The Life of the Duke* holds a uniquely unimpeachable status among Cavendish’s works. I suggest in this paper that this text reveals itself to be more than meets the eye: because one of its primary purposes is to defend William’s conduct during the civil war, Cavendish implicitly but devastatingly indict Charles himself and Henrietta Maria for hamstringing the military efforts, and thus causing the defeat of the royalists. Moreover, she explains William’s loyal support of Charles as being based on a principled defense of mon-archism rather than on the worthiness of Charles himself as king. She thus expands her focus from William to write a political and military history of the English Civil War. In concluding her work with two books of aphoristic political statements, which include her own political perspective, Cavendish makes clear that her motives in writing the work go far beyond that of a dutiful wife writing the biography of a husband.

**MELINDA S. ZOOK, PURDUE UNIVERSITY**  
Aphra Behn and the Culture of Nonconformity in *The Roundheads*  
The basic plot line of Behn’s political comedy, *The Roundheads, or The Good Old Cause* (1681) follows John Tatham’s *The Rump* (1660). But she also made some substantial changes, adding, for example, a dissenting preacher, Ananias Gogle. Gogle’s presence lends to Behn’s play what is ultimately missing from Tatham’s, the role of religion in the conflicts of the times. For Behn, any opportunity to satirize the “pulpit knaves” and their followers, “the sanctified mobile,” and particularly, “the zealous sisters” among them, was not to be missed. This paper explores Behn’s transformation of Tatham’s play, discussing how she adapted this rather limited comedy about a particular historical moment into one that spoke to a much more complex set of concerns within the heated political and religious debates of Exclusion era London. In particular, I focus on Behn’s representation of Dissenting Protestantism and her portrayal of women within the culture of nonconformity.

**HILDA SMITH, UNIVERSITY OF CINCINNATI**  
Royalist Women’s Political Writings: The Cases of Elizabeth Cellier and Mary Astell  
This paper will focus especially on the writings of Mary Astell, a late seventeenth- and early eighteenth-century author who combined a strong interest in women’s status in early modern society with a Tory-based vision of English politics. In addition, I will analyze Elizabeth’s Cellier’s plan for a royal hospital for the training of midwives, administered by women. The paper will stress the gains writers, especially those with
feminist goals, had from royalist affiliations, first because their attachment to the political elite gave them mechanisms to enable women to use the institutions of their society, not simply criticize them; and, it provided them with important links to the Court where they could rely on important individuals to support either Cellier’s hospital (James II) or Astell’s plan for a women’s residential college (Queen Anne).

Hyatt Stetson BC

ITALIAN LITERATURE: FROM COUNTER-REFORMATION GRACE TO BAROQUE DISSIMULATION

Organizer: ARIELLE SAIBER, BOWDOIN COLLEGE
Chair: KRISTIN PHILLIPS COURT, UNIVERSITY OF WISCONSIN, MADISON

NATHALIE CLAIRE HESTER, UNIVERSITY OF OREGON
Failed New World Epics in Baroque Italy
Despite the significant presence of Italians in the Age of Exploration, the epic of travel and discovery does not figure in the Italian literary canon. Torquato Tasso intended to write a poem about Columbus, but never delivered. Still, just as the epic genre was fading from seventeenth-century Europe, several Italian writers tried their hand at rendering in epic form the encounter with the Americas. For the most part these works either remained unfinished or else had little success. This paper examines such failed epics, in particular Alessandro Tassoni’s Oceano (1617) and Tommaso Stigliani’s Mondo nuovo (1617, 1628), to consider reasons behind the foray into poems of exploration. Specifically, I argue that the formal and generic reworkings are in part reactions to Italy’s relegation to the margins of European influence and the lack of a coherent national identity or program equivalent to those emerging in European proto-states engaged in colonial expansion.

MARCO ARNAUDO, INDIANA UNIVERSITY
Simulating Dissimulation in Seventeenth-Century Italian Literature
This paper begins with a discussion of Torquato Accetto’s treatise Della dissimulazione onesta and a redefinition of Nigro’s interpretation of the concept of dissimulation in Accetto. In particular, I will underline the passages in the text that support a political interpretation of the concept of dissimulation as 1) a tool to preserve independence by hiding ones own discomfort in an age of crisis (which is how Accetto explicitly defines his topic), and 2) as a “practical” tool to escape prosecution until an opportune moment for rebellion (a meaning that is only alluded to). To better define these aspects of Accetto’s concept of dissimulation, I will consider the novel by Ferrante Pallavicino, Il principe ermafrodito (The Ermaphrodite Prince), published just one year before Della dissimulazione, as well as a passage in Marino’s Adone, Galileo’s rhetoric; and Tarabotti’s L’Inferno monacale (Monastic Hell).

WILLIAM J. KENNEDY, CORNELL UNIVERSITY
The Counter-Economy of Grace in Michelangelo’s Poetry
Michelangelo’s poems addressed to Tommaso de’ Cavalieri and to Vittoria Colonna bring to the surface an intense cultural ambivalence about his social relationships with such aristocratic recipients on the one hand and a no less intense emotional ambivalence about his affective attachments to them on the other. His erotic poems and drawings sent to the one and his penitential poems and crucifixion drawings sent to the other expose an unguarded intersection of social, sexual, economic, and religious forces. His poems express intimacy while displacing sexual feelings; they affirm his economic standing as independent from his addressees; and, while asserting an incommensurable distance from the latter, they figure God’s grace bestowed upon humanity as defined in the controverted ground of Counter-Reformation theology. As such, they point to an emerging poetics of dissimulation exemplified in Marino’s and Stigliani’s generic reworkings.
Jan L. M. Papy, Katholieke Universiteit Leuven

From Stoic Paradoxes to Christian Faith? Lipsius’s Manuductio ad Stoicam philosophiam (1604) and the Stoic Tradition of Paradoxical Wisdom

In 1604 Lipsius presented his historical and philosophical analysis of Stoicism. For the first time since antiquity, intellectuals in early modern Europe could find a systematic survey of all Stoic paradoxes. Moreover, Lipsius presented his readers with a new, viz. neo-Stoic interpretation of these Stoic paradoxes so as to open up ancient Stoic wisdom in a way unseen before. In confronting Lipsius’s approach with commentaries preceding him, it will be possible to grasp how innovative and revolutionary his philological philosophy was, and how his philological and historical exegesis served his own neo-Stoic program.

Peter Saval, Harvard University

Rethinking the Stoic Sources of Leibniz’s Pre-Established Harmony

Leibniz’s gift for bringing classical, Hellenistic, and Scholastic ideas into unexpected harmonies and mixtures can provide insight not only into his own philosophy, but into the sources themselves and the forma mentis to which those sources contributed. My paper examines an aspect of Leibniz’s relationship to the Stoics as a way of reconsidering the place of Stoicism in the early modern period. By reconsidering the role of Stoic ideas in Leibniz’s writings on the labyrinth of the continuum, I hope to show how Leibniz provides a way to rethink the metaphysics of Stoicism in relation to other familiar Renaissance topics, such as magic, and the history of Platonism. I will discuss in particular the role of the Stoic krasis and sympatheia in Leibniz’s doctrine of “pre-established harmony.”

Jason R. Aleksander, Vanderbilt University

Scholastic Nominalism and the Copernican Revolution

It is widely acknowledged that Copernicus’s own motivations in introducing a systematically unified, heliocentric model of the solar system were largely Neoplatonist or, at least, neo-Pythagorean. However, if we are to turn our attention to what is responsible for the eventual success of the Copernican Revolution, we must also attend to other features of the dialectical context in relation to which the views of Copernicus and his followers were articulated, interpreted, and evaluated. Accordingly, this paper will discuss the significance of scholastic nominalism with respect to the eventual success of the Copernican Revolution.

Timothy Kircher, Guilford College

Poggio Bracciolini and Leon Battista Alberti’s Dialogues on Virtue

During the 1430’s Poggio Bracciolini and Leon Battista Alberti came to know one another in the Curia. Poggio introduced Alberti’s play Philodoxus to Leonello d’Este, and Alberti dedicated to Poggio the fourth book of his Intercenales. This paper examines Poggio’s conversations on virtue and happiness in his De vera nobilitate and De infelicitate principum, published in 1440. Alberti’s vernacular dialogue Theogenius, dedicated to Leonello in 1441, is considered as an alternate reflection on this theme. At issue in these deliberations are humanist approaches to antiquity, Latinity, and Stoicism, which can be subsumed under the two writers’ appreciations of Francesco Petrarca. A working distinction in their viewpoints is Poggio’s stress on broader historical circumstances compared to Alberti’s emphasis on existential change. While both humanists share an unease over determining moral certainty, Poggio adheres more closely to classical moral dicta in his response to this anxiety.
Enea Silvio Piccolomini e Poggio Bracciolini

Gli scritti morali di Poggio furono tra le opere più lette del tempo. Fra i giovani che ne rimasero influenzati fu Enea Silvio. Non inganni il giudizio malevolo che Enea ne dà in “De viris illustribus”. In realtà egli cela l’importanza che Poggio aveva avuto nella sua formazione. Si segnalano tra le altre opere il De infelicitate principum, che Enea parafrasa in De miseria curialium; e il De varietate fortunae, a cui si ispira il Somnium de fortuna. E tuttavia, tra gli scritti di Poggio elencati in De viris, il De varietate è taciuto, evidentemente per il carattere dissacrante dell’idea di “fortuna.” Ma sarebbe errato distinguere così nettamente il giovane Enea Silvio dall’ecclesiastico e dal papa. Ancora alla vigilia del pontificato scrivendo a Poggio egli si mostrava invidioso di quella libertà dell’animo che nella nuova condizione non gli era più concessa.

Hyatt New Orleans

CRITICS OF THE WITCH-HUNT AND THEIR OPPONENTS: PHYSICIANS, JURISTS, THEOLOGIANS

Organizer: MATTEO DUNI, SYRACUSE UNIVERSITY, FLORENCE
Chair: WILLIAM EAMON, NEW MEXICO STATE UNIVERSITY

MATTEO DUNI, SYRACUSE UNIVERSITY, FLORENCE
Law and Nature Reject Such Things: A Renaissance Lawyer Confronts the Witch-Hunt: Gianfrancesco Ponzinibio
At the beginning of the sixteenth century, while witch-hunting reached an all-time high in the Italian peninsula, the debate on the reality of witchcraft likewise entered a heated phase. This paper concentrates on one noted — but little studied — protagonist of this moment, the Italian lawyer Gianfrancesco Ponzinibio, author of the first book wholly devoted to the confutation of the witch-hunters’ theories (Tractatus de lamiis et excellentia utriusque iuris, 1520). Ponzinibio’s bold vindication of the dignity of law over theology mirrored feelings of intolerance toward inquisitors widespread among fellow jurists. I will analyze the legal considerations on which Ponzinibio built the most radical rejection of the reality of witchcraft possible at that date. A discussion of his skillful refutation of the arguments resorted to by inquisitors will also show why Ponzinibio’s work fully deserved to be violently attacked by one of the most prominent witch-hunters, the Dominican Bartolomeo Spina.

ANDREAS CORCORAN, EUROPEAN UNIVERSITY INSTITUTE
Witchcraft — Inside and Outside University Walls: Christian Thomasius at Work
Christian Thomasius, Natural Law Philosopher and Professor of Law at the Prussian University of Halle, argued fiercely and successfully for the abolishment of witch-prosecutions leaning on a longstanding sceptic literary tradition in the demonological debate. I question whether an analysis based purely on his intellectual work provides sufficient explanation for his scientific contributions on witchcraft. This paper sheds new light on Thomasius’s intellectual work by concentrating on his practical involvement as a legal expert in numerous witch-trials, his use of the university’s institutional and academic dimensions for his ends, and situates his involvement within the social sphere of his fellow colleagues — friends and foes. What comes to the fore is a carefully staged project that combined the involvement of students, colleagues, intrigue, religious strife, natural law philosophy, and political shrewdness.

TAMAR HERZIG, TEL AVIV UNIVERSITY
Confronting the Critics: The Italian Witch-Hunters’ Response
This paper draws on published and unpublished writings of Dominican inquisitors who persecuted witches in Emilia and Lombardy in the early sixteenth century, when witch-hunting in the Italian peninsula reached its peak. It focuses on the inquisitors’ attempts to confute the arguments of Gianfrancesco Ponzinibio and other opponents of the witch-hunts, and on the way their writings contributed to turning Heinrich
Kramer’s *Malleus Maleficarum* (ca. 1486) into the focal point in the Italian debate over the persecution of witches. I suggest that whereas Italian inquisitors had been prosecuting witches in growing numbers since the mid-fifteenth century, they only began to rely on the *Malleus* to justify the harsh treatment of witches in the first years of the Cinquecento. I propose that the enthusiastic, albeit belated reception of the *Malleus* in the Italian peninsula was related to Kramer’s sojourn in northern Italy in 1499 and 1500, and to his collaboration with local inquisitors.

**Hyatt Atlanta**

**ERASMIAN HUMANISM II**

*Sponsor:* ERASMUS OF ROTTERDAM SOCIETY  
*Organizer & Chair:* KATHY EDEN, COLUMBIA UNIVERSITY

**Joseph Wallace, University of North Carolina, Chapel Hill**

Budé, Erasmus, and Stylistic Difficulty in Early Sixteenth-Century Intellectual Culture

Between 1516 and 1517 Erasmus participated in an exchange of letters with the French humanist Guillaume Budé on the occasion of the latter’s publication and subsequent expansion of his *De Asse*, a work of scholarship on Roman money. The epistolary exchange developed into a debate about literary style and was widely read by humanist scholars because it set out the often opposing views of intellectual commerce held by the two great humanists. The letters addressed the scope of intellectual culture as well as the methods by which knowledge is built and shared with other scholars. Reading Budé’s *De Asse* and Erasmus’s *Adages* in terms of the contemporaneous epistolary exchange between the two scholars, this paper explores the impact of literary style on the formation and shape of intellectual community among humanists during the early years of the Reformation.

**Liliana Barczyk-Barakonska, University of Silesia**

Erasmian Copia in English Renaissance Rhetoric

My paper examines the impact Erasmus’s presentation of copia in his *De Duplici Copia Verborum et Rerum* (1512) had on the English rhetorical treatises. Judging by the examples the English rhetoricians choose to translate into the vernacular when discussing copia, the figure came to function as a specific vehicle of humanist instruction. The two treatises to be examined are Richard Sherry’s *A Treatise of Schemes and Tropes* (1550) and Thomas Wilson’s *The Arte of Rhetorique* (1560). Interestingly enough, to illustrate the workings of copious style, both authors resort to Erasmus’s texts devoted to questions not directly connected with rhetoric. Hence, in both cases, the aspiration to attain copia in language, so important in the context of the rapid expansion of the vernacular at the time, serves as a pretext to usher a particular project focused on the family and its social and educative functions.

**Jeanine G. de Landtsheer, Katholieke Universiteit Leuven**

Good Behavior: Erasmus’s *Colloquia* and Other Works as Sources of *De civilitate*

According to Erasmus, educating the young was a complex matter. Erasmus treats this matter in *De civilitate morum puerilium libellus* (Basle, 1530), the ultimate pedagogical treatise from his hand. There he focuses his suggestions on bodily aspects, attire, behavior in the church and at meals, encounters, playing, and the sleeping room. Positive advice is alternated with warnings of what should be avoided, the latter often illustrated by parallels from animal life. Good and bad manners are aptly described and pointedly phrased, so that the young Latinist for whom the treatise was intended, could improve his vocabulary concerning bodily parts and actions of day-to-day life. *De civilitate* had already been partly initiated in the colloquy *Monatoria paedagogica*, included in the first official edition of the *Colloquia* (March 1522), but a careful reading of *De civilitate* offers parallels with other dialogues of works as well.
Rabelais’s Pantagruel and Gargantua: Erasmian Manuals for the Education of the Prince?

Rabelais’s first two books, Pantagruel and Gargantua, can be interpreted as manuals for the education of the prince, using Erasmus’s Institutio princeps christiani as a model. This applies not only to the obviously didactic portions of the books, but also to the way in which the giant sovereigns arrive at decisions affecting their subjects. However, many elements of the books run counter to the irenicism of Erasmus. This paper will present the Erasmian interpretation but also explore the question of whether Erasmus’s approach can absorb the challenges of epic fiction.

Hyatt San Francisco

HEBREW SOURCES IV: ENGLAND AND HEBREW ASPECTS

Sponsor: MEDIEVAL & RENAISSANCE STUDIES SOCIETY OF ISRAEL

Chair: DAVID GRAHAM, CONCORDIA UNIVERSITY

ELLIOTT M. SIMON, UNIVERSITY OF HAIFA

Astrophil and Stella: Sir Philip Sidney’s Guide for the Perplexed

Sidney identifies the poet as a prophet exemplified by David and Solomon whose perfected natural, rational, moral, and imaginative faculties were receptive to divine inspiration. Interpreting the significance of the poet-prophet in Astrophil and Stella through Maimonides’ Guide for the Perplexed, the qualities of prophesy may be attributed to Sidney’s sonnet-parables of sensual love. Astrophil, the perplexed lover, is trapped in the contraries of intellectual and sensual desire, and his unrequited love reveals the potential transformations and actual iniquities within his quest for wholeness. Stella symbolizes the angelic harmony of intellect and virtue that overrules the baseness of humanity; even her silence provides a revelation about what the lover should and should not become. The complex process of loving in truth and feigning in verse that Sidney uses in his revelation of love’s influence on human perfectibility are clarified by Maimonides’ concept of the equivocal forms and language of prophecy.

NOAM FLINKER, UNIVERSITY OF HAIFA

Hebraic Messianism and John Evelyn’s “Expectation of strange Accidents” in Restoration England

From the end of the sixteenth century through the 1660’s, Hebraic traditions about messianic salvation circulated in Jewish communities with ever increasing intensity. Echoes of these concerns reached England in a variety of ways that ranged from scholarly attention to mystical texts in Hebrew to the John Evelyn’s History of Sabatai Sevi, the Supposed Messiah of the Jews (1669). There are striking similarities between patterns of expectation and disappointment among mid-seventeenth-century English Puritans and their Jewish counterparts. The relevant Hebrew texts that nourished both communities include the Bible, but rabbinical materials likewise became widely available in Latin translation in addition to the mystical works that Christian Hebraists studied and analyzed. These works helped English Puritans to fashion a sense of millennial expectation that encouraged the formation of the radical sects of the late 1640’s and then, after 1660, left them with what Christopher Hill has called the experience of defeat.

MEIRAV JONES, THE SHALEM CENTER

Philo Judaeus and Modern Natural Law

Hugo Grotius and Jean Bodin are two pioneers of modern natural law. Modern natural law fundamentally differs from its scholastic counterpart, and its earliest theorists are presented by Richard Tuck and others as humanists drawing on classical (Greek and Roman) sources. This paper takes off from my finding Philo Judaeus cited 114 times in Grotius’s Laws of War and Peace (1625), and 41 times in Bodin’s Colloquium Heptaplophronis (1576). Philo is the first source Grotius acknowledges when he defines natural law, and both Grotius and Bodin present Philo as a Jew, not a Greek. Philo himself has been considered “the first natural law thinker” by some
scholars. Leo Strauss denied that Grotius’s natural law could have Jewish roots, finding Grotius’s only Jewish source to be Maimonides whose writings Strauss finds void of natural law. This paper explores the possibility of a Jewish contribution, through Philo, to modern natural law.

Hyatt Stetson G  

RENAISSANCE ANACHRONISMS  

Organizer: ROBERT DULGARIAN, EMERSON COLLEGE  

Chair: BRADIN CORMACK, THE UNIVERSITY OF CHICAGO  

ROBERT DULGARIAN, EMERSON COLLEGE  
Chapman’s Ovid, Chapman’s Aristotle, and “Whig Interpretations” of History  

The “humanist” rejection of “scholasticism” has been a commonplace of Renaissance scholarship for at least fifty years. Drawing on such examples as Vives’s condemnation of scholastic dialectic, modern students of the Renaissance have constructed a narrative of “humanism” as a rejection of the scholastic tradition and hence on the road to modernity. This paper considers George Chapman’s 1595 epyllion Ovid’s Banquet of Sense as an example of the mutual implication and indeed inseparability of “humanist” and “scholastic” modes. Drawing upon loci in Ovid’s Tristia and Ex Ponto to reconstruct the “error” that would result in Ovid’s banishment, the epyllion analyses that “error” in terms of an Aristotelian psychology supplemented at a crucial point with a typically “humanist” etymological innovation that refines a basically “scholastic” model of sense-perception and cognition. The paper concludes by considering the continued contemporary tendency to sideline Renaissance Aristotelianism despite evidence such as Chapman’s of its ubiquity and vitality.

CHRISTINA M. CARLSON, [INSTITUTION]  
Condemned into Everlasting Redemption: Ethics and Anachronism in Much Ado About Nothing  

This paper considers Renaissance anachronism as a feature of literary criticism, using as its point of reference Shakespeare’s Much Ado About Nothing and the scenes involving Dogberry. Dogberry has been conventionally read as a figure of inanity who is nonetheless “wise” in his understanding of some of the most basic paradoxes of Christian moralism. His malapropisms paradoxically both undercut and represent Christian doctrine. But Dogberry’s moralism also engages questions about both the extent and limitations of social and political authority. In this paper, I read these scenes in relation to both Aristotle’s Nicomachean Ethics and Kant’s Groundwork of the Metaphysics of Morals. I contrast Aristotle’s emphasis on community as the basis for all moral action and his rejection of a justice based on self-interest with Kant’s formulation of the categorical imperative, asking questions about the nature of historicism in interpreting early modern texts.

LUCY MUNRO, KEELE UNIVERSITY  
“Nemp your Sexes”: Negotiating the Anglo-Saxon Past on the Early Modern Stage  

Taking as its starting point the extraordinary moment in Thomas Middleton’s Hengist King of Kent when Old English is spoken on the early modern stage, this paper will examine a group of Jacobean and Caroline plays set in the Anglo-Saxon past in the context of broader conceptions of linguistic historiography and English identity. I suggest that self-consciousness about the English language and its status in plays such as Hengist King of Kent, William Rowley’s The Birth of Merlin, and Thomas Dekker’s The Welsh Ambassador results in a kind of linguistic dislocation through which the relationship between an English past and an English present can be reconfigured and reassessed. Simultaneously, the prominence of prophecy in these plays suggests the extent to which they are proleptic, their writers looking forward towards an unknown future even as they look back to the language or culture that they appropriate or recycle. Thus, close attention to the anachronistic and archaic in these plays suggests alternative ways in which we might read both these writers’ uneasy engagements with their past and our own readings of those engagements.
KAREN BRITLAND, KEELE UNIVERSITY

Staging Macbeth in the 1800s: Samuel Phelps and Charles Kean

In 1847, Samuel Phelps staged a production of Macbeth at Sadler’s Wells Theatre in Islington. Six years later, in 1853, Charles Kean produced the same play at the Princess. Both plays were notable for their naturalistic settings and for their use of what purported to be “authentic” Scottish costumes. This paper will consider the artistic and cultural reasons behind this fashion for historical accuracy, investigating notions of national identity, theatrical spectacle, and Victorian melodrama. It will also consider the productions’ connections with Victorian scholars such as George Godwin, Kean’s adviser, asking whether they were part of a larger movement to claim Shakespeare as an English genius, thus confirming English Literature’s position as a subject worthy of scholarly inquiry. The historical interest here is two-fold: I am interested in the Victorians’ archaeologies of the past, and I am curious to see how their turn to historicism affected our present.
Saturday, April 05, 2008
8:45–10:15

Renaissance Grand
Ballroom Salon I

RENAISSANCE TOWERS: BETWEEN
FORM AND FUNCTION

Organizer: HENRY DIETRICH FERNÁNDEZ, RHODE ISLAND SCHOOL OF DESIGN

Chair: CAROLINE P. MURPHY, CAMBRIDGE, MASSACHUSETTS

GUENDALINA AJELLO, UNIVERSITY OF CALIFORNIA, LOS ANGELES

Between Combat and Commerce: The Torre dell’Orologio at Campo de’Fiori

Dominated by the medieval Torre dell’Orologio, the Orsini stronghold built on the remains of the ancient theater of Pompey, was once among Rome’s impressive landmarks. It also developed differently from most other Roman fortresses, whose towers generally marked the corners of simple stout blocks. Indeed, the Orsini complex grew into an architectural agglomeration so odd that, as a seventeenth century observer put it, one could scarcely make out its façade. This paper will suggest that the peculiar configuration of the Torre dell’Orologio and its complex was produced by the intersecting currents of defensive strategy and commercial enterprise — two notions rarely thought of in tandem in architecture. It will also explore the idea that its arrangement was part of a larger pattern of structures in which defense was combined with profit.

HENRY DIETRICH FERNÁNDEZ, RHODE ISLAND SCHOOL OF DESIGN

Bramante’s Towers for Julius II in Rome

Bramante’s is rightfully credited as the creator and importer of the new all’antica language of architecture for Julius II at the Vatican Palace, reshaping the complex in the early sixteenth century as an edifice acknowledged as the paradigm of the High Renaissance. Yet paradoxically, he also employed the fortified tower, the staple of “medieval” defensive architecture at numerous points on and off the Vatican site, building a new wooden dome on Alexander VI’s Borgia Tower, proposing a chapel for the top of Nicholas V’s Torrione and designing the Palazzo dei Tribunali on the Via Giulia which featured crenulated towers. This paper will examine how the architect adopted, emulated, and adapted this seemingly archaic architectural motif to suit, support, and advance the agenda of his modern architectural vocabulary.

ERIC M. WOLF, NEW YORK SCHOOL OF INTERIOR DESIGN

Towering Palaces and Flattened Towers: Iconography of Power versus Military Function in the Architecture of Francesco di Giorgio Martini

The noted Sienese architect Francesco di Giorgio Martini (1439–1502) built many fortifications throughout the Marches and other regions of Italy; he also built or expanded various civil palaces incorporating towers. Additionally, his treatises on, and drawings of, architecture and military engineering contain countless sketches of various forms of towers, being used defensively or being destroyed by means of various engines and devices of his invention. This paper seeks to explore how Martini helped to transform Italian military architecture from the medieval tower to the modern type of fixed fortification against artillery — a low, thick architecture moving away from the traditional form of the tower — while preserving the iconography and representational power of this traditional form of might in not only his civic palaces, but even in his representations of fortifications in his treatises and drawings.
C. Jean Campbell, Emory University
Imitation, Genetic Intelligibility, and the Legacy of Otto Pächt

In 1963 Otto Pächt claimed that the formal correlations between Pisanello’s London panel of The Virgin and Child with Saints and the Limbourgs’ depictions of Augustus and the Sibyl made the former work “at least...genetically intelligible.” While his concern with purely formal values overshadowed this insight, Pächt’s sympathy with poststructural linguistics suggests the path not taken. Genetic intelligibility would crop up as a key concept in discussions of literary imitation in the following decades. Particularly important for historical studies was Robert Weimann’s revision of René Girard’s atavistic model of imitation as appropriation. Following Weimann, and paying attention to the “body of unformulated assumptions” about being and reproduction, knowledge, and representation “inherent in...Medieval and Renaissance conceptions of the arts,” I will revisit the question of Pisanello’s debt to the Limbourgs. From this point of view genetic intelligibility is not an at least proposition. It is a useful designation of the potentially generative relation between style and subject.

Elena M. Calvillo, University of Richmond
Sebastiano del Piombo and the Touchstone of Painting

When Sebastiano del Piombo returned to Rome in 1529, he began to paint in oil on stone supports. A letter written by Vittorio Soranzo to Pietro Bembo in 1530 describes Sebastiano’s method as both very beautiful and “almost eternal.” Most art historians have interpreted this description as suggesting a physical durability, some speculating that Sebastiano’s works meant to compete with the physical longevity of sculpture and thereby engage the critical concept of paragone. This paper argues that a more subtle claim was being made by the artist when he produced works that rivaled the substance of sculpture while maintaining the illusionism of oils. The painting that seems most concerned with addressing the tension between real material and artifice is the Ubeda Pietà, commissioned by Ferrante Gonzaga as a gift to Charles V’s minister Francisco de los Cobos for his funerary chapel. Featuring the Sudarium, Sebastiano’s composition calls attention to ontological differences: between the body of Christ and the veil, between the painted image of flesh and the painted linen. As a touchstone, Sebastiano’s painting called the viewer to test the substance of the artist’s image, made on stone but wrought by paint.
to consider either the Jesuits’ evangelization practice in Asian missions or the black legend that has surrounded them since their origins, which considers the habit one of the most important signals of their custom in disguising.

CÉCILE FROMONT, HARVARD UNIVERSITY
Christian Weft in Kongo Warp: The Role of Textile in the Shaping of Catholic Doctrine in Early Modern Central Africa

Between the sixteenth and the eighteenth century, the region under the influence of the Central African kingdom of Kongo, extending across modern day Angola, the Democratic Republic of the Congo, and the Republic of the Congo, suffered times of political tumult and brutal social change. The interrelated issues of civil war between provinces, the drain of the Atlantic Slave Trade, and Christian proselytism destabilized every level of the kingdom’s social and religious structures. My paper explores the role played by dress and by the key artistic and cosmological medium of weaving in the encounter between Kongo cosmology and European Christianity in this context. Bringing together written primary sources and artworks, it analyzes the trajectory of textile use from one ritual tradition to the other, to bring to light the processes through which, in a cross cultural environment, artistic form and religious thought shape each other and their entire socio-political surroundings.

CHARLOTTE C. SMITH, UNIVERSITY OF MELBOURNE
Ottoman Dress and Custom in Sixteenth-Century Northern European Costume Books

Costume books offer one of the most important ways of understanding the visual construction of the Turk in early modern Northern Europe. These sixteenth-century images highlight the contemporary European understanding of fundamental aspects of the history and structure of the Ottoman Empire and its people. This paper will focus on the clothing and manners described in works where different cultures were categorized and compared in an almost early ethnographic sense and a few images became representative of a whole society. The books also allow us to see how early Orientalism was involved in the portrayal, through dress, of the differences between Ottoman society and people of Northern Europe. I will consider images of the Turk in costume books by artists such as Jost Amman and Abraham de Bruyn together with travel literature that incorporated images focused on costume, such as the work of Melchior Lorichs and Nicolas de Nicolay.

Renaissance Grand Ballroom Salon IV

RENAISSANCE RULERS CONSTRUCT IDENTITY III: THE DOGES OF VENICE

Organizer: SARAH BLAKE MCHAM, RUTGERS UNIVERSITY, NEW BRUNSWICK

Chair: JOANNA WOODS-MARSDEN, UNIVERSITY OF CALIFORNIA, LOS ANGELES

BENJAMIN PAUL, RUTGERS UNIVERSITY, NEW BRUNSWICK

“Convertire in sé medesimo questo flagello”: Doge Alvise Mocenigo’s Patronage

Alvise Mocenigo was doge in turbulent times. He entered office in 1571 when the Holy League, consisting of Venice, Spain, and the papacy, won the Battle of Lepanto against the Turks, and in 1572 he led the celebrations for Henry III’s visit to Venice. But already in 1573, he had to sign the separate peace treaty with the Turks that created enormous tensions with Rome. Moreover, from 1575 on, the plague raged for two years and killed one third of Venice’s population. It is thus not surprising that Mocenigo was unpopular. More surprising, however, is Mocenigo’s own reaction to the disasters of his dogate, which he considered a sign of divine wrath. In my talk I want to discuss Mocenigo’s self-critical attitude as it is reflected in Tintoretto’s modello for Mocenigo’s Ducal votive picture in order to investigate larger issues concerning the construction of identity in the face of crisis.

HELENA SZEPE, UNIVERSITY OF SOUTH FLORIDA

Ducal Identity in Venetian Manuscript Illumination

The Doge of Venice was at the apex of a complex bureaucracy which both aided and regulated his sovereignty. From the twelfth century on, his actual power become
increasingly circumscribed, while his symbolic importance expanded. Upon election to office, the new doge was given a manuscript called a “Promissioni” which detailed the restrictions of his position, including the order to read, or have read to him, that very manuscript every two months. The doge’s personal copy was often illuminated and elaborately bound. This paper will explore the development of the painted imagery of the doge in Promissioni from the fourteenth through sixteenth centuries. The expression of ducal identity will be explored in the relationship of the imagery to the text; to the ducal investiture ceremony, which was sometimes depicted in these manuscripts; and to broader ducal patronage of the visual arts to promote the person and his office.

DENNIS ROMANO, SYRACUSE UNIVERSITY
The Image of Venice: Ducal Imagery during the Reign of Doge Francesco Foscari (1423–57)
As both princely heads of state and chief magistrates of the commune, the doges of Venice had an unusually rich repertoire of associations and symbols upon which to call in order to construct an image of themselves. In this paper, I will explore how one particular doge — Francesco Foscari who occupied the ducal throne from 1423 to 1457 — presented himself in various guises (as pious administrator, chosen of Saint Mark, imperial stand-in, and personification of Venice) in order to meet the domestic and foreign policy challenges that the Republic faced during the tumultuous middle decades of the fifteenth century when Venice made the transition from a city-state to an Italian regional state. However, one particular image that Foscari cultivated, that of paterfamilias, clashed with his role as the Pater Patriae and thus disrupted the always tenuous equilibrium of Venetian republican politics.

Renaissance Grand Ballroom Salon V
THE STUDY AND CRITICISM OF ITALIAN DRAWINGS I
Organizer: LOUIS A. WALDMAN, THE UNIVERSITY OF TEXAS, AUSTIN
Chair: BABETTE BOHN, TEXAS CHRISTIAN UNIVERSITY

LOUIS A. WALDMAN, THE UNIVERSITY OF TEXAS, AUSTIN
Giovanni Bandini as a Draftsman: A Critical Revision
The corpus of drawings currently attributed to Giovanni Bandini (1540–99) includes dozens of works, all characterized by a reductive stylization rooted in the work of Bandini’s teacher Bandinelli. This paper challenges the assumptions behind traditional pictures of the younger artist’s graphic oeuvre. The Morellian cornerstone on which Bandini’s catalogue rests is a comparison, made by Middeldorf, between Bandini’s reliefs for the choir of Florence Cathedral and a Bandinellesque drawing in Turin. Recent research, however, proves that the Turin drawing is in reality by Bandinelli himself — a fact that effectively undermines the attribution of every drawing currently identified as a “Bandini.”

ZOLTAN KARPATY, SZEPMUVESZETI MUZEUM
The Budapest Animal Model-Book: The Latest Link of a Tradition
Not many traces of the Quattrocento Florentine animal model-books have survived, only a few examples, the so-called Rotchild Model-Book, the great compendium of the hypothetically reconstructed drawing-book by Paolo Uccello, and the single anonym sheets have came down to us. Some light is thrown on the Renaissance animal model-book tradition by a thirty-two-page small booklet in the Museum of Fine Arts, Budapest. This is today one of the richest known collections of Northern Italian animal motifs, nevertheless the literature has not given it any attention. The Budapest Model-Book is of interest not only as a curiosity, but it conspicuously demonstrates that the late medieval model-book practice was still popular in late Quattrocento and early Cinquecento Florence.
Drawings as Proof of Authorship

In Cellini’s *Vita* is an incident concerning some designs for silver vases that he displayed in Rome in ca. 1525 and then fashioned in silver for Jacopo Berengario, a professor of anatomy at Bologna University. Berengario took the vases back north where he purportedly passed them off as antiques. Cellini’s heard about these “antiques,” but attempts to claim them as his creations were met with skepticism because (Cellini explained) the surgeon had taken the drawings as well. The goldsmith finally proved his authorship by making new drawings. I examine the use of drawings as proof and specifically how drawings were used to demonstrate authorship, with examples from the fifteenth through the seventeenth centuries, ending with Claude Lorrain’s *Libro d’invenzione/Libro di verità.*

African Ivory and Imperial Ideology at the Portuguese Court

This paper focuses on a small group of ivory hunting horns carved for the Portuguese court by West African artists from the area of Sierra Leone during the last decade of the fifteenth century. I argue that the Portuguese presence in Africa and the direct commissioning of objects made from African materials by African artists were central to defining Portuguese imperial ideology and to the creation of a specifically Portuguese court art. The precious, portable, and exotic ivory hunting horns were commissioned by Manuel the Fortunate as diplomatic gifts to honor Portuguese courtiers and to communicate in material and style Portuguese imperial ambitions to other European courts, such as those in Toledo and Rome. I will look closely at the specific occasions of these royal commissions from African artists and the intended meanings of these magnificent horns as diplomatic gifts.

Beauty and Power: The Pleasures and Dangers of Blackness in Medieval and Renaissance Representations

Theoretically relying on a manipulation of Jeffrey Cohen’s “On Saracen Enjoyment,” I am engaging the possibilities of other ways of reading the Beauty and Power of blackness into the analysis texts and the critique images that speak to ambiguities in medieval and Renaissance depictions of blacks (“Moors,” “Saracens,” “Muslims”) that run counter to the most recent conventional interpretations of Africans in “European” space. This work is also a challenge to a modernist project that has overlooked and at times erased this presence and power in the attempt to deny it.

The Renaissance Palace-Villa across the Mediterranean

Two palaces, the Calahorra in the province of Granada, Spain and the Villa della Torre at Fumane in the Veneto, demonstrate the complexly intertwined history of the palace-villa in the Mediterranean. The Calahorra, built by Don Rodrigo Díaz De Vivar y Mendoza using Italian workmen and materials, demonstrates an extreme example of the center-periphery relation as typically described. The Villa della Torre at Fumane, designed by Michele Sanmichele for Giulio della Torre (a close friend of Venetian ambassador to Granada Andrea Navagero), presents an ironic counterpoint: an Italian villa that employs a defining feature of the Alhambra’s Court of the Lions — its water channel. Why would a patron building a palace outside Granada disdain the local building mode in favor of an arduously obtained Italian import while a Venetian patron would copy a Nasrid palace he had never seen? My paper will explore the ideological and political factors shaping these interchanges.
Art and Nature in the Kitchen

A household practice that appears in numerous domestic manuals addressed to women (as well as a learned male tradition), distillation suggests that literary debates about art and nature perhaps extend to “lived” every day experiences in the kitchen. Recipe collections and household manuals in the early modern period suggest that the issue of preservation and transformation of goods and of flesh was a daily reality. With this archive in mind, I ask: was there a *momento mori* (and perhaps its opposite) staged in the kitchen? Did the popular wave of published cookery books between 1570 and 1650 in England offer women the powerful role of staying the march of time through creative transformations of nature’s raw materials? In this paper, I examine John Partridge’s *The Treasurie of Commodious Conceits* (1573) and Hugh Plat’s *Delights for Ladies* (1602) as how-to books that frame debates about art and nature.

DIANE MAREE PURKISS, OXFORD UNIVERSITY, KEBLE COLLEGE

Crammed with Distressful Bread? English Bread in Distress

Why would Shakespeare’s Henry V speak of bread as both distressful and soporific? Bread was normally cited in Renaissance health advice as a helpful digestif. Opening a gap between medical ideology and its competitors, this paper suggests that something had indeed gone wrong with bread. I explore medieval and early modern practices, from the oddity of English milling to the aberrance of grain variety and storage to the early appropriation of English bread as a substance made by, with, and for professional male bakers rather than housewives. The relative rarity of early modern bread receipts is noted, as is the near absence of bread as a topic in trial literature. Male bread, I shall argue, is distressful because it becomes the cheap and poor resource of the urban working-classes, precisely those likely to hear Henry’s comments. And it is distressful because of the pain, sweat, and disease that go into making it at urban bakeries.

JOAN FITZPATRICK, LOUGHBOROUGH UNIVERSITY

“So it be wholesome”: Shakespeare and the Dietaries

In the writings of Shakespeare and his contemporaries a distinct suspicion toward fruit and vegetables is consistent with advice from early modern dietaries that these foods should be consumed with caution. On the other hand, the consumption of animal flesh was broadly encouraged, although certain humoral types were advised to avoid the flesh of specific animals. The dietaries are an understudied resource and yet are important in forming our understanding of what Elizabethans ate, how they regarded specific foods, how consumption differed according to class and nationality, and what audiences might have made of references to food in the plays.

Renaissance B

SEVENTEENTH-CENTURY PORTRAITURE I: HOLLAND TO ITALY

Sponsor: MEDIEVAL-RENAISSANCE COLLOQUIUM, RUTGERS UNIVERSITY

Organizer: STEVEN F. OSTROW, UNIVERSITY OF MINNESOTA

Chair & Respondent: TOD A. MARDER, RUTGERS UNIVERSITY, NEW BRUNSWICK

LISA VERGARA, CITY UNIVERSITY OF NEW YORK, THE GRADUATE CENTER

Frans Hals’s Female Regents of the Old Men’s Home in Haarlem

Frans Halsmuseum, Haarlem represents domestic virtue brought into the public sphere. For this commission the artist created an appropriate mood through devices suggesting finality, conclusiveness, even death. At the same time he acknowledges
more hopeful ways of comprehending the painting’s imagery and style. My presentation will show that various kinds of analysis may be newly brought to bear on this famous group portrait: Hals’ serious artistic interest in versions of womanhood; biographical and other contextual information; and close analysis of the work’s internal context. Through such analysis, we can conclude that Hals takes portraiture beyond likeness by addressing profound implications concerning the individual’s place in this world. Within its immediate context, the painting becomes a subtle meditation on the duties of life and the inevitability of death.

LORENZO PERICOLO, UNIVERSITY OF MONTREAL

Longing for the Gold Chain: Rembrandt’s Self-Portrait as Democritus or the Impossibility of Being a History Painter

In around 1669, Rembrandt represented himself toothless, staring at the beholder while laughing (Cologne, Wallraf-Richartz-Museum). Before him, a canvas partially visible depicts a sculptured, elongated bust (perhaps simply a painted portrait) of an old man. Rembrandt’s smirking expression has led scholars (among them, Wolfgang Stechow) to believe that the painter posed as the Greek philosopher Democritus. Rejecting this interpretation, A. Blankert instead stated that Rembrandt depicted himself as the famous Zeuxis, laughing at the portrait of an old woman (not man), according to an ancient anecdote related once again by Karel van Mander in the beginning of the seventeenth century. My intention is to offer a new reading of this complex Self-Portrait by taking as a departure point a detail hitherto gone almost unnoticed: a gold chain worn by the figure represented in the canvas.

EVE STRAUSSMAN-PFLANZER, NEW YORK UNIVERSITY, INSTITUTE OF FINE ARTS


Vittoria della Rovere, who lived from 1622 to 1694, was the sixth Medici Grand Duchess and the last member of the della Rovere family. Over the course of Vittoria della Rovere’s seventy-two years, the Grand Duchess was portrayed in two distinct modes: one for public consumption and the other for those of her intimate court circle. As attested to by documents in Florence’s State Archives, Vittoria, in addition to ensuring the continuation of the family line by procreating, also strengthened and emphasized family connections by ordering and exchanging official portraits with relatives and other courts. For her private apartments, the Grand Duchess commissioned an unprecedented number of portraits, namely of herself in the guise of saints and, most fascinatingly, as the Virgin Mary. By exploring these two distinct strands of Vittoria’s self-portrayal, my paper will shed further light on the complexity and multifaceted nature of seventeenth-century Italian portraiture.

STEPHANIE S. Dickey, QUEEN’S UNIVERSITY

Rembrandt and Saskia as Pausias and Glycera: Artistic Identity in the Female Gaze

Saskia van Uylenburgh served frequently as a model for her husband, Rembrandt van Rijn. A painting of 1641 now in Dresden has traditionally been interpreted as depicting her in the role of Flora, goddess of spring, largely because she is shown extending a flower toward the viewer. Because of dark pigment and poor reproduction, it has not been observed that the left background contains a wreath of flowers laid on a stone plinth or table. In this paper, I will argue that this attribute identifies the subject as not Flora, but Glycera. In the tale recounted by Pliny, the artist Pausias fell in love with Glycera while painting her portrait as she made wreaths of flowers. Saskia’s demonstrative gesture addresses the original viewer of the painting, Rembrandt himself, thereby casting him in the role of Pausias. The painting thus becomes an implicit commentary on the artist’s painterly skill.
MARY E. BARNARD, PENNSYLVANIA STATE UNIVERSITY

A Taste for Tapestries: Garcilaso’s Weavings for the Vicereine of Naples

Tapestries were the most expensive and widely-commissioned figurative art objects destined for the early modern courts and chapels of the rich and powerful. The soldier-poet Garcilaso de la Vega, who had seen these opulent hangings in the palaces of popes, kings, and princes, crafted a set of verbal tapestries as a gift to the vicereine of Naples, María Osorio Pimentel, who must have possessed an ample collection of these sumptuous objects. This paper examines the tapestries of Garcilaso’s *Third Eclogue* within the context of the aristocratic culture of consumption, where they were markers of status and prestige and occasions for specular encounters. Within Garcilaso’s fiction, tapestries are virtual displays that become sites of contested discourse between the lyric speaker, who is master of the visual field, and the weaver nymphs. I explore how the tapestries, as discursive material objects, serve as dynamic spaces for inscribing identity and testing authority.

FREDERICK A. DE ARMAS, UNIVERSITY OF CHICAGO

Laughing Gods and Idle Phantoms: The Egyptian Idols of Don Quixote

When Cervantes traveled to Rome at the end of 1569, he was struck by the city’s material culture, the ruined monuments of a classical past. But within Rome’s reach, there was another land at the crossroads between Africa and Asia, a land that deeply impacted both ancient and Renaissance Rome. This paper seeks to discover how traces of Egypt’s past contaminate Cervantes’ vision of the Renaissance in *Don Quijote*. This essay will examine an evanescent Egyptian idol, images of a laughing god, and the gates that welcome an Asian god.

LUIS F. AVILES, UNIVERSITY OF CALIFORNIA, IRVINE

War, Art, and Humanistic Self-Representation: Vermeyen’s Tapestries on the Conquest of Tunis

In 1535 Charles V undertook one of the most significant military expeditions documented in sixteenth-century Europe: the attack against the pirate Barbarossa and the city of Tunis. It is very possible that Charles V commissioned the painter Jan Cornelisz Vermeyen (1500–59) to record the scenes of battle. Some of Vermeyen’s drawings became the original drafts for the magnificent collection of 12 tapestries woven by Willem de Pannemaker, entitled *The Conquest of Tunis*. The purpose of my paper is to explore how Vermeyen uses the tools of representation in order to fashion his own artistic and political identity. By including himself in his own drawings, his identity as a painter is expanded and assumes a very strong authorial presence that will dominate the whole series. My talk will focus on how Vermeyen is able to unify multiple discourses (historical, political, geographical, military, artistic) by encoding his own presence within the artistic object.

DENIS J. J. ROBICHAUD, THE JOHNS HOPKINS UNIVERSITY

Prisca Theologia as a Prisca Haeresis

The Quattrocento revival of Neoplatonism constitutes a part of the fertile ground in which Gianfrancesco Pico’s sceptical fideism grew. Marsilio Ficino’s scholarly work on Neoplatonic texts provided new concepts, a new vocabulary, and a new logic with which one could imagine witchcraft and spiritual phenomena. It will here be argued that although Pico’s Strix is ostensibly dealing with witchcraft there is nonetheless a dimension and logic to the text which is hostile to Neoplatonism. This criticism runs
through the whole dialogue but blends flawlessly with the discussion on witchcraft since Pico often conflates heresies, witchcraft, and Neoplatonism. Pico’s hostility towards Ficino’s positive and religious treatment of Neoplatonism can be seen in his redefinition of Ficino’s *prisca theologia* as a *prisca haeresis*. Given Ficino’s influence on Gianfrancesco Pico’s concept of heresies, this present work is also in a sense a study of the fortune and reception of Ficino’s scholarship and ideas.

Wouter J. Hanegraaff, Universiteit van Amsterdam

After Ficino and Lazzarelli: Hermetic Gnosis and Platonic Frenzies in Heinrich Cornelius Agrippa

In Marsilio Ficino’s oeuvre, the four furores or “frenzies” described in Plato’s *Phaedrus* played an important role as means of access to superior divine knowledge, and in fact took precedence in this regard over concepts of gnosis found in the *Corpus Hermeticum*, the first 14 treaties of which were translated by him in 1463 and published in 1471. In sharp contrast, Lodovico Lazzarelli — who translated the remaining three treaties and brilliantly synthesized Hermetism and Christianity in his *Crater Hermetis* — correctly perceived the centrality of gnosis (rather than magic) to the original Hermetic message, while at the same time showing a remarkable lack of interest the platonic philosophy. In this paper I will explore how Heinrich Cornelius Agrippa combined Ficino’s platonism and Lazzarelli’s hermetism with biblical Christianity in his views on the attainment of superior divine knowledge. While various of Agrippa’s writings will be taken into account, the focus of attention will be on his *De triplici ratione cognoscendi Deum* (1515–16) and book 3 of *De occulta philosophia libri tres* (1533).

Thomas G. Lolis, University of Miami

Discordant Harmoniae: Ficino’s Planetary Magic and its Fluddean Extension

In the *Utriusque Cosmi Historia*, Robert Fludd’s magnum opus, the controversial Rosicrucian apologist relates his interpretation of the relationship between the universe at large and the microcosmic universe of the human body. Borrowing heavily from Ficino, Fludd indicates that alterations in the trajectories of celestial bodies can affect the body for good or ill. Fludd’s ordering of the cosmos upholds the Neoplatonic doctrine of *reformatio magica* (i.e. reconciliatory magic), thus creating a map of the universe in which a possible reentry into Eden is not improbable. The road that leads to an Adamic paradise is made visible through the strengthening of the bonds that join the macrocosm with the microcosm. This paper investigates Fludd’s simultaneous adoption and subversion of the principles of Ficinian magic; while Fludd co-opts Ficino’s Neoplatonic schema in an effort to produce lasting harmoniae between body, spirit, and universe, Fludd augments the human body’s ability to exert power over the cosmos to a level well beyond that of Ficino’s own conclusions.

Renaissance Bucktown A

The Rhetoric of Representation in Late Renaissance France

Organizer: Cynthia Skenazi, University of California, Santa Barbara

Chair: Stephen Murphy, Wake Forest University

Kathleen P. Long, Cornell University

Picturing the Renaissance: The Engravings of Perrissin and Tortorel as Sources for d’Aubigné’s *Tragiques*

This paper will explore the significance of Jean Perrissin and Jacques Tortorel’s representation of the massacre at Tours, from their series of engravings, *Quarante tableaux*, for d’Aubigné’s depiction of the same event in his epic, *Les Tragiques*. It will also explore the resonance and potential effect of mannerist aesthetics in representations of extreme violence.
The Rhetoric of Representation in Late Renaissance France (Cont’d.)

Cynthia Skenazi, University of California, Santa Barbara
Estienne Pasquier’s Smiling Diplomacy: Les Jeux Poétiques
This paper is about rhetorical ways of reacting to a context of violence. It examines the connections between Estienne Pasquier’s letters reporting the political and religious turmoils of late sixteenth-century France, and his Jeux Poétiques’s playful invitation to dialogue and conviviality.

Hervé Thomas Campagnne, University of Maryland, College Park
Rhetoric, Conversation, and the 1581 Thresor des histoires tragiques
In this paper I will show that the Thresor’s intended readership specifically included young women for whom were depicted examples and counter-examples of female orators, proper young ladies who use the resources of rhetoric in order to avoid the thrill of passion, or “nouvelles Médées” whose discourse threatens the very foundations of social and political order. Taking into account the “rhetoric of passions” that Bellefroid often attributes to female protagonists, I intend to examine the ideological underpinnings of the Thresor as well as of the Histoires tragiques genre in general.

Renaissance Bucktown B
Early Modern Irish Texts IV: Mapping Colonial Identities
Sponsor: Renaissance Studies Certificate Program, City University of New York, The Graduate Center
Organizer & Co-chair: Clare Carroll, City University of New York, Queens College
Co-chair: Sarah E. McKibben, University of Notre Dame

Vincent P. Carey, State University of New York, Plattsburgh
Icons of Atrocity: John Derricke’s Image of Irelande: with a discoverie of woodkarne (1581)
The woodcuts from Derricke’s Image adorn most modern accounts of sixteenth-century Ireland yet have received surprisingly limited scholarly attention given that they constitute one of the most extensive Elizabethan visual series and one of the few on Ireland actually printed at the time. Composed in celebration of Henry Sidney’s last viceroyalty (1575–78) and dedicated to his poet-son, Philip, Derricke’s verse lauds a brutal campaign against Gaelic insurgents, here typed “woodkarne.” Doggerel verse and dramatic woodcuts combine to rationalize the subjugation of a recalcitrant Gaelic social order. Not merely decorative, the woodcuts play an essential rhetorical role in justifying Sidney’s dirty war. My paper will demonstrate that the composition, layout, and order of these images in relationship to the verse constitute not alone a defense of Sidney but also an up-market and dramatic prospectus for a resumption of the governorship at a time of general rebellion and foreign Catholic intervention.

Annaleigh Margey, University of Aberdeen
Maps as an Aid to Conquest: The Case of Plantation in Ireland, ca. 1550–1640
During the sixteenth and seventeenth centuries, Ireland was the first country to be planted as part of England’s imperial expansion. This plantation was to change the political and cultural landscapes dramatically. In planted areas such as Munster, Ulster, and Londonderry, these changes encompassed county, fortification, urban, and estate structures. These changes, and proposed changes, called for widespread surveying of the landscape, often through detailed maps that acted as visual aids to the administrating of plantation. This paper will seek to examine the role played by these maps in the conquest of Ireland. The use of maps to implement, examine, and represent English plantation structures in Ireland will be explored with reference to the extant map collections. These will include provincial, defence, seignory, and town maps, which will be analysed in terms of their commission, content, and embellishment to expose their role in plantation in Ireland.
NESSA CRONIN, NATIONAL UNIVERSITY OF IRELAND, GALWAY
Narrating Nation and Conquest: The Symbolic Spaces of the Map Cartouche in Late Sixteenth-Century Ireland

This paper examines the role of the map cartouche in narrating the symbolic spaces of Gaelic Ireland in the early modern period. An anonymous map, catalogued as “East part of Ulster,” will be explored with regards to the historiographical processes of narrating nation and conquest. This map is a late sixteenth-century reconstruction of the arrival and exploits of Sir John de Courcy, but also crucially depicts the royal inauguration site of Ó Néill at Tullach Óg. The cartouches on this unsigned map inscribe, and serve to legitimate, the narrative of conquest in conjunction with the use of figurative images of the central players of this key geopolitical space. It is argued that cartographic cartouches function here not only as historical set pieces placing the region in an Anglo-Norman past, but also as propositions for an imagined future with regards to government policy in the contemporary “real” time of late sixteenth-century Ireland.

Renaissance Gold Coast 
FRENCH AND ENGLISH SONG, CA. 1350–1425
Organizer: RUTH I. DEFORD, CITY UNIVERSITY OF NEW YORK, HUNTER COLLEGE
Chair: VIRGINIA NEWES, INDEPENDENT SCHOLAR

ELIZABETH EVA LEACH, UNIVERSITY OF LONDON, ROYAL HOLLOWAY
Contemplating Poetic Creation: Machaut’s De triste/Quant/Certes (B29)
The multimedia Prologue to Machaut’s late collected works manuscript F-Pn fr. 1584 (A), whose compilation was overseen by the author, includes rubrics, large, high-quality author portraits, lyrics, and narrative verse, but no musical notation. Musique appears instead as an illustrated allegorical figure, and music is discussed in the closing section of narrative verse. This discussion is substantially amplified in three balades in the notated music section, which are set musically (as B29) so that they are delivered simultaneously. Together they debate a central preoccupation of Machaut’s creative aesthetic — the role of joy in generating poetry. Polytextuality in performance prevents complete aural comprehension of any single poem but cues the need for visual contemplation, while the creation of sounding harmony acts as proof of true understanding. Despite the absence of notated music from the Prologue’s mission statement, then, music is central to Machaut’s poetics.

ELIZABETH UPTON, UNIVERSITY OF CALIFORNIA, LOS ANGELES
The Wedding Singer: Courtly Ceremony and Late Medieval Song
Guillaume Du Fay’s ballade “Resvelié vous,” written for a Malatesta wedding of 1423, shares stylistic traits with several older dedicatory ballades transmitted by the Chantilly codex (F-Ch 564), copied around 1400 with the music composed in the last quarter of the fourteenth century. Du Fay’s ballade is similar to the Chantilly songs, written for the Valois rulers of France and their allies and relations, in that they are all ornate and formal ceremonial pieces. But differences in poetic and musical rhetoric suggest a changing role for performers and composers at court. Du Fay’s ballade demonstrates a role for the main singer (who may have been the composer himself) central to the ceremony. This shift has implications for our understanding of singers and of songs in early fifteenth-century court culture and perhaps to our understanding of composed polyphony in this period in general.

HELEN DEEMING, UNIVERSITY OF SOUTHAMPTON
“Virtual Polyphony”: Contrafactum in the Fourteenth- and Fifteenth-Century Lyric
As lyricists of the fourteenth and fifteenth centuries were well aware, music makes possible connections between texts, whether through the polyphonic performance of two or more different texts simultaneously, or through the process of contrafactum (substituting a new text to an already existing song). Whereas polyphonic music can juxtapose texts concurrently, contrafacta link texts successively via a melody that
remains constant, and hence construct a kind of “virtual polyphony” whereby any
heard performance makes conscious reference to a remembered alternative. As with
polyphonic settings, contrafacta direct their listeners’ attention to both parallels and
contrasts in form, theme, imagery, and sound between the multiple texts they draw
into association; thus, their music occupies an intriguing “intra-textual” space. Fo-
cusing on examples drawn from the lyric repertories of early Renaissance France and
England, this paper explores questions of temporality, authority, memory, and per-
formance that these musical products raise.

Renaissance Bridgeport

PERIPHERIES AND CENTERS: THEOLOGY AND THE MAKING OF PLACE

Organizer: PETER F. HOWARD, MONASH UNIVERSITY
Chair: CHRISTINE SHAW, UNIVERSITY OF CAMBRIDGE, DARWIN COLLEGE

CECILIA HEWLETT, MONASH UNIVERSITY
A Mandate from God: The Political Structure of Rural Communes in the Florentine
Territories in the Fifteenth and Sixteenth Centuries
The expansion of the Florentine territory in the fourteenth and fifteenth centuries
brought with it the need to renegotiate the balance of power between state and
ecclesiastical control of the region. Florence embarked on a gradual and deliberate
appropriation of aspects of the Church’s traditional spiritual, financial, and judicial
roles in the community. Part of this process was an appropriation of the Church’s
very language, using concepts of divine sovereignty as a means of legitimating the
city’s domination of the region. Hardly a novel approach by late medieval govern-
ments, this paper will examine how the independent communes that were absorbed
by the Florentine territorial administration also used such appeals to theological
concepts in order to legitimate their own, more modest, political structures and
territorial claims.

CLARE MONAGLE, MONASH UNIVERSITY
One Holy Catholic: Lateran IV and V, and the Boundaries of Christendom
This paper will consider the logic of the pronouncements of papal authority made at
each council, paying particular heed to the way each council defines orthodoxy and
heresy in both religious and spatial ways. Drawing on this comparison, I will chart the
modulation of claims to authority in this period, placing them in the context of the
difference in political and intellectual contexts informing each time.

PETER F. HOWARD, MONASH UNIVERSITY
“You cannot sell liberty for all the gold that is”: Archbishop Antonino on Good
Governance in Early Renaissance Florence
This paper considers how Archbishop Antonino, friend and critic of the Medici,
wrote and preached about good governance in the mid-Quattrocento. How the
Dominican friar redacted traditional ideas, stamping them with his own voice, will be
addressed in order to explore the values which shaped the image and reputation of
Florence in the period.

Renaissance Old Town

DRESS AND IDENTITY XII

Sponsor: MEDIEVAL & RENAISSANCE STUDIES SOCIETY OF ISRAEL
Organizer: GABRIEL GUARINO, UNIVERSITY OF ULSTER
Chair: CARMEL CASSAR, UNIVERSITY OF MALTA

JELENA TODOROVIĆH, UNIVERSITY OF THE ARTS, BELGRADE
The Mantle of Power: The Ceremonial Dress and Diplomatic Issues in the
Archbishopric of Karlovci
It is a known fact that the ceremonial dress was used to assert power or to allegorize
it, but there are not so many occasions that the dramatic change in the both official
and ceremonial dress had occurred in the desire of political acceptance. In eighteenth-century Orthodox Archbishopric of Karlovci in the Catholic Habsburg Empire the ceremonial dress of the high clergy had evolved from the typical Orthodox vestments into an emulation of the Catholic prelate’s vestments only in couple of decades. It had been a part of the elaborate political and religious reforms that for its end had the expansion of the political importance of the Orthodox in the Catholic empire. The issue of this paper would be to observe this transformation through state portraiture, as well follow its more elaborate equivalent of the dress of the populace.

ADAM W. DARLAGE, UNIVERSITY OF CHICAGO
“Damask, Cordovan, and Swansdown”: Hutterite Dress and the Transgression of Gütergemeinschaft in the Late Sixteenth Century
This paper examines the role of clothing as an indicator of social status among a group of Anabaptists who settled in Moravia in the mid-sixteenth century, the Hutterite Brethren. Known for their rejection of private property through the practice of “gütergemeinschaft,” or “holding all things in common” on the basis of the apostolic Church, the Brethren lived and worked on large communal farms. While the Hutterites usually dressed in the fashion of Tyrolean or Bavarian peasants, their leaders increasingly began to dress more “worldly” to mark their favored status in the community. After analyzing two late sixteenth-century woodcuts that depict Hutterites in traditional dress, I examine the testimony of an ex-Hutterite who saw in the leaders’ dress a transgression of true gütergemeinschaft. I demonstrate that, even among Anabaptists who claimed to have rejected private property, clothing and personal fashion still identified those of higher social status.

MOLLY MARKIN, UNIVERSITY OF ILLINOIS, URBANA-CHAMPAIGN
Kleider machen Leute: Clothing as a Social Metaphor in Grimmelshausen’s Der Abenteuerliche Simplicissimus
Building on insights and observations made by Lynne Tatlock and Peter Hess about gender and identity, this paper further addresses the symbolic significance of Simplicissimus’ choice of clothing on his moral development in Grimmelshausen’s Der Abenteuerliche Simplicissimus (1668). Simplicissimus’ moral progression and regression become visible through the various stages of his clothing, as reflected in the costumes he chooses for himself and those chosen for him. Attire is used not only as a metaphor for status, but also as an indicator of moral development. When transgressing norms, Simplicissimus is at his lowest morally; when not transgressing norms, he is at his highest. Only when he assumes the clothing others choose for him, do his Schein und Sein (appearance and true being) harmonize. Reading Simplicissimus’ moral development literally against the fabric of his clothing supports earlier interpretations of the inverted dramatic structure of the novel (see Scholte) and opens important new avenues of research.
bodies of evidence intelligible as characters intervene and construct stories about the bodies and body parts they handle and refer to. Yarington’s play suggests that the generation of all evidence requires interpretation.

ROBERTA BARKER, DALHOUSIE UNIVERSITY
Stanislavski vs. the Hellhound: The Witch of Edmonton at the Limits of Realist Performance
Dekker, Ford, and Rowley’s The Witch of Edmonton (1621) places a tale of extraordinary crimes — bigamy, witchcraft, and murder — within an ordinary domestic setting. Because contemporary interpreters often view such dramaturgical strategies as prefiguring dramatic realism, modern readings of The Witch of Edmonton tend to emphasize the social and psychological factors that shape its characters’ misdeeds. In Barry Kyle’s 1981 staging for the Royal Shakespeare Company, even the play’s demonic dog served the realist role of a catalyst for repressed desires. Yet Kyle’s Dog also embodied an evil beyond the ken of social determination — and the very fact of a human body playing an animal-demon obliterated the equivalence between actor and role that governs much realist acting theory. Staging the limits, as well as the possibilities, of domestic realism, Kyle’s Witch of Edmonton confronted its audiences with evidence of terrifying forces beneath the most familiar faces of theater and life.

MARGARET J. KIDNIE, UNIVERSITY OF WESTERN ONTARIO
Starvation and the Theatricality of Remorse in A Woman Killed with Kindness
In this paper I argue that the crime of adultery in A Woman Killed with Kindness (1603) irreversibly implicates Anne Frankford’s domestic identity in performance regimes. Having once shown an ability to enact falsely the role of the virtuous wife, Anne is thereafter forced to display genuine remorse theatrically. However, even this deeply compromised course is forestalled by her husband’s “kindness.” Banishing her from the household, Frankford denies his wife an audience and so even the opportunity to enact what might be supposed a non-theatrical, hence genuine, penitence. I argue that self-starvation should be read as the radical new “non-role” Anne invents for herself, a performance that in its extremity draws to her in exile her family-as-audience. Self-starvation marks not the journey to virtue, as some critics have argued, but its necessary articulation, theatrically constructing Anne’s body as untheatrically penitent, and so available for forgiveness.

Renaissance
Michigan

POLITICS AND EDUCATION IN THE RENAISSANCE II: EDUCATIONAL POLITICS

Sponsor: MEDIEVAL-RENAISSANCE COLLOQUIUM, RUTGERS UNIVERSITY
Organizer & Co-chair: JULIAN B. KOSLOW, SETON HALL UNIVERSITY
Co-chair: ANGELICA DURAN, PURDUE UNIVERSITY

ANGELICA DURAN, PURDUE UNIVERSITY
Learning Spanish in Milton’s Academy, Deploying Spanish in Seventeenth-Century England
This paper enters into the larger conversation about the international shift from Latin to vernacular languages by examining John Milton’s arguments for learning multiple vernacular languages in general and (atypically) Spanish in particular. I pay particular attention to the popular English translations of Spanish works by John and Edward Phillips, Milton’s nephews and one-time students in his selective shortlived homeschool, to nuance our understanding of the complexity of acts of foreign language acquisition and translation, especially John’s Tears of the Indians (1656), which rallies support for “Cromwell’s Western Design” of wresting Caribbean territories from the Spaniards, in contrast to, for example, Cervantes’s Don Quixote (1605, trans. 1687), which advertises the greatness of Spain. I conclude by reflecting on how the complex issues inscribed in this case of multilingual training and production speak to
the repercussions of foreign language requirements in contemporary classrooms, university settings, and the global world.

BLAINE GRETEMAN, UNIVERSITY OF CALIFORNIA, BERKELEY

Milton, Comenius, and the Alternative Politics of Unruly Children

Humanism’s theorization of the child was powerful but contradictory: the child was pure human feeling, but not clearly human; he was an impressionable object, but naturally prodigal and unruly. This theorization motivated the humanistic “pedagogy of play” and made it a productive resource for educationists who did not share the “conservative” politics often associated with early modern schooling. In this paper, I explore how humanism’s response to the troubling figure of the child became a productive, revolutionary resource in the educational works of John Milton and Jan Amos Comenius. They adopt very different strands of the humanist program: while Comenius attempts to perfect “soft discipline” by removing play’s errant potential, Milton insists on the unpredictability of dramatic play to “enflame” students. Both, however, demonstrate ways that educationists with differing politics could use the humanistic concept of childhood as a kind of pivot point to pursue their own agendas.

RENEE RAPHAEL, PRINCETON UNIVERSITY

Teaching Copernicanism in Counter-Reformation Italy: 1633–1700

The 1633 condemnation of Galileo Galilei (1564–1642) is often cited to illustrate a supposed conflict between science and religion. This paper seeks to reorient this traditional binary by considering the episode’s aftermath in the context of seventeenth-century Counter-Reformation politics and university education. Using the University of Pisa and Jesuit Collegio Romano as case studies, I will examine the intersection of religion, politics, and education as they played out in presentations of Copernicanism in post-1633 natural philosophical and mathematical lectures. Through an examination of extant manuscript and published teaching commentaries on De Sphaera and Aristotle’s De Coelo, I will analyze how the Copernican system and Galileo’s arguments on its behalf were presented to students. I will pay particular attention to the ways in which professors refuted Copernicanism in favor of the geocentric world system by weaving together a combination of political, theological, and physical arguments.

DANA BULTMAN, UNIVERSITY OF GEORGIA

Wives as Spiritual Teachers in the Material World: A Spanish Mystic’s Explicit Guide for Married Learners

Francisco de Osuna published his informative dialogue on married life in Seville in 1531, Norte de los estados (North Star of Ranks). He explained how husbands and wives could channel their sensuality for purposes of spiritual development and also argued that lay marriage was a viable path to perfection that might approach the value of life as a member of a religious order. His discussion was inclusive of the body and encouraging of women’s agency in particular. His manual spelled out moral conduct for his readers, even in the most personal dilemmas of the flesh, which he saw as fraught with difficulty yet not usually touched upon by prudish confessors. Through this work Osuna participated in controversial humanist and reformist discussions on women’s value as teachers of their own children, servants, and husbands.
be better assimilated (or annihilated). Marc Lescarbot’s *Histoire de la Nouvelle France*, first published in 1607, captures the duality of this process perfectly, as he juggles the problem of how to franciser Native Americans with that of how to keep “marginal” ethnic groups such as the Basques and Gascons from having an undue influence on the development of the colonies. My paper will apply Mullaney’s concept to Lescarbot’s “Théâtre de Neptune,” a brief réception he staged in Acadia to celebrate his patron’s arrival. This strange performance — with a Gascon Triton and French sailors in native garb — offers a glimpse into complex dynamics at work in the development of a coherent national identity.

KARINE ABIVEN, ÉCOLE NORMALE SUPÉRIEURE
Le “bon usage” face aux régionalismes: la norme et ses marges. (Les usages régionaux du français au miroir de la littérature, 1580–1660)
Au cours du XVIIe siècle se met en place en France une pensée de la langue qui se fonde sur la notion de “bon usage,” prenant modèle sur “la meilleure partie de la Cour.” Cette centralisation du langage a pu être analysée comme le corollaire de la centralisation politique qui va grandissant au cours du siècle. Il existe toutefois des bastions de résistance à cette domination: les patois et les régionalismes. Il ne suffit pas d’annexer un territoire pour lui imposer de facto une acculturation, notamment dans des structures profondes de l’identité, telle la langue. Nous étudierons, d’un point de vue littéraire et linguistique, la mise en scène de cette résistance langagière régionale dans la littérature, notamment dans les recueils humoristiques de Tabourot des Acords (1583) et Tallemant des Réaux (1657–59).

KATHERINE S. MAYNARD, WASHINGTON COLLEGE
“Mon naturel ramage”: The Regional and National Poetics of Guillaume Salluste du Bartas
Born and raised in southwest France, the poet Guillaume Salluste du Bartas (1544–90) began his career under the auspices of Jeanne d’Albret, the Queen of Navarre, who died in 1572. While the poet later gained both national and international fame, he never strayed far from his home region. This talk will consider a pivotal moment in Du Bartas’ career when a second potential royal patroness, Marguerite de Valois, made a royal entry into Nérac in 1578. Du Bartas composed a poem for Marguerite for the occasion, “Accueil de la Reine de Navarre” (1578) and soon after wrote a dedicatory letter to her which appears at the beginning of the second edition of his poem “La Judit” (1579). These two works serve to demonstrate how Du Bartas negotiated two poetic identities in a time of conflict, first as a regional poet and second as a poet of France.

Renaissance Lasalle

THE IMAGE AND REALITY OF CHARITY IN VENETIAN CONFRATERNITIES

Sponsor: THE SOCIETY FOR CONFRATERNAL STUDIES
Organizer: NICHOLAS TERPSTRA, UNIVERSITY OF TORONTO, VICTORIA COLLEGE
Chair: BARBARA L. WISCH, STATE UNIVERSITY OF NEW YORK, CORTLAND
MICHELLE LAUGHRAN, ST. JOSEPH’S COLLEGE, MAINE
An Exquisite Corpse: Bricolage and Images of Plague Assistance in Early Modern Venice

The late sixteenth and early seventeenth centuries witnessed two of the most devastating epidemics of plague in Venetian history. While some documents of the time express the customary lament that many people were abandoning their fellow man in the hopes of escaping the morbo, the picture generated by contemporary images seems however to tell a different story. Moving beyond the *memento mori* and devotional images of traditional plague-saints Sebastian and Rocco, which had typically characterized artistic production as a reaction to pestilence, a number of sizable commissions begin to transmute these topoi in order to recommend or commemorate what might instead be considered a more “activist” approach to plague assistance.
The Image and Reality of Charity in Venetian Confraternities (Cont’d.)

These images are indicative of what I will demonstrate is the collective bricolage of responses, whether it be artistic or social, necessitated by early modern Venetian “crisis culture.”

Andrea Vianello, St. Joseph’s College of Maine
The Confraternities of the Poor and the Poor of the Confraternities: Poverty and Confraternal Relief in Early Modern Venice

In this paper I will analyze the characteristics of the people assisted by the Venetian “Confraternities of the Poor,” charitable institutions founded in the sixteenth century with the cooperation of State, Church, and society for the distribution of medical and financial home relief to the city’s poor. The evolution of these organizations in the following centuries brought them to extend their activities to larger and different sections of the population of the city and to modify their form of assistance. This evolution will be followed through the changes in the characteristics of the “poor of the confraternities” during the early modern period.

Loren W. Partridge, University of California, Berkeley
The Visual Image of Charity in Venetian Art

Christ called love of God and love of neighbor the two greatest commandments (Matthew 22: 36–40). Paul (1 Corinthians 13: 1–13) defined love (charitas) as one of three theological virtues and called charity “the greatest of these.” Augustine first formulated the two aspects of charity as amor dei and amor proximi. R. Freyhan in a fundamental 1948 article traced the visual evolution of the image of charity into a single female allegory with a cornucopia or baby to indicate amor proximi and a flaming heart or flame to suggest amor dei. This paper suggests that uniquely in Renaissance Venice the two aspects of charity were often personified as two separate allegories, a split that occurred first on ducal tombs and then in confraternal decoration. The sharp distinction made in Venice between acts of mercy and acts of devotion also clarifies many details of confraternal decoration which allude to amor proximi and amor dei.
Paul M. Dover, Kennesaw State University

Ambassadors Innocent VIII and the European Dimensions of the “Labyrinth” of the Neapolitan Baron’s War 1485–88

Ludovico Maria Sforza once labeled the Neapolitan Barons’ War of 1485–88 “a labyrinth.” The conflict was a domestic revolt that revealed the factional fault lines of the Neapolitan nobility; a dispute over papal authority in the southern Kingdom; and it repeatedly teetered on the edge of becoming a European conflagration. A host of challenges faced ambassadors assigned to the court of Innocent VIII. The Curia was both the cockpit of a prince at war and a theater in which European politics were played out. Ambassadors in Rome had to manage a relationship with a pontiff willing to employ his unique array of tools, spirituale et temporale, to pursue his goals. They also had to obtain novelle fresche about the conflict. And finally they had to monitor the prospects of the war becoming a pan-European one, above all Innocent’s threats to press for French involvement.

Igor Melani, Università degli Studi di Firenze

Facing the Power, the Tuscan Republican Tradition, and the Making of Imperial Spain in Renaissance Italy: The Case of Francesco Burlamacchi

Around the Peace of Crépy, 1544, two main events moved the Tuscan political situation toward Spain. In 1539 the duke of Florence, Cosimo I, married Eleonora of Toledo, and in 1546 the gonfaloniere of the Republic of Lucca, Francesco Burlamacchi led a conspiracy against Spain and the duke of Tuscany which sought to unify Lucca, Pisa, and Florence in order to create a “territorial-republican” state. Caught and prosecuted by Ferrante Gonzaga, he was condemned to death in Milan. The episode illustrates significant elements of the discourse of political revolt: the transformation of the past into a future perspective, the creation of a discourse that divides friends from enemies based on cultural traditions, and the establishment of “liberties” as a guarantee of autonomy. The case of Burlamacchi also shows that Italy was no longer simply a battlefield; it had become a major asset to the European powers.

Antonio Bernardi della Mirandola’s (1502–65) Reading of Aristotle: On the Relationship between Rhetoric and Logic

In his Instituto de universa logica published in 1545, Antonio Bernardi della Mirandola proposed a new reading of Aristotelian logic. According to Bernardi, the Categories were no longer to be understood as a part of logic, but as a part of metaphysics. The science of logic proper would thus begin with De interpretatione. Bernardi’s reading was to influence his understanding of the Aristotelian hierarchy of sciences, which he set out in his Eversionis singularis certaminis libri 40, published fifteen years later. In book 8 of this work, Bernardi discussed inter alia the meaning of the Greek expression antistrophos found in the first sentence of Aristotle’s Rhetoric. Bernardi’s Latin rendering of this word is eadem, the implication being that rhetoric and dialectics are “substantially the same,” and that both are parts of logic. The paper will outline Bernardi’s view of the hierarchy of sciences with respect to his interpretation of Aristotelian logic.
GRAMMAR, RHETORIC, AND LOGIC:
ASPECTS OF THE TRIVIUM IN THE
RENAISSANCE (CONT’D.)

WILLIAM P. WEAVER, BAYLOR UNIVERSITY

Logical and Grammatical **Iudicium** in Melanchthon’s Rhetoric

Invention, a duty shared by logic and rhetoric, has been the object of numerous influential studies of Renaissance literary culture. By contrast, judgment (**iudicium**), a duty shared by logic and grammar, has received relatively little attention. Yet judgment, the duty of shaping arguments that invention has discovered, was a focal point in humanist-scholastic debates over the form of controversy itself. Because of its important role in academic disputation, judgment became a habitual way of thinking about literary form in the sixteenth century. Taking as a starting point Philip Melanchthon’s inclusion of judgment among the duties of rhetoric, this paper explores the significance of logical and grammatical judgment for Renaissance literary criticism.

Hyatt Stetson BC

JOHN DONNE I

*Sponsor: THE JOHN DONNE SOCIETY

Organizer & Chair: GRAHAM ROEBUCK, MCMASTER UNIVERSITY

ERNEST W. SULLIVAN, VIRGINIA POLYTECHNICAL INSTITUTE

“Let’s Get Physical”: John Donne and the Burley Manuscript

The recently recovered Burley manuscript (Leicestershire Public Record Office shelfmark DG7/Lit2) contains some forty letters that scholars have attributed with more or less certainty to John Donne. Because the letters are transcriptions and lack both addresses and signatures, certainty regarding their authorship is in short supply. Even so, everyone would agree that at least two of the letters are certainly by Donne, and most would agree that several others are probably by Donne, some are possibly by Donne, some are probably not Donne’s, and a few are certainly not Donne’s. This paper examines what the certainty of the physical evidence in the manuscript (content, context, handwriting, watermarks, binding, etc.) has to offer in the way of a solution to the uncertainty of the attributions.

MARGARET A. MAURER, COLGATE UNIVERSITY

Two Versions of a Letter to Ireland in Prose and Verse in LR1

Two letters, both generally attributed to Donne, in LR (the Burley Manuscript), one in prose and one in verse, employ very similar arguments and conceits. Comparing them closely is a way to consider Donne’s styles of verse and prose letter-writing as well as what makes one more or less poetical than the other.

Hyatt Stetson E

PERSPECTIVES ON NICHOLAS OF CUSA I

*Sponsor: AMERICAN CUSANUS SOCIETY

Organizer: THOMAS IZBICKI, RUTGERS UNIVERSITY, NEW BRUNSWICK

Chair: TIMOTHY KIRCHER, GUILFORD COLLEGE

THOMAS IZBICKI, RUTGERS UNIVERSITY, NEW BRUNSWICK

**Christiformitas** in Cusanus’s Preaching in Rome

During the absence of Pope Pius II at the Congress of Mantua, Nicholas of Cusa served as papal vicar for Rome. In that period, he held a diocesan synod and preached sermons on doctrinal and disciplinary themes. A key concept in these sermons is **Christiformitas**, conformity in life to Christ. This concept is crucial to understanding Cusanus’s later thought on reform, because it fused doctrine with practice, providing a key to Nicholas’s proposal for the reform of the Roman Curia.
PERSPECTIVES ON NICHOLAS OF CUSA I (CONT’D.)

SARAH M. POWRIE, UNIVERSITY OF NOTRE DAME

What Is Nicholas of Cusa’s Relationship to the Fourteenth Century?

The question that forms the title of this paper is one that has been surprisingly overlooked in the investigation of Cusanus’s sources. The innovative quality of his epistemology and cosmology has long been recognized, and yet his relationship to comparable innovations in the fourteenth century remains largely uninvestigated. To what extent then are the innovative aspects of Cusanus’s thought inspired by an acquaintance with fourteenth-century natural philosophy? The paper will consider both the influence of Nicole Oresme, his challenge to Pythagorean cosmology and interest in incommensurable quantities, in addition to the influence of the Oxford calculators and their system of latitude measurement. Both fourteenth-century innovations recognize the imprecision of number and the potential plentitude that such ambiguity generates. Their observations suggestively anticipate Cusanus’s infinite universe.

SOPHIE BERMAN, ST. FRANCIS COLLEGE

On the Infinite and the Indefinite: Nicholas of Cusa and Descartes

A major feature of Descartes’s metaphysics is the distinction between the infinite and the indefinite. The latter is such that always more of it can be conceived; the former is impossible ever to conceive more of it, because it has no deficiency whatsoever in its being. This distinction enables Descartes to reject the Aristotelian view of a limited world, while maintaining the world’s metaphysical finiteness, its non-identity with God. Descartes’s reflection here is in line with Nicholas of Cusa’s distinction — of which he is cognizant — between absolute infinity and contracted infinity. In both, the distinction is that between the absolute limitlessness of pure power and an unlimitedness of a quantitative nature. My paper will examine the filiation from Cusanus to Descartes.

Hyatt Stetson F

STRANGE BEDFELLOWS: MILTON AND SEVENTEENTH-CENTURY WOMEN WRITERS I

Sponsor: SOCIETY FOR THE STUDY OF EARLY MODERN WOMEN

Co-Organizer: MARGARET REEVES, UNIVERSITY OF BRITISH COLUMBIA, OKANAGAN

Co-organizer & Chair: HEATHER CAMPBELL, YORK UNIVERSITY

Respondent: LINDA M.VECCHI, MEMORIAL UNIVERSITY, NEWFOUNDLAND

SHARON CADMAN SEELIG, SMITH COLLEGE

Married in Eden: Lucy Hutchinson and John Milton

Despite much sophisticated critical attention, the strongly articulated gender hierarchies of Paradise Lost remain problematic. But we may be surprised to find similar views of female subordination expressed by one of Milton’s best-educated and most accomplished female contemporaries, Lucy Hutchinson. Describing her own Edenic marriage in The Life of John Hutchinson, Hutchinson represents herself as “a very faithful mirror, reflecting truly, though but dimly, [her husband’s] own glories upon him,” and defends John Hutchinson against the imputation of doting or idolatry. But she also represents both men and women as empowered, even required, to make appropriate judgments about the other by seeing them within the context of a hierarchy in which neither of them is supreme. Considering the nuances of Lucy Hutchinson’s argument and the rhetorical means she uses to express it may provide a more accurate sense of Milton’s representation of gender relations as well.

JAMES B. FITZMAURICE, NORTHERN ARIZONA UNIVERSITY

Milton, Cavendish, and the Institution of Marriage

It might seem odd for anyone to assert that there are parallels between Margaret and William Cavendish on the one hand and the Adam and Eve of the early parts of
Paradise Lost, book 9, on the other, but the seventeenth-century couple, as conjured up by Margaret in print, is strikingly like its literary counterpart as depicted by John Milton. Most importantly, Milton does not differentiate the labor of Adam and Eve in book 9, and both enjoy undertaking the same pleasurable tasks in the garden. Margaret and William, within the context of the writing of literature, were also engaged in the same sort of work, and neither labored very far away from the other, at least as suggested by various aspects of Margaret’s printed volumes. This paper will go on to argue that Margaret and Milton shared in a literary discussion of marriage that went back in the seventeenth century to Francis Bacon and earlier.

Teresa Feroli, Polytechnic University
Rethinking “shee for God in him” in Paradise Lost and Milton’s Quaker Contemporaries
The meaning of gendered hierarchies in Paradise Lost has long stood as a contentious issue in Milton criticism. In particular the line, “Hee for God only, shee for God in him,” has prompted a wide range of responses from critics. I want to set “Hee for God only, shee for God in him” in a dialogue with the work of two of Milton’s female Quaker contemporaries, Martha Simmonds and Margaret Fell. I argue that these two women would not have found Milton’s line particularly restrictive; rather they effectively deployed variations of “shee for God in him” to advance women’s right to prophesy. In so doing, they underscore Milton’s recognition that Eve’s role as the conduit of the “Promis’d Seed” may well unsettle the prescriptive “Hee for God only, shee for God in him.”

Hyatt New Orleans
Political Theology I: Political Theology and Aesthetics
Organizer & Chair: Victoria Kahn, University of California, Berkeley

Richard L. Halpern, The Johns Hopkins University
Chairman God: Richard II and Kantorowicz’s Critique of Political Theology
The King’s Two Bodies overturns Schmitt’s understanding of political theology by rejecting decisionism in favor of a divine bureaucracy that serves as the model for a corporative political state. His choice of Shakespeare’s Richard II as literary proof text not only serves the function of illustrating the doctrine of the king’s two bodies but also offers a world in which a wished-for miracle fails to occur, thus obviating the theological counterpart to the Schmittian decision. Instead, the play depicts a king more akin to the irresolute tyrants of Benjaminian Trauerspiel, perhaps setting in place the movement toward the end of Shakespeare’s second tetralogy: the ascendency of a Lord Chief Justice over the newly-crowned Henry V.

Christopher L. Pye, Williams College
Lawful As Eating: Political Theology and the Aesthetic in The Winter’s Tale
Focusing on Winter’s Tale, this paper reads Shakespeare’s late reflections on sovereignty as an anticipatory critique of Carl Schmitt’s political decisionism. Shakespeare’s play problematizes Schmitt’s animating opposition between the sovereign’s personal act and formal, normative law, allowing us to recognize the extent to which that distinction is itself an artifact of the liberal dispensation Schmidt critiques. To recast the political act thus is to reconceive the status of the role of the aesthetic as well. Rather than being merely the counter-term for liberal economic rationalism, the aesthetic is inseparable from the ex nihilo of the political act, what enables or posits it as a instance of sovereign predication. Such an argument is part of a larger claim about the emergence of the aesthetic in the interim between theocratic forms...
and its explicit elaboration as a philosophical category during the Kantian era — the odd interval during which one can speak of a distinctly political theology.

GRAHAM L. HAMMILL, UNIVERSITY OF NOTRE DAME

Miracles and Political Life

This paper examines how in the early seventeenth century the miracle served as a literary figure for exploring contradictions in the constitution and preservation of the body politic. I will contrast Carl Schmitt’s assessment in *Political Theology* of the miracle as confirmation of the mystical authority of the sovereign with Walter Benjamin’s response that the miracle signaled emerging modes of political life. Drayton’s *Moses, His Birth and Miracles* offers a test case: initially published in 1604, Drayton’s poem uses the miracle to commemorate key events in Elizabeth’s reign; republished and strongly recontextualized in 1630, Drayton’s poem refigures the miracle to explore limited constitutionalism and possible literary responses to Charles’s recent expansion of royal prerogative.

Hyatt San Francisco

TOWARDS A REVALUATION OF CAMPANELLA’S WORK

Organizer: PETER CARRAVETTA, STATE UNIVERSITY OF NEW YORK, STONY BROOK
Chair: TBA

SHERRY L. ROUSH, PENNSYLVANIA STATE UNIVERSITY

Tommaso Campanella’s Augustinian Inheritance

Along with other influences on Campanella’s thought — Aristotelianism, Platonism, Thomistic theology, deism, scientific naturalism, etc. — there is another that has received comparatively even less scholarly attention: Augustinianism. Nonetheless, St. Augustine’s works — particularly the *Confessions*, *On Christian Doctrine*, *The City of God*, his Biblical commentaries, and his doctrines against heresies — left profound impressions on the Dominican friar. Similar to the way he treated other intellectual influences, though, Campanella did not receive and reiterate Augustinian notions uncritically. In some cases, he changed them in crucial and compelling ways. Campanella’s *City of the Sun* was, and most certainly was not, a “City of God”; and Campanella’s many self-assessments were like, and were so very unlike, many of Augustine’s self-proclaimed confessions. This paper examines key Augustinian legacies in Campanella’s writings, focusing primarily on Campanella’s poetic, utopian, philosophic, and autobiographical works, arguing that Augustine’s influence on Campanella was greater than we may realize at first glance.

GIUSEPPE CARLO DI SCIPIO, CITY UNIVERSITY OF NEW YORK, THE GRADUATE CENTER AND HUNTER COLLEGE

The Nobility of the Soul and Free Will: Dante and Campanella

After a brief introduction on how Tommaso Campanella introduced the cult of Dante in the early modern period, I propose a reading of some issues that unite the thought of Campanella — as expressed largely in his poetry — and Dante on the three themes of wisdom, the nobility of the soul and free will. I will look at the poem “Di cervel dentro io sto, e divoro” and juxtapose it to Dante’s discussion of “amore” and “libero arbitrio” in the central cantos of *Purgatorio*. I will then return to Campanella’s views on the sacred character of poetry, on language, on the recovery of Latinity, and on Dante himself as author, making him a shining star in the Seicento, not unlike Dante’s own characterization of Virgil as “lume” and “divina fiamma” by Statius in *Purgatorio* 21 and 22.
TOWARDS A REVALUATION OF CAMPANELLA’S WORK (CONT’D.)

PETER CARRAVETTA, STATE UNIVERSITY OF NEW YORK, STONY BROOK

History and Empire: Campanella’s Perception of the Role of Geopolitical Blocks at the Dawn of Modern Europe.

This paper analyzes the views about history which Campanella penned at the end of the sixteenth century in The Spanish Monarchy, and compares them with those he wrote after his release from prison and establishment in France, over three decades later in The French Monarchy. The analysis will attempt to isolate and block out, so to speak, the moments when the Dominican monk argues his case in view of resolving his personal plight, on the one hand, and vis à vis his theological beliefs in a monarchy of Christ, on the other, in order to distill a conception of secular empire-building which is hauntingly contemporary in its understanding of the mechanisms of power management, specifically concerning ideological, military, and symbolic manipulation, and the ways in which he barely conceals an appreciation for some Machiavellian insights.

Hyatt Stetson G

THE JIG, THE NEUTER, AND PLUTARCH’S SPARTACUS: THE SOCIAL LIFE OF FIGURES

Organizer & Co-chair: Judith H. Anderson, Indiana University
Co-chair: Joan Pong Linton, Indiana University

DONALD HEDRICK, KANSAS STATE UNIVERSITY

Figures of Extreme Pleasure: Falstaff and the Jig

Recent scholarship has called for reconsideration of Elizabethan-Jacobean theater as more centrally informed by its associated, often nondiscursive “entertainments.” Similarly, Lyotard rethinks figuration generally in terms of the primacy rather than supplementarity of expressiveness, musicality, and movement to textuality. Two particulars, Falstaff’s character and the jig concluding theatrical performances, may be profitably related in this light, exemplifying what Nashe termed “extreme pleasures” of London’s entertainment choices. Focusing on Falstaff’s bodily presence as a stagefigure, we notice a frequency of immobility (waking, drunken stupor, feigning dead) as a comic signature. The popular device of the jig, ultimately suppressed in jurisdiction as promoting riot, develops into a form of wild abandon. Both forms, too little and too much mobility, point toward the transgressiveness Lyotard associates with figuration psychologically. At the same time, they employ a strategy of “maximization of affect” (a concept argued elsewhere), characteristic of entertainment’s adaptation of new economic modalities.

AMELIA ZURCHER, MARQUETTE UNIVERSITY

Refiguring Plutarch: History and Romance in Roger Boyle’s Parthenissa

In the Aristotelian tradition inherited by the Renaissance and sustained even by Freud, character is necessarily figural. The shape of plot is temporally primary in both conception and apprehension, and the reader or viewer (or the subject herself, to the extent she conceives of herself as interpretable) is thus always aware that the character serves a function, instantiating an interpretive space between the particular or literal and the allegorical that is one of the hallmarks of figural representation. I will trace one disruption of this scheme in Roger Boyle’s 1650s romance Parthenissa. In a genre known especially for the subordination of character to plot, in which narrational extravagance is in effect the main story, Boyle imports some of Plutarch’s characters while ingeniously estranging his reader from their historical narratives. By managing in this way to forestall interpretive awareness of narrative trajectory, he reconstitutes character on different ground.
THE SACRAMENTAL NEUTER: ENTHYMEMIC REASONING, EQUIVOCATION, AND REVELATION IN ENGLISH CATHOLIC POETICS

This paper charts the confluence of three discursive formations in post-Reformation England: the formal procedures of the rhetorical syllogism or enthymeme in humanist rhetorical theory; the controversies over equivocation sparked by the Jesuit mission; and surviving notions of a sacramental poetics informing personal, communal, and political senses of salvation history. The confluence of these tributaries of thought isolates a culturally specific engagement with the transfiguring force of the neuter, as it appears in the formal structure of the enthymeme (its unvoiced member); in the ethical defense of equivocal speech (the accommodation of adiaphora), and the diversely understood event of revelation (the paradigm of excess or saturation). Together, these elements figure the emergent form of a postsecular sense of sacramental community and of political and ethical engagement. Exemplary texts include Robert Southwell’s eucharistic poetry and John Barclay’s romance Argenis, inflected by key theoretical formulations of Maurice Blanchot and Jean-Luc Marion.

THE GENDERED SUBJECTS OF CIVIL WAR IN SEVENTEENTH-CENTURY BRITAIN

Organizer: Catharine E. Gray, University of Illinois, Urbana-Champaign

Chair: Curtis Perry, University of Illinois, Urbana-Champaign

CATHARINE E. GRAY, UNIVERSITY OF ILLINOIS, URBANA-CHAMPAIGN

Mapped in Blood: Genealogy and Geography in Cowley’s The Civill Warre

Scholars who analyze Abraham Cowley’s The Civill Warre (1643) have largely focused on the way his partisan epic founders on the historical realities of Royalist defeat. They have paid less attention therefore to the geopolitical complexities of Cowley’s poem, and the way these complexities undermine his linked depictions of masculine heroism and royal dynasty. This paper will argue that The Civill Warre imagines a homosocial line of royal and Royalist fathers and sons who should defend and define the territorial and ideological perimeters of the kingdoms of Britain. This noble vision, however, clashes with a peripatetic narrative of localized violent encounter, in which Cowley focuses on distinct towns whose primary ideological interconnection becomes war itself — the epic thus remapping the geographic and political contours of Britain in blood. Caught between a genealogy and geography of Britain, Cowley seems ultimately unsure not only of how to prove the efficacy of Royal dynasty, but of how to represent the troubled form of a sovereign state at war with itself.

ERIN MURPHY, BOSTON UNIVERSITY

Pious Fraud: Lucy Hutchinson and Wartime Identity

Lucy Hutchinson’s work is rife with representations of disguise and deceit. Her memoir of her husband describes both her role in convincing authorities that her brother-in-law was her husband, and her forgery of her husband’s recantation for the execution of Charles I. Her Genesis poem, “Order and Disorder,” lingers over stories of dissimulation, describing Rebecca’s actions as a “pious fraud.” To date, scholars have focused on Hutchinson’s representation of herself as a “mirror” or a “shadow” of her husband when discussing her sense of character and identity. These analyses have considered her vexed authorial agency, her Christianizing of Neoplatonic imagery, her attack on idolatry, and her exploration of materialism in her translation of Lucretius. This paper will reread Hutchinson’s representations of “pious fraud” in relation to problems of identification during the civil wars, arguing that analyses of her gendered identity must take her experience of political violence into account.
“You are but with those who are such as yourself”: Revolution and Republican Motherhood in Brilliana Harley’s “Stoic” Letters to her Son 1625–43

This paper will examine the degree to which the ostensibly American phenomenon of republican motherhood had antecedents in seventeenth-century English republican thought and practice. Specifically, it will discuss the ways in which the letters of Brilliana Harley, written between 1628 and 1643 and addressed almost exclusively to her son, Ned, drew upon Stoicism to inculcate her son with a suspicion of aristocratic privilege and a sense of self that encompassed not only such religious values as piety but also such republican ideals as equality, the cultivation of moderation in diet and dress, and the performance of public “service” on behalf of the “commonwealth.”
Saturday, April 05, 2008
10:30–12:00

Renaissance Grand Ballroom Salon I

AGNolo BRONzINO’S TEASING CLUES

Sponsor: THE ASSOCIATION FOR TEXTUAL SCHOLARSHIP IN ART HISTORY
Organizer: LIANA DE GIROLAMI CHENEY, UNIVERSITY OF MASSACHUSETTS LOWELL
Chair: VIRGINIA RAGUIN, COLLEGE OF THE HOLY CROSS

MICHAEL J. GIORDANO, WAYNE STATE UNIVERSITY
Bronzino’s Art of Emblazoning: Saint Bartholomew, Lucrezia Panciatichi, Laura Battiferri, and The Young Man With a Book

Thanks to such studies as Jonathan Sawday’s The Body Emblazoned and Alison Saunders’s The Sixteenth Century Blason Poétique, we are in a better position to understand the practice and impact of emblazoning in sixteenth- and seventeenth-century culture and literature. Succinctly put, emblazoning was the art of isolating, partitioning, or putting into relief a component of an organic series for close observation and display that could serve innumerable purposes in such fields as descriptive anatomy, the fine arts, literature, emblems, pedagogy, cartography, satire, or public performance. There is an art of emblazoning at work in certain paintings by Bronzino where a partial whole opens up a wide range of symbolic meanings in microcosm reflecting the Vasarian principle of invenzione copiosa di tutte le cose (abundant invention continued in the smallest things) Accordingly, I will examine the flayed foot of St. Bartholomew in the Pisa pala, the billowing, involuted shoulder folds of Lucrezia Panciatichi’s red dress, the aquiline nose of Laura Battiferri, and the wandering left eye in the Portrait of the Young Man With a Book.

LIANA DE GIROLAMI CHENEY, UNIVERSITY OF MASSACHUSETTS LOWELL
Bronzino’s Allegory of Felicity: A Wheel of Good Fortune

In 1565, Francesco de’ Medici commissions Bronzino to paint the Allegory of Felicity or Allegory of Happiness. The oil-on-copper painting is located in the Galleria degli Uffizi. Continuing with the iconographical interpretation of Robert Gaston and Graham Smith, this presentation elaborates on the Mannerist emblematic tradition of good fortune. The vigilance of Justice and Prudence protects Felicity against the arbitrary forces of Chance and Envy.

DONNA A. BILAK, THE BARD GRADUATE CENTER
Visual narration in Bronzino’s portraiture

This study looks at Agnolo Bronzino’s portrait of Eleonora di Toledo (Národní Galerie, Prague) and the Portrait of a Young Man (Metropolitan Museum of Art, New York) to show ways in which the artist creates visual narratives via schematic arrangement of details, and how such compositional organization functions to relate information particular to the sitter in order to be read visually by the viewer.

Renaissance Grand Ballroom Salon II

PICTURES TO THINK WITH: PARADIGMS OF RENAISSANCE ART HISTORY II

Co-Organizer: ANNE DUNLOP, YALE UNIVERSITY
Co-organizer & Chair: REBECCA ZORACH, THE UNIVERSITY OF CHICAGO
Respondent: TOM CONLEY, HARVARD UNIVERSITY

STEPHEN J. CAMPBELL, THE JOHNS HOPKINS UNIVERSITY
Active and Passive Vision in Mantegna’s San Zeno Altarpiece

Mantegna’s painting conceives the relation between viewer and viewed, subject and object, in terms of two kinds of transaction. The first is active vision, the gaze that reaches out to explore and even to reshape the world, engaged by the emphatic tactility of Mantegna’s pictorial world. But Mantegna’s perspective structures imply
a condition of passive vision, where the viewer is conceived above all as the recipient of visual sense impressions or species: here, it is rather the world that imposes itself upon the beholder. Mantegna’s paintings sometimes imply an embedded gaze, producing the disquieting sense that they look back at their beholder. A well-known case is the “oculus” of the Camera Picta, but the San Zeno altarpiece of circa 1460 offers another instance of a gaze operating from within the painting itself. Here, the sense of a fixed gaze that meets that of the viewer stands in marked contrast to the more general sense that the figures in the altarpiece studiously avoid the beholder’s look. In considering the virtual gaze of the San Zeno altarpiece the paper will seek to evaluate the Lacan-based approaches to Renaissance perspective of Hubert Damisch and Daniel Arasse.

ANNE DUNLOP, YALE UNIVERSITY

Materials and the Opacity of Painting

To consider the materials of early Renaissance painting is to blur critical and conceptual categories. Trecento and Quattrocento paintings brought together azurite and silver from eastern Europe, north African gold, ultramarine from Mongol Asia, and Tuscan dirt and coal. It has long been argued that exotic materials were signs of conspicuous consumption, marking an expanded world trade with Europe as its warehouse. Yet they also embedded the extra-mimetic into the image, and the unseen into the visible. In an influential discussion, Louis Marin once spoke of the “opacity” of Renaissance painting, the moment when the fictive window comes back to the painted surface or screen. Using the work of Ambrogio Lorenzetti, it is the goal of this paper to think about this tension in Trecento painting, and it will be suggested that the imaginary origins of materials could carry a very specific devotional charge.

Renaissance Grand Ballroom Salon III

DRESS AND IDENTITY XIII

Sponsor: MEDIEVAL & RENAISSANCE STUDIES SOCIETY OF ISRAEL
Organizer: GABRIEL GUARINO, UNIVERSITY OF ULSTER
Chair: EDWARD MUIR, NORTHWESTERN UNIVERSITY

DIANE OWEN HUGHES, UNIVERSITY OF MICHIGAN

Habit and Habitus: Fashioning Europeans

It seems to have been a pope interested in Europe as a cultural entity (Pius II) who first offered a collective name to Europeans in the fifteenth century, on the cusp of Europe’s discovery of a broader world. This paper will explore the ways in which such “Europeans” found an identity in custom and costume that differentiated them from other continents, both the known and the newly discovered. But perhaps more interesting than a gaze across the continental divides, would be an interrogation of habitus within Europe itself, which was being socially and politically reconfigured in the sixteenth century — in ways that challenged old unities. The paper will therefore construct a dialogue between the constructed European and his fractured (ethnic-class-religious) identities based largely on two interrelated sources: costume books and travel accounts.

HERMAN ROODENBURG, ROYAL NETHERLANDS ACADEMY OF ARTS AND SCIENCES

Habit, Habitus, and Civility in Early Modern Europe

Physical grace was one of the accomplishments proper to the early modern elite. Such elegance was thought of as “natural” and “inbred,” though the elite realized that it was first and foremost a matter of embodiment, of literally incorporating grace, from early childhood on. Important to the sons of the elite were such the exercises of, for instance, dancing, fencing, and horse riding. The daughters of the elite were generally excluded from such exertions. To them, dress and especially corsets were far more important in molding and shaping their bodies. This paper will explore the early modern corset and the dresses pertaining to each development of the corset from this
particular point of view. It will be approached, not so much from a semiotic or viewer’s point of view, but from the wearer’s point of view, using notions of habitus (Bourdieu), and of bodily memory and incorporating practices (Connerton).

Gabriel Guarino, University of Ulster
Foreign Fashions and Sumptuary Laws in the Italian Princely Courts

The long standing cultural rivalry of Spain and France has been recurrently debated. The purpose of this paper is to examine the impact of both cultural models on the issue of dress throughout the early modern courts of Italy. The focus will be on the way local rulers chose to promote Spanish or French styles, and on the various related sumptuary laws that they promulgated. As this paper will show, shifting political alliances and related spheres of influence occurred not only among different generations of such Italian rulers as the grand dukes of Tuscany or the princes of Savoy, but also among the Spanish viceroys of Southern Italy, who chose to embrace the French model towards the closing of the seventeenth century.

Renaissance Grand Ballroom Salon IV

Renaissance Rulers Construct Identity IV: The Medici Grand Ducal Family and Its Cultural Identity

Organizer: Sarah Blake McCham, Rutgers University, New Brunswick
Chair: John Paoletti, Wesleyan University

Robert G. La France, University of Illinois, Urbana-Champaign
The Months’ Tapestries and Duchess Eleonora da Toledo’s Fruitful State

In the early 1550s, the Medici court artist Bachiacca designed a series of four large tapestries depicting the Labors of the Months for the ducal palace. By October of 1553, the Flemish weavers Jan Rost and Nicholas Karcher had manufactured the tapestries from thousands of florins worth of silk, gold, and silver thread. Yet most scholars have only granted the lavish Months a superficial treatment and the tapestries have rarely been exhibited since the early 1980s. This paper argues that the tapestries’ depiction of economic activity, overtly Northern European style and iconography, and expensive materials and manufacture pointedly illustrate Duchess Eleonora da Toledo’s personal investments, self-conception, and ruling identity as the magnificent co-regent of a fertile duchy with greater European aspirations. These enormously expensive textiles eloquently express the duchess’s power, magnificence, and benevolent custodianship of the Florentine state.

Touba Ghadessi Fleming, Northwestern University
Monsters as Medici Instruments: Devising Rulership

Before Catherine de Médicis married Henri d’Orléans, the future Henri II of France, the French court inventoried all of her possessions. Among these, a dwarf, Jehan de Nano, was listed as a “vallet de chambre.” The dwarf appeared repeatedly in written records as Catherine de Médicis’s faithful companion, as well as in the Palazzo Vecchio’s visual cycles of her wedding. Catherine de Médicis constructed a persona that transcended her foreignness at the French court and established her legitimacy while maintaining her connection to the Florentine Medici branch. She achieved her goal effectively by surrounding herself with monsters and by having their likenesses portrayed alongside her own in sanctioned courtly depictions that linked her to powerful ruling families in Europe. I posit that these visual statements speak to the lack of linear cultural hegemony at court and act as essential tools in the self-fashioning of rulers and their political assertions.

Lia Markey, The University of Chicago
Ferdinando I’s Conquest of the New World: The Armeria’s Frescoes of Amerindians

In 1588 Ferdinando I de’ Medici, the new Grand Duke of Tuscany, paid court artist Ludovico Buti to fresco the ceilings of the Armeria, three rooms in the Uffizi that contained the Medici collection of arms and armor. In the center medallion of the ceiling of one of the rooms Buti painted a triumphal procession of a Native American
chief. In the surrounding narrative scenes he illustrated various battles, including one representing the conquest of Mexico. This paper proposes that the representation of the New World in Buti’s frescoes in the Armeria visually connects the Medici to events occurring in the Americas. Painted in a public display space just before Ferdinando’s wedding, the processional scene and the battles were created to boast of Medici power on the world stage and to portray a positive celebratory view of the natives of the New World.

DIANA BULLEN PRESCIUTTI, UNIVERSITY OF MICHIGAN

Carità e potere: Representing the Medici Grand Dukes as Fathers of the Innocenti

This paper explores the role played by the visual culture of charity in the construction of an image of princely authority in early seicento Florence. In Florence, as in other early modern Italian cities, association with charitable institutions served as a key tool in the fashioning of a ruling identity. In 1610, the prior of the Innocenti foundling hospital, Roberto Antinori, a former ward of the institution and appointee of Grand Duke Ferdinando I, commissioned Bernardino Poccetti to fresco the achievements of the first three Grand Dukes in the hospital loggia and an “istoria degli innocenti” for the girls’ refectory. The latter includes an idealized representation of hospital life implicitly authorized by the presence in the composition of the young Cosimo II. Keeping the issue of disparate audiences at the forefront, this paper analyzes how these two decorative projects negotiated the place of charity in the visual construction of power.

Renaissance Grand Ballroom Salon V

THE STUDY AND CRITICISM OF ITALIAN DRAWINGS II

Organizer & Chair: LOUIS A. WALDMAN, THE UNIVERSITY OF TEXAS, AUSTIN

BABETTE BOHN, TEXAS CHRISTIAN UNIVERSITY

Guido Reni and the Destruction of the Carracci’s Legacy

The Bolognese painter Guido Reni has always been understood as a product of the Carracci’s commitment to drawing the human figure from life and preparing paintings in a series of preliminary drawings. This view begins with Reni’s seicento biographer Malvasia. This paper proposes a different interpretation. Examining newly discovered drawings, I argue that Reni never fully accepted the Carracci’s naturalism, based on life drawing. This independence partially accounts for the terrible animosity between Reni and Annibale Carracci. Reni’s later figure drawings eschewed the Carracci’s specificity, and his reliance on compositional studies diminished. Remarkably, this diminished use of drawings was accompanied by an increased reliance on assistants. Whereas the Carracci collaborated as three equal partners, Reni implemented a more financially pragmatic system that has inevitably challenged traditional connoisseurship. Reni’s rejection of Carraccesque principles marked the death knoll of individual artistry in Bologna and replaced strict naturalism with mannered elegance.

DAVID G. FRANKLIN, NATIONAL GALLERY OF CANADA

Italian Neoclassical Drawings in North American Collections

As the market for Italian Old Master drawings continues to evaporate, it seems inevitable that the collecting of Neoclassical drawings will be a significant growth area for North American museums. In fact, given the traditional techniques, preference for retrograde subject matter and general respect for the past shown by these artists, it is a transition that curators and scholars should find a natural one. This contention will be reviewed by what exists in North American collections and illustrated with a survey
of some recent acquisitions, including names like Luigi Ademollo, Felice Giani, Bartolomeo Pinelli, and Luigi Sabatelli, of the National Gallery of Canada.

JUDITH WALKER MANN, SAIN'T LOUIS ART MUSEUM

Federico Barocci’s Entombment: Drawing Conclusions about Artistic Method

Federico Barocci’s Entombment, still in situ over the main altar of Santa Croce in Senigallia, offers a most fertile and expansive overview of Barocci’s use of drawings. Nearly forty preparatory studies survive, including a most impressive (and unique) color study as well as three highly-finished bozzetti. Scholars have analyzed this abundant offering according to the formula set out by Barocci’s biographer Bellori, who identified distinct phases and types of drawings that the artist utilized in creating his finished compositions. In struggling to apply Bellori’s description of Barocci’s working method to the evidence of the drawings for the Senigallia altarpiece, however, scholars have ignored some important aspects of the evolution of this painting and specific features of individual drawings that force us to question the universal applicability of Bellori’s account. The complete reversal of the composition after having brought the initial conception to a highly advanced state, as well as the varying levels of finish in several drawings, suggest a sequence other than a simple linear progression. The drawings should be seen as a series of tentative explorations where the artist tested out various ideas as he sought to adapt his composition to the liturgical needs of its intended location as well as his own directive towards spatial innovation.

Renaissance Grand Ballroom Salon VI

OPEN DRAWINGS I: IMITATION AND INVENTION

Organizer & Chair: ARTHUR J. DI FURIA, UNIVERSITY OF DELAWARE

OLIVIA V. POSKA, UNIVERSITY OF MICHIGAN

Adriaen van de Venne’s “Grauwtjes” and the Virtuosity of the Burin Hand

From the early 1620s until his death in 1662, Dutch poet-painter Adriaen van de Venne produced hundreds of distinctive cabinet-sized paintings on panel, deftly executed in a monochromatic palette. Though similar to wash drawings used as models for prints, these so-called “grauwtjes” (little gray ones) were successfully marketed as finished works. I contend that these paintings demonstrated Van de Venne’s virtuosity to draw in a manner that simulated the graphic syntax of prints. Never trained as an engraver, Van de Venne nonetheless became a prolific designer of prints and book illustrations. His success in this domain entailed accommodating his drawings to the hatches of the engraver’s medium. Van de Venne used this method of drawing across media, comparing the skill of his brush to the engraver’s burin. Thus Van de Venne’s monochromes reveal how the medium of printmaking shaped the ways that drawing was practiced and theorized in the seventeenth-century Netherlands.

VICTORIA SANCHO LOBIS, COLUMBIA UNIVERSITY

Copying and the Construction of the Rubensian Body

This paper recognizes copy drawings not simply as reproductions, but as the means of invention. An assiduous producer of copies throughout his career, Peter Paul Rubens presents an important case in the history of imitation and the history of the conception of artistic originality. Rubens used various media to create copy drawings after ancient and early modern sculpture, after Renaissance prints and paintings, and by retouching the drawings of other artists. Through the force of individual style, Rubens was able to imitate without imitating, to invent through copying. This paper isolates Rubens’s copies after ancient and early modern sculptures to identify his method for developing his distinctive ideal anatomical forms. Although the fragment of Rubens’s theoretical treatise, De Imitatione Statuarum, is well known, scholars have
yet to analyze the copy drawings that form its foundation. I base my interpretation on Rubens’s drawings as well as important precedents such as drawings by Lambert Lombard and Francisco de Holanda.

ARIANE MENSGER, RUPRECHT-KARLS-UNIVERSITÄT HEIDELBERG
Designs for Stained Glass Windows: Drawings between Originality and Functionality
Small-scale glass paintings with figural and heraldic imagery were ubiquitous in central Europe during the sixteenth century. These paintings were mostly destroyed, but many designs have survived. There is a wide range of examples from purely linear to lavish, from spontaneous sketches to detailed presentation pieces. Nevertheless, preparatory drawings for stained glass windows are a neglected field of study. Their appearance is clearly defined by their function: some were only partially executed, containing indications concerning inscriptions, leads, and colors. Often they were assembled as model books and bequeathed from generation to generation. Thus, designs for stained glass windows offer new insights into collaborations between glass painter and draftsman. Several artists in different workshops used numerous designs multiple times. Many copies, tracings, and counterproofs still exist. After 1550, extensive copying and workshop exchange resulted in standardized style, composition, and iconography. Stylistically based attributions are almost impossible. Thus, we must reconsider the categories of copy and original.

Renaissance A

RETHINKING EARLY MODERN PUBLICATION I: CIRCLES AND CIRCULATION IN EARLY MODERN ITALY AND ENGLAND

Co-organizers: DIANA ROBIN, UNIVERSITY OF NEW MEXICO AND CAROL PAL, UNIVERSITY OF CALIFORNIA, LOS ANGELES

Chair & Respondent: ELISSA B. WEAVER, THE UNIVERSITY OF CHICAGO

Lynn Westwater, The George Washington University
“La bella ebrea”/“La perfida ebrea”: Defamation, Defense, and Publishing Practices in Sara Copio Sullam’s Literary Circle

Long before she brought her only printed work to press, the seventeenth-century Venetian Jewish writer Sara Copio Sullam led a public intellectual life, hosting a well-known literary salon and exchanging poems and letters with prominent writers in Venice and beyond. Her fame, she later observed, was helped, not hindered, by her decision not to publish. When a salon member defamed her in print, however, she turned to the presses to defend herself, publishing her Manifesto (1621). After this publication, Copio Sullam’s career unraveled, as friends and enemies took control of her public literary persona by publishing and circulating manuscript works that...
defended and defamed her. Considering in particular Copio Sullam’s move from scribal to print publication, this paper will examine the propriety and efficacy of different publishing practices across the double divide of gender and religious difference.

Renaissance B

SEVENTEENTH-CENTURY PORTRAITURE II: BERNINI

Sponsor: MEDIEVAL-RENAISSANCE COLLOQUIUM, RUTGERS UNIVERSITY
Organizer: TOD A. MARDER, RUTGERS UNIVERSITY, NEW BRUNSWICK
Chair & Respondent: ANN SUTHERLAND HARRIS, UNIVERSITY OF PITTSBURGH

(Re)presenting the Ruler: The Afterlife of State Portraits

This paper examines the afterlife of state portraits, or the representation of well-known ruler portraits within later autonomous and independent paintings. Neither copies nor reproductions, these works appropriate the original portrait, exalting it as an independent and potent symbol and, simultaneously, enlarging upon its meaning though the addition of allegorical elements. I take as my focus a remarkable example of this genre, an anonymous painting in the Minneapolis Institute of Arts entitled Allegorical Still Life with Bernini’s Bust of Francesco I d’Este. A large oil on canvas, it presents—as its title makes plain—Bernini’s portrait bust of the Duke of Modena, which was carved in 1651, surrounded by an array of objects. While this paper will offer some tentative suggestions concerning the origins of this canvas and consider some cognate examples, my larger aim is to analyze this unusual typology of state portrait through the lens of Christian image theory.

TOD A. MARDER, RUTGERS UNIVERSITY, NEW BRUNSWICK

Bernini’s Portraits of Scipione Borghese

The extensive literature on Bernini does not adequately explain why the artist should have carved the image of Cardinal Borghese not once but, as the biographers tell it, twice. The second version of the bust was meant to compensate for a terrible crack visible across the forehead of the first version. But why was the earlier work kept, rather than simply trashed? Why was the portrait undertaken in 1632, long after the cardinal had served the crucial function as a principal patron in Bernini’s youth up to the year in which the Borghese Pope, Paul V (1605–21) died? This paper will discuss the nature of the flawed bust and its differences from the one presumed to be copied after it. An explanation will then account for the commission at this unlikely time, shortly before the Cardinal died.

TOMASO MONTANARI, UNIVERSITÀ DI ROMA “TOR VERGATA”

Intention and Reception of Bernini’s Painted Portraits

Bernini, considered the total artist in all media, remains enigmatic as a painter. Working with popes, clerics, nobles, and occasionally friends, Bernini’s art defied conventional approaches in various ways. With regard to the paintings the number of works was few, and many of these have come to aristocratic collections, where they have been prized for their ingenuity and even copied by later admirers. Most of his painted portraits were done without patrons or commissions, but rather for himself, for family, and for close associates. In all of them there is a freedom from convention that is unique in Italian art, while approaching the skills and results of his Spanish contemporary Velazquez.

EVA STRUHAL, THE NATIONAL GALLERY OF ART

Speaking Likenesses

The speaking likeness existed as an encomiastic trope addressing the lifelikeness of portraiture since antiquity, suggesting that the portrait represents the sitter so close to life that it appears to be speaking. Yet, it is only the experimental art of the early...
Baroque period that represents sitters actually in the act of speaking. The choice to represent the sitter in a transitory moment, instead of a static pose reveals not only a new concept of the self, but also an innovative, intensified relationship between beholder and portrait. The “speaking likeness” thus epitomizes essential aspects of Baroque art. In my contribution I aim to tie together instances of sitters represented in the act of speaking as well as poetic and art-theoretical passages from seventeenth-century sources in order to provide a basis for a better understanding of this distinctly Baroque type of portraiture.

Renaissance C

Visual and Material Culture in Early Modern Spain II: Books and Accessories

Organizer & Chair: Mary E. Barnard, Pennsylvania State University

Maria Cristina Quintero, Bryn Mawr College

The Things They Carried: Objects and the Female Sovereign in Tirso’s La república al revés and Calderón’s La gran Cenobia

In the performance of feminine power in the comedia of the Golden Age, the presence of material objects amounts to a visual code that parallels the idioms of authority. This paper will examine how specific objects contribute to the depiction of the rule of women in Tirso’s La república al revés and Calderón’s La gran Cenobia. In the latter, the exemplarity of the eponymous queen is constituted by the things that she carries: the crown, the pen, the sword, and the book she is writing. Conversely, the tyrant Aureliano sets out to systematically make Cenobia into an object in order to counter her unacceptable power. In the climactic scene, the wise and proud queen is reduced to a “bulto” and an “imagen” — a “trofeo infeliz de un traidor y un tirano.” A similar transformation of the sovereignty of the female subject into an enslaved object is enacted in Tirso’s La república al revés.

Edward H. Friedman, Vanderbilt University

Clothes Unmake the Woman: The Idiosyncrasies of Cross-dressing in Ana Caro’s Valor, agravio y mujer

The paper looks at the particular manifestations and implications of cross-dressing in Ana Caro’s Valor, agravio y mujer. The play has been analyzed in terms of its feminine inscription and characterization of women, and, logically, critics have touched upon the motif of the “mujer vestida de hombre,” Spanish drama’s equivalent of the breeches role. Here, I focus on clothing and other material objects in order to address the playwright’s identification of gender (and gender-bending) and her representation of strength, honor, and love. Using a comparative approach, with examples from works by Tirso de Molina and Calderón, I discuss how women behave once they cross the line into masculinity and how the dramatic texts portray attraction. My contention is that Caro’s vision is unique, but that it is not free of interpellation, or adherence to the social protocol of a time, place, and theatrical formula controlled by men.

Anne J. Cruz, University of Miami

Góngora’s Carpe Diem Sonnets and the Poetics of Memory

At the age of 75 and suffering from memory loss, Luis de Góngora left to a nephew all his works “in poetry as well as in prose.” His poetry had circulated only in manuscript, and it was its value as material and cultural object that he willed to his nephew. Although Góngora realized that by “stamping” [estampar] his poetry, he could win the patronage of the Count-Duke of Olivares, he died in poverty, his poetry unedited and unpublished. My paper traces Góngora’s agonistic relations with his precursor, Garcilaso de la Vega, to link his memory loss not only to the “disappearance” of his prose and the lack of published work, but to his poetry’s increasing nihilism. His carpe diem poems reconfigure materiality and presence into ontological diffusion and death. The call to “seize the day” recalls his accumulation of cultural elements from his antecedents. Yet Góngora re-members Garcilaso’s poetic matter to
disrupt the play of past and present by formulating his endings in death and noth-
ingness.

Renaissance D

MARSILIO FICINO IV: SIXTEENTH-
AND SEVENTEENTH-CENTURY
PERSPECTIVES

Organizer: VALERY REES, SCHOOL OF ECONOMIC SCIENCE, LONDON
Chair: CHRISTOPHER CELENZA, THE JOHNS HOPKINS UNIVERSITY

SUSAN BYRNE, STATE UNIVERSITY OF NEW YORK, ONEONTA

Ficino in Spain

Opinions of scholars who have, over the past 150 years, studied the impact of Ficino’s
impact on Spanish Renaissance literary and philosophical thought range from “didn’t
play much of a part” to “maybe a minor factor” to “obvious impact.” The different
results can be attributed to the historical figure studied, the perspective of the scholar,
and the tendency of some Spanish Renaissance writers to lift sections of the Italian
philosopher’s work without specific acknowledgement of their source. This study
proposes to look at what sixteenth- and early seventeenth-century Spanish writers
themselves said about Ficino and which of his works they had access to in Spanish
translation, and to offer some preliminary findings as to how his work is interpreted,
generally, in Renaissance Spain.

EVELINE CHAYES, UNIVERSITY OF METZ

Italian Explorations of the Creative Void: The Afterlife of Ficinian Concepts in Late
Sixteenth- and Early Seventeenth-Century Academies

This paper explores Ficinian strands of literary creations issuing from late sixteenth-
and early seventeenth-century Italian Academies. In their poetry and discursive writ-
ings members of these circles particularly emphasise the Ficinian concept “two wings
of the soul” (intellect and will), an idea that spread from academy to academy. Stress
on this twofold idea of the human condition accompanies increasing fascination with
terrible, intermediary, or “point zero” states of being, and new interest in Epicurean
principles. Thus, by the 1630s, academy writings draw enthusiastically on the colour
beige, on ugliness, on love as pure self-interest and examine, both metaphysically and
anthropologically, the pre-formed, void and nothingness. I will investigate these
elaborations upon Ficino’s concepts and their implications in academy literature. I
will, in the main, compare the 1567 work Rime of the Eterei of Padua with the
Discorsi (1635) of the Venetian Incogniti.

Renaissance

Bucktown A

THE ENGLISH SONNET: TRADITIONS
AND TECHNOLOGIES

Co-Organizer: RAMIE TARGOFF, BRANDEIS UNIVERSITY

Co-organizer & Chair: BRADIN CORMACK, THE UNIVERSITY OF CHICAGO

RAMIE TARGOFF, BRANDEIS UNIVERSITY

Thomas Watson and the Art of Imitation

Thomas Watson’s 1582 volume of sonnets, The Hekatompathia, or, Passionate Centurie
of Love, is a divided text. Each page contains a single poem, as we would expect.
Unexpectedly, each page also contains a lengthy preface to the poem, describing its
intellectual sources. Far from hiding the poems’ origins as Tottel did in his 1557
volume that launched English Petrarchism while burying Petrarch’s name, Watson
emphasizes the lack of originality in his verse. The effect of this is not only to lessen
Watson’s claims as an inventive poet, but also to strengthen the sonnet’s claim as a
legitimate scholarly genre. The idea that the pre-history of an Elizabethan sonnet is
worth tracking, and that the materials that shape an otherwise conventional set of
poems should become part of the reader’s experience, will be the subject of this paper.

SUSAN C. FRYE, UNIVERSITY OF WYOMING

“So rich tapestry”: Of Textiles and Sonnets

This paper on the material relations between sonnets and textiles considers instances
in which early modern artists conflated the act of writing and the work that produced
beautiful cloth. Unlike romance, which encourages disguise, banners, and canopies of
state, the sonnet’s discipline might seem to keep language apart from textile’s richly material representations. But as Sidney’s “broadered... bulls and swans” suggests, textiles proved indispensable in sonnets, as markers of class, as exquisite commodities, and as emblematic objects for a poetic form itself indebted to emblem. Before the influx of relatively cheap luxury goods into England, Sidney’s sense that “Nature never set forth the earth in so rich tapestry as divers poets have done” has a particular material valence, one I trace in his and others’ sonnets by demonstrating there the technical proximity of needle and pen.

BRADIN CORMACK, THE UNIVERSITY OF CHICAGO
Erotic Land: Legal Affect in Shakespeare’s Sonnets
In their dynamic description of relation, Shakespeare’s sonnets draw powerfully on common-law categories for the possession and transfer of land. Given the importance of the inns of court for the sonnets craze of the 1590s, this strategy is rhetorically unsurprising. Far from being only ornamental, I argue that this technical language indexes an affective dimension of early modern legal discourse itself; and that in deploying it the poems offer an intensified account of the metaphysics through which common lawyers imagined legal tenure and organized the legal subject. In other words, as a minor technology for producing meaning in the poems, Shakespeare’s legal language is an analytical frame for imagining desire and love according to a common-law language that is itself already haunted by the erotic.

CHRISTOPHER WARLEY, UNIVERSITY OF TORONTO
Uncouth Herbert
This paper reads Herbert’s “Redemption” to think about the social function of the sonnet in seventeenth-century England. “Redemption” is one of the few poems in The Temple to jettison the crutch that facilitates Herbert’s typical, passive-aggressive hand-wringing: religion. Instead of the speaker’s usual interpellative humiliation in front of God, the sonnet-as-genre becomes his facilitator. Since their first public appearance in Tottel, sonnets in English had been put to work sorting the social desire of an imprecisely demarcated populace. “Redemption” in this light concerns the demise of feudal land law and the profound social anxieties this produces. The fact that the poem cannot quite make the death of its “rich Lord” a metaphor for the crucifixion — that it can’t quite become merely a “religious poem” — signals its status as habitus: caught in social differentiations the poem cannot quite stabilize, and which sonnets tend to exacerbate.

Renaissance Bucktown B
EARLY MODERN IRISH TEXTS V:
IRISH, ENGLISH, AND EUROPEAN IDENTITIES, FOLKLORE AND MEMORY
Sponsor: RENAISSANCE STUDIES CERTIFICATE PROGRAM, CITY UNIVERSITY OF NEW YORK, THE GRADUATE CENTER
Organizer, Chair, & Respondent: CLARE CARROLL, CITY UNIVERSITY OF NEW YORK, QUEENS COLLEGE
SARAH COVINGTON, CITY UNIVERSITY OF NEW YORK, QUEENS COLLEGE
Cromwell, Folklore, and the Formation of Collective Memory
The legacy of the Cromwellian invasion of Ireland presents an especially strong case of event and text, the factual and the interpretive, the historical actuality and the shape it takes becoming intimately bound up as a powerful narrative artefact. Sustaining archetypes were in the process created to shape the national narrative of a people, through such reinvigorated modes of expression as ballads, plays, stories, myths, and place names. This paper seeks to understand the manner in which folklore in particular became the conduit for remembering the violence of Cromwell, in the first forty years after the invasion of 1649–50; by building on the work of Guy Beiner,
James Young, and others, I argue for the centrality of non-textual folk sources, specifically dramatic mummer performances, in understanding the reconstitution of collective memory in the aftermath of devastating rupture.

EAMONN O’CIARDHA, [INSTITUTION]
The Outlaw in Late Seventeenth-Century Ireland in Irish Sources from Folklore and Print Culture
TBA

BEN HAZARD, NATIONAL UNIVERSITY OF IRELAND, MAYNOOTH
Florence Conry and His Place in the Irish Historical Memory
Since his own lifetime, much has been written about Florence Conry OFM (1560-1629). Until now, many gaps have existed in our understanding of his life and works. My paper identifies the historiographical errors made in this regard since the seventeenth century and offers new evidence based upon his own, original correspondence to correct them.

Renaissance Gold Coast

COMMAND PERFORMANCE: MUSIC AND CONFRATERNITIES IN THE EARLY MODERN COURT

Sponsor: THE SOCIETY FOR CONFRATERNAL STUDIES
Organizer & Chair: NICHOLAS TERPSTRA, UNIVERSITY OF TORONTO, VICTORIA COLLEGE

KATHARINA PIECHOCKI, NEW YORK UNIVERSITY
Spectacular Lack: Celebrating the Vanishing Self in Seventeenth-Century Medici Florence
This paper discusses Florentine oratorio performances (oratori sacri) in the period of the decline of the Medici dynasty. Most existing studies of Florentine spectacles focus on sixteenth-century and early seventeenth-century performances when the Florentine court culture and the Medici dynasty were at their height. Little research has been done, however, on late seventeenth-century Florentine spectacles, when the Medici court culture was slowly coming to an end. This paper seeks to investigate and reevaluate oratori sacri staged during the decline of the Medici dynasty in different Florentine confraternities and to show the interrelatedness of court performances, power, and politics. This paper shows that in the second half of the seventeenth century, concomitantly with the threat of their approaching extinction, the Medici mobilized and sponsored a variety of court-related performances that thematized their slow decline and probable end.

EMILY SNOW, PRINCETON UNIVERSITY
The Virgin of Sorrows: Piety and Politics in the Burgundian Netherlands
Devotion to the Seven Sorrows of the Virgin flourished in the Low Countries in the late fifteenth century under the auspices of Philip the Fair. In its initial stages, the devotion was fostered by loosely organized confraternities and was centered on individual piety. Philip the Fair’s involvement in the devotion transformed it from a grassroots movement among the laity to a politically charged and highly structured organization. Philip formalized the practice of the devotion, moving it from the domestic, private sphere to a public one of ritual and ceremony. This paper examines his most innovative initiative, the design of a public plainchant competition to find new texts and music for the feast of the Seven Sorrows.
Renaissance Bridgeport

Rewriting Christian-Muslim Contact in Early Modern English Literature

Sponsor: The Massachusetts Center for Renaissance Studies
Organizer and Co-chair: Jane Hwang Degenhardt, University of Massachusetts, Amherst
Co-chair: Arthur F. Kinney, University of Massachusetts, Amherst

Lucinda Kidder, University of Massachusetts, Amherst

Daughters and Fathers in Massinger’s The Renegado and Cervantes’s “The Captive’s Tale”

The Ottoman princess in Massinger’s The Renegado stands out as exceptional in the freedom she exercises as an unmarried woman of high rank. In sharp contrast, Cervantes’s “The Captive’s Tale,” from book 1, chapter 37 of Don Quixote, portrays an Islamic daughter in a supposedly dutiful relationship with her Moorish father. What accounts for this crucial difference between Massinger’s play and one of its most important sources? At first glance, Cervantes’s demure, sequestered convert to Christianity would seem the polar opposite of her dramatic counterpart, who answers only to powerless father-surrogates. Yet both representations reflect distortions that are shaped by Eurocentric fantasies. The lascivious princess and the desperate convert seem to present very different portrayals of Islamic filial behavior, but in this paper, I argue that both are shaped by the need to assuage Christian religious anxieties.

Philip S. Palmer, University of Massachusetts, Amherst

Saving Egypt from the Egyptians: Cultural Assimilation and Its Limits in George Sandys’s A Relation of a Journey

The frontispiece to George Sandys’s travelogue, A Relation of a Journey (1615), appears to “westernize” the figure of Isis by creating visual affinities between the Egyptian goddess and other European, classical, and Christian figures found on the engraving. Sandys’s depiction of Egypt — characterized as the source of classical learning — seconds the sentiment introduced on the frontispiece. The narrative sets up an opposition between a “western” Levantine past and the present subjugation of the region to the Ottoman empire. In this paper I will analyze how this opposition manifests itself in the material record of ancient Egypt. Sandys admires Egyptian artifacts and monuments such as the Pyramids, Sphinx, and funerary figurines but decries their ruination at the hands of Egyptian “Moors.” His desire to remove such artifacts to the “safety” of England implies that the Egyptians cannot preserve their own past, a sentiment that anticipates the later archaeological practices that would amass Egyptian collections in European museums.

Amanda Carr, University of Massachusetts, Amherst

“Think me thine enemie But euer after thy continuall friend”: Chivalry, Amicitia, and Race in Thomas Kyd’s Soliman and Perseda

This paper examines the friendship between the European and Turkish protagonists of Thomas Kyd’s Soliman and Perseda in order to deepen our understanding of the way race complicates current critical discussions of friendship in the Renaissance. In representing the friendship between these two characters, the play self-consciously invokes the humanist ideal of friendship as “one soul in two bodies,” stressing the similitude of both parties. Thus, the play acknowledges the possibility of a connection between Christian and Turk based on a mutual admiration and professed dedication to codes of medieval chivalry and expressed through the rhetoric of amicitia. However, the play ultimately denies any lasting alliance between the two characters because of the racial, sexual, and religious differences that separate them. In deeming the chivalric code an inadequate mediator between Christian and Turk, Soliman and Perseda illustrates an emerging racial and national consciousness.
Renaissance Old Town

Sponsor: MEDIEVAL & RENAISSANCE STUDIES SOCIETY OF ISRAEL
Organizer: GABRIEL GUARINO, UNIVERSITY OF ULSTER
Chair: ANNA MARIA PRESTA, UNIVERSIDAD DE BUENOS AIRES-CONICET

KASPER R. ESKILDSEN, ROSKILDE UNIVERSITY
Philosophies of Fashion in Early Enlightenment Germany and Scandinavia
Around the turn of the eighteenth century, fashion became a topic of heated academic discussions in Northern Germany and Scandinavia. At several universities, decorum, or the discipline of polite manners, even entered into the standard curriculum of practical philosophy, next to moral philosophy and natural law. Initially German and Scandinavian university professors emphasized the influence of French fashion and fashion journals, such as Donneau de Visé’s Le Mercure galant, and how it affected academics, their social status, and the career prospects of their students. However, questions about fashion and social status soon transformed into questions about cultural and national identities. In conclusion, this paper examines the unfolding of these debates within the Danish Empire. While academic discussions about local fashions and manners drew attention to the many cultural and linguistic differences of the Empire, they also served to create new imperial identities, including that of the Enlightenment philosopher.

ALEJANDRA B. OSORIO, WELLESLEY COLLEGE
Regulating Dress and Ruling the Empire: The Politics of Silks and Pearls in the Hapsburg Courts at Lima and Madrid
Early modern dress was both political and transformative and its regulation reflected monarchical designs for the ordering and civilizing of society. For political writers proper dress preserved the proper order of society while also reflecting obedience and loyalty to the king. Dress as a social marker was part and parcel of an intricate system of conspicuous consumption and production and intimately linked with the modernization of peoples and spaces. This paper examines the tensions between Hapsburg sumptuary laws and the demands of a baroque culture based on the display of luxury as marker of distinction and of loyalty to the king. Analysis centers on the ceremonial dress in the Spanish royal court at Madrid and in the vice-regal court at Lima, their impact in the styles adopted by different urban social groups, their quality and manufacture, and the meanings of subverting the desired monarchical social “order” for these political communities.

FREYA STRECKER, UNIVERSITY OF TÜBINGEN
The Emperor’s New Clothes: Fashion and Confession in the Holy Roman Empire at the Times of Charles V
My paper will focus on some aspects of dressing and armours of Charles V and his entourage in comparison to the ones of his rivals, the king of France, the duke of Saxony and their party. Some forms of costumes and armours became distinguishing marks for the Spanish court, others of the protestant league. So confessionalism in the Holy Roman Empire was expressed not only in liturgical and paraliturgical, artistic, and ritual forms at the courts and in daily life, but also through fashion. This will be demonstrated from portraits of Charles V and his rivals, the types of armours at the Spanish court, the Catholic and the protestant courts in the Empire, and by comparison of the Catholic and protestant fashions of the adherents.

Renaissance Printer’s Row

Organizer: LIVIO PESTILLI, TRINITY COLLEGE, ROME CAMPUS
Chair: PAMELA M. JONES, UNIVERSITY OF MASSACHUSETTS, BOSTON

ANTHONY D. COLANTUONO, UNIVERSITY OF MARYLAND, COLLEGE PARK
The Paralogical Image: Allegorical Personification between Platonic Idea and Deductive Reasoning
In the proemium to his Iconologia, Cesare Ripa presents a neo-Aristotelian analysis of the visual image, demonstrating how the attributes of a given figure can be read as the premises of a rhetorical paralogism. The interpretative model he presents contrasts
markedly with that of Neoplatonic theories such as that of Cristoforo Giarda. In the proposed paper I will examine the philosophical rationales and interrelationships of these two theories, outlining their relationships to other models (e.g., Bellori’s theory of the “Idea”) and their implications for the interpretation of complex pictorial inventions.

MARK J. ZUCKER, LOUISIANA STATE UNIVERSITY
The Triumph of Pleasure over Frustration: Interpreting the Allegorical Prints of Cristofano Robetta

Focusing on a group of enigmatic engravings by Robetta, I suggest that they have resisted precise interpretation because this is the way it was meant to be. That is, one cannot possibly discover a single meaning, since they incorporate intentional ambiguities. But even if the prints did have specific meanings, in some sense it scarcely matters, for such meanings are ultimately unknowable and indeed were unknowable from the start. By contrast with paintings, commissioned by patrons who knew what they wanted, prints were generated by the artists themselves and usually purchased from a middleman. Seldom knowing exactly what the artist had in mind, buyers took pleasure in the act of interpretation itself and perhaps, at gatherings similar to the ones that Castiglione set at the court in Urbino, in debating the meaning of those deliberately obscure compositions.

LIVIO PESTILLI, TRINITY COLLEGE, ROME CAMPUS
Allegory and National Pride in Paolo de Matteis’s Allegory of Divine Wisdom and the Liberal Arts

If one considers the earliest dated work by Paolo de Matteis, the so-called Allegory of Divine Wisdom and the Liberal Arts, it is apparent that one of Paolo’s constant preoccupations since his youth was not just the need to assert the nobility of painting — an opinion shared by many artists — but, more specifically, the excellence of Neapolitan painting. By analyzing this work and the preparatory drawing in detail, one is not only able to follow the genesis of the picture but also understand that the driving force behind the allegory was this artist’s formidable “campanilismo.” Paolo’s notorious pride, it will be argued, probably compelled him to execute the allegory as a way of striking back at an antagonistic “foreign” milieu: the Accademia di S. Luca in Rome.

BELLA MIRABELLA, NEW YORK UNIVERSITY
“A wording poet”: Othello among the Mountebanks

This paper argues that Iago, one of Shakespeare’s great villains is modeled on the well known figure of the mountebank. Using standard mountebank ingredients such as discourses of diseases and cures, deception, trickery, stock characters (like those in commedia dell’arte), comic skits, clowns, linguistic harangues, and, the handkerchief — a crucial element in any mountebank performance — Shakespeare inscribes the vernacular mountebank entertainment into his play, Othello. The selling of cures with a good dose of seeming deception — key ingredients for any mountebank entertainment — parallels the action of Shakespeare’s play as Othello finds himself in thrall to the consummate mountebank, the “wording poet,” Iago, who manufactures disease while offering a deadly cure. Shakespeare, familiar with the allure of these street performers, in a way plays the “wording poet” himself, a mountebank, who, from his stage, tricks, entertains, and offers us cures.

MARY FLOYD-WILSON, UNIVERSITY OF NORTH CAROLINA, CHAPEL HILL
Airy Spirits and Secret Talk: The Preternatural Ecology of Arden of Faversham

Highlighting the preternatural notions that saturate the anonymous domestic tragedy Arden of Faversham, this paper argues that the play raises crucial questions about what
constitutes both individual agency and rational knowledge in the early modern period. From the strange schemes for murder offered by the town’s cunning man to the eerie imprint of Arden’s corpse two years after his death, Arden of Faversham represents a community that easily accepts the logic of action-at-a-distance. While some of the play’s strange events can be categorized as either providential or demonological, they prove remarkably resistant to clear moral classification. Not unlike the cunning man’s use of pharmakon, the play represents mysterious effects without delineating causation.

RACHANA SACHDEV, SUSQUEHANNA UNIVERSITY
Apples or Melons: Erotic/Exotic Breasts in Early Modern English Drama
Early modern travelogues depicted non-European women with large, pendulous breasts that hung down below their navels; early modern medical texts warned women about the dangers of large breasts. Seventeenth-century European men traveling to the Americas or the East provided detailed descriptions of women with naked breasts; seventeenth-century Europe saw a new fashion for bare breasts, especially in the courts. This essay seeks to relate these seemingly disconnected pieces of knowledge in an attempt to engage with the early modern English understanding of the female breast and its eroticization within the period. In the process, I will also give a reading of the ideological necessity behind Shakespeare’s verbal constructions of aristocratic women as suckling their infants while the norm was for them to hire wet nurses.

Renaissance
Dearborn

TEXTS AND CONTEXTS IN VENETIAN PRINTING
Sponsor: SHARP, SOCIETY FOR THE HISTORY OF AUTHORSHIP, READING AND PUBLISHING
Co-organizers: CRAIG KALLENDORF, TEXAS A & M UNIVERSITY AND LISA PON, SOUTHERN METHODIST UNIVERSITY
Chair & Respondent: PAUL F. GRENDLER, UNIVERSITY OF TORONTO, EMERITUS

CRAIG KALLENDORF, TEXAS A & M UNIVERSITY
From Printshop to Schoolroom: Orazio Toscanella’s Virgilian Commonplace Book
Orazio Toscanella’s Osservazioni...sopra l’opere di Virgilio (1567) offers an unlikely window into the connections between printers and teachers in early modern Venice. Toscanella’s volume is a printed commonplace book, in which topics like “goodness” and “counsel” are followed by relevant extracts from Virgil’s poetry. This approach was keyed to the way in which school texts like the Aeneid were commonly read in the milieu in which the Osservazioni was published, allowing us to unravel a series of connections between printshop and schoolroom on the basis of which several generalizations about early modern printing and education can be challenged.

MICHAEL EISENBERG, CITY UNIVERSITY OF NEW YORK, THE GRADUATE CENTER
Editorial Politics in the Venetian Publications of Claudio Merulo
The subject of this paper is Claudio Merulo (1533–1604), composer, chief organist at the Basilica of San Marco, and after 1566, publisher of musical works. This study will trace the shaping influence of Merulo’s printing and editorial policies upon the printing of the late sixteenth-century and early seventeenth-century Venetian keyboard repertory. It will also explore the circumstances and possible initiatives influencing Merulo’s choice to publish his keyboard toccatas in the new medium of copperplate engraving and, eventually, to execute these lavish editions in Rome, outside the particular political and commercial constraints of the Venetian musical printing industry.

LISA PON, SOUTHERN METHODIST UNIVERSITY
The Life of Jacopo Sansovini between Florence and Venice
This paper examines the two earliest editions of biographies of the sculptor and architect, Jacopo Sansovino. The first was published in 1568 by Giorgio Vasari as part
of the second edition of his *Lives of the Artists*. The second, a sixteenth-century extract derived from that Vasarian *vita*, was published with neither date nor place of publication. This second biography is discussed in terms of its likely editor and publisher; its expansions of and deviations from the 1568 life; its material aspects, including the woodcut initials used and the watermarks found in its paper; and ultimately as a Venetian response in an intertextual dialogue initiated and sustained by books published by the Florentine Vasari.

**BETTINA WAGNER, BAYERISCHE STAATSBIBLIOTHEK**

Trading Incunabula: Evidence for the Acquisition of Venetian Incunabula in Southern Germany in the Fifteenth Century

This paper draws on incunables in the Bayerische Staatsbibliothek, Munich, to analyze evidence for long-distance trade in early Venetian printed books. Many of the books in Munich contain information about their provenance, which can be supplemented by external sources like early account books and library catalogues and by a modern incunable catalogue which is also searchable as a database. Focusing on two monastic libraries which provided many books to the Bayerische Staatsbibliothek, we can gain a clearer picture of early book distribution, the material means by which Italian humanism spread north of the Alps, and come to some preliminary conclusions about how the printing press allowed books to be traded more easily over long distances than manuscripts.

**Renaissance Lasalle**

**THE POLITICAL AND THE PERSONAL: APPROPRIATIONS OF JUDITH IN EARLY MODERN CULTURE**

*Organizer, Chair, & Respondent: ELENA CILETTI, HOBART AND WILLIAM SMITH COLLEGES*

**KATHLEEN M. LLEWELLYN, ST. LOUIS UNIVERSITY**

Judith, Sister, and Savior: Heroine and Community in Gabrielle de Coignard’s “Imitation de la victoire de Judich”

Judith, the biblical heroine, saved the lives of her fellow citizens through her valiant actions. Thus, community plays an important role in any recounting of her story. It is particularly significant in Gabrielle de Coignard’s epic poem, “Imitation de la victoire de Judich,” where it functions on three levels. Most obvious is the small feminine “community” of Judith and her servant Abra, who go together to the enemy camp where Judith slays the general Holofernes. The larger community also plays an important role, the Israelite city of Bethulia standing in for Coignard’s own beleaguered city of Toulouse. Finally, there is the exclusive but imagined “community” of daring women, namely the author and her heroine: Judith bravely executes an enemy general, a feat that Coignard mirrors in her own courageous act of writing. Like Judith, Coignard made incursions into male-dominated territory without sacrificing her feminine persona.

**KELLEY A. HARNESS, UNIVERSITY OF MINNESOTA**

“Per man’ di donna”: Judith and Female Political Authority in Early Modern Florence

The rich complexity of meanings that had accrued to the biblical figure of Judith by the sixteenth century allowed various religious and political factions to appropriate her image in symbolic support of often conflicting causes and ideologies. But Judith could also represent a model for actual women, especially women in positions of real political power. Surviving poetry, libretti, treatises, and paintings, in addition to archival records, confirm that this is precisely the role played by the Jewish heroine in the large number of works commissioned by or otherwise associated with Archduchess Maria Magdalena, co-regent of Tuscany (1621–28). In these works, including the opera *La Giuditta*, Judith reprises one of her traditional roles as a symbol of Florentine civic liberty but within the larger context of heroic, chaste female protagonists particularly favored by the archduchess, resulting in a compelling conflation of the personal and political.
Renaissance Clark

THE POETRY OF JOACHIM DU BELLAY

_Sponsor:_ SOCIÉTÉ FRANÇAISE D’ÉTUDE DU SEIZIÈME SIÈCLE

_Organizer & Chair:_ PHILIP FORD, UNIVERSITY OF CAMBRIDGE, CLARE COLLEGE

ANNA CARLSTEDT, UNIVERSITY OF STOCKHOLM

Paroles de l’insolite: Du Bellay et la fureur basse du poète

Plusieurs membres de la Pléiade retrouvent progressivement une inspiration divinatoire, dont Du Bellay qui s’inscrit clairement, vers le milieu du siècle, dans une tradition transmise de l’Antiquité surtout grâce à Ficin. A l’instar de ses modèles, Du Bellay souligne l’importance pour un poète idéal de la Renaissance de connaître les quatre délices dont il fallait, selon la conception néoplatonicienne, mettre la fureur prophétique au premier rang. Dans son avertissement au lecteur, précédant les *Jeux Rustiques*, Du Bellay récupère les mystérieuses intuitions sibyllines: Ce qui m’a conduit à recueillir par cy par là, comme les feuillots de la Sibylle, toutes ces petites pièces... Ma communication vise à démontrer comment — aux niveaux stylistiques et thématiques — plusieurs poèmes de Du Bellay (dont les *Elegiae*, *Jeux Rustiques*, *Regrets*, *Tumuli*) concentrent cette structure complexe et éparpillée d’un style “poético-prophétique.”

KATHERINE MACDONALD, UNIVERSITY COLLEGE LONDON

“Quant au mestier dont il faut que je vive”: The Poetics of Prostitution in Du Bellay’s *Divers Jeux rustiques*

As its principal female presence, the courtesan occupies an important position in Du Bellay’s *Regrets*. Critics generally connect his interest in Rome’s courtesans to his poetic preoccupation with the vestiges of ancient Roman society, including its prostitutes. Du Bellay uses the high-class prostitute, whose social polish resembles a noble lady’s, to satirize modern Rome’s immorality. The venal woman also features in his *Divers Jeux rustiques*, where courtesans narrate several poems. Considered within their context in the collection and against the backdrop of Du Bellay’s Roman œuvre, these poems afford insight into his elaboration of his poetic persona and his relationship to patronage. A kept woman, the “Vieille courtisane” desires “franchise.” Yet, the poem’s cyclical narrative structure enacts her perpetual dependence: manipulated into prostitution by her mother, she ultimately directs her daughter to the same profession. At a stylistic level, the *Divers Jeux* echo her desire for freedom with their variety.

Renaissance

Wrigleyville

Boardroom

FRENCH LITERATURE II

_Chair:_ NADINE D. PEDERSON, UNIVERSITY OF TEXAS AT DALLAS

CLAUDIA CARLOS, CARNEGIE MELLON UNIVERSITY

Montaigne’s Rhetoric of Indirection: Deciphering

Over the past two decades, scholars such as Frederick Ahl have shown us how indirect argument or “figured speech” was a well-established concept among ancient rhetoricians, as well as the generations of rhetorical scholars who succeeded them. For both Demetrius and Quintilian, a key strategy for putting this indirection into practice has to do with what the rhetor does _not_ say, what he leaves “open” for the audience to infer. It is just such a strategy that we see at work in one of the most enigmatic of Montaigne’s _Essais_, “Des pouces” (“On Thumbs”) (2.26). A reading of “Des pouces” in light of classical indirection invites us to appreciate more fully not only the rhetorical dimensions of the “style coupé” and “anti-rhétorique” so often associated with the prose of Montaigne, but also the potentially subversive nature of the essay’s political implications.

ALLEN WOOD, PURDUE UNIVERSITY

Garnier’s Hippolyte, Diana, and Death

Garnier’s *Hippolyte* (1573) differs significantly from both its ancient source texts (Euripides, Seneca) and Racine’s *Phèdre* a century later. The role of Diana (chastity, hunt, night) is examined linguistically and contextually as it relates to the other gods (especially Neptune and Venus), and due to the fact that not just Hippolyte, but also the chorus, Phèdre, and Thesee also invoke her. Hippolyte’s death raises mythological and psychological themes pertaining to dismemberment. The account of his death is
compared to that of Racine’s “recit de Theramene” for the involvement of the divine, as well as details of his death. His dismemberment is related to analogous legends (the death of Acteon) and stories of resuscitated heroes-gods. The many images of being eaten or swallowed are examined, as well as terms like “estomach,” and “gueule.” The notion of “ingest[er]” is closely allied with “incest,” and relate to forms of interiority which inform the tragedy.

LYNN T. RAMEY, VANDERBILT UNIVERSITY

Parodic Monstrosity and the New World Body

When Renaissance French travelers encountered new cultures and peoples, they often wrote of those peoples as marvels or monsters, taking a page from medieval writings on the monstrous races. As the century unfolded, however, writers inevitably realized that these newly-encountered peoples were not physically monstrous, and new currents of thought materialized. In some of these new writings, the New World peoples were transformed from being physically monstrous to having monstrous, or less than human, cultures, thus allowing the European to remain the somatic and cultural norm. Some thinkers questioned the models of cultural monstrosity put forward by certain explorers and philosophers, crafting parodic accounts of this cultural monstrosity that suggested instead that the true cultural monsters were the Europeans themselves. This paper looks at French literary parodies of New World monstrosity in the works of Rabelais, Montaigne, and others.

ANNA KLOSOWSKA, MIAMI UNIVERSITY

Agamben, Montaigne, Marion: Premodern Invention of Human Rights

Contemporary with Montaigne’s relativist proto-ethnography (“Of Cannibals”), Simon Marion’s court plea of 1587 is a more complex, transitional, even incoherent version of the collective consensus on human rights. This paper is part of a post-Foucauldian, post-Agambenian genealogy of individual and universal human rights in premodern France. Montaigne argues that cannibals were as political as Plato’s Republic and as virtuous as the Spartans at Thermopylae. Marion presents an intermediate stage in the premodern negotiation of the decision concerning “the humanity of living man” (Agamben), based on the Platonic, phenomenological, and transcendental model of natural reason. He defines reason not as literacy or politics, but rather as the Divine inherent in all men, whether they are political beings or mere homunculi (Supuéd’s term). Marion’s argument bridges human rights grounded in neoplatonic and Christian transcendence (the soul) to the secular, Aristotelian political argument of Montaigne’s essay. Both texts bring important corrections to Agamben’s treatment of the premodern.

Hyatt Stetson BC

JOHN DONNE II

Sponsor: THE JOHN DONNE SOCIETY
Organizer: GRAHAM ROEBUCK, MCMaster University
Chair: ERNEST W. SULLIVAN, Virginia Polytechnic Institute and State University

BRIAN M. BLACKLEY, North Carolina State University

Donne Raids Mother Hubberd’s Cupboard

Donne’s position as a critic of the influential Spenserian poetic did not prevent him from taking ideas from Spenser. Beyond his parody of Spenserian extremes, Donne took other material from Spenser’s writing as inspiration for his own work. The satire of Metempsychosis: The Progress of the Soul shows several similarities to Spenser’s Prosopopoia. Or Mother Hubberds Tale. The Greek names with English subtitles are but the first similarity that the poems share. Both have animals as main characters, episodic structure, a quick-moving narrative, and underlying social and political satire. There are so many similarities between the two works that one must conclude that Donne was at least conscious of the prior poem as a text similar to the one he created. It is important to note, however, that these similarities are not parodic, but imitative, in that Donne may have recognized the potential of joining epic and satire in Spenser’s example.
DONALD R. DICKSON, TEXAS A & M UNIVERSITY

Editing the Satires for the Donne Variorum

Donne’s Satires, which appear in more than thirty manuscripts, pose unique editorial problems. One of the earliest subfamilies are the “books” of the five Satires with Storm and Calm that clearly circulated as a group before the later group 1 and 2 collections were made. A full collation of these manuscripts reveals that the individual poems were not revised systematically or consistently. That is, as many as four distinct revisions of “Satire 3” can be discerned, while “Satire 1” appears not to have been revised at all. This paper will discuss some of the implications of this pattern of revision.

Hyatt Stetson E

PERSPECTIVES ON NICHOLAS OF CUSA II

Sponsor: AMERICAN CUSANUS SOCIETY

Organizer & Chair: THOMAS IBZICKI, RUTGERS UNIVERSITY, NEW BRUNSWICK

CLYDE LEE MILLER, STATE UNIVERSITY OF NEW YORK, STONY BROOK

Does Nicholas of Cusa Modify His Negative Theology around 1460?

Negative theology plays an important role in Nicholas of Cusa’s ongoing thinking about God. This paper will test the proposal of Kurt Flasch that what Cusanus says about God in several later works, usually dated 1459–60, namely De principio, De posset, and Cribatio alchorani, marks some change and difference from his earlier writings on God.

ELIZABETH BRIENT, THE UNIVERSITY OF GEORGIA

Nicholas of Cusa Reading Meister Eckhart

The paper will examine the influence of Meister Eckhart on the speculative thought of Nicholas of Cusa. In particular, it will focus on the way in which Meister Eckhart’s particular brand of Neoplatonic image mysticism is taken up and transformed in the speculative thought of Nicholas of Cusa. While Cusanus takes up key Eckhartian themes, his overall orientation and emphasis give the familiar themes radically new significance. Whereas in Eckhart the emphasis is always on moving beyond the finite to the infinite, beyond the many to the One, Cusanus focuses keen attention on thinking through the consequences of the immanence of the infinite in the finite, of the One in the many.

Hyatt Stetson F

STRANGE BEDFELLOWS: MILTON AND SEVENTEENTH-CENTURY WOMEN WRITERS II

Sponsor: SOCIETY FOR THE STUDY OF EARLY MODERN WOMEN

Co-organizer & Chair: MARGARET REEVES, UNIVERSITY OF BRITISH COLUMBIA, OKANAGAN

Co-organizer & Respondent: HEATHER CAMPBELL, YORK UNIVERSITY

ERIC B. SONG, CITY UNIVERSITY OF NEW YORK, QUEENS COLLEGE

“Farewell (sweet Place)”: Lanyer’s “Cooke-ham” and Milton’s Country-House Eden

This paper examines Milton’s account of the loss of Eden against Aemilia Lanyer’s “A Description of Cooke-ham.” We cannot be certain if Milton read Lanyer’s writings, yet “Cooke-ham” helps us to locate Paradise Lost’s multivalent critique of country-house poetry. Whereas the Jonsonian country-house poem attempts to mediate vexed class and gender relations, Lanyer and Milton identify such tensions as sources of failure. Milton’s Eve and Lanyer’s Countess find themselves unable or unwilling to fulfill their prescribed roles. Estranged from their husbands, both turn, surprisingly, to trees. The towering oak at Cookham offers “prospect” — as a seat of oversight and religious meditation — and underscores the importance of visual perspective in the country-house poem. This talk concludes by discussing how the fragmentation of perspective in Paradise Lost advances a critique of the forms of surveillance encoded in country-house poetry.
PENELlope Anderson, Indiana University

Katherine Philips Reads Milton Reading the King’s Book: Women’s Friendship, Pamela’s Prayer, and the Politics of Royalist Representation

In *Eikonoklastes*, John Milton lampbasts King Charles for “borrowing” Pamela’s prayer from Philip Sidney’s *Arcadia*. The king’s spiritual poverty leads him to steal Sidney’s intellectual property. Milton thus delivers the traditional charge that tyrants not only seize their subjects’ property but even make their subjects themselves into property. From *amicitia*, Katherine Philips derives a different model: literary property as endlessly generative. Philips’s friendship demonstrates the “makinge of two parsones one in having and suffringe,” in Thomas Elyot’s formulation. Milton’s and the king’s arguments revolve around “having and suffringe,” property and martyrdom. For Philips, “having” — the productivity of friendship’s textual property — depends upon “suffringe,” the poems of friendship’s failures. In order to “have,” Philips must accept what neither Milton nor the king will: the benefits of friendship conferred even in its dissolution.

MARY Nyquist, University of Toronto

Tyranny and “Slavery” in Milton, Astell, and Behn

In post-revolutionary seventeenth-century England, references or allusions to civil or national status “slavery” can have either threateningly radical or satirical registers, registers that will be explored by a comparative analysis of usage appearing in selected texts by Milton, Astell, and Behn. In addition to exploring relations between republican and royalist usage, this paper will initiate an analysis of “slavery” and “tyranny” (or “despotism”) as they appear in the context of literary representations of gender antagonism, using Milton’s *Samson Agonistes* as a point of departure.

Hyatt New Orleans

POLITICAL THEOLOGY II: Hobbes and Spinoza

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

Stephen B. Smith, Yale University

Politics By Other Means: Hobbes and Spinoza as Readers of the Bible

Hobbes and Spinoza are careful and studious readers of Scripture. But what precisely is the function that biblical narrative plays in their major works of political philosophy? In this paper I want to consider their readings of certain key biblical figures — Moses, Saul, David, Jeremiah — as providing a context for understanding their politics. When suitably reconstructed, biblical history can provide for each of them a basis for political theory not available to human reason alone.

Julie E. Cooper, University of Chicago

Democracy and Theocracy in the Ancient Hebrew State

Baruch Spinoza’s assessment of the ancient Hebrew state in the *Theologico-Political Treatise* is notoriously ambivalent. In this paper I will try to make sense of the fact that according to Spinoza the Hebrew theocracy actually originates in a democratic contract. As Spinoza relates upon liberation from Egyptian bondage the Israelites found themselves in a state of nature free of political obligation. I will examine the function of this narrative about the decline and fall of theocratic democracy within the political argument of the *Theologico-Political Treatise*. What does this ancient narrative reveal about Spinoza’s assessment of the likelihood of establishing viable democratic states in the present?

John Guillory, [Institution]

The Citizens of Abdera: Hobbes and Rhetoric Once More

Recent scholarship has demonstrated that Hobbes’s relation to rhetoric evolved over the course of his writing career culminating in the highly complex position set out in the conclusion to *Leviathan*. This trajectory of self-revision which tacks between rejection and rapprochement has been charted in fine detail by Quentin Skinner who sums up and extends several decades of scholarly scrutiny. In this paper I return to the
subject of Hobbes’s relation to rhetoric in the context of his larger conception of philosophy as the name of the discourse of knowledge as such as opposed to the discourses of rhetoric theology (or divinity) and poetry. I propose in this paper to look more closely at Hobbes’s conception of poetry elaborated in the “Answer to Davenant” in order to argue that in this text Hobbes is using poetry as a lever for repositioning rhetoric as an instrument of the scientific-political argument of the *Leviathan* (Hobbes completed the “Answer to Davenant” on January 2 1650 during the period when he was hard at work on *Leviathan* completed in October 1651).

**Hyatt Atlanta**

**Milton and Violence**

*Co-organizers: Tobias Gregory, Catholic University of America and B. Douglas Trevor, University of Michigan*

*Chair & Respondent: David Loewenstein, University of Wisconsin-Madison*

**B. Douglas Trevor, University of Michigan**

Milton and the Epistemology of Perspiration

Concerned by the dangers presented by the loss and gain of body heat, Santorio Santorio argues in his most popular work, *Ars de Medicina Statica* (1612), that a constant body temperature is most ideal and that — as a result — any unnecessary exertion of energy should be avoided. The Lady in Milton’s *Masque* also esteems constancy, and yet her conduct — and the predominant metaphors of one of Milton’s longer poetic works — have been analyzed in Milton studies almost exclusively through moral and religious codes. Santorio’s technological reappraisal of body temperature and Milton’s transgendered account of body heat signal the gradual invalidation of Galenic theory and with this invalidation a refashioned imagination that might potentially be shared between men and women, rather than used only to demarcate sexual difference. We might evaluate the reevaluation of Galenic theory in both Santorio’s work and Milton’s *Masque* by considering the status of perspiration in both texts, and asking ourselves what it means for both men and women to sweat under duress.

**Tobias Gregory, Catholic University of America**

Murder at Askalon: Violence and Justification in *Samson Agonistes*

Are Samson’s acts of violence justified, and if so on what grounds? The question is not merely a preoccupation of modern critics; Milton engages it directly in *Samson Agonistes*, above all in the exchange between Samson and the Philistine giant Harapha. This paper will examine the terms in which *Samson Agonistes* frames the question, and examine such evidence as the text provides towards answering it. It will then hazard an opinion as to what answer Milton would have found decisive, and discuss how the matter bears upon the venerable “Samson: hero or terrorist?” debate.

**Susanne Woods, Wheaton College**

Dismembered Truth: Milton’s Language of Liberation

John Milton’s abiding interest in liberty is often expressed in the language of violence and dismemberment. “Custome,” which prevents the informed and thoughtful behavior that is true freedom, is a “meer face” that “accorporats” with “error . . . a blind and serpentine body without a head” (CPW 2.223). A free press is essential because “a wicked race of deceivers . . . took the virgin Truth, hewed her lovely form into a thousand pieces, and scatter’d them to the four winds” (CPW 2.549). Samson Agonistes is about a “judge” who uses violence to fulfill his understanding of God’s will for his people. The war in heaven in *Paradise Lost* book 6 is a violent contrast between true and false liberations, while the fallen man is subject to “violent Lords” who “undeservedly enthral/His outward freedom” (PL 12.93–95). This paper proposes that Milton’s rhetoric of violence and dismemberment is part of a larger project to invite his reader to put truth together for herself, to enact the choices and judgment that for Milton define the free individual.
A Divine Kind of Rhetoric: The Destabilizing Appropriation of Rhetoric by Richard Sibbes

The Cambridge Puritan Richard Sibbes (1577–1635) describes the work of the Holy Spirit as “a divine kind of rhetoric.” In Sibbes’s corpus, it is the role of the preacher or godly friend to participate in the work of the Spirit by persuading the addressee to faith. Sibbes inherits classical-humanist canons of rhetoric, including the Aristotelian modes of logos, ethos, and pathos, but these are significantly modified by the theocentric character of Sibbes’s theology. The invocation of the Holy Spirit alters and arguably destabilizes each of these three modes by introducing a spiritual dimension which lies beyond the competency of rhetorical analysis. Likewise, the notion of decorum is accepted, but actions which are fitting in the light of higher divine realities may appear indecorous to the surrounding society. Sibbes’s invocation of divine agency introduces tensions into his appropriation of rhetoric, anticipating greater antipathy to inherited rhetorical norms by more radical Puritans.

Scriptural in Seventeenth-Century England

Compared with the frenetic publishing on rhetorical elocutio during the sixteenth and early seventeenth centuries in England, the later seventeenth century looks like a desert. A long standing view of this seeming dearth is that it is the harbinger of a new rationalism in English rhetoric, and that the flowers of style simply withered. But rhetorical elocutio never disappeared; instead it was taken up by Biblical hermeneutics as political and religious partisans struggled to discriminate between the literal and the figurative. In some cases, rhetorical theory about elocutio shaped hermeneutics, and in other cases, political and religious commitments shaped rhetorical theory. In this paper I explore the interplay among politics, hermeneutics, and rhetorical theory in John Smith, The mysterie of rhetorique unveil’d (1657), Robert Boyle, Some considerations touching, the style of the H[oly]. Scriptures (1661), and Thomas Delaune, Tropologia: A key to open Scripture metaphors (1682).

William Turner’s Audacious Polemic

In 1543 William Turner, English naturalist and protestant reformer, writing anonymously from the safety of the Continent, addressed his satirical polemic, The huntyng and fyndyng out of the Romish Fox, to Henry VIII. But his principal target was Stephen Gardiner, Bishop of Winchester. Turner’s pretense of informing the king that Roman Catholic beliefs and practices still predominated in his realm allowed him to describe these in hunting metaphors designed to appeal to a broad audience. Gardiner apparently issued a response, which Turner published in a second polemic. Scholars agree that it is probably a faithful record. Gardiner matched Turner’s metaphors, but countered his charges with well reasoned theological arguments, excoriating the “hunter” with an opprobrium that would resonate with his peers and the king. I analyze these antagonists’ positions, their rhetorical personas, and their audiences in order to deepen our understanding of this period of religious confrontation.

Julius II: Papal Bulls as a Tool of Propaganda

Recent historians have emphasized how the printing press, from its very beginnings, spread political information in the early modern period. During the Italian wars,
political authorities used the new communicative resources made available by print- 
ing, making mass produced printed material another piece in the jigsaw of moods, 
voices, opinions, and judgments that formed a common “public opinion” among 
European urban populations. A chief protagonist in this period, and one of the main 
fomenters of the Italian wars, Pope Julius II played also a central role in the sphere 
of editorial production. This paper focuses on Julius II’s use of the press as a tool of 
propaganda to promote his political and religious aspirations, paying particular at-
tention to Julius’s printed bulls in vernacular disseminated in different European 
contexts. These translations made the Latin originals accessible to a wider and less 
cultivated public, conveying a propaganda message in support of Julius’s policy.

MARGARET MESERVE, UNIVERSITY OF NOTRE DAME
Oak and Ink: Sixtus IV and the Printing Press
The printing press arrived in Rome in 1467, but its use did not become widespread 
until the 1470s, during the reign of Pope Sixtus IV (1471–84). This paper explores 
how Sixtus used the new technology for a variety of purposes, from the publication 
of traditional constitutions and bulls to more innovative appeals to popular opinion. 
Sixtus used the press in Rome and abroad to promote a new crusade against the 
Turks, to assail Italian rivals in the Pazzi War and War of Ferrara, and to promote 
building and urban renewal projects within the city of Rome itself. But, prescient as 
his adoption of the press was, Sixtus was not alone in adopting the medium. The 
paper will also consider how other parties in Italy used the press against Sixtus in some 
of the earliest battles for public opinion in the history of European print culture.

EMILY O’BRIEN, SIMON FRASER UNIVERSITY
Politics, Propaganda, and Papal Portraiture: The Vita Pii II Pontificis Maximi of 
Giannantonio Campano
Before his death in August 1464, Pope Pius II entrusted humanist Giannantonio 
Campano with the task of editing his autobiographical Commentarii. In a famous 
letter to Jacopo Ammannati Piccolomini, Campano explained that because of the 
work’s “elegantia” and “splendor,” he had little need to execute the responsibilities he 
had been assigned. Sometime after 1470 and before his death in 1477, however, 
Campano decided to compose his own life of Pius, the Vita Pii II Pontificis Maximi. 
Campano approached his work not just as an expert on the Commentarii: he had also 
been a trusted member of Pius’s inner circle, and after the pontiff’s death he con-
tinued to enjoy the protection of the Piccolomini clan. This paper proposes to explore 
the historiographical and political contexts of Campano’s Vita. Its primary aim is to 
illuminate more fully the evolution of Pius’s image in the shifting climate of late 
fifteenth-century papal politics.

Hyatt Stetson D
RELIGION, POLITICS, AND THE EARLY MODERN EPITOME
Sponsor: SHARP, SOCIETY FOR THE HISTORY OF AUTHORSHIP, READING AND 
PUBLISHING
Co-organizers: ANNE LAKE PRESCOTT, BARNARD COLLEGE AND STEVEN W. MAY, 
EMORY UNIVERSITY
Co-organizer & Chair: MICHAEL ULLYOT, UNIVERSITY OF CALGARY

CHLOE R. WHEATLEY, TRINITY COLLEGE
Epic Epitome: Turning to History in Cowley’s Davideis
This paper explores Abraham Cowley’s choice to embed within his biblical epic 
Davideis (1656) a series of historical redactions. Tracing David’s journey into exile, 
Cowley’s poem contains interpolations that return the hero three times to an earlier 
text (Genesis more broadly; Genesis 11–25; Genesis 19). These encounters in turn 
inspire David to retell his own history. In the process, epitomes providing exemplary 
models of behavior get displaced by histories more sharply focalized around moments 
of acute contradiction. David’s encounters with history provoke no definitive turn
from mourning to a sense of a larger, directed purpose. Nonetheless, Cowley’s poem cannot be dismissed simply as failed epic. Rather, this paper explores how Cowley reworked epic’s crucial historiographic function, and created a poem acknowledging the increasingly important role epitomes played in helping early modern readers forge points of empathetic connection to the past.

KATRIN ETTENHUBER, UNIVERSITY OF CAMBRIDGE
“St Augustine summes it up fully”: Controversial Abridgements in Early Stuart England

This paper examines indexes and abridgements of Augustine’s works and their reception in early seventeenth-century religious writing. Compilers and users of these Augustinian mediations were keenly aware not only of their polemical benefits but also of the hermeneutic challenges posed by their selectivity and frequent neglect of context. The paper outlines two distinct responses to these challenges. Donne’s sermons legitimize recourse to patristic indexes through a complex process of historical recontextualization: by bringing a body of superior bibliographical and contextual knowledge to his auxiliary sources, Donne reappropriates them for the uses of Protestant polemic. Thomas Rogers’s devotional manuals (abridged, reordered, and corrected translations of largely spurious Augustinian sources) justify their editorial and polemical interventions in a different way. Here, Augustine’s involvement in the controversies of the early Church is presented as an historical accident: the process of abridgement and selection, by contrast, reveals the timelessly edifying spirit of a prophetic Protestant text.

KATHRYN NARRAMORE, CITY UNIVERSITY OF NEW YORK, THE GRADUATE CENTER
Translating an Epitome: Judith Man’s English Argenis

In 1640 Henry Seile advertised his third translation of John Barclay’s roman à clef, Argenis (Paris, 1621; London, 1622), only this time the work came via a French epitome by Nicholas Coeffeteau (1639), and appeared in a court increasingly antagonistic towards kingship. Coeffeteau’s epitome had lifted Barclay’s plot rather than his political intrigue. In my paper I will look at how Man uses epitome to make a woman’s “small booke” while also repoliticizing Argenis. Man addresses two readers in the prefatory materials, the “courteous,” and presumably male, reader and the Earl of Strafford’s oldest daughter. When addressing a male reader, Man deliberately aligns herself with a tradition of women’s authorship (and she is I think the first Englishwoman to do so in a preface). Addressing Anne Wentworth, Man politicizes her “second Argenis,” defending her dedicatee’s unpopular father and specifically his creation as a earl. Man’s epitome, materially small as a duodecimo, aims also to diminish the controversies about Strafford and women’s authorship.
ANNE R. LARSEN, HOPE COLLEGE
From Manuscript Circulation to Ambivalent Print Publication: The Case of Anna Maria van Schurman
At the height of her fame in the 1640s, Anna Maria van Schurman (1607–78) saw two volumes of her letters published in Leiden by the well-known Elzevier press. A third volume of letters exchanged with her mentor André Rivet was adapted into French and appeared in Paris without her consent. Schurman’s move from manuscript transmission to publication was fraught with ambivalence, even resistance, since it was seemingly imposed upon her by her sponsors who included mentors and scholars with whom she corresponded. She resisted publication for reasons related to gender, piety, distrust of fame, personal reticence, and the belief that the more private goal of the sciences was enough for women. This study proposes to uncover the role that Schurman played in the publication of her letters as she negotiated with her editors the passage from manuscript circulation — her preferred venue — to publication.

SARAH G. ROSS, PRINCETON UNIVERSITY
Humanism Began at Home: Manuscript Circulation and the Family of Henry Fitzalan, Earl of Arundel (ca. 1511–80)
The household of Henry Fitzalan constituted a thriving humanist community, now embodied in a collection of manuscript translations offered to Fitzalan as New Year’s gifts by his daughters Jane and Mary, adopted son John Lumley and other members of his patronage networks. This household academy provided Jane (later Lady Lumley) and Mary with a congenial environment for displaying their erudition. Far from remaining private, however, both sisters received positive recognition from contemporaries. Their celebrity suggests that the family setting — real or represented — helped women to satisfy notions of “feminine” propriety while they engaged in “masculine” intellectual work. The Fitzalan circle’s preference for manuscript circulation also substantiates the claims of Harold Love, Margaret Ezell, and others that scribal publication remained an attractive alternative to print throughout the sixteenth century.

JULIE D. CAMPBELL, EASTERN ILLINOIS UNIVERSITY
Learned Daughters and Networks of Manuscript Transmission and Print Publication
In Social Authorship and the Advent of Print (1999), Margaret Ezell writes, “For the early modern period, the notion of authorship needs to become less a lament for the “fate” of the author and more of a recovery of what Chartier terms “the networks of practices that organize the historically and socially differentiated modes of access to texts” (19). The “network of practice” that I will explore in this study is the way in which tutors and other learned friends of noble families facilitated the manuscript and print publication of the works by daughters with elite humanist educations. Specifically, I am interested in exploring the ways in which the tutor Nicolas Denisot (1515–59) and the poet Joachim du Bellay (ca. 1522–60) brought attention to and circulated the works of daughters of two prominent families: that of Edward Seymour, Duke of Somerset, and that of Jean de Morel, sieur de Grigny.
More, Lucretius, and the Iconography of Civilization

In book 2 of *Utopia*, More reappropriates familiar Ages of Man topos. The Utopians are “noble savages” who enjoy the strength and good health associated with idyllic strains of Greco-Roman primitivism. However, even as he partially describes Utopia in terms of Golden Age idealism, More simultaneously employs the traditional iconography of societal decline — evinced, for example, by the Utopians’ importation of iron. Book 2 portrays a permeable society faced with certain change. More’s complex characterizations of human nature and civilization — and the iconography he employs to describe the history and labile status of Utopia — have close analogues in book 5 of *De rerum natura*. More borrows Lucretius’s idea that “progress” is both unavoidable and morally neutral. In More, as in Lucretius, some changes introduced by technology and invention are preferable, and some are not; the inevitable development of civilization involves both ethical advances and concessions.

JONATHAN ROBINSON, UNIVERSITY OF TORONTO

More’s *Utopia* and Augustine’s “Fallen Man”

Augustine’s influence on Thomas More is often noted, but generally only imperfectly described; this is particularly true with respect to the connection between Augustine and *Utopia*. However, if one reads the text in the light of an Augustinian conception of human nature, the character and extent of his influence becomes clear. Utopian institutions, which permeate the whole of society, all share one basic goal: to minimize the opportunity for morally deviant behaviour. Yet despite the Utopians’ almost pathological efforts to this end, their harsh and comprehensive punishment of “crime” reveals how far Utopia falls short of “the best state of the Republic.” An examination of Augustine’s views on human nature and our imperfect will offers an explanation of why this is the case. Utopian society is naturally imperfect because, in More’s eyes, we are all imperfect by nature.

HEATHER LADD, UNIVERSITY OF TORONTO

“Well Worth the Effort”: The Symbolism of *Utopia* in *Ever After*

At the beginning of the period film *Ever After* (set in sixteenth-century France), Danielle De Barbarac receives a copy of More’s *Utopia* from her father, who glosses the title as “paradise.” The book becomes Danielle’s most prized possession, and, later, she quotes ideas from book 1 to the French prince. The prominent physical and intellectual presence of *Utopia* in *Ever After* is used to establish cultural context; this symbol of enlightened humanism is employed to indicate the “reality” of this retelling of the Cinderella story, a retelling that is divested of its traditional magical elements and ostensibly historicized. Knowing and reacting to More’s text distinguishes Danielle and the Prince — who internalize its moral and political content — as ethically superior individuals. My paper examines how *Utopia*, interpreted by the filmmaker as a manifesto of the humanist educational program, is shared, exchanged, and understood by the film’s characters.

Renaissance Grand Ballroom Salon IV

RENAISSANCE RULERS CONSTRUCT IDENTITY V: THE MEDICI GRAND DUKES AND MILITARY IDENTITY

Organizer & Chair: SARAH BLAKE MCHAM, RUTGERS UNIVERSITY, NEW BRUNSWICK

RYAN GREGG, THE JOHNS HOPKINS UNIVERSITY

Fabricated Fortifications: Constructing Dominion for Duke Cosimo I de’ Medici

Sixteen views of Tuscan cities decorate the ceiling of the Sala di Cosimo I in the Palazzo Vecchio, Florence. Painted by Giorgio Vasari and Giovanni Stradano between 1556 and 1559, the images present the fortifications Cosimo built at each city as part of a campaign to strengthen his domain. The decorations’ theme of securing...
ducal rule appropriately culminates the Medici history illustrated throughout the Quartiere di Leone X. Ironically, while the military arts depended increasingly on precision for security, the fortifications displayed so prominently in the Cosimo I room are not only far from accurate, but often fabricated. This disinformation serves as evidence for a program that exploits viewers’ expectations of truthfulness in order to construct a ducal identity of dominion. At the same time, it reveals anxieties over the durability of that reign, suggesting the duke himself to be among the intended audience for the projected identity.

KATHERINE M. POOLE, EASTERN CONNECTICUT STATE UNIVERSITY
Set in Stone: Ferdinando I de’ Medici, Public Sculpture, and the Creation of a New Grand-Ducal Iconography
In 1587 Ferdinando I de’ Medici became ruler of Tuscany, ushering in a period of unprecedented visual propaganda and spectacle. Ferdinando introduced the colossal, public portrait sculpture to the Medici repertory, commissioning monuments for key civic sites throughout the grand duchy. In 1562 Ferdinando’s father, Cosimo, founded a knightly order, the Cavalieri di Santo Stefano, uniting aristocratic Tuscan families in a shared mission, to defend the true faith against the Turkish infidel. Ferdinando’s role as knight of the Church was among his most prominent markers of grand-ducal identity, and these sculptural commissions boldly declare Medici power and primacy while simultaneously exploiting this putative pan-Tuscan unity. The colossal public portraits reveal Ferdinando’s consummate skill as ruler and patron, and testify to his crucial, and as yet undervalued, role as architect of Medici grand-ducal identity.

BARBARA KARL, AUSTRIAN ACADEMY OF SCIENCES IN VIENNA
The Medici Grand Dukes and the Islamic World: The Ottoman Flags of Sto. Stefano in Pisa
The church of the knightly order of Santo Stefano in Pisa houses ninety-five Ottoman flags from the sixteenth and seventeenth centuries. Founded by Duke Cosimo I of Tuscany the order’s main goal was to fight the Ottomans in the Mediterranean. From their hostile encounters at sea the knights brought back rich booty. The Ottoman flags, symbols of their success, were exhibited in the church of the order in Pisa where they are — after restoration — still on show as an eternal memory of the complex historical implications of the city. Lacking elaborate architectural decorum the church was designed to house this booty. The flags are integrated into the iconographic pictorial program of the church which serves to celebrate the Medici dynasty and their dominance of the sea. My paper will present some of the most representative flags and set them into their context as a tool of propaganda.

Renaissance Grand Ballroom Salon V
THE TRUTH OF PAINTING: VISUAL EXEGESIS OF THE RENAISSANCE IMAGE I
Co-organizers: MICHEL WEE MAN S, ÉCOLE DES HAUTES ÉTUDES EN SCIENCES SOCIALES AND JOOST KEIZER, UNIVERSITEIT LEIDEN
Chair: WALTER MELION, EMORY UNIVERSITY
MICHEL WEE MAN S, EHESS, PARIS
The Preaching of John the Baptist: Erasmus and Herri met de Bles’s Visual Exegeses
With more than fifteen versions, The Preaching of John the Baptist is one of Herri met de Bles’s privileged biblical themes. Bles shares with Erasmus a sense of copia and variation, but his exegesis of this episode shows many other similarities with Erasmus’s conception of exegesis. This paper proposes to explore the parallels between Bles’s visual exegeses and Erasmus’s various commentaries on the subject of John the
Baptist preaching: the taste for visual metaphor, the themes of phariseism and of torpor, the use of analogies, enigmatic details, repetitions and polarities. Furthermore, I will consider the specific pictorial processes and the way Bles’s visual exegeses articulate the first and the second book, the “book of nature” and the “book of scriptures.”

JOOST KEIZER, UNIVERSITEIT LEIDEN
Michelangelo and the Limits of Renaissance Naturalism
In circa 1500 Florence, the once enthusiastic naturalism of religious painting became the subject of controversy. Key cultural reformers such as Savonarola, Benivieni, and the humanist Adriani, started to argue for the invisibility of God in the physical world, in opposition to a tradition of religious imagery that contended with the visibility of the divine through recognizable physiognomy, dress, and setting. A polemical discourse on and in images emerged over the possibility of visual knowledge, as painting shifted emphasis from what to how it showed. This paper argues that Michelangelo’s Doni Tondo (1504) offers artistic sustenance in response to contemporary image discourse. Painted in oil, but striving for an anti-naturalistic effect that denies the fifteenth-century use of the medium, it re-presents the Holy Family at a far remove from lived experience, a remove articulated by the figures in the background that replace the former locus of naturalistic digression.

REINDERT L. FALKENBURG, UNIVERSITEIT LEIDEN
From Religious Exegesis to Visual Hermeneutics: Pieter Aertsen’s Christ in the House of Mary and Martha
The inverted nature of painted market scenes and kitchen pieces showing an abundance of profane motifs in the foreground and small religious figures in the background — an invention of the Netherlandish artist Pieter Aertsen (ca. 1508–75) — has continued to puzzle scholars, not so much in terms of their iconography as with regard to their formal make-up and functionality. The most recent literature has revealed a strange phenomenon in these paintings: the willful construction of mistakes in the rendering of individual motifs and their composition. The detection of these errata involves a form of visual analysis — of reverse-engineering the artistic process of componere — that seems to bridge traditions of fifteenth- and early sixteenth-century religious hermeneutics and a newly emerging art connoisseurship among the (humanist oriented) urban elite in sixteenth-century Northern Europe. This paper will expound on these phenomena and their relationship with other forms of visual exegesis in the art of the period.

Renaissance Grand Ballroom Salon VI
OPEN DRAWINGS II: EMULATION AND IDENTITY
Organizer & Chair: ARTHUR J. DI FURIA, UNIVERSITY OF DELAWARE
LOUISA W. RUBY, THE FRICK COLLECTION
Autograph Copies or Skilled Deceptions?
Drawings scholars are often confronted with two virtually identical versions of the same composition. Although the “first” version is usually identifiable, in some cases, the hands are so similar that it is difficult to determine if the “second” version was executed by the artist himself or by a skilled copyist. Why would an artist copy himself and does postulating a second version by the same hand indicate a failure of connoisseurship? If the second versions are not autograph, who would have been trained to copy works by others so precisely and why would they do so? Is the authorship of these second versions important, or should we be more concerned with their function as documents of early modern workshop practice? Using the drawings of Paul Bril (1554–1626) as an example, this paper will examine the identity, function, and value of autograph and non-autograph second versions of original compositions.
MAUREEN PELTA, MOORE COLLEGE OF ART AND DESIGN
Marketing a Master in Eighteenth-Century Rome

The idea that Correggio traveled to Rome appears to have gained its earliest currency within the circle of Queen Christina in Rome. For Christina and her heirs, Correggio’s “real” presence in the Eternal City validated the aristocratic prerogatives of her taste and judgment, enhancing not only the status of her personal collections but also adding actual value — by adding new Correggios. Following Christina’s death, Padre Sebastiano Resta became the premier spokesman for this view, arguing via drawings that Correggio’s desire to see Raphael brought him to Rome, where Correggio’s art was transformed. This paper examines Resta’s layered use of drawings — from authentic objects of artistic expression and evidence of style to illustration and reproduction — as a means of expanding opportunities for his connoisseurial practice.

CHRISTIAN TICO SEIFERT, FREIE UNIVERSITÄT BERLIN
Patterns of Success: Pieter Lastman’s Figure Studies

Pieter Lastman was the foremost Amsterdam history painter of his generation. This paper discusses his group of eight studies for figures in his paintings, drawn from life, in red chalk on yellow prepared paper. Lastman’s use of figure studies has hitherto not been researched in detail. Lastman reused figures so often, that some gained the status of “pictorial signature.” I will show unrecognized examples, including an unpublished painting by Lastman, to reveal that Lastman started to draw figure studies before the 1620s. His extensive use of sketches corresponds with unpublished results from infrared reflectography research on several of his paintings. I conclude that there must have been many more figure studies. Most probably, Rembrandt acquired them from Lastman’s estate. Rembrandt’s inventory mentions an album of sketches by Lastman. Several of Lastman’s figures reappear in paintings by Rembrandt and his pupils. Lastman’s studies thus formed “patterns of success,” used after his death.

Renaissance A

PAPER INSTRUMENTS: THE ART AND SCIENCE OF CIRCULATING KNOWLEDGE

Organizer: SUZANNE KARR SCHMIDT, HARVARD UNIVERSITY ART MUSEUMS
Chair: ANKE TIMMERMANN, CHEMICAL HERITAGE FOUNDATION

VERA KELLER, PRINCETON UNIVERSITY
Moving Pictures: Circulating Drebbel’s Perpetuum Mobile

The perpetual motion machines Cornelis Drebbel (1572–1633) devised in Stuart London and Rudolfine Prague became a byword for invention in early modern Europe. Reports of the device spread rapidly as a commonplace in arguments concerning human ingenuity. Images of the perpetuum mobile also circulated in the new Southern Netherlandish genre of the cabinet d’amateur. Such works depicted fictional and repetitive assemblages of paintings, statuary, and machinery. Painters manipulated collections of drawings to generate this visual copia just as writers deployed commonplace-books to produce rhetorical copia. “Commonplace” drawings of Drebbel’s perpetuum mobile did not provide technical details; rather, such drawings were used to make a rhetorical point concerning the power of art. I show how this medium not only served to advertise Drebbel in particular as the inventor of the device, but to engage circles of amateurs in affective associations celebrating human art in general.

SUZANNE KARR SCHMIDT, HARVARD UNIVERSITY ART MUSEUMS
Precision Artistry?: Calibrating Georg Hartmann’s Printed Instruments

During the sixteenth century, the imperial city of Nuremberg formed the nexus of the European trade for both scientific instruments and printed images. Unusually, the local priest and scientific scholar Georg Hartmann (1489–1564) produced hundreds of each. Hartmann’s seventy-five different printed astrolabes, globe gores, and sundials have been overlooked by art history, and only occasionally appear in the
history of science. Yet they are intrinsically important to both disciplines. Hartmann collaborated with other Nuremberg artists — including Albrecht Dürer — on the decorations for his prints, while providing the scientific specifications himself. His innovative choice to print editions of these instruments on paper, rather than engraving them in metal, however, begs the question of accuracy. Were these works expected to function as well as more permanent models? What was their intended audience? This talk will further investigate the precision of Hartmann’s prints, particularly those constructed outside his own workshop.

MARGARET SCHOTTE, PRINCETON UNIVERSITY
Sailing Under a Paper Moon: Utilizing Printed Navigational Instruments
A persistent debate surrounds early modern navigational manuals — could anyone actually learn to sail just by reading them? During the seventeenth century, these texts were studied in mariners’ schools and read by curious gentlemen, but how many were in fact used aboard ship? In an attempt to better understand the contemporary reception of English and French handbooks, this paper will examine selected illustrated instruments and the practical instructions given for their use. We can see evidence of authors reaching out simultaneously to several audiences — armchair navigators as well as practicing pilots — and offering multiple strategies for learning the intricacies of astronomical navigation. As these textbooks underscore, the division between rudimentary pedagogy and sophisticated theoretical knowledge was anything but clear.

Renaissance B
CULTURAL TOURISTS: FOOD, IDENTITY, ETHNICITY

Organizer: VALERIA FINUCCI, DUKE UNIVERSITY
Chair: GIOVANNA BENADUSI, UNIVERSITY OF SOUTH FLORIDA

NICKY HALLETT, UNIVERSITY OF KENT, RUTHERFORD COLLEGE
Eating Habits: Diet and Disease in Early Modern Convents
English nuns in exile in northern Europe continually complained about the “crude diet” of their Netherlandish hosts, and commended lay sisters who learned to cook in the “English style.” Their papers, compiled in conditions of ex-patriot enclosure, accordingly associate eating and ethnicity, foreignness and food. They describe, too, a range of eating disorders, in part resulting from devotional discipline, in part from personal propensity. The women describe their attitudes before and after profession — referring to the effects of childhood diet (malnutrition, wet-nursing, survival on “water and on air”), and to the strictures of a religious regime. One nun had an aversion to eggs — a major part of the convent menu — and another, suffering a series of mysterious maladies, lived for months on a diet of only oranges. This paper will discuss the insights these documents provide into convent consumption, and the links between nation and nutrition, between diet and disease.

LAURA GIANNETTI RUGGIERO, UNIVERSITY OF MIAMI
Renaissance Food-Fashioning or dell’insalata
How could a simple food like a salad come to signify a surprisingly broad group of cultural meanings in the literature of Renaissance Italy? From salad as poetic trope of female sexuality in Molza’s poetry, to symbol of Italian proto-national identity (and superiority) in Castelvetro’s prose, to a signifier for “low” poetry and refined manners in Aretino, to a food exemplar for moralizing purposes in Massonio’s Archidipno overo dell’insalata, certainly a salad was not simply a salad. In this paper I will explore what made a simple salad much more — a rich series of metaphors that evoked the period’s playful approach to “Renaissance food-fashioning.”
MADELINE BASSNETT, DALHOUSIE UNIVERSITY

Women and the Politics of Sweetness in Jacobean England

The rising demand for sugar in seventeenth-century England, commonly attributed to women, was encouraged by male writers of receipt books such as Hugh Plat and John Murrell, who promoted the pleasurable fashion of confectionary to their female readers. But their discourse of sweetness also gave way to political discourse, as depictions of women’s practices were interlaced with subtle commentary on the regime of James I. Plat, playfully equating peace with women’s sugary displays in his Delights for Ladies (1602, 1603), hinted at the effeminacy of a monarchy that pursued peace with Spain. Murrell, on the other hand, favourably comparing alimentary fashions to the fashion of the starched ruff in his 1617 A Daily Exercise for Ladies and Gentlewomen, suggested support for a Jacobean regime involved in supporting the manufacture of starch. As male cookbook writers politicized the fashions they promoted, they also provided a model for women writers such as Lady Mary Wroth and Dorothy Leigh who turned to the language of sweetness to provide their own critique of Jacobean politics.

CAROLINE BICKS, BOSTON COLLEGE

Revising Gender in Jane Sharp’s Midwives Book

While ancient and early modern anatomical texts cast women’s bodies as weaker versions of the male, the English midwife Jane Sharp intervened in this history by writing and publishing the first female-authored text to describe how both men’s and women’s bodies worked. Through her 1671 Midwives Book she revises men’s bodies, sometimes turning them into the leaky, diseased women that their forefathers had invented; at the same time, she often makes women’s bodies the anatomical norm to which men’s are compared. In a reversal of the Galenic one-sex model that makes man the anatomical gold standard and woman its lesser homologous shadow, Sharp often makes the male body that which must be assimilated into a universal and whole female one. Close reading of Sharp’s descriptions of the male and female sexual anatomy brings the radical nature of Sharp’s project to light.

JOSE PARDÓ-TOMÁS, CONSEJO SUPERIOR DE INVESTIGACIONES CIENTÍFICAS (CSIC)

The Libro del Arte de las Comadres Revisited: Midwives, Surgeons, and Physicians in a Sixteenth-Century Mediterranean Society

The Damian Carbó’s treatise on “the art of midwives,” published in 1541, has been studied as a representative case of medical literature about midwifery in the Renaissance. Written by a Spanish physician with a standard university medical degree, the text offers an ensemble of useful gynecological information blended with personal considerations and prejudices. As a result, it can be studied for its cultural and anthropological value as well as for its medical insights. Physicians and surgeons, for example, used the book for its clinical significance and to check the role of midwives; women patients sought the treatise as a way to understand their particular ailments; and midwives relied on its printed information for their ad hoc practice. Thus, the Libro del Arte de las Comadres offers a way to examine the preoccupations regarding reproduction, childbirth, and care of the female body of an early modern Mediterranean society.

MAURIZIO RIPPA BONATI, UNIVERSITÀ DI PADOVA

Women and Spa Culture

Whether noblewomen, prostitutes, or simply sick patients in need of cures, women have always been assiduous attendants of thermal “stufe,” salutary mineral bathhouses and pools, and hot and cold springs. Bathing culture has a long history as spas have traditionally been seen by both lay and educated people as fountains of youth and
restorers of health. Female presence in spa towns has repeatedly attracted male curiosity, whether specialized, companionate, or voyeuristic. Together with occasional references to promiscuity in ancient Roman baths and to the esoteric bathing culture of the Turkish haman, early modern medical treatises have offered substantial documentation on what goes on in thermal resorts. This paper will examine an array of therapeutic information on gynecological and obstetric therapies and even on healing geriatric treatments for women battling infertility, skin disorders, arthritis, respiratory ailments, or merely aging by “taking the waters” in Italian health retreats.

Renaissance D

Religion and Identity in Medieval and Renaissance Tuscany

_Sponsor:_ International Medieval Sermon Studies Society

_Organizer:_ George Ferzoco, University of Leicester

_Chair:_ Ann Kuzdale, Chicago State University

Sabrina Corbellini, University of Amsterdam

_Holy Writ and Lay Readers: An Analysis of Tuscan Gospel Harmonies_  
This paper will describe the origin, dissemination, and reception of Italian gospel harmonies (_diatessaron_). Gospel harmonies are texts where the story of the life of Jesus is given as a coherent narrative from birth to death and resurrection. Textual and paratextual (form and layout) features of the manuscripts are studied to investigate the patterns of the distribution of the translation. Research shows a specific regional and social pattern in the dissemination, as these manuscripts circulated in the Veneto and Tuscany, and were nearly always exclusively owned by members of the urban bourgeoisie often belonging to the city government. Moreover, the owners were members of confraternities linked to the Dominican communities. The results of this research project, The Italian Quattuor Unum. An Analysis of the Manuscripts, will be completed later in 2007.

George Ferzoco, University of Leicester

_The Social Role of Patron Saints in the Maremma_  
Although much scholarly attention has been given to major urban cults of Tuscan centers such as Florence and Siena, the role of saints’ cults in the lives of inhabitants of the more rural and remote region of the Maremma has been largely unstudied. This paper proposes to examine the cults of the northern Maremma, and in particular those of Massa Marittima will be under closer scrutiny. Attention will be given to the roles of patrons such as Saint Cerbone, and how their figures are presented in local legislation, art, and liturgy. Although these saints may appear today to be of minor importance, the paper will argue that they were selected because of factors that people in the Middle Ages and Renaissance considered significant.

Carolyn Muessig, University of Bristol

_The Stigmata and Religious Identity in Late Medieval Tuscany_  
Catherine of Siena’s reception of the stigmata became a focus of a fierce debate, especially between the Franciscans and Dominicans. Some Franciscans argued that Francis of Assisi’s reception of the stigmata was a sui generis miracle. In particular, Franciscans and other religious groups took objection to artists depicting Catherine with visible stigmata, as this was something, they argued, only Francis experienced. The debate reached its height between the years 1472 and 1478 when the Franciscan Pope Sixtus IV (1471–84) promulgated several bulls which forbade images of Catherine of Siena with the stigmata; furthermore any preaching of her reception of the stigmata was also forbidden. This paper will assess the implications of the stigmatic debate and what it reveals about medieval religious concepts of the miraculous, the holy and self identity in fifteenth-century Tuscany.
Renaissance
Bucktown A

PROTESTANT DEPICTIONS OF CATHOLICISM IN ELIZABETHAN AND JACOBEAN LITERATURE I

Organizer: HORACIO SIERRA, UNIVERSITY OF FLORIDA
Chair: HELGA LUISE DUNCAN, STONEHILL COLLEGE

ARIANE A. BALIZET, CALIFORNIA LUTHERAN UNIVERSITY
“A Kalender of Bloody Letters”: The Spanish Tragedy and A Warning for Fair Women
At the end of the sixteenth century, England’s antagonistic relationship with Spain was rich material for the theatrical imagination. On the London stage, the Catholic realm was a place of personal vengeance, lawlessness, and idol-worship. By contrast, London itself was depicted as a place of order in which a threat to the middle-class family constituted a threat to the crown. I juxtapose two key stage properties—the bloody handkerchiefs from Kyd’s Spanish Tragedy and the anonymous A Warning for Fair Women—to demonstrate an elaborate contrast between the revenge culture of Spain and the legal system of royal justice championed by Protestant England. Through these bloody stageprops, I take a fresh look at the analogical relationship between home and homeland by showing how ideas about the London family on the stage shaped and encouraged a form of justice that fortified England’s identity as a Protestant state in opposition to Spanish Catholicism.

JAMES M. BROMLEY, MIAMI UNIVERSITY OF OHIO
“Ile make the Abbas weare the Cannons hose”: Convent Spaces and National Spaces in The Merry Devil of Edmonton
Frequently performed and printed in the seventeenth century, the anonymous Merry Devil of Edmonton explores the role of Catholicism in defining the English nation state in the Renaissance. The play stages the penetration of convent spaces and national spaces, but whereas a thwarted poaching attempt in the royal forest results in a rehearsal of the consolidation of state power, the convent is not afforded the same security when Raymond Mountchesney and his companions successfully rescue Milliscent Clare from a nunnery. By linking these plots, the play suggests marriage’s mediation of female sexual circulation will also secure the spatial integrity of the post-Reformation nation. Nevertheless, when Milliscent’s rescuers imagine themselves interrupting the female-female bonds and other non-marital relations in the convent, the play mourns the loss of heterogeneity in the intimate sphere that this displacement of national anxieties onto the sexual economy precipitates.

CAROLYN COLBERT, MEMORIAL UNIVERSITY OF NEWFOUNDLAND
Catholic Monarchy, Protestant Triumph: Mary Tudor and Philip of Spain in Thomas Heywood’s If You Know Not Me You Know Nobody, Part 1
The dominant characterization of Mary Tudor in Thomas Heywood’s If You Know Not Me You Know Nobody, part 1, is of a Catholic tyrant, a foil for her sister Elizabeth’s saintliness, popularity, and populism. Although Philip, primarily through his advocacy of Elizabeth, complicates the general association of powerful Catholics with villainy in the play, he does not substantially interrupt the conflation of virtue with Protestantism. Ultimately, the significance of Mary and Philip, within Heywood’s depiction of them, inheres in their connection to the victory of a religion not their own: he marries her for duty and then devotes himself to Elizabeth’s cause; her efforts to reestablish Catholicism are a prelude to a Protestant triumph; and she functions as a delay to Elizabeth’s inheritance of the throne.

HORACIO SIERRA, UNIVERSITY OF FLORIDA
Queer Virgins Celebrating Catholicism’s Opportunities in Measure for Measure
Isabella’s role as a novice nun presents a plethora of social, political, and religious quandaries for a Jacobean audience still anxious about King James I’s commitment to a Protestant England. Shakespeare employs these dilemmas to produce one of the era’s most interesting “problem plays” in order to challenge conventional ideas about the supposed freedoms followers of Protestantism enjoy and the alleged oppression of Catholics at the hands of the Church hierarchy by way of interrogating notions of...
female agency, queer virginity, and patriarchal prerogative. With Isabella we see an early modern female protagonist usurping the power usually bestowed on the men in her lives as to what role she chooses to perform in life. Her ability to become a nun simultaneously distances her from her ecumenical Christian relatives in England and celebrates her as the paragon of an ideal womanhood so difficult to attain for Protestant women.
the form of a presentation of the luxury objects followed by negative consequences. This presentation, in turn, is often followed by an alternative display of non-luxury or natural objects and by an enumeration of positive consequences. This paper examines the rhetorical use of luxury objects and their natural or simple alternatives, the foundation of this rhetoric in a mode of thinking characteristic of the intellectual classes, and the theoretical and practical ramifications of both this rhetoric and this mode of thinking in texts of the early modern period.

LEAH MIDDLEBROOK, UNIVERSITY OF OREGON
Species of Identity: Silver, Knowledge, and Other Objects of Early Criollo Lyric Discourse
Critics have described a paradox that complicated and often stymied the desire of Creole subjects to write themselves into discursive identities based on the European model of subject/object. Since inhabitants of the New World were often conflated with objects and resources in European discourse, American writers frequently faced the implicit demand captured by the following lines from a sonnet by a Peruvian writer: "No estaba . . . Perú en su punto . . . con el tesoro vil de Plutón solo, sin dar Minerva el suyo . . . es el Perú, Perú con veta agena." This statement represents the abjection of the Creole speaker who experiences himself as object: his identity comes into its own only as native silver is joined with Minervan, European knowledge to yield an American alloy. In this paper, I examine several metaphors in which material objects (precious metals, castles, walls) are deployed to inscribe a particularly American subjectivity into European poetics.

Renaissance Gold Coast

FAUGUES AND JOSQUIN
Organizer: JESSIE ANN OWENS, UNIVERSITY OF CALIFORNIA, DAVIS
Chair: ANTHONY M. CUMMINGS, LAFAYETTE COLLEGE

RICHARD SHERR, SMITH COLLEGE
Canons, Faugues, Ferrara, Rome, and the Provenance and Date of CS 14
This paper examines the date and provenance of CS 14 through the authorial revisions in the Missa L’Homme armé by Faugues in that manuscript, concentrating on the completely revised Agnus dei II and its relationship to the copy of the Mass in Modena a.M.1.13, a manuscript whose provenance and date are fairly certain (Ferrara, ca. 1479–81). That Modena contains the revised version of the Agnus dei II would seem to provide a terminus ante quem for CS 14. It may also suggest that CS 14 was at some point in Ferrara, raising the possibility that Faugues may have made his corrections there. Alas, things are not so simple, for the “new” Agnus may not be what it seems. Nonetheless, a further look at the versions of the complete Mass in CS 14 and Modena may help in solving the mystery of the origin of the Vatican manuscript.

PETER URQUHART, UNIVERSITY OF NEW HAMPSHIRE
He Really Shouldn’t Have Written That
Josquin is widely thought to have brought the art of composition to a pinnacle of perfection for its time, an ars perfecta, to quote Glarean (1547). And yet there are times when he fails us, at least in a harmonic sense, writing counterpoint that results in rough passages, and which stimulates modern attempts at editorial correction of various kinds. In this paper, I seek to define a context for these anomalous passages. Our notions of harmonic perfection derive from a later tradition, a conception of harmonic space that Josquin did not have. His problematic passages, on the other
Faugues and Josquin (Cont’d.)

hand, have purposes we may not appreciate, for they arise from the differently ordered harmonic space of the medieval gamut.

Herbert Kellman, University of Illinois, Urbana-Champaign
Home in Hainaut: Josquin’s Début
Documents uncovered in the State Archives in Brussels by this author, and in the Departmental Archives in Lille by Bruno Bouckaert, have provided new information bearing on Josquin’s biography, information elaborated in recent papers and a publication. This information will serve as a springboard for a new examination of questions that for lack of answers have hindered a plausible delineation of Josquin’s early, and to some extent, later years: his birthplace and date of birth, his training as a choirboy, his attainment of first orders and priesthood in the diocese of Cambrai, his apparent early employment in courts related to the French crown, and benefices in French churches, and his early attachment and later return to Condé-sur-l’Escaut and its church of Notre-Dame.

Renaissance Bridgeport
The Erotics of Art in Early Modern Europe II
Organizer: Sheryl E. Reiss, Pasadena, California
Chair: Sheila Ffolliott, George Mason University
Respondent: John Paolletti, Wesleyan University

Jill Burke, University of Edinburgh
Indecent Exposure? The Public Nude in Renaissance Italy
In 1475, the painter Francesco Benaglio was imprisoned for four months for painting “indecent” bodies on the front of the Palazzo Sagramoso in Verona, commissioned as part of a vendetta to shame the family living within the palace walls. A generation later, naked bodies on palace facades were becoming fashionable in many Italian centers, including commissions such as the façade of the Villa Farnesina in Rome and Giorgione’s Fondaco dei Tedeschi in Venice. This paper will investigate attitudes toward public nakedness in Italy at the turn of the sixteenth century, focusing on the relationship between nakedness and shame, and between representations of nudity and its “real” counterpart. Finally, I will consider how we should link the representations of nudity on the exterior of palaces to the new genre of eroticized images displayed within.

Leatrice Mendelsohn, Pratt Institute
Jupiter in the Dominion of Eros: Emperor Charles V Visits the North Italian Courts
Between 1529 and 1543, Charles V made six voyages to Italy. In 1530, en route to his coronation in Bologna, Charles toured the courts of Genoa, Mantua, and some smaller courts such as Piacenza and Savoia. At several stops on his itinerary he was shown pictorial cycles depicting Jupiter’s amorous adventures. In Genoa and in Mantua, cycles of “The Loves of the Gods” culminated in the “War Against The Giants,” said to refer to the Imperial defeat of the forces of François Ier at Pavia. While no one would deny the political implications of this scene, scholars have not attached equally appropriate Imperial meanings to the scenes depicting Jupiter’s Loves. This paper will ask “What connection, if any, existed between the popularity of erotic frescoes depicting the Loves of Jupiter and the Imperial iconography of Charles V, Holy Roman Emperor?”

Kathleen Wilson-Chevalier, American University of Paris
The Politics of License at Francis I’s Fontainebleau
The art that embellished Francis I’s castle of Fontainebleau seems to have known no erotic bounds. Male buttocks ushered visitors into Rosso Fiorentino’s royal gallery.
Male and female genitals were foregrounded in Francesco Primaticcio’s spectacular (Giulio Romano inflected) *di sotto in sù* vaulted skies. Warriors in suits of armor were pictured winding their way through bacchanals of male and female nudes. Scenes of copulation, same-sex pairings, and castration grabbed the courtier’s attention at unexpected turns. This paper proposes to substitute a Neoplatonic reading for the axiom of “wild license,” which tends to govern art historical studies of Fontainebleau. A series of binary opposites (outside/inside, low/high, nature/culture, chaos/order, discord/harmony) will be highlighted in order to understand this wielding of erotic imagery as a tool for bringing recalcitrant nobles under the French king’s political sway.

**THE EROTICS OF ART IN EARLY MODERN EUROPE II (CONT’D.)**

**The rich and complex history of the relationship between French and Italian Renaissance fashion has yet to be examined in a systematic way. Because scholars have addressed the subject in relation to specific case studies, commentary on the issue reflects the fragmented nature of critical writing on early modern dress in general. The fundamental body of evidence for the topic of French-Italian fashion relations from 1300 to 1600 includes the often polemical commentary by Renaissance Italian writers, who both vilify French fashion as synonymous with moral-political corruption and celebrate it as an object of sartorial envy. This talk will address the full range of the debate about *la moda francese* as a provocateur that can simultaneously threaten common identity, even as it fuels consumer jealousy. A synthetic approach will be taken to a wide variety of contemporary Italian texts, which will be discussed in relation to painted garments. The degree of reciprocity on the part of French writers will be considered as well.**

**Renaissance Old Town**

**DRESS AND IDENTITY XV**

**Sponsor:** MEDIEVAL & RENAISSANCE STUDIES SOCIETY OF ISRAEL

**Organizer:** GABRIEL GUARINO, UNIVERSITY OF ULSTER

**Chair:** CAROLE COLLIER FRICK, SOUTHERN ILLINOIS UNIVERSITY

**CAROLLE F. NICHOLS, SETON HALL UNIVERSITY**

Interpreting *la moda francese*

The rich and complex history of the relationship between French and Italian Renaissance fashion has yet to be examined in a systematic way. Because scholars have addressed the subject in relation to specific case studies, commentary on the issue reflects the fragmented nature of critical writing on early modern dress in general. The fundamental body of evidence for the topic of French-Italian fashion relations from 1300 to 1600 includes the often polemical commentary by Renaissance Italian writers, who both vilify French fashion as synonymous with moral-political corruption and celebrate it as an object of sartorial envy. This talk will address the full range of the debate about *la moda francese* as a provocateur that can simultaneously threaten common identity, even as it fuels consumer jealousy. A synthetic approach will be taken to a wide variety of contemporary Italian texts, which will be discussed in relation to painted garments. The degree of reciprocity on the part of French writers will be considered as well.

**CARMEL CASSAR, UNIVERSITY OF MALTA**

Clothes, Status and Class: Symbols and Rules in Malta of the Hospitaller Knights of St John

Excessive luxury in dress was seen as morally immoral and economic. The Christian code acclaimed the values of poverty and restraint; flaunting wealth had all the hallmarks of defiance to this unethical imperative. Of course, the economic argument was just as loud: opulent spending in clothes undermined the basis of monetary stability. Under the knights of St. John several grand masters made several attempts to curtail extravagance and at the same time promote morality and control excessive extravagance on clothing. But in this case the rules were meant for the wealthy few. Indeed there existed a strong contrast between the poor masses, in both town and countryside, and the social elites. The masses spent a large part of their low income on staple commodities, were often ignorant of fashion and probably very poorly clothed. Their clothing remained unchanged from one generation to another and consisted mostly of crude homespun made from the least expensive local wool or cotton.
New Approaches to Portraiture in Baroque Europe

Since its emergence as an independent genre of easel painting in the seventeenth-century still life became a privileged site not only for reflection on material culture, but also for the development of novel forms of portraiture and self-representation. Instead of portraying individuals as embodied sitters still life painters represented human subjects by way of the things with which and through which they are identified — printed epitaphs, letters, poems, painters’ images mirrored in reflective objects, depicted portraits, arrays of personal effects, and for artists, virtuoso pictorial performances. This paper considers how such pictures both resemble and differ from conventional portraits. It looks at how the identities of makers, subjects, and viewers are constituted and negotiated in three different types of still life paintings. It argues that the forms of subjectivity registered in these works cannot be understood apart from the discursive space and logic of collecting.

Henry II and Bronzino’s London Venus

This study argues that Bronzino’s painting of Venus in the National Gallery, London, was intended for Henry II, husband to Catherine de’ Medici, and that the panel alludes to the king’s extended love affair with Diane de Poitiers. Catherine would have welcomed the painting as a moral allegory, particularly after Henry became king in 1547 and began to favor his mistress over the queen. A new reading of the painting interprets it as an allegory of illicit love in four stages from pleasure to foreplay to love making and syphilis. The post-pubescent Cupid in the painting signifies the youthful Henry II in his love affair which began when Henry was nineteen years old and Diane thirty-nine. I suggest that Cupid-Henry awkwardly crowns his ersatz queen while Venus as Diane holds her arrow in triumph over her lover-king in her other persona as Diana the Huntress. Henry’s medallion minted on his official royal entry to Lyon in 1548, and Diane’s poem to Henry of 1552 confirm details of Bronzino’s painting. The medallion honors Diane rather than Catherine, with her portrait on the obverse, and on the reverse a depiction of Diana the Huntress standing over a fallen Cupid, flaunting an arrow in triumph. The medal conflates Diana with Venus as does Bronzino’s painting.

Jan Mostaert’s West Indian Landscape: A Realistic Portrait of an Exotic America or an Allegory on a Dutch Historical Event?

In his Schilder-boeck (1603–04) Karel van Mander gave the following description of one of Jan Mostaert’s paintings: “There is a landscape as well, a scene in the West Indies with many naked people and a craggy rock and a strange architecture of houses and huts.” Three hundred years later, it was Ernst Weiss who discovered a painting in a private collection that could be described in the above terms. Until today it has been the general view of scholars (Snyder, First Images of America [1976]; Mason, Infelicities: Representations of the Exotic [1998]; and Schmidt, Innocence Abroad [2001], among others) that we have to do with the very first painting of America by a Dutch artist. The West Indian Landscape has even been regarded as “one of the most beautiful and fascinating of all paintings on an American subject” (Honour, The New Golden Land [1975]). Just one scholar (Cuttler, Errata in Netherlandish Art [1989]) has objected to the American reference, but he too failed to grasp the meaning of the painting. I will argue that Mostaert’s painting is an allegory on a Dutch historical event. I will explain its symbolism and its moral-didactic lesson. It means that Karel van Mander must have seen a different painting at his visit with the
grandson of Mostaert or, that he, too, two generations later, didn’t understand anymore its moral-didactic meaning.

Renaissance Michigan

LITERATURE IN THE LIVES: MARGARET CAVENDISH AND HER STEPDAUGHTER JANE

Sponsor: SOCIETY FOR THE STUDY OF EARLY MODERN WOMEN
Organizer & Chair: JAMES B. FITZMAURICE, NORTHERN ARIZONA UNIVERSITY
Respondent: ELENI SIATRA, INDIANA UNIVERSITY EAST

LISE SCHLOSSER, [INSTITUTION]
“The Mistris of the Feast”: Margaret Cavendish and The Worlds Olio

The essays in The Worlds Olio are diverse and, like the ingredients of the stew mentioned in the title, create a complex concoction. Margaret Cavendish both adopts and adapts the essay form she inherited. Through the revisitation of topics and the transformation of motifs of imagery, Cavendish creates a text that relies on the text-as-whole to inform many of the individual essays. In turn, the essays create context for the volume’s concluding social plan. As is characteristic of the essay form, Cavendish considers multiple perspectives on the same subject; however, less like her predecessors, she revisits ideas in subsequent essays, reevaluating them in new contexts, exploring the implications and complications that arise. Adopting the form offers Cavendish structure and generic authority, while her adaptation of the form results in a unified text that both constructs and illustrates her theories about an ordered and stable society.

ERNA KELLY, [INSTITUTION]
Addressing and Dressing in the Humours: Margaret Cavendish’s Melancholy and Mirth

Cavendish’s writings give a snapshot of the tension between old and new understandings of nature in the seventeenth century, her somewhat unbalanced exploration of the four humours being, in part, due to her desire to join the dialogue of contemporary scientists. Examining a range of works, including The Grounds of Natural Philosophy, I view her humoral theories in light of new scientific theories; I also compare them with the portrayal of humours by earlier writers such as Shakespeare and Burton as well as with a contemporary but somewhat conservative portrayal, Anne Bradstreet’s Quarternions. I concede Cavendish’s claim to a melancholic personality capitalizes upon the positive association of melancholy with intellectual depth; however, her claim appears to be more than a pose. For example, she acknowledges the humour’s negative side. Even more importantly, melancholy helps explain baffling behaviors such as extreme shyness, a strong startle reflex, and an addiction to writing to herself as well as to others.

TIEN-YI CHAO, NATIONAL TAIWAN UNIVERSITY
The Construction of Transmutable Gender in Margaret Cavendish’s Assaulted and Pursued Chastity

The paper explores the representation of transmutable gender in Assaulted and Pursued Chastity (1656), with special reference to female cross-dressing. It begins by discussing the Duchess of Newcastle’s mixed-gender clothing and her prefaces against fixed gender categories, which can be associated with the idea of playing with gender in early modern Europe. It is under this backdrop that my study examines the ambiguous yet compelling gender of Travelia, the cross-dressed heroine of Assaulted and Pursued Chastity, and the ways in which such her identity was constructed.
through its narrative. My reading focuses on Cavendish’s mixed use of “he” and “she” to designate Travelia, an important issue emerging in the studies by Elaine Hobby and Sujata Iyengar. I argue that by depicting the heroine’s gender as a fluid and complex identity, the narrative in this work affords insight into the Duchess’s ingenious undertaking of androgyny and female transvestism, as well as her response to contemporary views on these topics.

ALEXANDRA G. BENNETT, NORTHERN ILLINOIS UNIVERSITY

The Passions of Jane Cavendish

In his sermon at the funeral of Lady Jane Cavendish in 1669, Adam Littleton painted an idealized portrait of this staunch Royalist and her “Command of her Passions.” Clearly, Littleton had absolutely no awareness of the poems and plays she wrote twenty-five years previously, while she and her sisters were held under virtual house arrest during the English Civil War when the enemy seized their family home and turned it into a Parliamentary garrison. This paper explores some of Cavendish’s many manuscript poems within both political and philosophical contexts: not only do these works articulate her emotions during this volatile time, but they emphasize the dangerous political implications of such extreme passions and the need to conceal them for self-preservation, even at the cost of suffering. In an age when suppressing and articulating passion were potentially deadly, Jane Cavendish’s writing demonstrates the precariousness of having to negotiate between threats both within and outside of herself.

Renaissance
Dearborn

MARSILIO FICINO V: AGE, ANGELS, AND ART

Organizer: VALERY REES, SCHOOL OF ECONOMIC SCIENCE, LONDON

Chair: MICHAEL J. B. ALLEN, UNIVERSITY OF CALIFORNIA, LOS ANGELES

VALERY REES, SCHOOL OF ECONOMIC SCIENCE, LONDON

Angelic Presences

In 1975 Michael Allen drew attention to the “absent angel” in Ficino’s philosophy, but given the frequent appearance of angel and angels in Ficino’s writings, it would seem helpful to review the different contexts in which they manifest, and the different meanings invested in them. Beyond invoking the obvious sources such as the Bible, Dionysius, Porphyry, and Iamblichus it will try to examine Ficino’s own distinctions and his subtle blend of ideas, both on angels and demons.

MARIEKE VAN DEN DOEL, UNIVERSITEIT VAN AMSTERDAM

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

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 consists of 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 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.
True and False Prophets
At the turn of the sixteenth century, members of the clergy and laity alike used the Biblical antithesis between “true” and “false” prophecies to defend or undermine Savonarola’s message, alternating between a characterization of Savonarola as a “new prophet” or a “new Socrates” and a condemnation of him as a “demon” or an “Antichrist” that had betrayed Florence under the pretence of being God’s messenger.

Drawing upon the writings of authors such as Francesco da Diacceto, Giovanni Nesi, Benigno Salviati, and Girolamo Benivieni, the paper argues that this ambivalence towards the figure of Savonarola not only corresponds to a political strategy, but also echoes specific metaphysical preoccupations: the need to redefine the nature of inspiration and to justify or reject a number of “esoteric” prophetic means (astrology, demonology) that were central to Florentine Platonism and strongly condemned by the Dominican Friar.

A Double Conversion
After a brief but brilliant career as a lawyer, the Sienese jurist Lancellotto Politi (1484–1553) became captivated on reading some works by the Ferrarese friar, and in 1517 he entered the Dominican order, taking the name Ambrogio Catarino. Thirty years later, however, Catarino published a violent “Discourse against the Doctrine and Prophecies of Fra Girolamo Savonarola” (1548), and in so doing he inaugurated a period of hostility that would lead to the censoring of Savonarola’s works and to the placement of some on the Index. This paper follows the most significant phases of Catarino’s double conversion, using his example to illuminate the cultural climate in Florence from the first decades of the sixteenth century to the threshold of the Counter-Reformation.

The Art of Forgetting
Between 1579 and 1593, Averardo and Antonio Salviati had a group of artists including the sculptor Giambologna and the painter Alessandro Allori outfit a new chapel in the Dominican Church of San Marco to honor the relics and the memory of Antonino Pierozzi, a former archbishop of the city and, since 1523, a saint. Previous studies of the chapel have looked for ways in which it subtly though intentionally kept alive Savonarola’s legacy. This paper, by contrast, argues that the chapel represents an attempt to erase the memory of Savonarola from his home church through the promotion of a rival cult.
deflected blame away from a monarch and onto bad advisors (Marlowe’s *Edward II*, Shakespeare’s *Richard II*, among others). Milton’s perspective on this treatment of advice is predictably iconoclastic. Milton’s *Eikonoklastes* argues that the king is personally responsible for his wrongs and for choosing advisors who encourage bad decisions, which becomes a political ethic running through Milton’s *Areopagitica*, *Eikonoklastes*, and *Second Defense* to his later poetry in *Paradise Lost* and *Samson Agonistes*. Just as Milton assigns readers responsibility for their own virtue, Adam and Samson and not their advisors are ultimately accountable for their decisions. Milton does not dismantle the institution of advice, for he offers ample advice to Cromwell, his readers, and the English nation, but Milton shifts responsibility away from advisors, placing greater agency and culpability with those being advised.

Lisa Klotz, University of North Carolina, Chapel Hill

*It Being the Office of a Comic Poet to Imitate Justice: Plot and Probability in Volpone*

Ben Jonson took care to render accurate judicial procedures from the warrant and amnesty in *Every Man In His Humour* to the hue and cry and the consequences of its failure in *A Tale of a Tub* to the trial in *Volpone*. But the plays do not merely mimic procedure; instead the detailed depictions of procedure serve Jonson’s larger concern to make his plots probable. In *Volpone* the trick was to render Venetian judicial procedure so as to make it recognizably English to English audiences while still retaining its foreignness. Jonson blended what he knew of Venetian procedure from books like Lewkenor’s — and probably from conversations with his friend John Florio — with English procedure. I aim to argue that Jonson satirizes Venetian procedure particularly its irresolution (if a majority of the jury did not convict the accused on the first vote the jury could vote up to two more times on consecutive days; in the play we see the inability of the judges to draw conclusions) and English notions of evidence particularly the common law’s reliance on and belief in the general human ability to discern truthful from false testimony.

Marina Leslie, Northeastern University

*Let Us Be the Judge of That: Female “Juries” and Rough Justice in Early Modern English Cony-Catching Pamphlets*

At least since Thomas Harmon’s “A Caveat for Common Cursitors Vulgarly Called Vagabonds” (1566), the popular pamphlets on “cony catching” have included taxonomies of female criminal types that correspond to and supplement the portraits of masculine rogues. These women, like the men, are given a variety of names in the specialized language of thieves (known as “cant” or “peddlar’s French”) according to the particular crimes or elaborate cons they perform. But the portrait of women in rogue pamphlets grows more morally and legally ambiguous when groups of women appear as extralegal “juries” who exact justice from those who have attempted to swindle them. Drawing examples from pamphlets by Harmon, Robert Greene, and Thomas Dekker, this paper will consider the historical evidence, the literary prototypes, and the rhetorical function of these recurring representations of women who, in formalized, extralegal contexts, take justice into their own hands to arrest, arraign, judge, and punish, that is, to administer a generally violent and often comic justice to men.

John Adrian, University of Virginia, Wise

*Mildmay Fane’s Country House Poetry and the Changing Depiction of Local Space*

My paper explores a shift in the depiction of the English country house as a local space. Early seventeenth-century country house poets (Jonson, Lanyer, Carew, and Herrick) envision the estate as the center of a social community and carefully position it in its local neighborhood; these poems reference local place names and landmarks, value indigenous forms of nature, and depict native plants and animals. In contrast, Interregnum and Restoration country house poets (Cotton, Lovelace, Flecknoe, and Mackenzie) depict the estate as a closed off and private world where native sweets are eclipsed by foreign rarities, and local geography gives way to idealized landscapes. My examination of Mildmay Fane’s country house poetry of the 1650s and 1660s seeks to provide insight into this complex change. Fane’s poems of the 1650s and 1660s
exemplify the genre’s changing treatment of local space and self-consciously justifies it along emerging aesthetic principles.

Renaissance Clark

THE NOTION OF OBSCENITY IN RENAISSANCE FRANCE

Organizer: HUGH ROBERTS, UNIVERSITY OF EXETER
Chair: SHARON ARNOULT, MIDWESTERN STATE UNIVERSITY

HUGH ROBERTS, UNIVERSITY OF EXETER
A Devils’ Banquet: Apologies for Obscenity in Late Renaissance French Texts

This paper examines the various ways in which late Renaissance French texts seek to excuse their use of obscene materials. In particular, it focuses on the commonplace of speech and writing as a mixed foodstuff or banquet and how this is used to justify obscenity as an inevitable consequence of such a mixture. It concentrates on texts in the banquet tradition, including especially Béroalde de Verville’s Le Moyen de parvenir (ca. 1616). In addition, it analyzes the use of the commonplace in writings ranging from medical works, including Laurent Joubert’s Erreurs populaires (1579) to texts associated with contemporary comedians and charlatans, including Bruscambille’s Prologues tant serieux que facecieux (1610). As well as analyzing the ways in which writers broach and defend the obscene, the paper provides insights into satirical writing that is itself characterized in contemporary works as a “laxn satura” (“full dish”).

RUSSELL GANIM, UNIVERSITY OF NEBRASKA, LINCOLN
Aretino’s Legacy in French Renaissance Literature

This paper focuses on Aretino’s influence on dirty literature in France during the baroque and neoclassical periods. Specifically, it argues that Aretino’s I modi and I ragionamenti play a large role in shaping the form, language, and imagery of the Parnasse Satyrique poets, as well as the work of Pierre de Brantôme. Additionally, Aretino’s reach extends to texts such as the Ecole des Filles and to Sade’s œuvre. The mix of the poetic and the political, of the bawdy and the sophisticated under the rubric of the lascivious points to an intellectual and artistic hybridity which renders these often dismissed literary offerings worthy of our critical attention and discussion. In effect, there is a line of descent beginning with Aretino that has come to constitute a tradition within the genre of the salacious literature.

REBECCA ZORACH, THE UNIVERSITY OF CHICAGO
Obscenity and Power in French Renaissance Art

In this paper I will address the political implications of “obscenity” in the visual culture of the French Renaissance. While today we might associate obscenity with the transgressive and even unlawful, much of the art (especially prints) with explicit sexual content in sixteenth-century France was produced in the most orthodox of political milieux. Is this simply a matter of a type of luxury object reserved for the powerful, or might the “obscene” (or the simply explicit) have political content? How does the visual representation of sex acts differ according to social milieux — whether in the court, among Parisian printmakers associated with the court, or in the hands of rebellious pamphleteers? The paper specifically addresses practices of replication (of versions of Giulio Romano’s I modi in particular) as a way of understanding the relevance of politicized sexuality and sexualized politics to varied audiences.

GRÉGOIRE HOLZE, UNIVERSITY OF TORONTO
La cartographie du corps lubrique dans quelques récits de voyages de la Renaissance

Il s’agira d’étudier à partir d’un corpus de récits de voyages réduit mais significatif (les relations de Ludovico di Varthema, Amerigo Vespucci, Jean de Léry,) les techniques de représentation de corps souvent dénudés et volontiers lubriques, qui à la fois choquent et suscitent le désir des voyageurs. Qu’une Indienne Tupi montre son derrière, ou qu’une jeune femme de Calicut tienne des “propos lascifs” en joignant le geste à la parole, il semble bien qu’il y ait une présence massive d’un corps non seulement sexualisé, mais aussi violemment transgressif, dans la production des récits.
La récurrence de tels passages insolites permet de dégager sinon des invariants, du moins un horizon d’attente propre aux récits de voyages: dans quelle mesure ces représentations du corps suscitent-elles des interprétations de la part des voyageurs eux-mêmes? Mais aussi de la part des commentateurs et des lecteurs de ces textes? Que révèlent ces micro-récits lubriques sur la production de stéréotypes culturels sur les peuples des Indes orientales et occidentales dans les premiers temps de la colonisation? Enfin, que signifient en retour ces anecdotes sur les codes idéologiques et sur les choix langagiers propres aux sociétés d’origine des voyageurs qui façonnent ces témoignages?

**Renaissance Wrigleyville Boardroom**

**SPECTACLE AND DISTRACTION IN SEVENTEENTH-CENTURY ENGLAND**

**Chair:** BRETT FOSTER, WHEATON COLLEGE

**KIMBERLY JOHNSON, BRIGHAM YOUNG UNIVERSITY**

Raphael’s “Potent Tongue”: Power and Spectacle in Paradise Lost

My paper examines the effects of Raphael’s blockbuster narrative of the War in Heaven, in order to explain its failure to prepare his audience for Satan. Charged by God to warn Adam and Eve, Raphael proves narratively unequipped for his task. His rendering of the War, complete with clashing arms and cannonade, reserves its most animated language for battle scenes, harkening back to classical epic—a narrative mode which Milton explicitly disavows as falsely heroic (9.27–44). Passing quickly over the Son’s submission to the Father, Raphael’s narrative instead reveals a fascination with displays of might, which accounts for his counseling Adam to “warn/thy weaker” (advice that contradicts pervasive textual assertions of Adam and Eve’s equality). Raphael’s narration deprioritizes the principle of submission exemplified by the Son, and reinforces Adam and Eve’s increasing suspicion that their native difference implies a power differential—an angel-sanctioned misinterpretation which eventuates in the Fall.

**FARRAH LEHMAN, UNIVERSITY OF NEBRASKA, LINCOLN**

Anti-Illusionism in the English Renaissance Theater

Late sixteenth- and early seventeenth-century arguments for and against stage plays suggest that the English Renaissance theater was a theater of actions rather than illusions. Spectators, expected to neither unwittingly buy into illusion nor willingly suspend disbelief, would likely not have wanted to identify with a character performing the action of invoking the devil or wooing his own sister, regardless of that action’s theatrical context. By employing metatheatrics, English Renaissance dramatists and actors produced what might be categorized as a proto-Brechtian anti-illusionism intended to prevent spectators’ identification with the characters on stage. Brecht’s anti-illusionism was, however, a response to twentieth-century psychological realism; in this paper, I will examine early modern reasons for adopting an aesthetic of non-identification.

**NATHANIEL STODDILL, UNIVERSITY OF NORTH CAROLINA, CHAPEL HILL**

Pindar and the Poetics of Royalist Resistance in the 1640s and 1650s

This paper explores the significance of Pindar’s legacy in the development of a distinct royalist poetics that prized obscurity and irrationality during the political instability in England during the 1640s and 1650s. Pindar’s literary reputation among early modern readers was closely linked to Horace’s classification of him as stylistically boundless and irrational, and his political reputation was grounded in his popularity among sixteenth-century court poets as a model for praising aristocratic governance and accomplishments. Pindar’s associations with stylistic obscurity and court encomia made him an attractive and convenient source for disenfranchised royalists looking to establish a unique stylistic mode that allowed them to articulate their unpopular loyalty. I focus on Abraham Cowle’s Pindarique Odes as a popular model of Pindaric imitation that fuses the political stability of royalist encomia with the stylistic
instability of obscurity and irrationality in order to create a stylistics of resistance that skirts and subverts parliamentarian authority.

Hyatt Stetson BC  

JOHN DONNE III  

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GRAHAM ROEBUCK, MCMASTER UNIVERSITY
“But she in whom to such maturity/Vertue was growne past growth that it must die”:
Anxiously Parsing Virtue in The First Anniversary. An Anatomie of the World
In The First Anniversary Donne brings to fullness of expression his abiding preoccupations with the virtues, theological, and natural, in the context of the poem’s interplay of knowledge and skepticism.

ALISON KNIGHT, CAMBRIDGE UNIVERSITY
Sculpting Scripture: Embodying the Word in Donne’s Job Sermons
Seventeenth-century iconoclasm is generally understood to hinge on a fundamental opposition between the human-produced image and the sacred Word. While such an opposition certainly underpins much of the conflict surrounding images in early modern English worship, it does not accommodate the significant human participation required to provide the Word with a physical presence. Far from eliminating “real presence” in Protestant worship, prioritizing scripture over sacrament and icon increased the pressure on scripture and sermon as means of embodying God. In his sermons on Job, Donne complicates this pressure by invoking sculptural and iconographic discourse, thereby constructing an inside-out relationship between God and the human participant in scriptural creation.

GARY KUCHAR, UNIVERSITY OF VICTORIA
Ex-static Donne
John Donne’s representation of conscience in the sermons and letters has been studied almost exclusively within the context of casuistry. While such accounts illuminate many of the thematic and structural features of Donne’s depiction of conscience, they do not explain how Donne rhetorically enacts conscience as an experience which precedes and exceeds the will. In his mature sermons as well as in several of the Mitcham letters, Donne deploys a series of rhetorical strategies that are designed to express what conscience feels like as a lived experience. By developing strategies that emphasize the uncanniness of conscience, Donne generates the effect of “nearness” which he sees as central to the sermonic experience as such.

Hyatt Stetson E  

REPRESENTATIONS OF RELIGION AS PRACTICED IN LITERARY TEXTS OF EARLY MODERN SPAIN

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KARINA R. XAVIER, UNIVERSITY OF CALIFORNIA, BERKELEY
Guzmán’s Roman Conversion?
This paper will examine the final stages of the protagonist’s Roman sojourn in Mateo Alemán’s Guzmán de Alfarache (2.1.6–8). It will focus on the episodes of Guzmán’s unsuccessful sexual escapade, his subsequent public humiliation, retreat from society and ultimate departure from the city as a parodic re-enactment of conversion. I will consider this episode as a version of the “practice” of conversion delimited by the space of Rome and as ultimately tied to Guzmán’s doubly marginalized social and religious status as picaro and converso. I submit the literary representation of this “conversion” relies heavily on the symbolic importance of Renaissance Rome to early
modern Spain and its religious ideals. From his marginal position in the city, the institutional and exemplary conventions of conversion are tested in Guzmán’s Roman experience. These scenes offer an opportunity to examine religion as "practiced" in a notoriously religiously corrupt Renaissance Rome by a character defined by alterity.

STACEY E. TRIPPLETTE, UNIVERSITY OF CALIFORNIA, BERKELEY
How to Be a Good Moor: The Representation of Islam in Guerras Civiles de Granada
Ginés Pérez de Hita’s Guerras Civiles de Granada asks the Christian audience to sympathize with Muslim characters. In order to create a text that at once admires the Moors and narrates the triumph of Christianity over Islam, Pérez de Hita sublimates the representation of Muslim religious practice. Pérez de Hita almost forgets that he is writing about Moors and not Christians. Though many characters swear by Alá, they are just as likely to make reference to "El muy poderoso Dios, creador de tierra y cielo" (265). In this work, Moors may be virtuous, but virtue is always conceptualized through Christianity. The characters who convert of their own free will to Christianity are, without exception, those knights whom the narrative treats with respect. The Abencerraje family all converts to Christianity and were known before their conversion as “amigos de cristianos” (167). This paper examines moments of conversion and shows that the good Moor is always already Christian. The impetus to convert arises from an internal spiritual revelation.

MATTHEW ANCELL, BRIGHAM YOUNG UNIVERSITY
The Word Made Popular: Mystical Speech in San Juan de la Cruz’s Llama de amor viva
The analysis of mysticism poses many problems. As a religious practice that seeks an encounter with the Divine, mysticism’s expression in literature and art, when it is expressed, inhabits a space between the utterable and the ineffable. In many senses, the practice of mysticism is as invisible as its object. Nevertheless, not only have many mystics chosen to articulate their experience in various forms of art, but have also prescribed methods for facilitating that experience. As otherworldly as these metaphorical texts seem to be, they are also, as Michel de Certeau observes, “tales of passions of and in history,” and often take popular forms. Examining San Juan de la Cruz’s Llama de amor viva as an example, this paper explores how the language of mysticism is inextricable from its object, and is spoken as it is because of the specificity of its time and place.

Hyatt Stetson F
HUMANISM AND SCHOLASTICISM IN THE RENAISSANCE
Organizer: JOHN MONFASANI, STATE UNIVERSITY OF NEW YORK, ALBANY
Chair & Respondent: JONATHAN DAVIES, UNIVERSITY OF WARWICK
CRAIG MARTIN, OAKLAND UNIVERSITY
Averroes in the Renaissance
Many Italian professors of natural philosophy used Averroes’s writings as a tool for interpreting Aristotle during the sixteenth century. While past scholarship has emphasized the potentially anti-clerical aspects of these scholars’ thought and the continuity between medieval and Renaissance scholasticism, humanistic ideals also played a role in the continued relevance of Averroes’s commentaries. Numerous natural philosophers embraced Averroes as a result of their interest in ancient Greek commentators, many of whose works had been recently printed and translated. Averroes was seen as someone, who, despite not knowing Greek, had greater access to more immediate predecessors to Aristotle and thus had greater access to the mind of Aristotle. The association of Averroes with antiquity contributed to the embracing of positions in fields ranging from medicine to astronomy, including the position that medicine is an art not a science and the adoption of homocentric models of planetary motion.
JOHN MONFASANI, STATE UNIVERSITY OF NEW YORK, ALBANY
Cardinal Bessarion’s Scholastic Library

The numerous humanists, Greek as well as Latin, associated with Bessarion’s household are well known. They were some of the most important of the Quattrocento. But Bessarion’s interest in Latin scholasticism and the importance of the scholastics in his household are facts less well appreciated. This paper will analyze the scholastic texts in Bessarion’s library for what they can tell us about his intellectual interests.

LUC DEITZ, BIBLIOTHEQUE NATIONALE DE LUXEMBOURG
Do We Have Any Genuine Works by Aristotle? Francesco Patrizi da Cherso’s Discussion of the Corpus Aristotelicum

During the Middle Ages, many works were ascribed to Aristotle that had been written much later and had originated in other philosophical surroundings. In Francesco Patrizi da Cherso’s (1529–97) discussion of the Corpus Aristotelicum, these were duly eliminated from the list of genuine Aristotelian works, but Patrizi went much further and subjected the whole of the commonly accepted oeuvre to close scrutiny. The paper will show how he set about his task — and what was left over at the end.

Hyatt New Orleans

LA FIDUCIA: TRUST RELATIONSHIPS IN RENAISSANCE EUROPE

Organizer: RICARDO D. COURT, UNIVERSITY OF WISCONSIN, MADISON
Chair: MATTHEW A. VESTER, WEST VIRGINIA UNIVERSITY

MARY K. BRANTL, ST. EDWARD’S UNIVERSITY
Broken “Families”: Basil Feilding in the Early 1640s

In 1643, in what might have figured as a comedy of circumstance had not matters of life and state been involved, Basil Feilding (ca. 1608–75 second earl of Denbigh) appealed to Charles I to redeem artworks and plate pawned by Feilding’s representative in Venice which otherwise might fall beyond reach. On one hand, the request seems reasonable. Feilding was well positioned in the chain of favors gained and shared in the Caroline court. But by 1643 Feilding had largely deserted one “family” — his embassy household in Venice — and, joining the parliamentarians, had taken arms against Charles’s forces and, indeed, his own father. This then is the context for Feilding’s appeal of 1643 — to a king against whom he was fighting and about art that neither had the funds nor the leisure to pursue. This paper positions Feilding, his connections, and especially his “families” at this critical moment of disconnect.

PAUL R. WRIGHT, CARRINI COLLEGE

Luigi’s Guicciardini’s account of the Sack of Rome of 1527 dovetailed with his efforts to vindicate his own family’s role. Luigi’s wrath fell on Medici Pope Clement VII, whose errors and humiliations are recurring targets, his contempt for the papa and principe intensifying with every page. The flagellation of Clement is bound up with gratifying Luigi’s dedicatee Duke Cosimo de’ Medici who, as the first member of the cadet branch of the Medici to assume power, found himself under the thumb of Clement throughout his early life and sought to settle old scores with the deceased Clement. In the Sack’s bitter portrait of Clement, Cosimo’s motives no doubt meshed well with Luigi’s: Luigi defended his brother Francesco head of the papal armies far from Rome, unable to prevent the Sack, and defending himself as the Florentine Gonfaloniere who did too little to quell the unrest that developed into a republican revolt.

RICARDO D. COURT, UNIVERSITY OF WISCONSIN, MADISON
The Rhetoric of Trust and Its Social Syntax and Cultural Grammar

By following the sixteenth-century commercial correspondence of the Brignole family of Genoa, this paper proposes a mechanism with which trust relationships are initiated, maintained, evolved/devolved over time and in response to individual situations...
in the commercial sphere of the Western Mediterranean. This paper gives special consideration to the reduction in transaction costs and efficiencies related to each shift in the state of a given trust relationship. I look at ways in which *ben fidar*, or trusting well, illuminates the inner workings of trust, and provides a model for understanding a wide range of patron/client relationships in commercial, political, courtly, and religious spheres.

**Hyatt Atlanta**

**WHY WRITE OR READ AN ACADEMIC BOOK REVIEW? ROUNDTABLE**

*Sponsor*: NEWBERRY LIBRARY CENTER FOR RENAISSANCE STUDIES  
*Organizer and Chair*: CARLA ZECHER, THE NEWBERRY LIBRARY  
*Discussants*: JUDITH H. ANDERSON, INDIANA UNIVERSITY, HEATHER DUBROW, UNIVERSITY OF WISCONSIN-MADISON, CLARK HULSE, UNIVERSITY OF ILLINOIS, CHICAGO, DENNIS LOONEY, UNIVERSITY OF PITTSBURGH, SHEILA J. RABIN, ST. PETER’S COLLEGE, HARRIET STONE, WASHINGTON UNIVERSITY

**Hyatt San Francisco**

**ROMANCE AND THE PROBLEM OF MORAL LUCK**

*Sponsor*: PRINCETON UNIVERSITY RENAISSANCE STUDIES  
*Organizer*: ANDREW S. ESCOBEDO, OHIO UNIVERSITY  
*Chair*: KATHERINE EGGERT, UNIVERSITY OF COLORADO, BOULDER

JEFFREY DOLVEN, PRINCETON UNIVERSITY  
**Spenser’s Great Wager**  
The most important character in Bernard Williams’s essay on “Moral Luck” is the painter Gauguin, about whom William asks: was he morally justified in retreating from the world to paint? What do we make of the intuition that he is justified only because he turned out to be a great painter? How could he have known; by what luck did he get it right? I want to use Williams’s questions as a framework for thinking about the massive enterprise of *The Faerie Queene* as a life’s wager. This will be a paper about the narrator in the poem, his anxieties and shifting strategies of justification. But it will also be a paper about Spenser himself, an attempt to understand his wrestle as a writer and as a moral agent with the contingencies of composition, plotting, and imagination itself along the way to the promised end of the poem.

JESSICA WOLFE, UNIVERSITY OF NORTH CAROLINA, CHAPEL HILL  
**Epic Accidents**  
On blunders, lucky breaks, and missing the mark in Homer and Milton. [Full abstract TBA]

ANDREW S. ESCOBEDO, OHIO UNIVERSITY  
**Who’s Feeling Lucky? Agent-Regret in Romance and Tragedy**  
In the *Nicomachean Ethics*, Aristotle carefully distinguishes between voluntary and involuntary action so as to designate cases of culpable agency, yet in his *Poetics* Aristotle famously insists that a good tragic plot requires the oblique impression of agency derived out of unlucky incidents or involuntary errors. As such, the *Poetics* anticipates what philosopher Bernard Williams calls agent-regret, which connects the agent to unintended consequences that nonetheless seem to follow closely upon that agent’s action, and so the “punishment” that Oedipus suffers makes literary sense if not Kantian sense. But how does this literary sense vary from genre to genre? We can achieve a good answer to this question by looking at the trope of misguided murder in Sidney’s *Arcadia* (where romance agency emerges through the accretion of causation) and Shakespeare’s *Othello* (where tragic agency emerges though the sudden evacuation of causation).
Renaissance Hermeticism and the Birth of Early Modern Political Philosophy: The Case of Thomas Hobbes

By Schuhmann’s and Bredekamp’s studies we have discovered a new unexpected face of Hobbes’s philosophy and its links with Hermeticism. In the field of political philosophy, Bredekamp stressed the theme of creation of animated statues (developed in the Asclepius) and drew a parallel with the generation of the “mortal god” in the Leviathan. In the Asclepius, however, the opposition concerning divinity and humanity is much more between terrenus ad caelestis than between immortalis and mortalis, as in Hobbes. It is rather in another well-known treatise of the Corpus Hermeticum that emphasis is given as well to divinity as to mortality in man. Obviously, Hobbes transformed the meaning and the context of the Hermetic conception of man, but it is also undeniable that some sense of this humanistic exaltation still subsists in his Leviathan and it seems that Ficinus was the intermediary by means of which this tradition reached Hobbes.

The Commercial Rhetoric of Two Dutch Hobbesians: Mercury’s Double Appearance in the Republican Theory of the Brothers De la Court

Among Hobbes’s first and foremost followers on the continent were the Dutch brothers Johan and Pieter De la Court (1622–60/1618–85). In their political thought, the two faces of Mercury, commerce and rhetoric, unite in a distinctive rhetorical appraisal of commercial values and practices that clearly reflects the political and mercantile situation in the Dutch Republic. This paper aims to analyze this intrinsic connection between commerce and rhetoric, showing how the brothers De la Court, not unlike Hobbes, postulate a form of public debate which is neither conditioned by the flattering dissimulation of courtiers, nor by the passionate demagogy of clerics. Instead, they envisage an open society in which parrhēsia, plain and straightforward speech, enables a rational and objective assessment of the common good. The paper will show how the De la Courts engage in such a “rhetoric of the market” and, in doing so, partially refute humanist rhetorical conventions.

Thomas Hobbes and the Greek Rhetorical Tradition

In his review of Quentin Skinner’s influential book on Hobbes (1996), Brian Vickers credited the full and magisterial treatment of the impact of Roman rhetoric on Renaissance authors. But he faulted Skinner’s general neglect of the contribution that Greek rhetoric made to Renaissance thought and of that thought’s possible impact in turn on Hobbes. George of Trebizond, the translator of Aristotle’s Rhetoric, is mentioned only once early on in the book. This neglect is not uncommon, though it is unfortunate. For, it is the significant but inadequately appreciated Byzantine humanists of Quattrocento Italy who were able to combine the rhetorical tradition of the so-called “Palaeologan Renaissance” of the late thirteenth to fifteenth centuries with the Latin rhetorical tradition. In this paper I will investigate the possible relevance of the Greek rhetorical tradition and its sequels through the centuries for an adequate understanding of Hobbes’s thought.

“Cleverly playing the stoic?”. The New Arcadia, Stoical Women, and the Sidney and Essex Circles

Mary Sidney Herbert’s edition of her brother Philip’s Arcadia, of 1593, evidences a particularly neo-Stoical philosophy, also demonstrated in her translation of Philippe Du Plessis-Mornay’s Discours de la mort et de la vie; she shared Mornay’s belief that corruption stems from the kind of political factionalism that was prevalent in...
Elizabeth’s court. As Joel Davis argues, Sidney Herbert’s editorial practices were based on her wish to reclaim the Arcadia from its association with the Essex circle and reassociate it with a neo-Stoical, Sidneian discourse. By contrast, I argue that the philosophy of the New Arcadia in particular participates in a discourse associated with female dedicatees from the Essex and Sidney circles, thus transcending both factions.

NANDRA PERRY, TEXAS A & M UNIVERSITY
Defending Poetry: Philip Sidney, Thomas Lodge, and the Theology of Imitation
Reading Sidney’s Defence of Poetry alongside Thomas Lodge’s 1580 Defence of Poetry, Musick, and Stage Plays, this paper contextualizes Sidney’s theory of imitation within a broader cultural debate about the ethical status of imitation as a tool for fashioning a self-consciously English (implicitly Protestant) aesthetic from the literary heritage of Catholic Europe. Like Sidney, Lodge works to refute the perceived connection between poetic imitation and impiety. Unlike Sidney, however, Lodge’s treatise relies on a traditional, “Catholic” epistemology that celebrates literary imitation as a kind of participation in the body of Christ. By examining the continuities and discontinuities between these two texts and the theologies informing them, my goal is not to imply a rigid dichotomy between “Catholic” and “Protestant” understandings of imitation, but rather to emphasize the broad spectrum of religious belief and practice in post-Reformation England and to explore the implications of that breadth for the theory and practice of literary imitation.

MARJORIE E. SWANN, UNIVERSITY OF KANSAS
Vegetable Love: Botany and Sexuality in Early Modern England
In “To His Coy Mistress,” the poet Andrew Marvell tries to seduce a reluctant woman. Marvell’s speaker acknowledges that in a perfect world where love could flourish without sexual consummation, “My vegetable Love should grow/Vaster than Empires, and more slow.” “Vegetable Love”: in order to appreciate this image, we need to recognize that Marvell and his contemporaries believed that plants reproduce asexually. Not until 1676, when Nehemiah Grew delivered a series of lectures on botanical reproduction to the Royal Society, did Englishmen begin to realize that plants have sex lives. In this paper, I shall argue that during the seventeenth century, English writers were fascinated by what might happen if human interactions were modelled on non-sexual botanical processes. By exploring how men might live like plants — sexless entities that replicated themselves without physical congress — writers searched for new ways of structuring social relationships.
Saturday, April 05, 2008

3:45–5:15

Renaissance Grand
Ballroom Salon I

RETHINKING EARLY MODERN
PUBLICATION III: THE IDEA OF THE
“AUTHOR” IN EARLY MODERN
EUROPE

Co-organizers: DIANA ROBIN, UNIVERSITY OF NEW MEXICO AND CAROL PAL,
UNIVERSITY OF CALIFORNIA, LOS ANGELES

Chair & Respondent: ANN M. BLAIR, HARVARD UNIVERSITY

Meredith Ray, University of Delaware

Collaboration or Appropriation? Ortensio Lando’s Female Impersonations

The sixteenth-century writer Ortensio Lando wrote many of his works pseudonymously and borrowed liberally from those of others. Part of a community of professional writers who experimented with collaborative modes of literary production, Lando is unique in his extensive recourse to female personae as an integral element of his texts. This paper will examine Lando’s female impersonations with particular attention to his use of Lucrezia Gonzaga, a prominent presence throughout his literary corpus. Must we characterize the interaction between these two figures as one of appropriation on Lando’s part? Or might we understand it as the product of an unusual kind of literary partnership, one that meshed Lando’s editorial expertise with Gonzaga’s fame as a woman of extraordinary virtue? In an era when publication by women was still far from common, might such collaboration have constituted an alternative path to literary expression?

Carol Pal, University of California, Los Angeles

What’s in a Name? Rethinking Authorship in Early Modern Publication

The name “Samuel Hartlib” is on the title page of over sixty-five publications. Hartlib the activist was a real individual, at the center of an international intelligencing network. Hartlib the author, however, was not an individual at all. Despite his featured billing on all these political, religious, and scientific publications, Hartlib appears never to have written a single original work. What, then, is the meaning of his name on these title pages? This paper proposes that we answer that question by taking a new look at what constituted early modern publishing and authorship. Considering the London-based Hartlib circle as a case study, I argue that their productions offer a new perspective on early modern intellectual culture, and that their simultaneous, overlapping publication practices — combining scribal publication, print, and corporate authorship — constitute a missing yet vital chapter in the history of the book.

Amanda Herbert Bilby, The Johns Hopkins University

False Authors: Pseudonymous Receipts and Female Behavior in Early Modern London

In the seventeenth century, Hannah Woolley was a prolific female author in a publishing community dominated by men. Her recipe books were so popular that her name became synonymous with domestic advice, yet many of the works published under her name were false attributions. Counterfeit books plagiarized passages from Woolley’s original compositions, with new content inserted by male publishers hoping to appeal to a wider female purchasing audience. This new material departed from Woolley’s traditional style and recipe format, focusing instead on issues of female morality and comportment. Examining recipe publication alongside the circulation of moral texts on female behavior, I will investigate the London publishing world’s

324
gradual combination of these genres and ask why, instead of relying upon the authoritative male perspective traditionally employed in printed behavior guides, male publishers set Woolley as the false author of their books.

**Renaissance Grand Ballroom Salon II**

**CSRS/SCER OPEN SESSION ON SHAKESPEARE**

*Sponsor:* CANADIAN SOCIETY FOR RENAISSANCE STUDIES/SOCIÉTÉ CANADIENNE D’ÉTUDES DE LA RENAISSANCE

*Organizer & Chair:* PHILIP D. COLLINGTON, NIAGARA UNIVERSITY

**JAMIE HARMON FERGUSON, UNIVERSITY OF HOUSTON**

Elizabethan Biblical Polemics and Shakespeare’s *Sonnets*

From the exchange between More and Tyndale in the 1520s through the establishment of the King James Version, the vernacular Bible was a site of extensive and closely reasoned argument about English language and literature. In 1582, Roman Catholic exiles published an English version of the New Testament; soon afterwards, Gregory Martin, one of the translators, published an attack on the series of Reformed English Bibles issued under Henry, Edward, and Elizabeth. The Roman Catholic entrance onto the field of English Bible translation re-engaged an earlier controversy about biblical language’s involvement in history. Elizabethan Petrarchism, canny at birth about its own conventionality, is perennially concerned with analogous questions about language and tradition. I argue that Shakespeare’s treatment of changing poetic style and tautology in the *Sonnets* represents a poetic response to the issues of historicity and transparency that are at the heart of the period’s polemics about the English Bible.

**MAYA MATHUR, UNIVERSITY OF MARY WASHINGTON**

“Let’s kill all the lawyers: “ Exploring Comic Violence in Shakespeare’s *2 Henry VI*

*2 Henry VI* investigates lower-class protest through Jack Cade’s rebellion, which shapes the final scenes of the play. One of the most prominent voices amongst Cade’s followers is that of Dick the Butcher, who inaugurates the revolt with his incendiary statement, “Let’s kill all the lawyers.” However, the rebels’ comic-violent excess is also an obstacle to viewing insurrection as a legitimate form of protest. Because comedy is often linked to buffoonery, studying popular dissent presents difficulties both in an academic and in a classroom context. This paper explores the ludic framework in which peasant rebels are cast in order to suggest that comic violence radically destabilizes political and social hierarchies. Further, it posits that the juxtaposing of Shakespeare’s insurgent butcher with his counterpart in Philip Sidney’s romance, *Arcadia*, draws attention to the objectives behind ludic action, and thus emphasizes the importance of comic genres to studies of rebellion from below.

**HELEN M. OSTOVICH, MCMASTER UNIVERSITY**

Shakespeare’s Debt to the Queen’s Men: The Case of *Leir/Lear*

This paper examines relations between the Queen’s Men’s play, *King Leir*, and Shakespeare’s *King Lear*, specifically exploring the popularity of the source play. The points of contact between the plays include the love test, the three daughters and their husbands, the elder daughters’ expulsion of the old king, the thunderstorm, the civil war/foreign war, and the reunion of king and youngest daughter. Although these factors embed substantial differences, the startling deviations between the plays have more to do with generic choices and audience response affecting (a) our initial understanding of the king’s abdication; (b) the learning curve in king and audience in understanding the king’s character; and (c) the final understanding of the world of
Albion, this last a considerable philosophical alteration. The recent production of *Leir* by “Shakespeare and the Queen’s Men” verifies the audience preference for a play that embraces, unlike Shakespeare’s “cheerless, dark, and deadly” vision, the recovery of a nation gone wrong.

**Renaissance Grand Ballroom Salon III**

**PLANTS, GARDENS, AND MEANING**

**Sponsor:** RENAISSANCES: EARLY MODERN LITERARY STUDIES AT STANFORD  
**Co-organizers:** James R. Ellis, University of Calgary and Amy L. Tigner, University of Texas, Arlington  
**Chair:** Tanya Pollard, City University of New York, Brooklyn College

Amy L. Tigner, University of Texas, Arlington  
**Death and the Garden: Proserpina’s Domain**  
In a text of proliferating fertile gardens, Spenser’s *The Faerie Queene* also contains one garden whose defining feature is death: Proserpina’s horticultural underworld. Deep in the bowels of Mammon’s cave, the knight Guyon encounters a garden filled with poisonous plants and funereal trees. This paper explores the significance of death in what Spenser typically depicts as a generative space of eternal perpetuity. How is death related to our ideas about paradise and Eden? Elysium in this underworld is distinctly not a pleasure garden for the dead but a forbidding landscape that holds both venomous elixirs of death and a death’s horticultural iconography. Investigating herbals, medical manuals for doctors and apothecaries, classical treatises, and biblical writings, this paper also uncovers the early modern mythical and scientific understanding of these particular plants and their multivalent meanings that underpin this moment of Spenser’s allegory.

Edward M. Test, University of Santa Barbara  
**New World Gardens: Holy Wood and the Pox**  
This paper traces the indigenous roots of the plant guaiacum from Hispaniola to early modern Europe where it played a formidable cultural role: guaiacum wood supplanted mercury as the “miracle” cure for syphilis. I explore the European adaptation of New World botanical knowledge and myth surrounding the origins and use of the American guaiacum through both its scientific representation in European herbals and its literary representation in Spenser’s *Faerie Queene*. Guaiacum was also widely known as Heben, or Hebene. I will suggest that in Spenser’s *Faerie Queene* cupid’s “deadly Heben bow,” King Arthur’s Heben lance, and Britomart’s Hebene spear resonate with greater meaning if we consider Heben-guaiacum’s enchanted powers in healing syphilis. By illustrating the American wood as a source of holiness and salvation, I offer a counterintuitive notion of early modern transculturation: rather than the metropolis determining the colonial periphery, the global becomes local and determines the core.

James R. Ellis, University of Calgary  
**Spenser’s Irish Gardens**  
This paper builds on an earlier argument that the experience of space and time in *The Faerie Queene* is comparable to that in an English pleasure garden. Here I will be looking at a series of linked spaces inside and outside the poem, including book 4’s Mount Acidade, the Mutability Cantos’ Arlo Hill, the same space in “Colin Clouts Come Home Again,” and the actual terrain that is connected to all of these: the land around Spenser’s Kilcolman Castle in Ireland, the river Mulla and the mountain Galtymore. Spenser offers an Ovidian tale in the Mutability Cantos to explain that the now dangerous Ireland was once a pleasure ground for the gods, particularly Diana. What are the implications of picturing Ireland as a ruined garden? What do these mythological and poetic refashions of Irish terrain reveal about the Elizabethan attempts to remake Ireland?
Renaissance Grand Ballroom Salon IV

RENAISSANCE RULERS CONSTRUCT
IDENTITY VI: THE DUCHY OF URBINO

Organizer: SARAH BLAKE MCHAM, RUTGERS UNIVERSITY, NEW BRUNSWICK
Chair: MARGARET KUNTZ, DREW UNIVERSITY

ANNE LEADER, CITY UNIVERSITY OF NEW YORK, CITY COLLEGE

An Ideal Circle of Friends: Federico da Montefeltro’s Cycle of Famous Men at Urbino

Studies of the Urbino studiolo have yet to elucidate an overarching iconographic scheme to explain its selection of portraits. Literary and pictorial sources demonstrate that Federico’s series draws on yet adapts the visual and literary traditions of uomini famosi picture cycles and uomini illustri biographical collections as well as the burgeoning Quattrocento interest in portrait collection. This combination creates an exemplum of intellectual and humanistic values and an ideal kinship of scholars into which Federico da Montefeltro wished to be included. By substituting rulers and generals (a seemingly more natural choice for a condottiere and leader) with authors, thinkers, and theologians, Federico created a new type of uomini famosi who represented the vita contemplativa, celebrated the Duke’s scholarly pursuits and prowess, and suggested allegiance with the greatest intellects of past and present.

ANGELINA MILOSAVLJEVIC, UNIVERSITY OF BELGRADE

Appropriation of an Ancestor’s Impresa as a Means of Justification of Political Position: A Reinterpretation of Duke Federico da Montefeltro’s Impresa of the Laurel

Decorative cycles of studioli of Federico da Montefeltro (1422–82), Duke of Urbino, in his residences in Urbino and Gubbio feature his personal emblems and imprese, as symbols of his military success and princely magnificence. However, his appropriation of the impresa of his ancestor Count Antonio da Montefeltro shows the dynastic concerns of this illegitimately born duke with no legal right to the throne of Urbino. As has already been noted, Federico appropriated Antonio’s impresa of the ostrich and the Montefeltro crowned eagle. However, another impresa, so far interpreted as laurel, is identified here as Antonio’s impresa of the oak. Federico’s appropriation of it represents another aspect of his strategy to identify himself as a legitimate member of the Montefeltro family.

JENNIFER WEBB, UNIVERSITY OF MINNESOTA, DULUTH

Magnificent Consort: Portraits of Battista Sforza

“She preserved modesty in prosperous fortune; her fame flew on all men’s lips; she was adorned by the praises of her great husband’s deeds”: so reads the Latin inscription under the Triumph of Battista Sforza — second wife of Federico da Montefeltro — on the rear of Piero della Francesca’s Diptych (ca. 1472). While the text implies that Battista’s virtue and beauty are understood best as a reflection of her husband’s magnificence, the portrait on the front of the diptych presents her as both virtuous consort and dynastic ruler by making reference to portraits of other powerful women, particularly those from the Sforza dynasty. In this paper I will begin by exploring the question of whether women can be magnificent and then investigate the portraits of Battista Sforza as evidence that, in a courtly setting, magnificence can be applied to ruler and consort alike.

Renaissance Grand Ballroom Salon V

THE TRUTH OF PAINTING: VISUAL EXEGESIS OF THE RENAISSANCE IMAGE II

Chair: TBA

GIOVANNI CARERI, ÉCOLE DES HAUTE ÉTUDES EN SCIENCES SOCIALES

Patterns of Incongruity: Michelangelo’s Ancestors of Christ in the Sistine Chapel

In the vault of the Sistine Chapel, Michelangelo represented in sixteen lunettes and eight spandrels the Ancestors of Christ, according to the Gospel of Matthew. At first glance, the presence of this cycle is perfectly coherent with the temporal and historical configuration of the whole ceiling. Assigning Christ his place in the family of Abraham and David, the Ancestors confirm the fulfillment of the prophecies about
Christ’s proper lineage. On closer inspection, however, the families of Michelangelo’s Ancestors look quite inadequate to play their legitimating role. Far from resembling patriarchs and kings, they are fully absorbed in earthly tasks: some of them are cooking, others are nursing, and one is a wandering ridiculous figure of madness. In this paper, I will focus on the incongruous relation between the written names and the painted images of the Ancestors, relating it to the ideological construction of Christian history displayed by the Chapel.

TODD RICHARDSON, UNIVERSITEIT LEIDEN
Measure, Form and Order as Clues to Viewing Pieter Bruegel the Elder’s Fall of the Rebel Angels
In his painting of the Fall of the Rebel Angels (1562, Brussels), Pieter Bruegel the Elder thrusts a scene of manifold angelic and grotesque figures within a compressed space where almost no depth is recognizable. As a result, the viewer is presented with a highly charged, both visually and intellectually, chaotic picture of plummeting spirits in the process of acquiring earthly attributes and thus succumbing to the laws of gravity. The phantasmal, copious portrayal of the fallen angels, coupled with the feeling of imbalance that their interconnected bodies triggers in the viewer, evokes curiosity and draws attention less to the story being narrated than to the painting itself as a product of artifice and expertise. However, upon closer inspection the hollowness and confusion of the earthly bodies presented facilitates a paradoxical revelation, seeing within the picture a fundamental portrayal of deficiency—the loss of measure, form and order, the essential elements Augustine describes as the primary structure of creation and that in the creation which enables it to reflect and point toward the Creator.

ALMUT POLLMER, UNIVERSITEIT LEIDEN
Vasari and the Eucharis: Speculations on a Church Interior Painting by Gerard Houckgeest
This lecture addresses a hitherto less well-known work by the Dutch architectural painter Gerard Houckgeest (ca. 1600–61). My analysis will show that the subject depicted—an ongoing mass in a family chapel—is essentially related to the way it is portrayed. Composition and the application of brushstrokes visually communicate the essence of the Eucharist according to Catholic dogma: the actual transformation of the host into the body of Christ. I argue that visual analysis enables the viewer to experience the mystery of faith within the artistic realm. Finally, the identification of the site to which Houckgeest, refers, offers a subtext that connects the painting to the history of artistic innovation in papal Rome.

THE TRUTH OF PAINTING: VISUAL EXEGESIS OF THE RENAISSANCE IMAGE II (CONT’D.)

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amongst international architects and draftsmen working in the Cinquecento after the
Sack of Rome and before the formation of the Accademia di Disegno.

MICHAEL J. WATERS, NEW YORK UNIVERSITY
From Sketchbook, to Print, to Sketchbook: Architectural Prints and the Enduring
Sketchbook Tradition
The rise of the illustrated architectural treatise in the mid-Cinquecento revolutionized
European architecture, providing architects throughout Europe with reproducible
models. This proliferation is often cited as marginalizing the sketchbook. My paper
argues that Renaissance architectural prints were intrinsically linked to sketchbooks
and remained part of that tradition throughout the Cinquecento. Scholars have
overlooked small prints produced during the first half of the Cinquecento depicting
capitals, bases, and cornices. Produced by engravers working in Rome such as
Giovanni Antonio da Brescia, Master of 1515, Master P. S., and Master G. A., these
detailed, often fanciful prints espoused no theory, but were based on sketchbook
drawings of ancient and modern architectural details. I argue that these prints
transformed assorted sketchbook drawings into prints and were then transferred back
into sketchbooks by Martin van Heemskerck, Giovan Battista Aleotti, and others.
Thus, architectural prints became an integral part of the sketchbook tradition, mak-
ing diverse Roman architectural details available to artists and architects throughout
Europe.

ORIETTA LANZARINI, UNIVERSITÀ DEGLI STUDI DI UDINE
The Sketchbook as Biographical Source: The Sixteenth-Century Drawings Collection
of Giovanni Vincenzo Casale in the Madrid National Library
A sixteenth-century sketchbook belonging to the servite fra Giovanni Vincenzo
Casale was produced by three artists. Its pages record their diverse experiences in
Italian, Spanish, and Portuguese cities. The sketchbook contains drawings of archi-
tecture, decoration, and figures collected from the 1530s to the early seventeenth
century. We can ascribe its formation to fra Casale, his master fra Giovanni Angelo
Montorsoli (also a servite friar and Michelangelo’s pupil), and Casale’s nephew
Alessandro Massai (an engineer working in Portugal). We can reconstruct the con-
nections of these figures and the circles in which they moved and worked — from
Florence to Genoa, Rome to Naples, and Spain and Portugal — by analyzing their
architectural designs as well as many drawings that attributed to artists they encoun-
tered: Michelangelo, Vignola, Perino del Vaga, Giacomo della Porta, and others.
Graphic techniques and methods of representation are varied, allowing us to formu-
late considerations on how they evolved over the sixteenth century.

Renaissance A
FEMALE EXEMPLARITY IN RENAISSANCE
ITALY
Organizer & Chair: SUSAN GAYLARD, UNIVERSITY OF WASHINGTON
LISA KATHERINE REGAN, UNIVERSITY OF CALIFORNIA, BERKELEY
Artistic Fortune in Renaissance Mantua
In his 1524 painting of the Calumny of Apelles, Lorenzo Leonbruno includes the
figure of Fortune, extraneous to both textual and visual sources. The painting
was a response to Leonbruno’s ouster from the Mantuan court upon the arrival of
Giulio Romano; its subject is treachery. Leonbruno seizes upon Fortune as his own
exemplar — she is a figure for the artist’s fantasy of his painting’s possibilities, that
it might break others on its wheel. Coupled with the fact that the painting’s visual
sources can be traced to Isabella d’Este’s studiolo, it is apparent that Leonbruno has
chosen two female exemplars, and modified them both to become metaphors for his
own experience as an artist-courtier. In so doing, he demonstrates the malleability
of the female exemplar, whether historical or allegorical, and her ability to be claimed by
those in compromised subject positions at court.
ANGELA CAPODIVACCA, YALE UNIVERSITY  
Eve’s Shadows: Moderata Fonte’s Revaluation of Feminine Curiositas

Modesta Fonte’s *Merito delle donne* best theorizes how the revaluation of curiosity in the sixteenth century can be used by a woman for subversive purposes, vindicating the Augustinian model that posited curiosity as necessarily linked to the faculty of the imagination and Eve’s transgression. In this text, Modesta Fonte rewrites the Genesis myth of the expulsion from Eden asserting that it was not Eve’s curiosity that damned humankind but Adam’s lack thereof — God, who greatly admires Eve’s curiosity and imagination, decides to punish humanity because Adam’s intellectual curiosity lacks the essential characteristic of “care.”

HEATHER WEBB, THE OHIO STATE UNIVERSITY  
Penitence, Not Politics: Fifteenth- and Sixteenth-Century Revisions of Catherine of Siena

Catherine of Siena urged her confessor to follow her example of sacrifice. She describes pressing her heart on the face of the personified Church, infusing the virile heat of her blood into that pale, suffering body. Her confessor, however, fell somewhat short of this mark. Fearing for his life, he turned back from his embassy to Charles V of France, while Catherine went boldly on peace-making missions. If Catherine’s example was impossible to her confessor to follow, it was deemed inappropriate for other women to follow. Here begins a long tradition of revising Catherine, first through the biographies and images of Catherine herself and then through the biographies of other, less political, less prophetic saintly women. This paper will look at a number of these revisions, with particular focus on the biography of Maria Sturion of Venice, a devotee of St. Catherine.

Renaissance B  
TRANSLATIONS, PRINT TRADITIONS, AND GENDER IN ITALIAN RENAISSANCE LITERATURE  
Chair: WILLIAM LANDON, NORTHERN KENTUCKY UNIVERSITY

ANDREA RIZZI, UNIVERSITY OF MELBOURNE  
Translation in Early Modern Italy: A Case Study

This paper contends that the central object of translation history should be the translator, because it is only through him/her and his/her social entourage that we can understand who does the mediation and why mediations are carried out (see Pym 1998). There is a need to shift the focus in translation history from the analysis of texts only to the study of the translator and his/her social entourage. A specific case from the Italian Renaissance will be discussed here: Matteo Maria Boiardo’s *Historia Imperiale* (1471–73). The text is described by the translator (Boiardo) as a translation from Ricobaldus of Ferrara (early fourteenth century). However, scholars (Muratori, Ponte, Tristano, Zanella amongst many) have argued that the *Historia Imperiale* is a pseudotranslation. My research shows the text is more than that. While Boiardo did indeed translate at least one third of the text from one source attributed to Ricobaldus, the remaining portion is either original or inspired by other sources available to him at the time of translating. It seems therefore that the authority of a late medieval historian has been used by the translator to create a product that served a specific function (political promotion) within a community that actively sponsored the artefact (Duke Ercole I of Ferrara and his court).

THOMAS C. WILLETTE, UNIVERSITY OF MICHIGAN  
The *Vita* of Benvenuto Cellini, from Manuscript to Print

Since 1901, when Orazio Bacci published his critical edition of Cellini’s *Vita*, very little attention has been given to the history of the principal manuscript or to the origins and purposes of the handful of copies that exist in Florence (and nowhere else). This paper, drawn from my research on the publication histories of the *Vita* and
Due trattati, provides the fullest account yet given of the fate of Cellini’s autobiography after his death in 1571 and of its reemergence in the late seventeenth century, when copies were made but not circulated. The key event that finally drew the text into the open, ultimately resulting in its publication in 1730, was the decision to expand the Vocabolario of the Accademia della Crusca, in its fourth edition, to include a great deal of technical language from the workshops of artisans.

CRISTINA PERISSINOTTO, UNIVERSITY OF OTTAWA
The Bun and the Oven: Positioning Women in Italian Renaissance Utopias
My paper explores the implications of women’s assigned roles in imaginary societies of the Italian Renaissance. Thomas More’s Utopia generated a plethora of Italian “utopian” treatises. Some of the best-known works include Mambrino Roseo’s Repubblica dei Garamanti, Anton Francesco Doni’s Mondo savio e pazzo, Francesco Patrizi’s Città felice, Ludovico Agostini’s Repubblica immaginaria, and Tommaso Campanella’s Città del sole, published at the beginning of the seventeenth century. There has been little feminist research pertaining to Italian Renaissance utopias. My paper focuses on notions of femininity in these political and literary treatises. What were the roles reserved to women in Italian treatises inspired by Thomas More’s Utopia? Were Renaissance utopias any place for women? If a utopia is to be interpreted as a better place for humanity, should this not include women? Conversely, does a place that creates better conditions for men but not for women qualify as a utopia?

Renaissance C

WORDS AND MUSIC IN PRINT AND PRIVATE: PERFORMING CULTURE IN SIXTEENTH-CENTURY VENICE

Organizer: COURTNEY KEALA QUAINSTANCE, THE UNIVERSITY OF CHICAGO
Chair: MARTHA FELDMAN, UNIVERSITY OF CHICAGO

ROSA MIRIAM SALZBERG, UNIVERSITY OF MELBOURNE
From Print Shop to Piazza: Street Performers and Cheap Print in Early Sixteenth-Century Venice
This paper examines an important aspect of the exceptionally rich literary and performance culture of Venice in the early sixteenth century: the production of cheap printed pamphlets. In particular, the focus of this paper is the involvement of popular performers such as ballad singers in the publication and distribution of such pamphlets, that could be promoted in the context of public performance in the most well-trodden parts of the city. Such marginal, often itinerant characters wrote and published, plagiarized, and “vernacularised” works drawing on both elite and popular culture, from chivalric tales, pasquinades, and prognostications to parodies and “re-packagings” of works by Ariosto and Aretino. This paper will consider to what degree they might be considered as “brokers” between elite and popular culture, between oral, written, and printed forms of communication, and between the printing industry and the expanding reading public.

COURTNEY KEALA QUAINSTANCE, THE UNIVERSITY OF CHICAGO
Dialect and Dialogics in a Sixteenth-Century Venetian Salon
Scattered throughout manuscript collections in Venice, London, Rome, and Paris are hundreds of poetic exchanges in Venetian dialect preoccupied with women, sex, and love. While the majority of these poems circulated in manuscript form, some appeared anonymously in two anthologies of Venetian poetry and others were published as song texts. Despite the wide circulation these poems enjoyed, modern scholarship on sixteenth-century Venetian literary culture has tended either to ignore dialect poetry completely or to consider it as a marginal, isolated phenomenon. I argue against the imposition of such a rigid dichotomy, suggesting that in fact poetic exchanges in dialect were an integral part of the literary experiments taking place in...
the city. I focus on poems exchanged by the vibrant mix of patrician dilettantes and non-noble social climbers who frequented the literary salon of Domenico Venier, the major center for intellectual dialogue in Venice at mid-century.

CHRISCINDA C. HENRY, UNIVERSITY OF CHICAGO
Giovanni Cariani’s “Concert” and Evidence for Portraits of Popular Performers in Renaissance Venice
In Renaissance Venice, versatile entertainers known as buffoni performed at noble banquets, weddings, and in the public spaces of the Rialto and Piazza San Marco. Several — most famously Zuan Polo di Liompardi — remained for decades and achieved celebrity status, their antics described by the Venetian diarist Marin Sanudo. From the archival record we know that Venetians owned painted portraits of such entertainers, although no extant work has yet been identified. My paper posits Giovanni Cariani’s National Gallery Concert (ca. 1518) as an example. With this identification, the painting’s subject becomes as much about elite taste for popular culture as it is about harmony and the transportative properties of music. To make the argument, I interpret the evidence of Venetian household inventories, examine woodcut “author portraits” that buffoni used as frontispieces for their published works, and compare related imagery, such as Titian’s problematic Palazzo Pitti Concert (ca. 1512).

SHAWN MARIE KEENER, UNIVERSITY OF CHICAGO
Remembering the Aria Veneziana: Nostalgia and Cultural Memory in the Sixteenth-Century Giustiniana
The vernacular poetry and singing of Venetian statesman, humanist, and poet Leonardo Giustinian (ca. 1388–1446) sparked a musico-poetic phenomenon in the giustiniana — a song style that assumed his name, became synonymous with the Venetian way of singing (the “aria veneziana”), and survived in a variety of guises well into the seventeenth century. My paper examines one phase of this trajectory, exploring how the giustiniana acquired new layers of meaning in the hands of sixteenth-century composers, poets, and playwrights. I argue that the giustiniana became a locus of cultural memory, a representation of local poetic and musical tradition rooted in a sunnier past. This nostalgic subtext served as both an expression of pride and a vehicle of parody at a time when the fortunes of Venice were undergoing drastic change.

VENETIAN POWER, WEALTH, AND CULTURE

Chair: JEANNE HARRIE, CALIFORNIA STATE UNIVERSITY, BAKERSFIELD

GABRIELE NEHER, UNIVERSITY OF NOTTINGHAM
In the Shadow of La Serenissima?
When Venice reclaimed rule over the cities of its mainland empire in 1516, one of the first measures taken to secure possession of cities such as Brescia was the razing of suburbs as a defensive measure. In Brescia, this resulted in the destruction of the houses of numerous religious communities, and this paper seeks to examine what happened to two groups of Franciscans, who lost suburban monasteries, but acquired a prime, city-center location for the construction of a new church instead. San Giuseppe was erected quickly, and attracted the patronage of the leading Brescian families, who patronized Romanino and Moretto in particular. San Giuseppe thus presents a perfect case study for an examination of the pull and push between the conflicting demands of ensuring a show of loyalty to a nervous overlord, Venice, who needed assurance that Brescia, an important military border town was loyal, while simultaneously celebrating an emerging and strengthening sense of a “Brescian” identity.
PAULA CLARKE, McGill University

The Merchantesses of Early Renaissance Venice

Generally, it is assumed that Italian women played a very limited economic role during the Renaissance. While it is recognized that they might act as suppliers of capital or as workers at the lowest levels of manufacturing, it is often not realized that they could also function as independent merchants and entrepreneurs. The “merchantesses” of Renaissance Venice demonstrate that this was possible and that women could achieve a relatively important role in the local economy as traders and as organizers of production in certain industries.

LILIA CAMPANA, Texas A & M University

The Marina Architectura: The Influence of Classical Culture in Venetian Naval Architecture during the Renaissance

In 1525, Vettor Fausto, professor of Greek in Venice, succeeded in the construction of a quinqueremis asserting that he found the building proportions “in very ancient Greek manuscripts.” The Marina Architectura was born. By analyzing Latin and Greek writers as well as Renaissance sources, the author will demonstrate how the establishment of a navium ratio made possible the development of the Marina Architectura, which led to a separation between the faber navales and the architectus navales. Which were “the very ancient Greek manuscripts” Fausto referred to in the construction of his quinqueremis? To date, the only identified sources is the Latin translation of the Pseudo-Aristotelian Mechanics Fausto published in 1519. Thanks to two unpublished manuscripts recently found by Mauro Bondioli in the Archivio di Stato of Venice, the paper will demonstrate how Fausto based his reconstruction not only on Apollonius of Perga’s Conics, but also on Euclid’s Elements.

Renaissance
Bucktown A

PROTESTANT DEPICTIONS OF CATHOLICISM IN ELIZABETHAN AND JACOBEAN LITERATURE II

Organizer & Chair: HORACIO SIERRA, University of Florida

JILL DELSIGNE, Rice University

“Fayned Colours Shading a True Case”: Reading Catholic Art in Edmund Spenser’s Temple of Isis

Many critics assume a fundamental Protestantism and distrust for images in Spenser; however, Britomart’s responses to art reveal Spenser’s sympathy to the Catholic belief in the potentially salvific power and truth of sacred art. The temple of Isis allegorizes Catholic devotion to images, particularly the role of statues in Marian veneration. Spenser’s decision to clothe Catholicism in Egyptian garb also draws upon hermeticism, and the description of Spenser’s temple bears a striking resemblance to John Dee’s frontispiece for his Monas Hieroglyphica. Dee’s investment in the salvific power of his monad reveals residual Catholic affective spirituality in Elizabethan cultural discourse, even in official Protestants. Like Britomart, the ability of readers to discern the difference between idols and sacred statues — to resist seduction by Busirane’s statue of Cupid and to fall to their knees before Isis — is part of the education that The Faerie Queene provides.

TODD A. BORLIK, University of Washington

“Greek is Turned Turk”: Protestant Nostalgia in The Duchess of Malfi

While serving as chaplain to the Venetian embassy, Orazio Busino, attended a production of Webster’s Duchess of Malfi and was mortified by the portrayal of the conniving, lascivious Cardinal. In particular, Busino objected to the spectacular scene of the Cardinal’s disrobing and installation as a solider at the shrine of the Lady of Loreto. Much modern commentary on the play has echoed Busino in characterizing it as rococo fantasy of “exaggerated Catholic depravity” (Forker 420). Yet other features of Webster’s tragedy convey a more favorable outlook toward the old dispensation. In act one, the Duchess swears “by Saint Winifred” (1.2.321) — a Welsh saint whose grave remained a site of defiant pilgrimages throughout the late sixteenth
and early seventeenth century. Reading the play alongside historical accounts of clandestine journeys to shrines and old monasteries, this paper exposes *The Duchess of Malfi*’s profound ambivalence about the loss of the ceremonial and miraculous aspects of Catholic ritual, and the power of theater to mitigate that loss.

**Helga Luise Duncan, Stonehill College**

“*Their banquet houses burne, their buildings race*”; Catholicism, Gender, and the Dismantling of Sacred Space in Spenser’s Bower of Bliss

Critics have long argued that Edmund Spenser stages the iconoclastic destruction of Catholic idols in the Bower of Bliss. I read the Bower episode as Spenser’s complex engagement with post-Reformation concepts of sacred space — with a Catholic commitment to traditional churchly architecture and ecclesiastical ritual on the one hand, and with the Protestant rejection of sacred rites and the spaces in which they are conducted on the other. Spenser associates the bounded domain and the edifices of Acrasia’s Edenic Bower with what historian of religion, Jonathan Smith, has called a “locative worldview,” centered on religious structures, and architectural, ritual place; the Bower, in other words, signals the Catholic commitment to a locative theology of sacred sites. With Guyon’s destruction of the Bower, Spenser chooses a “utopian worldview” which signifies a dissident and anxious movement through “unimproved” space, indicating the Protestant refusal to acknowledge the sacrality of places and spaces.

**Timothy John Duffy, University of Virginia**

Spenser and the Catholic Past/Present: Admiration, Revision, and Reformation

As Richard Helgerson has famously argued, Spenser was a new kind of poet when he emerged on the literary scene — having to invent the concept of the laureate as he went along, rebelling against a view of poetry that labeled verse as a product of idle amateurs. I will analyze how Spenser dealt with Catholic continental texts whose authors aspired to the levels of laureateship that Spenser coveted but whose religion was heretical and threatening to the Elizabethan state. I will focus, as an introduction, on Spenser’s use and revisions of Ariosto throughout *The Faerie Queene*, and then focus mainly on Spenser’s adaptation and translation of Joachim du Bellay’s poetry.

**Renaissance Bucktown B**

**Visual and Material Culture in Early Modern Spain IV: Sacred Images, Exotic Items, and Landscapes**

*Organizer: Mary E. Barnard, Pennsylvania State University*

*Chair: Maria Cristina Quintero, Bryn Mawr College*

**Marina S. Brownlee, Princeton University**

Epistemology of the Novel Object in Torquemada and Cervantes

Leaves that morph into birds, flying carpets, flying horses, and more are some of the exotic items that Torquemada’s *Jardín de flores curiosas* (1570) and Cervantes’ *Persiles* (1617) evoke heuristically. Both authors project an interest not only in their exoticism, but in their potential truth-value as real or illusory, as fetishes, marvels, miracles, or simulacra that are useful to the reader in their potential for correcting erroneous cultural perceptions. Not the congruence of the material and the symbolic, but complexity rather than distorting simplicity, the danger of Baudrillard’s “stucco angels” rather than real ones, is at issue in both texts. Yet at the same time a real disparity exists among these two authors, the first of whom exemplifies the mode of “information” outlined by Benjamin, while the second illustrates dimensions of “storytelling” and the novel.
Images of Peasant Piety and Sacral Space in Lope de Vega’s *Peribáñez y el Comendador de Ocaña*

Central to Lope de Vega’s idealized and ideologically charged representation of the peasantry in his drama *Peribáñez y el Comendador de Ocaña* is the peasants’ devotion to religious images — both of their village patron saint and the Virgen del Sagrario, patroness of Toledo. This paper examines the significance of that devotion within the context of Golden Age visual culture and the play’s geographical locus. Of interest is the drama’s engagement with contemporary concerns regarding the proper care and material dimensions of sacred images. Equally important is the setting in the region of Toledo and the date of composition, about 1605, in a period in which Toledo was vying to recover its traditional status as the political and spiritual capital of Spain. With *Peribáñez*, Lope promoted Toledo’s cause, joining with other discursive and material practices in a sacralizing project that built upon the city’s Christian foundations, but still confronted its Muslim past.

The Voyeur in the Hollow of the Tree: Locating Perception

This paper examines some emblematic images of optics in Sor Juana, Góngora, and Quevedo. The title refers to one of these images in the *Soledad primera*, in which Góngora creates specific spatial locations for his pilgrim’s acts of looking: on a beach, in the hollow of a tree, on the promontory from which “mucho mapa despliega.” The visual exchange between Acis and Galatea in *Polifemo* (241–96), however philosophical its conceptual framing, is also located in a signifying landscape. Quevedo locates his lyric speaker among quintessentially baroque ruins. Sor Juana’s epistemological perspective is, however, separated from the body and any specific location in *Primero sueño*: the eye is figured technologically and eyesight is a metaphor for a philosophical abstraction. Drawing upon recent studies of early modern ekphrasis authored and edited by Frederick de Armas and Frederick Luciani’s studies of the visual in Sor Juana, my paper examines the different poetic uses of the physics and politics of perception.

An Immaculate Deception?: Emulation and Religious Politics in Juan de Esquivel’s *Ave Domini mei mater*

One of the most significant and contentious debates in the Catholic Church during the late sixteenth and early seventeenth centuries concerned the question of whether to proclaim Mary’s Immaculate Conception as dogma. The polemic became so heated that Pius V issued a bull, prohibiting the proclamation of the doctrine. In Spain, the center of Immaculatist support, these restrictions meant that composers were limited in their choices for Conception motet texts. The composer Juan de Esquivel, however, deftly circumvented the restrictions by creating a musical setting that linked the seemingly neutral Marian text of his Conception motet “Ave Domini mei mater” to Francisco Guerrero’s “Ave Virgo sanctissima,” one of the most popular Immaculatist motets of the sixteenth century. The intertexuality of these two works provides evidence of a much larger web of connection and citation among Spanish composers as well as highlighting the enormous support in Spain for the Immaculist cause.
EMULATION, TRADITION, AND
IDENTITY IN RENAISSANCE MUSIC
(CONT’D.)

SUSAN FORSCHER WEISS, PEABODY INSTITUTE
Musical Pastiches: Imitating the Sounds of Everyday Life in Renaissance Secular Songs
Dogs barking in hunting songs, vendors chanting street cries embedded in motets, and a call to arms in a late fourteenth-century composition were possibly the precursors of a tradition that became increasingly popular in the works of sixteenth-century composers, in particular those of Clément Janequin. Not only do Janequin’s compositions describe scenes on battlefields and in marketplaces, they contain onomatopoeic effects that set him apart from the traditional courtly compositions of many of his contemporaries. His playful and witty polyphonic assemblages, some akin to fricassées or quodlibets, became hallmarks of his style and were published, quoted, paraphrased, and parodied by composers all over Europe. This paper examines select programmatic compositions by Janequin as well as their earlier models and subsequent imitations in an attempt to describe the merging of artistic identity with the rustic cultural traditions of the Renaissance.

JANE DAHLENBURG, UNIVERSITY OF CENTRAL ARKANSAS
Re-Working the Master: Cifra and Palestrina, Parody and Re-Interpretation
Antonio Cifra’s little-known 1619 collection, Motecta ex sacris cantionibus...for two, three, and four voices with basso continuo, consists of twenty motets, all based on the Song of Songs. It is clearly based on Palestrina’s noted 1583 collection of motets, Motecto ex cantico canticorum. Cifra sets the same portions of text as Palestrina, and where Palestrina’s text differs from the Vulgate, so does Cifra’s. Moreover, musical similarities abound, ranging from straight quotation to more subtle textural and temporal allusions. While Palestrina’s preface explicitly professes a topological interpretation of his text (“the divine love of Christ and his spouse the soul”), Cifra supplies no such clues. Instead, subtle textual differences, as well as Cifra’s biography, point to a Marian inspiration for the later collection. This paper will first demonstrate the similarities between the two works, then show how Cifra tailored his texts to more appropriately reflect early seventeenth-century Mariolatry in Loreto.

ELENA CILETTI, HOBART AND WILLIAM SMITH COLLEGES
The Chastity of Judith and Its Discontents in Counter-Reformation Culture
For most historians of early modern art, the iconography of the biblical heroine Judith is tied primarily to secular concerns: civic symbolism in the public realm and
eroticism in the private. In the latter, the exemplary chastity of Judith is subverted in seductive representations inconsistent with her traditional status as a pre-figuration of the Virgin Mary. This ancient typological identity, an artifact of patristic theology, was revivified by the Counter-Reformation Church, in defense of Marian doctrines challenged by Protestants. The consequences for Judithic iconography have not been fully recognized, because ecclesiastical commissions have been slighted in favor of works for private patrons, especially those demonstrably informed by the Freudian erotics of decapitation. This paper explores the tensions between the two categories of images and links them to contemporary polemics on the Marian chastity of Judith. Nudity and its multiple valences are of course an issue.

Renaissance Old Town

**Dress and Identity XVI**

*Sponsor:* Medieval & Renaissance Studies Society of Israel  
*Organizer:* Gabriel Guarino, University of Ulster  
*Chair:* Herman Roodenburg, Royal Netherlands Academy of Arts and Sciences

Mary K. Gayne, James Madison University  
**Work Culture: The Practices of Wigmaking and Wigwearing in Eighteenth-Century Paris**

This paper employs the methods of social historians and cultural anthropologists in an effort to describe the commercial relationships occurring between wigmakers and wigwearers located in eighteenth-century Parisian neighborhoods. Readers and listeners will find themselves poking around at guild hair lotteries, in hair merchants' stockrooms, and in wigmakers' shops. Peering over the shoulders of men and women occupied with buying, making, and selling hair and wigs, they will encounter the various pleasures and frustrations of both wigmaking and wigwearing. So much as possible, and given the extraordinarily rich, available sources, the emphasis will consistently be on routine, everyday practices rather than on unusual or pathological occurrences. The goal of the paper will be to explain how social actors' productive engagement with hair, as a material object and as a life form, served to structure their relationships with other social actors inside and outside the wigmaker shop.

Sara Taylor, The Art Institute of Chicago  
**Inca Imperial Tunics and the Construction of Elite Identity in Colonial Peru**

The proposed presentation will consider two butterfly-shaped fragments of a colonial tunic from the southern highlands of Peru. Each fragment contains some of the standard features of an imperial Inca tunic, such as the checkerboard pattern at the neck yoke and the band of geometric motifs (topacu) at the waistline. Although such tunics were originally restricted to royal wearers, they were enthusiastically commissioned by non-royal wearers in the sixteenth and seventeenth centuries. These new patrons introduced some modifications to the imperial tunic. For example, their imperial motifs were emphasized and enhanced with decorative and heraldic symbols from the Iberian Peninsula. Different color schemes were preferred. And their proportions were altered, as many were cut into eccentric (but presumably meaningful) shapes. By elaborating on these colonial transformations, this presentation will consider how imperial tunics continued to be powerful indicators of ethnic identity after the conquest of the Inca Empire.

Andrea M. Satterfield, University of South Florida  
**Assimilating the Indigenous American: Physicality and Adaptive Dress in Christoph Weiditz's Trachtenbuch (1529)**

This study examines the watercolor drawings of indigenous Americans in the *Trachtenbuch*, a manuscript by Christoph Weiditz. Although it has long been narrowly defined by scholars as a costume book, I argue instead for broadening the reading of the *Trachtenbuch* from a costume book to a visual ethnographic collection, examining individuals not only through their systems of dress, but also through their
customs, bodily actions, and societal roles. This allows for broader interpretations based on both the dress and action portrayed in these likely eyewitness images. By juxtaposing the indigenous Americans as court performers with Europeans of various occupations or roles, Weiditz visually assigns the role of performer to the Americans. However, through imbuing the images of American natives with similar bodily composition, action, and dress to his depictions of laborers, Weiditz enhances the indigenous American role in Imperial Spain from mere curiosity to both performer and laborer.

**Dress and Identity XVI (Cont’d.)**

**Emblematic Contexts**

*Sponsor: Society for Emblem Studies*

*Organizer: Mara R. Wade, University of Illinois, Urbana*

*Chair: Sabine Mödersheim, University of Wisconsin-Madison*

**Jill Gage, The Newberry Library**

Collecting Emblems at the Newberry Library

The Newberry’s collection of over 500 emblem books and manuscripts has been built by its librarians since the founding of the library in 1887. This talk will describe the collection, as well as the various ways in which it was amassed. Since the Newberry is always expanding its holdings, I will also discuss some of our latest emblem book acquisitions. This history of collecting emblem books at the Newberry will hopefully elucidate the strengths of the collection.

**Patricia Hardin, [Institution]**

Digital Emblem Collections for the Classroom

Digital web-based emblem resources have allowed scholars far greater access to numerous extant emblem books that are, at times, geographically distant in location. This paper presents a case study that highlights the particular needs of student researchers with respect to those search capabilities, helping to define the ideal online emblem collection.

**Rocío Olivares, Universidad Nacional Autónoma de México**

Dream Poems and Compositions in Spanish Renaissance Culture

The heritage of dream poems and compositions in Hispanic Renaissance culture has a traceable line from el Marqués de Santillana, Alfonso de la Torre, Juan Bautista Villalpando, to the poetic dreams of Gongora’s followers, such as Pedro Soto de Rojas, and Sor Juana Inés de la Cruz. It is specially in the long poems of the latest where we can find a thorough usage of emblematic figures. The theory of spiritus phantasticus is an underlying premise of these literary works. *The First Dream*, by Sor Juana, is composed around an allegorical figure, the pyramid, which translates the double perspective comprised in Christian thought from Nicholas of Cusa to the Spanish poets of the Golden Age. Sor Juana’s poem also proposes two important optical apparatus in her poem, the Pharus and the Magic Lantern, as symbols of the spiritus phantasticus. In the poem Primero sueño, the soul’s dream depicts, through the spiritus phantasticus, a continuum of emblems from beginning to end.

**Alvan Bregman, University of Illinois, Urbana-Champaign**

Emblems and Devices in the Library

The University of Illinois at Urbana-Champaign has a large, fine, and varied collection of books of emblems and related literary-pictorial forms. Indeed, the windows of its main reading room are graced with paintings of early printers’ devices. I focus on the development of the library’s emblem collections by and on behalf of scholars particularly interested in the early modern world, present some highlights from among its holdings, and look at the windows in the context of the collections.

338
STEPHEN PERKINSON, BOWDOIN COLLEGE
Reconsidering Jehan Roy de France
An inscription on a panel painting in the Louvre informs us that it represents “Jehan Roy de France” — “John, King of France,” or John II, known as John the Good (r. 1350–64). This image has long been understood as a work of capital importance, with scholars often describing it as “the earliest modern portrait.” This paper discusses ways in which we might construct an alternative account of the image — one that is not dependent upon post-medieval notions of “portraiture.” It addresses several possibilities concerning its original format (as a single panel or part of a larger ensemble), its setting (possibly among the items in the private apartments of the most important royal palace), and its date (as painted prior to John’s accession or posthumously). In doing so, this paper complicates our understanding of the emergence of the modern practice of portraiture at the late medieval courts.

JOANNA WOODS-MARSDEN, UNIVERSITY OF CALIFORNIA, LOS ANGELES

Titian’s Portraits of Federico Gonzaga of Mantua
Why did Italian sixteenth-century court portraits look the way they did — why were certain conventions used but not others — and how did they function within their sitters’ lives? This exploration of Titian’s portraits of Federico Gonzaga, Duke of Mantua, in the 1520s and ’30s represents research toward a book on gendered identity in Titian’s court portraits.

TRACY E. COOPER, TEMPLE UNIVERSITY
Variations on a Queen
Caterina Cornaro’s plight as abdicated Queen of Cyprus returned to her native Venice to hold court in rural Asolo captured the popular imagination of her contemporaries and continues to do so even today. From Bembo to Donizetti she inspired poets and musicians, and her fascination for novelists and historians remains evident. The occasion of a newly rediscovered version of a portrait of the queen will be the object of this paper’s examination of the pictorial tradition surrounding her image.

THEORIES OF DISCOVERY

Organizer: JAMES D. FLEMING, SIMON FRASER UNIVERSITY
Chair: MARY BAINE CAMPBELL, BRANDEIS UNIVERSITY
Respondent: JONATHAN SAWDAY, UNIVERSITY OF STRATHCLYDE

JAMES D. FLEMING, SIMON FRASER UNIVERSITY

Information/Renaissance
Scholars have long observed instabilities in the Renaissance concept of empirical discovery. In some cases (such as the Aristotelian occult qualities), discovery seems irrelevant to the period’s production of knowledge. In others (such as the books of secrets), discovery seems relevant, but attenuated or absurd. Given that discovery seems basic to modern notions of evidence, the hermeneutic and epistemological implications of the Renaissance attitude may be considerable. In this paper, I will consider them, via information theory. This is the modern proposal, developed in computer science, that knowledge comes down to messages, and messages come down to bits: binary digits, or switches. Information entails commitments to encoding as communicative method; secrecy as hermeneutic mode; decoding as interpretative method; and discovery as hermeneutic trope. These, of course, are — to us — familiar hermeneutic theoremes. Yet by that very token, the Renaissance unfamiliarity with our theoremes suggests an historical externality to information as such.
JACQUELINE WERNIMONT, BROWN UNIVERSITY
Modes of Meaning in Seventeenth-Century Mathematics
During the sixteenth and seventeenth centuries vibrant new possibilities were envisioned for both poetic and mathematical semiotics in Britain. Practitioners of each argued on behalf of a notational system carrying significant ethical and social power in addition to its explanatory capabilities. Using the intensional theories of poesis and mathematics offered by Sir Philip Sidney and John Dee respectively as a background, this paper will consider the mathematical “discoveries” of the seventeenth century, asking if they were rhetorically positioned as modern discoveries. If so, they should possess extensional meaning. That is, they should generate meaning about the material world. If, on the other hand, seventeenth-century mathematicians continued to integrate the rhetorical tradition, then one consequence will be the possibility of reading seventeenth-century mathematics as expressing itself in an intensional rather than extensional mode. To do so would create a new range of interpretive possibilities for the early modern historian of mathematics and those of science more broadly.

MICHAEL R. BOOTH, HAVERTFD COLLEGE
Renaissance Discovery and Conceptual Integration
“Employed [sic] in discovering” is how Thomas Harriot (1560–1621) characterizes his role as naturalist, linguist, and ethnographer for the 1585 expedition sent to Virginia by Sir Walter Raleigh. “Invention” is the word used of Harriot’s mathematical and scientific work by his friend William Lower. My research has considered how this “discovery” and “invention,” the ethno-linguistic work and the mathematical-scientific work, were related in Harriot’s experience. I propose in this talk to describe these relations using a paradigm called mental space theory, or the theory of conceptual integration, which among other things helps to clear a stumbling block in the discourse of “constructivism,” namely the hasty assimilation of “construction” as construing or understanding with “construction” as assembling; there is indeed a relationship between these meanings, but it is a nuanced one. This cognitive science framework, I think, clarifies the relationship, illuminating not only Harriot’s work but his episteme more broadly.

Renaissance Lasalle
POTIONS AND POISONS IN THE LATE MEDIEVAL AND EARLY MODERN WORLD
Co-organizers: ALISHA RANKIN, TUFTS UNIVERSITY AND ELLY TRUITT, HARVARD UNIVERSITY
Chair & Respondent: ALAIN TOUWAIDE, SMITHSONIAN INSTITUTION
CARLA S. NAPPI, MONTANA STATE UNIVERSITY
Bolatu’s Pharmacy: Poison, Pig Bile, and Foreign Recipes in Early Modern China
In early modern China, natural history and medicine were shifting along with the boundaries of the empire. Naturalists struggled to cope with a pharmacy’s worth of new and unfamiliar substances, texts, and terms, as plants, animals, and drugs made from them traveled into China along silk road routes. This paper begins to trace the history of this medical mapping with theriac, a widely sought-after and hotly-debated substance in early modern European “I” materia medica “I,” and a pivotal drug in the Chinese medical canon. We will follow the journey of theriac into Chinese medical natural history from Arabic and Persian sources, exploring the link between notions of provenance and toxicity constructed by Chinese naturalists. The dialogue between language and material objects was critical to the early modern silk road drug trade, and this paper will treat the role of language in the construction of “poison,” the use of transliteration as a technology, and the recipe as both literary form and medium of circulation.

ALISHA RANKIN, TUFTS UNIVERSITY
To Cure a Thief: Testing Poison Antidotes in Early Modern Germany
In 1581, a foreign thief was condemned to death in the town of Langenburg on over fifty counts of burglary. His misdeeds and his sentence would have remained an
unremarkable tale of crime and punishment in early modern Germany, but Count Wolfgang of Hohenlohe, the overlord of Langenburg, had other ideas. Wolfgang’s mother, Countess Anna of Hohenlohe, had recently received a new recipe for an antidote for poisons that she and Wolfgang were eager to test. Wolfgang proposed that the remedy be tried on the thief. What followed was a meticulous negotiation between the count and countess, their physicians, and the councilors of Langenburg over the exact way in which the poison and remedy were to be administered and what would happen if the test subject survived. This paper will use the Langenburg thief to demonstrate the central role poisons and poison antidotes played in early forms of drug testing.

ELLY TRUITT, HARVARD UNIVERSITY

To Preserve and Protect: The Uses of Balm in the Late Medieval Period

Balm appears in medical recipes, philosophical treatises, travel narratives, and literature as a marvelous resinous substance able to banish pain, cure illness, heal wounds, and preserve the dead. Rare and costly, balm came from the “East,” harvested from a mysterious tree or bush, and could be related to the biblical Balm of Gilead or balsam, depending on different texts and authorities. The origin of balm was veiled with mystery in late medieval Europe, strenuously guarded by people native to where it grew: For example, according to legend, Alexander discovered a grove of fragrant, medicinal trees protected by a giant priest with fangs. The substance of balm was, in literature, often associated with the preservation of the noble or holy dead, due in part to its reputation for curative abilities. This paper will examine the nature of balm in fifteenth-century England, and trace the links between balm as preservative curative substance and alchemical processes for the rejuvenation and prolongation of life.

Renaissance Wacker

GENRE, IMITATION, PARODY

Co-organizers: DOROTHEA HEITSCH, UNIVERSITY OF NORTH CAROLINA, CHAPEL HILL AND HASSAN MELEHY, UNIVERSITY OF NORTH CAROLINA, CHAPEL HILL

Chair: CYNTHIA SKENAZI, UNIVERSITY OF CALIFORNIA, SANTA BARBARA

HASSAN MELEHY, UNIVERSITY OF NORTH CAROLINA, CHAPEL HILL

In Dialogue with Platonic Dialogue: The Generation of Montaigne’s Essais

The many references to Plato and Socrates in the Essais mark Montaigne as a reader of Plato. But most commentators agree that Montaigne’s approach to Plato is not rigorous, that it is a source of literary inspiration rather than an engagement with the form of the dialogue or Platonism. My point here is to demonstrate, through a reading of “De l’oisiveté,” that the Essais are both. Montaigne challenges a notion of writing put forth in Plato’s Phaedrus: whereas for Plato, speech is “written in the soul,” and written discourse is a “kind of image” of the former, dangerously subversive if not kept under the control of the soul. In “De l’oisiveté,” writing rather becomes independent of the soul that might then order and form it. By thus responding to Plato, Montaigne presents the Essais as an anti-Platonic dialogue, producing a writing that unseats the sovereignty and centrality of the soul.

CORinne NOIROT-MAGUIRE, VIRGINIA POLYTECHNIC INSTITUTE & STATE UNIVERSITY

L’être à l’écoute, ou les voix incorporées selon “L’Hymne de la Surdité” de Joachim Du Bellay

La question de l’imitation sous-tend les Divers jeux rustiques de Du Bellay. Dans “L’Hymne de la Surdité,” éloge plus que paradoxal, la contamination des sources se trouve finement thématisée, en guise de coda. Entre éloge et élégie, hymne et satire, italienisme et marotisme, cet hymne burlesque joue sur la rivalité avec Ronsard, le docte dédicataire sachant tout imiter. L’Hymne assimile par serio-ludere des discours autres, essentiellement savants, dont la “philosophie,” située entre scolastique et
GENRE, Imitation, Parody (Cont’d.)

mythographie. La question du souverain bien comparait ainsi devant le tribunal intérieur et incarné de la poésie. Le procès incorpore littéralement les discours aliénants qu’est justement censé filtrer la Surtidité louée (théorétique, anatomie, platonisme, stoïcisme, lyrisme, civilité). Dans ce réseau d’ironies, l’image de la surtidité esquissée malgré tout un certain vivate, de type augustinien. Ce poème ambigu vise, par-delà les dichotomies, une compréhension profonde de l’expérience humaine, où, sourde oreille ou non, règne le doux-amer.

DOROTHEA HEITSCH, UNIVERSITY OF NORTH CAROLINA, CHAPEL HILL
Les issues heureuses de l’histoire tragique: de François de Belleforest à Jean-Pierre Camus
Selon une définition récente, l’”histoire tragique” est un récit bref calqué sur le mode de la nouvelle avec un dénouement funeste. Inventé par Boaistuau, qui traduit et adapte les nouvelles de Bandello, et repris par Belleforest, c’est un genre à succès dans la France de la Contre-Réforme grâce aux cas extraordinaires choisis. Dans les recueils français, on trouve déjà un petit nombre d’histoires atypiques illustrant la vertu récompensée. Jean-Pierre Camus, dans ses Spectacles d’horreur, développe et élabore ce nouveau genre, en suivant, pour la plupart, le modèle héréditaire du siècle précédent. Pourtant à la fin de la toute première histoire, intitulée “Les faux souponçons,” un malfaiteur échappe à la justice. Et dans L’Amphitâtre sanglant l’écrivain donne plusieurs exemples de vertu récompensée avec une justification. La façon dont Camus redéfinit l’histoire tragique pour le dix-septième siècle ainsi que les intentions de cet auteur sont quelques-uns des thèmes de ma communication.

Renaissance Clark THE REVISIONARY EPYLLION: RAPE AND TRANSFORMATION IN SHAKESPEARE, DONNE, AND MILTON

Organizer: JENNIFER LEWIN, UNIVERSITY OF KENTUCKY
Chair: PAUL HECHT, PURDUE UNIVERSITY

JENNIFER LEWIN, UNIVERSITY OF KENTUCKY

“By deep surmise of others’ detriment”: Character and Mimesis in The Rape of Lucrece
Shakespeare’s The Rape of Lucrece famously includes an extensive ekphrasis, the appearance of which allows the main character to explore her grief over her rape by Tarquin in relation to the visual representation of the story of the siege of Troy. The poem suggests that the painting’s realistic depiction of fear and mourning heightens the protagonist’s emotions by drawing them out and causing her to identify with what she sees, as if she is both a character in the painting and a spectator being formed by it; additionally, the episode provides a metacommentary, critics note, on the poem’s engagement with the paragon, or competition between the visual and verbal arts. I take my starting point from the observation that most of the poem, when relying on the verbal, describes Lucrece’s mental activities and mental states; character achieved visually, by contrast, becomes a means of lamenting a parlous situation after the fact.

MAGGIE KILGOUR, McGILL UNIVERSITY

Killed with a Kiss: Milton’s Fair Infant and Shakespeare’s Adonis
The title of Milton’s early poem, “On the Death of a Fair Infant Dying of a Cough” presents its subject in bluntly direct terms. The poem begins, however, with an extended mythological scene in which the child’s death is represented as a scene of attempted rape. Most critics have tried to rescue this curiously macabre move by suggesting that Milton is working within an allegorical tradition, possibly under the influence of Spenser, whose presence is signaled by the final alexandrine. Yet the echo of Shakespeare’s “Venus and Adonis” 1110 in lines 6–7 which describe the infant as killed by winter’s kiss suggests that Milton is also drawing on a rather different tradition of mythological revision. In this paper I will focus on the role of Shakespearean epyllion in this poem to suggest the importance of Shakespeare’s reworking of classical materials for the young Milton.

342
GORDON TESKEY, HARM UNIVERSITY
Blood in Abel’s Bitch: Donne’s “Metempsychosis”
In his only attempt at a narrative poem in the Spenserian manner, the unfinished “The Progress of the Soul. Metempsychosis,” Donne describes the reincarnations of the soul of the apple that was eaten by Eve, planning to follow them westward to England. In one of its incarnations, the soul inhabits a wolf that rapes Abel’s sheepdog, which conceives: the soul passes into a new foetus, “that mass of blood in Abel’s bitch.” The brutal scene of the rape and its result are typical of the young poet’s intention to shock. It also suggests a new idea of prime matter: not as indifferent substance comparable to wood or to menstrual blood (two metaphors drawn from ancient philosophy) but rather as huge mass of embryos.

RENAISSANCE
Wrigleyville
Boardroom

TEXTS AND THE RHETORICAL ARTS

Organizer & Chair: Jean Dietz Moss, The Catholic University of America

Lucia Calboli Montefusco, Università di Bologna
George of Trebizond’s De suavitate dicendi
Published in 1984 by J. Monfasani this small treatise, apparently conceived as a long letter to Girolamo Bragadin, is of interest because of its peculiar content. As in George’s later major work, Rhetoricorum libri quinque, the author seems to master comfortably more than one source. One of these, although not mentioned, is Hermogenes Peri, particularly the chapter Peri glykytes. George develops a set of rules based on the eight elements needed to achieve pleasantness of speech (fontes suavitatis), which he says are derived from Cicero’s teaching in De oratore and from the last book of the Rhetorica ad Herennium. The challenge here is to discover not only how much his iudicium about the stylistic category of suavitas and the precepts which he offers to his friend are borrowed from these or possibly from other authors, but also whether his warning to distinguish between theft and imitation matches his own behavior.

Gualtiero Calboli, Università di Bologna
The Rhetorica ad Herennium in the Renaissance
Scholars in the Renaissance continued to study the anonymous work, Rhetorica ad Herennium, after the great expansion of interest in it in the Middle Ages. In particular, they claimed that the author was not Cicero, but Cornificius. Cicero’s authorship had been invented by Saint Jerome and universally accepted in the Middle Ages. The rejection of this opinion raises a number of questions. Why was Cicero’s authorship abandoned at this time? Was it a product of the greater scrutiny of classical texts freely from the Fathers of the Church, as, for example, in Valla’s analysis of De donatione Constantini? Did it arise from the discovery of the complete text of Quintilian, which suggested Cornificius’s authorship? Who in the Renaissance actually first argued that the author was Cornificius? And, finally, why did scholars at the University of Bologna defend Cicero’s authorship? These are some of the points this paper will investigate.

Letizia Panizza, University of London, Royal Holloway
Lorenzo Valla, Leonardo Bruni, and Reforming the Polemical Dialogue
Lorenzo Valla’s grand dialogue, De vero falsoque bono (first version, 1430), is strewn with authorial and speakers’ advice about how arguments in disputations in utramque partem should proceed. In fact, this dialogue is nothing less than a showcase for the reform of this genre. Earlier, Leonardo Bruni, the Stoic speaker in the first version, had also composed a Dialogus to Pier Paolo Vergerio (1410–02). Here the speakers lamented the ruin of the liberal arts and specifically dialectic at the hands of scholastic philosophers, and proposed reforms based on recommendations of the ancients. In
this paper, I shall examine some of the ways Valla picks up and reshapes Bruni’s dialogue. He takes the genre far beyond what Bruni and earlier humanists and scholastics had attempted by laying down parameters for disputing about ethics where only probability can be attained, and turning to poetry not debate where divine issues are concerned.

Hyatt Stetson BC  

POETIC PERSUASION IN THE FRENCH RENAISSANCE

Organizer: ULLRICH G. LANGER, UNIVERSITY OF WISCONSIN, MADISON
Chair: FRANÇOIS CORNIILLAT, RUTGERS UNIVERSITY

ROBERTO E. CAMPO, UNIVERSITY OF NORTH CAROLINA, GREENSBORO
Poésie anti-poétique dans la Gélodacrye de Jacques Grévín: vers un vers au service des nouvelles vérités

Quoique de valeur artistique discutable, la Gélodacrye de Jacques Grévín a pour but non seulement de décrire les nouvelles injustices infligées aux protestants, mais aussi de proposer de nouveaux devoirs au poète du jour. Ce recueil de 65 sonnets s’avère alors dédié à l’idée de la persuasion dans deux sens, visant simultanément tout lecteur navré par les répressions récentes et tout poète qui, face aux abus, ne se contenterait plus de chanter Vénus et les gloires de la cour. Notre communication examine les manières dont Grévín rejette les topoi de ses contemporains — dont, par exemple, les piliers de la poétique de la Pléiade: les thèmes de la translatio studii, l’exegi monumentum et le poeta vates. A la place de cette esthétique, l’auteur beauvaisien prône une poésie “anti-poétique” engagée cherchant à faire reconnaître les vérités sociales qui mériteraient plus de larmes (δόξα) que de ris (γέλας).

FRANÇOIS ROUGET, QUEEN’S UNIVERSITY
Ronsard et la persuasion

Pour un poème comme Ronsard, assez avaré de commentaires théoriques, l’examen de sa conception de la poésie comme art de rhétorique ou forme d’éloquence n’est pas sans poser de difficultés. L’Abbrége de l’Art poetique français (1565), les préfaces de La Franciade (1572 et 1587), les discours présentés à l’Académie du Palais (1576) révèlent les prises de position de Ronsard face à la nature rhétorique du langage poétique. Ronsard laisse ainsi entrevoir sa conception de la poésie dont le but ultime serait de persuader son lecteur d’adhé rer à une représentation du monde, autonome et esthétique. Dans notre communication, nous aimerions souligner les ambiguïtés de Ronsard à l’égard de la notion de persuasion (ses modalités et ses fonctions). Fasciné par le pouvoir des mots, Ronsard ne cache pas parfois son amertume face à une parole non entendue et son aversion pour un langage séduisant mais trompeur.

Hyatt Stetson E  

PHILOSOPHY AND RELIGION

Chair: ERIC R. DURSTELER, BRIGHAM YOUNG UNIVERSITY

JOHN D. SCHAEFFER, NORTHERN ILLINOIS UNIVERSITY
Irony as Reasonableness: Hobbes on Heresy

At the conclusion of his book on Hobbes’s rhetoric, Quentin Skinner remarked that Hobbes had established the tone of subsequent British philosophy, from Tillotson to Bertrand Russel to today. I claim that this tone, ostensibly reasonable and tolerant, is essentially ironic. The most accessible manifestation of Hobbes’s use of irony occurs in his An Historical Narration Concerning Heresy, and the Punishment Thereof (1668). Hobbes wrote the work to defend himself against charges that his Leviathan was heretical. First, he defined heresy as “an opinion” and proceeded to cite examples from Christian antiquity to show that opinions were tolerated by the government but persecuted by the Church. The irony of the account positions the reader with the government and its monarch and against the Church. Second, he recounts the doctrinal disputes themselves with such irony that he creates a secular position, one characterized by common sense, outside of religious beliefs. Finally, he uses irony to indict the punishment of heresy as the Church’s unwarranted interference in
government. In each instance, those who understand the irony have moved to a secular position from which to judge the soundness of religious doctrine and the competence of religious authority. This is the ironic space that British philosophy has explored and exploited ever since.

JARRETT A. CARTY, CONCORDIA UNIVERSITY

Martin Luther’s Political Interpretation of the Song of Songs

Martin Luther argued that the Hebrew Bible’s Song of Songs was “an encomium of the political order,” a praise and thanksgiving to God for the gift of temporal government. Luther’s wholly political interpretation of this book was unique in his age, and widely remains so in the history of biblical commentary. This paper accounts for this interpretation, while demonstrating Luther’s peculiar political thought which, as he saw it, rendered all temporal authority as a gift from God and thus worthy of our service and honor.

Hyatt Stetson F

RENAISSANCE HUMANISM

Chair: ARJO VANDERJAGT, UNIVERSITY OF GRONINGEN

DENIS L. DRYSDALL, UNIVERSITY OF WAIKATO

Erasmus on Tyranny and Terrorism: Scarabaeus aquilam quaerit and the Institutio principis christiani

The symbolism of the eagle as tyrant in the commentary of Scarabaeus aquilam quaerit, explicitly interpreted for the most part, has often been studied; that of the beetle and of Jupiter, the appeal and the decree, generally not explicitly interpreted, has usually been ignored or misunderstood. This paper seeks to show that the subject of the commentary is not tyranny and war but something significantly different, something which forms a particular complement to the pedagogy of the Institutio principis christiani.

PAOLO SARTORI, BREPOLS PUBLISHERS

Erasmus and the Carthusians: Levinus, the Colloquies, the Dispute with Petrus Sutor

TBA

JOSÉ MARIA PÉREZ FERNÁNDEZ, UNIVERSIDAD DE GRANADA

Juan Luis Vives and Tudor Humanism

In exile from his native Spain due to his Jewish background, Juan Luis Vives spent an important period of his life teaching at the University of Oxford, and in touch with the humanist circles around Thomas More and John Rastell. The intersection of Vives’s thought with Tudor humanism reveals the threads of a European subtext that oscillated between Christian versions of a new rhetorical consensus and a more strictly secular and skeptic branch of humanism. In contrast with the universal balance sought by the former, the latter emphasized the anomic flow of particular events. This paper aims to show Vives’s work and influence upon Tudor humanism as an example of this rhetorical-consensual ethos that sought to harmonize the implications, and temper the pace, of the changes that some radical readings of Italian humanism had set in motion.

MARCIA L. COLISH, [INSTITUTION]

Juan Luis Vives on the Turk

Like others in his day, Vives reacted strongly to the Turkish victory at Mohács, writing a treatise, De conditione vitae Christianae sub Turca, and a dialogue, De Europae disidisi et bello Turcico. A pacifist, he argued that the disunity of European Christian princes has led to Ottoman success. Vives offers both contradictory positions on the Turks and some fresh insights. While he sees them as enemies of the faith, he also observes that they were more tolerant of subject Christians than is true of European Christians ruling co-religionists of a different confession. Vives is guarded on whether Christians should try to evangelize the Turks if they defeat them. The Turks are, for him, the “Other,” both as effete and overrefined and as barbarians with no scientific or literary culture, who disdain law, rights, and treaties. If Ottoman victories continues, Vives concludes, Europeans may have to flee overseas to the Indies.
JOHN M. NAJEMY’S HISTORY OF FLORENCE 1200–1575: THREE ASSESSMENTS

Co-organizers: DAVID SPENCER PETERSON, WASHINGTON & LEE UNIVERSITY AND P. RENEE BAERNSTEIN, MIAMI UNIVERSITY

Chair: GENE A. BRUCKER, UNIVERSITY OF CALIFORNIA, BERKELEY

Respondent: JOHN M. NAJEMY, CORNELL UNIVERSITY

CAROL LANSING, UNIVERSITY OF CALIFORNIA, SANTA BARBARA

The Sources of Florentine Elite Culture

One of the considerable strengths of John Najemy’s synthetic history of Florence is that it does not begin in 1350, when as he points out the story was already halfway over, but rather in the communal age. Najemy traces the formation of the urban elite, the guilds, and republican rule first, and then their transformation after 1300. The book thus provides an opportunity to reconsider some of the central issues surrounding the formation of the Florentine elite. Najemy’s core interpretation is based in class conflict, and closely focused on Florence. But was Florence and its elite culture distinctive? Florentinists tend to see them as sui generis, but perhaps their distinctiveness lay in a brilliant ability to borrow the innovations of others: laws restricting the magnates from the Sacred Ordinances crafted by Bologna’s notaries, banking and business practices from the Pisans, Venetians and Genoese, poetry and knightly style from the courts of Frederick II and the Angevins.

EDWARD MUIR, NORTHWESTERN UNIVERSITY

Florentine Exceptionalism?

As John M. Najemy notes, historians continue to be drawn to the study of Florence “because of the unparalleled riches (and this is no myth) of the archival and manuscript sources that permit in-depth inquiries into more and more varied questions than is possible anywhere else.” He is certainly correct about the depth of Florentine public and private records. No other Italian city comes close. Was Florence exceptional in other ways as well? Najemy notes how its turbulent history of class conflict and institutional experiment paralleled tensions in other Italian city-states that transformed local elites in ways unknown elsewhere in Europe. However, the popular challenge to the aristocracy in Florence “lasted longer and had deeper effects than elsewhere.” Najemy’s analysis raises the questions not just of whether the political and social history of Florence was exceptional but of how it was. This paper attempts to lay out some possible answers.

LAURO MARTINES, [INSTITUTION]

History as Analysis, Sweep, and Judgment

Reviewing John M. Najemy’s new History of Florence for the Times Literary Supplement (16 February 2007), I asserted that it is the best history of the city in any language. I propose to argue this claim by considering the analytical nature of the account, the scope of Najemy’s scholarship, the grand sweep of his narrative, and his rich assembly of themes. He runs the central thread of his analysis through the vicissitudes of politics and government, but these are set into a framework of social structures, classes, the eminent families, and the input, where relevant, of religious, intellectual, and artistic forces. The book highlights the early commune, the mature republic, the stealthy usurpation of power by a Medicean oligarchy, and the triumph of Medicean despotism in the guise of a legitimate principate. In its easy crossing of boundaries, Najemy’s achievement transcends the limits of specialization.

Hyatt Atlanta

RHETORIC AND RHETORICAL BODIES:
ITALY, FRANCE, ENGLAND, AND EMBODIMENTS OF OTHERNESS

Organizer & Chair: WILLIAM J. KENNEDY, CORNELL UNIVERSITY

CARMEN NOCENTELLI, UNIVERSITY OF NEW MEXICO

Early Modern Race, Early Modern Sexuality: Intersections

The sixteenth and seventeenth centuries witnessed both a profound reorganization of erotic desire and a significant transformation in the discourse of race: as new regimes...
of domestic heterosexuality increasingly confined eroticism within the bounds of marriage, new market relations within an emerging capitalist world system inflected and complicated pre-existing articulations of racial difference. Using European texts variously concerned with the intimate practices and domestic arrangements of “India” — as the coastal stretch from Arabia to Japan was often called — I argue that emerging norms of domestic heterosexuality affected sixteenth- and seventeenth-century boundaries of orthodox affect and legitimate desire. I thereby propose that we need to treat race and sexuality not as independent phenomena, but as entwined modes of embodiment that arose simultaneously from the paradigm shifts of early modern globalization.

JENNY C. MANN, [INSTITUTION]
Outlaw Rhetoric: Planting Vulgar Eloquence in the English Shire
This paper analyzes attempts to forge an eloquent English vernacular in the sixteenth century, explaining how the idea of the English land animates translations of classical rhetoric into the vulgar tongue. Standard histories of rhetoric place English rhetorical handbooks at the margins of Renaissance rhetorical practice, but I argue that it is the very placing of rhetoric in England that gives these handbooks unique value for literary historians. Vernacular rhetorics imagine England as a common “garden” or “field” where eloquence can be harvested by all native speakers. However, like members of Parliament anxious about the social impact of vagabonds inhabiting unenclosed common fields, these guides worry whether a common space of rhetoric might produce not just an eloquent nation, but also bands of linguistic outlaws at the heart of the English commonweal.

CYNTHIA NAZARIAN, PRINCETON UNIVERSITY
Gender, Violence, and the Petrarchan Body
In Forms of Nationhood, Richard Helgerson argues that the struggle between the epic and romance genres reflects Spenser unease with political absolutism. Helgerson contention is that The Faerie Queene feudal chivalric form alloys the absolutism traditionally associated with the epic. This important insight into The Faerie Queene political stakes overlooks the crucial role of gender in Spenser evaluation of monarchy, however. I would like to argue that Spenser critique is specific to a gendered absolutism: rulers in The Faerie Queene are almost exclusively female, and none are entirely positive. These refracted caricatures of Elizabeth I figure an absolutism that functions by means of politicized Petrarchism, expressed through images of violence and wounded bodies.

Hyatt San Francisco
FOUCAULT AND THE FRENCH RENAISSANCE
Chair: CARLA ZECHER, THE NEWBERRY LIBRARY
ELISABETH HODGES, MIAMI UNIVERSITY
Foucault, Aneau, and the Discourse of Madness
In his history of madness, Michel Foucault claimed that his project was to make madness speak, to give voice to those who were silenced by the institutional practices developed in the seventeenth and eighteenth centuries to contain and silence these “contaminated” individuals. For Foucault, the Renaissance represents a unique moment in the history of insanity, for it was a moment when the mad, although marginalized, nonetheless circulated freely in society, giving voice, albeit briefly, to the experience of their alterity. This paper proposes to study not the mad themselves, but rather the discursive effects associated with representations of madness in the Renaissance: rupture, marginalization, and displacement in the case of Barthélemy Aneau’s utopic quest narrative, Alector ou le coq gallois (1560). These breaks in the narrative frustrate, yet they also provide one of the keys to understanding the text’s hermeneutics by suggesting the impossibility of total discourse in Aneau’s aesthetic universe.
FOUCAULT AND THE FRENCH RENAISSANCE (CONT’D.)

VIRGINIA KRAUSE, BROWN UNIVERSITY
Jean Bodin, Michel Foucault, and Renaissance Demonology
This paper brings Foucault’s model for explaining the birth of scientia sexualis to bear on the Renaissance’s scientia daemonis. Its point of departure is Foucault’s work on the role of confessional technologies in the formation of the modern subject, confession being for Foucault not a mirror unto the soul but rather a method for generating knowledge. What place did demonology reserve for confessional practices writ large (judicial confession, sacramental confession, and spiritual exercises)? Examining Jean Bodin’s De la démonomanie (1580), I will elucidate two related questions: 1) how does demonology exploit confession to produce knowledge of demons? 2) how does the demonologist apply spiritual exercises (self-testing) to his own representations? For to understand Jean Bodin’s demonology, we must understand his role as confessor (engaged in eliciting and interpreting confessions made by witches) but also as confessant (applying techniques of self examination to his own sense perceptions and experiences).

MARC DAVID SCHACHTER, DUKE UNIVERSITY
“Le scrutateur sans connoissance”: The Care of the Self and Truth in Montaigne
I discuss Montaigne’s project of self-deciphering in terms of the account of the care of the self elaborated in Foucault’s later writings. In The Hermeneutics of the Subject, Foucault observes that “there is an ethics and also an aesthetics of the self in the sixteenth century, which refers explicitly, moreover, to what is found in the Greek and Latin authors I am talking about. I think Montaigne should be reread in this perspective, as an attempt to reconstitute an aesthetics and an ethics of the self” (251). One of Foucault’s interests in his accounts of classical and early Christian thinkers was their relationship to truth. With Foucault’s inquiry in mind, I explore how truth functions in Montaigne’s aesthetics and ethics of the self, paying particular attention to “De la vanité” and “De l’expérience.”

ZAHI ZALLOUA, WHITMAN COLLEGE
Reading Foucault After La Boétie
In Discours de la servitude volontaire, Étienne de La Boétie (well before Kant) foregrounds the question of freedom, calling for his readers to overcome their self-imposed immaturity. The ultimate object of resistance is the tyrant and whoever defends him. Yet the force of La Boétie’s critique arguably lies in its problematization of the subject’s agency. While he seems to condemn his readers harshly for their intentional conformity, his analysis of social power paints a more complex picture of civil obedience. Custom in particular works to enslave the subject’s sense and understanding of the world, producing what Foucault calls docile bodies. Despite the subtle, normalizing effects of power, La Boétie still entertains the possibility for resistance — at least for a few subjects. Drawing on the late Foucault’s notions of “technologies of domination” and “technologies of the self,” I propose to revisit La Boétie’s call for critique in its early modern context.

Hyatt Stetson G

ELIZABETHAN WOMEN AND RELIGIOUS CONFLICT
Sponsor: SOCIETY FOR THE STUDY OF EARLY MODERN WOMEN
Organizer: MICHELINE WHITE, CARLETON UNIVERSITY
Chair: MARY ELLEN LAMB, SOUTHERN ILLINOIS UNIVERSITY

SUSANNAH BRIETZ MONTA, LOUISIANA STATE UNIVERSITY
Anne Dacres Howard, Countess of Arundel, and Catholic Patronage
This paper will focus on Anne Dacres Howard, Countess of Arundel, the first and most important patron of the martyr poet-priest Robert Southwell, placing her patronage in the context of saints’ lives and developing Catholic patterns of piety. The patronage networks of English Catholics, crypto-Catholics, and Church papists have received increasing attention lately. Anne Howard’s relationships with Southwell and...
with her anonymous confessor and biographer promise to shed light on women’s contributions to recusant Catholic patronage networks. This paper delineates the activities of a woman who contributed in material and ideological ways to the dissemination of texts Elizabeth’s government deemed dangerous and to the fortification of English Catholicism both in England and abroad; Anne Dacres Howard helped shape a resistant recusant culture in Tudor England, while negotiating successfully both the shadow world of recusancy and, later, the glittering one of the Jacobean court.

MARY TRULL, ST. OLAF COLLEGE
Sacrifice as Gift Exchange in Mary Sidney Herbert’s Psalm Translations

For sixteenth-century Protestants the Book of Psalms conveyed essential truths vindicating Reformation theology and prophesying the imminent downfall of the Catholic Church. Prominent among these signs was the rejection of sacrificial ceremonies in psalms such as the “Miserere Mei Deus,” which Calvin, Bèze, and others cited in condemning the Catholic doctrine of the sacrifice of the Mass and its purgation of sin. While the verse paraphrase of the psalms by Mary Sidney Herbert, Countess of Pembroke, reflects her deeply Protestant worldview, it is surprising to encounter her many additions to the psalms magnifying the motif of ritual sacrifice. Here, she ameliorates the depravity of human works and gladly embraces the concept of ceremonial sacrifice. This paper explores Sidney Herbert’s enthusiasm for the imagery of ritual sacrifice and her balancing of Protestant theology with her own scriptural interpretations.

MICHELINE WHITE, CARLETON UNIVERSITY
Female Writers and Confessional Conflict in Elizabethan England: the Case of Anne Dowriche’s French History (1589)

This paper considers the various ways in which female writers engaged with confessional conflict during the Elizabethan period. Although traditional humanist formulations placed women’s religious writing outside the messy affairs of the religio-political realm, it is obvious that women understood themselves to be participants in the on-going doctrinal and ecclesiastical conflict between Catholics, puritans, and mainstream Protestants. Anne Dowriche’s French History (1589), an account of the French religious wars that openly advocates anti-Catholic policies, provides a case study of the way in which one woman of the lower gentry envisaged her relationship to the legal and political forces shaping confessional relations. Unable to impose her opposition to Catholic oaths of loyalty through legal channels, Dowriche turns to history, scripture, and poetic theory as a means of moving the queen and her brother (a JP) to enact anti-Catholic legislation.

Hyatt Stetson D

THE CONTINGENCIES OF LITERARY DISSEMINATION: WYATT, SURREY, JONSON, AND OTHERS

Organizer & Chair: CAROL V. KASKE, CORNELL UNIVERSITY

Lee Piepho, SWEET BRIAR COLLEGE
Latin, Printing, and the Making of an International Protestant Literary Culture

Beginning in the latter half of the sixteenth century a transnational Protestant literary culture using Neo-Latin developed that linked England with Protestant regions in the Holy Roman Empire. In this respect the marriage in 1613 of James I’s daughter, Princess Elizabeth, to Frederick V, Elector Palatine of a stronghold of Reformed Protestantism, stimulated an outpouring of Neo-Latin verse setting forth the hopes of forming a league that would unify England and Protestant northern Europe to overcome political and military forces allied with the Church at Rome. In my paper I shall examine the commemorative anthologies issued by the universities at Oxford and Cambridge to celebrate this event. My immediate intention is bring out the importance and dangers in their printed publication. But I also want to stress the
importance of these Neo-Latin collections in relation to vernacular texts printed in England for the marriage.

Ayesha Ramachandran, [Institution]
The Materials of Mourning: Poems on Funerary Placards in Seventeenth-Century England

This paper examines the role of poetic funerary placards as part of burial rites in early seventeenth-century England by focusing on an important surviving example — the funerary placard “Sacred to the Memory of Vincent Corbet: 1619” with poems by Ben Jonson, John Selden, and Richard Corbet. The large manuscript on vellum, which was probably nailed to a wall or coffin, sheds light on the function of poetry in ceremonies of mourning and remembrance: I will examine how the poem becomes one of the physical materials of grieving, thereby challenging our understanding of the poetic topoi associated with the elegy. As a consequence, I revisit interpretations of Jonson’s occasional poems, particularly those associated with the genre of the elegy, by re-examining his often overlooked poem, “An Epitaph on Master Vincent Corbet,” written for this placard and later published in Underwoods.

J. Christopher Warner, Le Moyne College
The Miscellaneous Appeals of Tottel’s Miscellany

Modern scholarship has identified a range of different means by which the verse collection known as Tottel’s Miscellany (i.e., Songes and Sonettes, written by the ryght honorable Lorde Henry Haward late Earle of Surrey, and others) appealed to its prospective purchasers in 1557 and the three decades afterwards in which it remained “in print.” This paper surveys those various appeals, and it ventures to suggest still others — in part by revisiting such familiar testimony as Master Slender’s comical lament, in part by reexamining the special relationship between the book’s contents and its material character.
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Index of Chairs, Co-chairs

Aleci, Linda S. 339  
Allen, Michael J. B. 51, 313  
Anderson, Judith H. 271  
Areford, David S. 232  
Armstrong, Lawrin 131, 161, 299  
Armstrong, Megan C. 135  
Arnoult, Sharon 316  
Azzolini, Monica 63  
Backus, Irena 164  
Bailey, Amanda 64  
Barnard, Mary E. 281  
Baskins, Cristelle 38  
Baskins, Cristelle L. 253  
Bass, Laura R. 307  
Bassnett, Madeline 72  
Bearden, Elizabeth 130  
Bempechat, Paul-André 184  
Benadusi, Giovanna 303  
Berger, Anna Maria Busse 122  
Bergmann, Emilie 256  
Bernstein, Jane A. 205  
Bevington, David 170  
Blackley, Brian M. 318  
Blair, Ann 31  
Blair, Ann M. 324  
Blanchard, W. Scott 189  
Bohn, Babette 252  
Bowen, William 35  
Brandt, Kathleen Weil-Garris 116  
Brucker, Gene A. 346  
Buchoz, Robert 239  
Bullard, Melissa M. 81  
Burioni, Matteo 119  
Calabritto, Monica 57  
Campbell, Heather 268, 292  
Campbell, Mary Baine 339  
Candelaria, Lorenzo F. 83  
Capponi, Niccolò 261, 322  
Carman, Charles H. 214  
Carroll, Clare 204, 231, 258, 283  
Cassar, Carmel 260  
Celenza, Christopher 163, 282  
Chiong-Rivero, Horacio 129, 152  
Christian, Kathleen Wren 113  
Ciletti, Elena 289  
Clifton, James D. 199  
Coates, Victoria Gardner 88  
Cohen, Thomas 55  
Cohen, Thomas V. 222  
Cole, Michael W. 201, 250  
Coller, Alexandra 33  
Collington, Philip D. 325  
Conley, Tom 139  
Connors, Joseph 141  
Cooperman, Bernard 217  
Copenhaver, Brian P. 256  
Cormack, Bradin 247, 282  
Cornelison, Sally J. 139  
Cornilliat, François 344  
Cornish, Alison 150  
Court, Kristin Phillips 37, 242  
Cruz, Anne 32  
Cummings, Anthony M. 308  
Cunningham, Richard 198  
Davies, Jonathan 319  
de Armas, Frederick A. 60, 119  
Degenhardt, Jane Hwang 285  
Deitz, Luc 266  
Denbo, Michael 62  
Di Furia, Arthur J. 278, 301, 328  
Dickey, Stephanie S. 210  
Djordjevic, Igor 75  
Dolven, Jeffrey 236  
Duncan, Helga Luise 306  
Duran, Angelica 262  
Dursteler, Eric R. 344  
Dyck, Paul Henry 169  
Eamon, William 244  
Eberhart, Marlene 123  
Eckstein, Nicholas A. 172  
Eden, Kathy 216, 245  
Edney, Matthew H. 202  
Eggert, Katherine 321  
Eisenbichler, Konrad 56, 203  
Eisler, Colin 34  
Eppley, Daniel 70  
Espinosa, Aurelio 265  
Fantazzi, Charles 80  
Fantoni, Marcello 111
INDEX OF CHAIRS, CO-CHAIRS

Feigenbaum, Gail 125
Feldman, Martha 331
Feliciano, María Judith 212, 240
ffollott, Sheila 238, 309
Field, Arthur M. 219, 243
Finucci, Valeria 41, 287
Fitzmaurice, James B. 312
Flemmer, Paul A. 151
Ford, Philip 177, 290
Foster, Brett 317
Frick, Carole Collier 310
Fubini, Riccardo 95

Gaisser, Julia Haig 179
Galey, Alan 118
Garrett, Cynthia 43
Gaylard, Susan 329
Genoni, Mia Reinoso 209
Glixon, Jonathan E. 64
Goeglein, Tamara A. 173
Gouwens, Kenneth 295
Graham, David 246
Grendler, Paul F. 288
Guarino, Gabriel 166

Hageman, Elizabeth H. 82
Hanks, James 200
Hannay, Margaret 227
Hansen, Morten Steen 182
Harrie, Jeanne 332
Harris, Ann Sutherland 280
Hayden, Judy A. 130
Hecht, Paul 342
Heller, Wendy B. 176
Herman, Peter C. 79
Herzig, Tamar 314
Hibbard, Caroline 98
Hodges, Elisabeth 263
Holian, Heather L. Sale 181
Howard, Jean E. 54
Hub, Berthold 153
Hughes, Diane Owen 87
Huppert, Ann C. 142

Ibbetson, David 106
Iglesias, Raphael 49
Izbicki, Thomas 292

Jones, Ann Rosalind 206
Jones, Pamela M. 286
Juárez-Almendros, Encarnación 234

Kafadar, Cemal 124
Kahn, Victoria 50, 269, 293
Kaske, Carol V. 349
Katz, Dana 35
Kelter, Irving 102
Kendrick, Robert L 96
Kennedy, William J. 187, 346
Kent, Dale V. 100
Kinney, Arthur F. 120, 185, 285
Kirch, Miriam Hall 47, 73, 101, 127
Kircher, Timothy 267
Kirshner, Julius 216
Koslow, Julian B. 262
Krohn, Deborah L. 68
Kuehn, Thomas J. 188
Kuin, Roger J. P. 152
Kuntz, Margaret 327
Kuzdale, Ann 305
Kyle, Chris 50

Lamb, Mary Ellen 254, 348
Land, Norman E. 165, 194
Lander, Jesse M. 215
Landon, William 225, 330
Langer, Ullrich G. 110
Lee, Christina H. 103, 318
Lee, Kittiya 108
Lesley, Arthur M. 178
Levy, Allison 44
Lincoln, Evelyn 93, 121
Lines, David A. 178
Linton, Joan Pong 271
Loewenstein, David 294
Loh, Maria H. 92

Macfie, Pamela Royston 148
Mack, Peter 160
Mansour, Opher 71
Marder, Tod A. 254
Marino, John A. 59
Marotz, Arthur F. 66, 107, 134
Marshall, Louise 223
Matchinske, Megan M. 241
Matthews, Steven Paul 69
Maxwell, Susan 311
INDEX OF CHAIRS, CO-CHAIRS

May, Steven W. 104
Mazzocco, Angelo 53, 208
McAlister, Amber A. 229
McCutchion, Elizabeth N. 105
McDayter, Mark 90
McHam, Sarah Blake 196, 299
McKibben, Sarah E. 175, 204, 231, 258
McKim-Smith, Gridley 114
McNair, Alexander 231
Melion, Walter 300
Mierowski, Jan 78
Mödersheim, Sabine 338
Montefusco, Lucia Caboli 295
Morse, Margaret A. 235
Moss, Jean Dietz 343
Muir, Edward 275
Murphy, Caroline P. 249
Murphy, Clare M. 233
Murphy, Paul Vincent 188
Murphy, Stephen 257
Murray, Molly 74
Murray, Russell E. 335
Murrin, Michael 52

Najemy, John M. 186
Nauert, Charles G. 243
Nauta, Lod 132, 322
Neher, Gabriele 88
Nevola, Fabrizio 167
Newes, Virginia 259
Nichols, Charlotte F. 195
Noakes, Susan J. 57
Noiro-Maguire, Corinne 109, 135
Nydam, Arlen 42, 69

O’Connell, Monique 39
Osorio, Alejandra B. 250
Ostrow, Steven F. 174

Pabel, Hilmar M. 190
Pade, Marianne 205
Paganini, Gianni 106
Panizza, Letizia 298
Paolotti, John 276
Parente, James A. 126
Passannante, Gerard 94
Pederson, Nadine D. 156, 290
Pellecchia, Linda 113
Perry, Curtis 272

Pestilli, Livio 336
Pollali, Angeliki 180
Pollard, Tanya 326
Prescott, Anne Lake 75
Presta, Anna Maria 286
Pugliese, Olga Zorzi 211

Quintero, Maria Cristina 334

Radke, Gary M. 197
Raguin, Virginia 274
Rebecchini, Guido 193
Rees, Valery 227
Reeves, Margaret 292
Reilly, Patricia L. 65, 93
Reiss, Sheryl E. 85
Reynolds-Cornell, Regine 314
Ricci, Antonio 46
Roebuck, Graham 36, 267
Romano, Dennis 144, 168
Roodenburg, Herman 337
Rosand, David 117
Rose, Mary Beth 76
Rosenberg, Charles M. 224
Rosenthal, Lisa 223
Rossi, Giovanni 136
Roulant, Roger W. 42
Rousakis, Anna Beth Martin 171
Ruggiero, Guido 304
Ruggiero, Laura Giannetti 146
Ruvoldt, Maria 60

Salomon, Xavier F. 99
Scalabrini, Massimo 155
Schneider, Federico 70
Schwartz-Lerner, Lia 191
Shaw, Christine 159, 260
Siemens, Raymond G. 226
Sierra, Horacio 333
Silver, Larry A. 91
Skenazi, Cynthia 341
Smith, Pamela H. 86
Smuts, R. Malcolm 159
Spooner, Aaron 80
Stallybrass, Peter 45, 115
Stenhouse, William 145
Stephens, Walter 67
Stone, David 237
Stoppino, Eleonora 149
Stump, Donald 48
INDEX OF CHAIRS, CO-CHAIRS

Sullivan, Ernest W. 291
Suzuki, Mihoko 213

TBA 270, 327
Targoff, Ramie 265
Tarte, Kendall 143
Terpstra, Nicholas 207, 284
Timmermann, Anke 302
Tollini, Frederick 157
Touwaide, Alain 340
Tylus, Jane C. 147, 214

Ulliyot, Michael 296
Usher, Phillip John 183

Vanderjagt, Arjo 345
Vester, Matthew A. 320

Waldman, Louis A. 277
Wall, John 220
Warley, Christopher 128
Weaver, Elissa B. 279
Wilks, Kerry K. 90
Williams, Allyson Burgess 165
Wilson, Bronwen 140
Wisch, Barbara L. 264
Witt, Ronald G. 162
Wolfthal, Diane 154
Woods-Marsden, Joanna 251
Wright, Elizabeth 40

Zecher, Carla 96, 123, 321, 347
Zinguer, Ilana Y. 97
Zorach, Rebecca 229, 274
Zurcher, Amelia 133
Index of Organizers, Co-Organizers

Anderson, Judith H. 271
Armstrong, Lawrin 161, 188, 216, 299
Azzolini, Monica 95

Backus, Irena 190
Baernstein, P. Renee 346
Bailey, Amanda 54
Baldasso, Renzo 117
Barnard, Mary E. 256, 281, 307, 334
Baskins, Cristelle L. 121
Bearden, Elizabeth 130
Bempéchat, Paul-André 184
Bensoussan, Nicole S. 229
Berger, Anna Maria Busse 122
Bernhardt, Matthieu 78
Binotti, Lucia 83
Blanchard, W. Scott 189
Blondin, Jill E. 229
Boone, Rebecca A. 265
Bourgeois, Angi L. Elsea 229
Bowen, Barbara C. 75
Bowen, William 35, 62, 90, 118, 198
Burningham, Bruce R. 152
Butler, Todd 239

Calabritto, Monica 173
Calcagno, Mauro 70
Callaghan, Dymphna C. 50
Campbell, Heather 268, 292
Caravale, Giorgio 314
Carman, Charles H. 214
Carravetta, Peter 270
Carraway, Joanna 106
Carroll, Clare 175, 204, 231, 258, 283
Chiong-Rivero, Horacio 103, 129
Ciccolella, Federica 182
Ciletti, Elena 289
Coates, Victoria Gardner 60, 88, 116
Cole, Michael W. 314
Collington, Philip D. 325
Collins, David J. 70, 135
Cormack, Bradin 265, 282
Cornish, Alison 150
Cottrell, Alan 53, 80
Court, Ricardo D. 320
Crabb, Ann M. 211

Cranston, Jodi 60, 88, 116
Curran, Kevin 170

Davies, Jonathan 219
de Armas, Frederick A. 60, 90, 119
DeFord, Ruth I. 64, 96, 176, 259
de Girolami Cheney, Liana 274
DePrano, Maria 235
DeSilva, Jennifer 55, 81, 85
Degenhardt, Jane Hwang 54, 285
Deitz, Luc 266
Denbo, Michael 62
Di Furia, Arthur J. 278, 301, 328
di Majo, Ippolita 201
Dulgarian, Robert 247
Duni, Matteo 244
Dunlop, Anne 250, 274

Eberhart, Marlene 96, 123
Eckstein, Nicholas A. 100
Eden, Kathy 216, 245
Edney, Matthew H. 202
Ellis, James R. 326
Eschrich, Gabriella Scarlatta 56
Escobedo, Andrew S. 321

Fantoni, Marcello 111
Feliciano, María Judith 212, 240
Fernández, Henry Dietrich 249
Fierzoco, George 305
Finucci, Valeria 33, 41, 146, 303, 304
Fitzmaurice, James B. 312
Fleming, James D. 339
Fletcher, Catherine 55, 81
Ford, Philip 177, 205, 233, 290
Frost, Kate Gartner 69
Fulton, Thomas 45

Gage, Frances 142
Galey, Alan 198
Gaylard, Susan 329
Goulding, Robert 67
Gray, Catharine E. 272
Gregory, Tobias 294
Guarino, Gabriel 32, 59, 87, 97, 115, 140, 166, 195, 206, 234, 250, 260, 275, 286, 310, 337
Guiderdoni-Bruslé, Agnès 199
<table>
<thead>
<tr>
<th>Name</th>
<th>Page Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hageman, Elizabeth H.</td>
<td>227</td>
</tr>
<tr>
<td>Hammill, Graham L.</td>
<td>215</td>
</tr>
<tr>
<td>Hannay, Margaret</td>
<td>48, 120, 152</td>
</tr>
<tr>
<td>Hayden, Judy A.</td>
<td>130</td>
</tr>
<tr>
<td>Heitsch, Dorothea</td>
<td>341</td>
</tr>
<tr>
<td>Heller, Wendy</td>
<td>149</td>
</tr>
<tr>
<td>Hendrix, John</td>
<td>214</td>
</tr>
<tr>
<td>Holmes, Megan</td>
<td>139</td>
</tr>
<tr>
<td>Howard, Peter F.</td>
<td>260</td>
</tr>
<tr>
<td>Hub, Berthold</td>
<td>153, 180, 209</td>
</tr>
<tr>
<td>Hughes, Meghan</td>
<td>35</td>
</tr>
<tr>
<td>Ioppolo, Grace</td>
<td>62</td>
</tr>
<tr>
<td>Izbicki, Thomas</td>
<td>267, 292</td>
</tr>
<tr>
<td>Jossa, Stefano</td>
<td>52</td>
</tr>
<tr>
<td>Kagawa, Keiko</td>
<td>143</td>
</tr>
<tr>
<td>Kahn, Victoria</td>
<td>50, 270, 293</td>
</tr>
<tr>
<td>Kallendorf, Craig</td>
<td>288</td>
</tr>
<tr>
<td>Kaske, Carol V.</td>
<td>349</td>
</tr>
<tr>
<td>Keizer, Joost</td>
<td>300</td>
</tr>
<tr>
<td>Kennedy, William J.</td>
<td>37, 187, 346</td>
</tr>
<tr>
<td>Kidnie, Margaret J.</td>
<td>261</td>
</tr>
<tr>
<td>Kirch, Miriam Hall</td>
<td>47, 73, 101, 127</td>
</tr>
<tr>
<td>Kircher, Timothy</td>
<td>243</td>
</tr>
<tr>
<td>Kirshner, Julius</td>
<td>161, 216</td>
</tr>
<tr>
<td>Knox, Giles R. M.</td>
<td>114</td>
</tr>
<tr>
<td>Koslow, Julian B.</td>
<td>236, 262</td>
</tr>
<tr>
<td>Krohn, Deborah L.</td>
<td>68</td>
</tr>
<tr>
<td>LaGuardia, David P.</td>
<td>183</td>
</tr>
<tr>
<td>Land, Norman E.</td>
<td>165, 194</td>
</tr>
<tr>
<td>Langer, Ullrich G.</td>
<td>110, 139, 344</td>
</tr>
<tr>
<td>Lee, Christina H.</td>
<td>318</td>
</tr>
<tr>
<td>Levy, Allison</td>
<td>44</td>
</tr>
<tr>
<td>Lewin, Jennifer</td>
<td>342</td>
</tr>
<tr>
<td>Lightfoot, Dana Wessell</td>
<td>106, 131</td>
</tr>
<tr>
<td>Lincoln, Evelyn</td>
<td>65, 93</td>
</tr>
<tr>
<td>Lines, David A.</td>
<td>178, 207</td>
</tr>
<tr>
<td>Lingo, Estelle</td>
<td>149</td>
</tr>
<tr>
<td>Loh, Maria H.</td>
<td>92</td>
</tr>
<tr>
<td>Lowe, Kate J. P.</td>
<td>139</td>
</tr>
<tr>
<td>Maclean, Sally-Beth</td>
<td>118</td>
</tr>
<tr>
<td>Major, Julia</td>
<td>143</td>
</tr>
<tr>
<td>Mansour, Opher</td>
<td>71, 99, 125</td>
</tr>
<tr>
<td>Marder, Tod A.</td>
<td>280</td>
</tr>
<tr>
<td>Marotti, Arthur F.</td>
<td>66, 107</td>
</tr>
<tr>
<td>Marr, Alexander</td>
<td>86</td>
</tr>
<tr>
<td>Mastrorosa, Ida</td>
<td>136</td>
</tr>
<tr>
<td>Matthews-Grieco, Sara</td>
<td>144</td>
</tr>
<tr>
<td>May, Steven W.</td>
<td>104, 296</td>
</tr>
<tr>
<td>Maynard, Katherine S.</td>
<td>263</td>
</tr>
<tr>
<td>McGee, Timothy</td>
<td>46</td>
</tr>
<tr>
<td>McGee, Timothy J.</td>
<td>63, 203</td>
</tr>
<tr>
<td>McHam, Sarah Blake</td>
<td>196, 224, 251, 276, 299, 327</td>
</tr>
<tr>
<td>McKibben, Sarah E.</td>
<td>175, 231</td>
</tr>
<tr>
<td>Meconi, Honey</td>
<td>205</td>
</tr>
<tr>
<td>Melehy, Hassan</td>
<td>341</td>
</tr>
<tr>
<td>Meserve, Margaret</td>
<td>94, 295</td>
</tr>
<tr>
<td>Mirabella, Bella</td>
<td>287</td>
</tr>
<tr>
<td>Modigliani, Anna</td>
<td>208</td>
</tr>
<tr>
<td>Monfasani, John</td>
<td>319</td>
</tr>
<tr>
<td>Mormando, Franco</td>
<td>237</td>
</tr>
<tr>
<td>Moser, Christian</td>
<td>190</td>
</tr>
<tr>
<td>Moss, Jean Dietz</td>
<td>295, 343</td>
</tr>
<tr>
<td>Murphy, Clare M.</td>
<td>105</td>
</tr>
<tr>
<td>Murray, Molly</td>
<td>74</td>
</tr>
<tr>
<td>Najemy, John M.</td>
<td>159, 186</td>
</tr>
<tr>
<td>Nauta, Lodi</td>
<td>51, 106, 132, 160, 322</td>
</tr>
<tr>
<td>Neher, Gabriele</td>
<td>88</td>
</tr>
<tr>
<td>Neilson, Christina S.</td>
<td>172, 223</td>
</tr>
<tr>
<td>Nelson, Jonathan</td>
<td>91</td>
</tr>
<tr>
<td>Nevola, Fabrizio</td>
<td>141, 167, 193, 222</td>
</tr>
<tr>
<td>Noakes, Susan J.</td>
<td>57</td>
</tr>
<tr>
<td>Noirot-Maguire, Corinne</td>
<td>109, 135</td>
</tr>
<tr>
<td>O’Connor, Michael</td>
<td>335</td>
</tr>
<tr>
<td>Osmond, Patricia</td>
<td>179</td>
</tr>
<tr>
<td>Ostrow, Steven F.</td>
<td>254</td>
</tr>
<tr>
<td>Owens, Jessie Ann</td>
<td>308</td>
</tr>
<tr>
<td>Owens, Margaret E.</td>
<td>72</td>
</tr>
<tr>
<td>Pabel, Hilmar M.</td>
<td>164</td>
</tr>
<tr>
<td>Padrón, Ricardo</td>
<td>40</td>
</tr>
<tr>
<td>Pal, Carol</td>
<td>279, 298, 324</td>
</tr>
<tr>
<td>Pardo, Osvaldo</td>
<td>108</td>
</tr>
<tr>
<td>Passannante, Gerard</td>
<td>130</td>
</tr>
<tr>
<td>Pellecchia, Linda</td>
<td>113</td>
</tr>
<tr>
<td>Pestilli, Livio</td>
<td>286</td>
</tr>
<tr>
<td>Peterson, David Spencer</td>
<td>346</td>
</tr>
<tr>
<td>Pon, Lisa</td>
<td>288</td>
</tr>
<tr>
<td>Prescott, Anne Lake</td>
<td>104, 296</td>
</tr>
<tr>
<td>Purkiss, Diane Maree</td>
<td>254</td>
</tr>
</tbody>
</table>
Quaintance, Courtney Keala 331
Rabin, Sheila J. 126
Radke, Gary M. 168, 197
Rankin, Alisha 340
Rebecchini, Guido 141, 167, 193
Rees, Valery 200, 227, 256, 282, 313
Reeves, Margaret 268, 292
Reilly, Patricia L. 38
Reiss, Sheryl E. 174, 309, 336
Rico-Ferré, José A. 49
Rinaldi, Massimo 57
Roberts, Hugh 316
Roberts, Sean 253
Robin, Diana 279, 298, 324
Robinson, Jonathan 299
Roebuck, Graham 267, 291, 318
Romano, Dennis 168, 197
Ross, Sarah C. E. 82
Roulund, Roger W. 42
Rousakis, Anna Beth Martin 171
Saiber, Arielle 37, 242
Salomon, Xavier F. 71, 99
Scalabrini, Massimo 155
Schmidt, Suzanne Karr 302
Schwartz, Regina 134
Shaw, Christine 159, 186
Sherman, William H. 31, 64
Siemens, Raymond G. 35, 62, 90, 118, 169, 198, 226
Sierra, Horacio 306, 333
Silcox, Mary V. 36
Skemp, Mary 57
Skenazi, Cynthia 257
Smith, Timothy B. 232
Smuts, R. Malcolm 98, 159
Spooner, Aaron 80
Stallybrass, Peter 45
Stoppino, Eleonora 201
Strocchia, Sharon 102
Suzuki, Mihoko 213, 241
Szabari, Antónia 183
Targoff, Ramie 265, 282
Terpstra, Nicholas 162, 188, 264, 284
Terry, Allie 172, 223
Thomson, Erik 124
Tiffany, Tanya J. 114
Tigner, Amy L. 326
Trevor, B. Douglas 294
Truitt, Elly 340
Tylus, Jane C. 147, 214
Ullyot, Michael 79, 104, 296
Valeri, Elena 95
Vanhaelen, Maude 314
Vester, Matthew A. 39
Wade, Mara R. 338
Waldman, Louis A. 252, 277
Walker, Jonathan A. 76
Warley, Christopher 128
Weemans, Michel 300
White, Micheline 348
Wolfe, Jessica 148, 220
Wolfthal, Diane 154, 181, 210, 238
Woods-Marsden, Joanna 339
Zajac, Timothy W. 185
Zak, Gur 163
Zecher, Carla 123, 321
Zeckhauser, Richard 91
Zinguer, Ilana Y. 151, 178, 217
Zorach, Rebecca 250, 274
Zurcher, Amelia 133
Index of Respondents

Baernstein, P. Renee 186
Baldasso, Renzo 117
Blair, Ann M. 124, 324
Bornstein, Daniel 159
Brown, Patricia Fortini 88
Campbell, Heather 292
Campbell, Stephen J. 71, 125
Carroll, Clare 283
Ciletti, Elena 289
Cole, Michael W. 91
Conley, Tom 202, 274
Craith, Michael Mac 204

Davies, Jonathan 319
Eamon, William 102
Field, Arthur M. 243
Fitzmaurice, James B. 152

Galey, Alan 118
Goeglein, Tamara A. 173
Grendler, Paul F. 288

Harris, Ann Sutherland 280
Herzig, Tamar 314

Kane, Brendan 175
Kaplan, Paul 35

Lamb, Mary Ellen 48
Loewenstein, David 294

Mack, Peter 106
Marder, Tod A. 254
Martin, Shawn 35
McKim-Smith, Gridley 114
McQuillan, Peter 231
Montgomery, Scott B. 232
Morrall, Andrew 127

Najemy, John M. 346
Neill, Michael 54

O’Connell, Monique 39
Index of Presenters

Aasdalen, Unn Irene 227
Abiven, Karine 264
Acres, Alfred J. 96
Adams, Robyn 170
Adrian, John 315
Afanador-Pujol, Angelica 101
Aherne, Maureen 240
Ahl, Diane Cole 198
Ajello, Guendalina 249
Ajmar, Marta 144
Albrecht, Jane 191
Aleksander, Jason R. 243
Alves, Hélio J. S. 52
Ambrose, Timothy J. 61
Ancell, Matthew 319
Anderson, Penelope 293
Andersson, Christiane 210
Andreoni, Annalisa 34
Arfaïoli, Maurizio 47
Armstrong, Lawrin 216
Armstrong, Megan C. 70
Arnaudo, Marco 242
Assonitis, Alessio 46
Atkinson, Niall 100
Aviles, Luis F. 256
Azzolini, Monica 95

Babcock, Robert 146
Bacich, Damian 129
Backus, Irena 191
Bailey, Amanda 54
Bailey, Meryl 65
Baker, Nicholas S. 39
Baker, Patrick 190
Baldassarri, Guido 57
Balizet, Ariane A. 306
Ball, John H. 115
Bamji, Alexandra E. 222
Barbour, Reid 221
Barczyk-Barakonska, Liliana 245
Bardati, Flaminia 141
Barker, Roberta 262
Barker, Sheila Carol 63
Barnard, Mary E. 256
Barral-Baron, Marie 217
Bartolucci, Guido 200
Basilis-Bitoun, Lison 183

Bass, Laura R. 335
Bassnett, Madeline 304
Baum, David E. 190
Beall-Fofana, Barbara A. 195
Beckwith, Sarah 134
Bell, Ilona 153
Bennett, Alexandra G. 313
Bensoussan, Nicole S. 229
Bentkowski, Sebastian 165
Bergmann, Emilie L. 335
Bergquist, Carolyn 144
Berman, Sophie 268
Bernhardt, Elizabeth 162
Bernhardt, Matthieu 78
Betts, Richard J. 153
Beuchat, Robin 78
Bicks, Caroline 304
Bilak, Donna A. 274
Bilby, Amanda Herbert 324
Binotti, Lucia 83
Bisaha, Nancy 94
Black, Jane 216
Black, Robert 219
Blackley, Brian M. 291
Blake, Katharine 172
Blanchard, W. Scott 163
Bloch, Amy R. 214
Blondin, Jill E. 230
Bloom, James M. 127
Blum, Justin A. 118
Bohn, Babette 277
Bomba, Nicholas 236
Bonati, Maurizio Rippa 304
Boner, Patrick J. 126
Boone, Rebecca A. 266
Booth, Michael R. 340
Borghesi, Francesco 51
Borlik, Todd A. 333
Bosco, Christina 206
Bourgeois, Angi L. Elsea 230
Bowd, Stephen D. 88
Bowen, Barbara C. 75
Boyd, Jason A. 118
Brancher, Dominique 78
Brantl, Mary K. 320
Braschi, Francesco 171
Bregman, Alvan 338
INDEX OF PRESENTERS

Brewer, Craig 215
Brient, Elizabeth 292
Britland, Karen 248
Brizio, Elena 203
Bromley, James M. 306
Brothers, Cammy 253
Brown, Alison M. 186
Brownlee, Marina S. 334
Brusati, Celeste A. 311
Bucciarelli, Stacee Barcelata 98
Buccola, Regina M. 77
Bullard, Melissa M. 113
Bultman, Dana 263
Burk, Rachel 33
Burke, Jill 309
Burningham, Bruce R. 152
Butler, Shane 80
Butler, Todd 239
Byrne, Susan 282

Caball, Marc 204
Cabani, Maria Christina 52
Cafà, Valeria 194
Caferro, William 159
Calabritto, Monica 42
Calboli, Gualtiero 343
Calcagno, Mauro 71
Calhoun, Alison 132
Callaghan, Dympna C. 50
Calvillo, Elena M. 250
Camara, Esperanza Maria 139
Cambareri, Marietta 224
Campana, Lilia 333
Campagnone, Hervé Thomas 258
Campbell, C. Jean 250
Campbell, Catherine E. 75
Campbell, Erin J. 235
Campbell, Julie D. 298
Campbell, Stephen J. 274
Campo, Roberto E. 344
Campos, Edmund 41
Candido, Igor 53
Canepari, Eleonora 142
Canguilhem, Philippe 193
Cantor, Sarah 120
Capodivacca, Angela 330
Caravale, Giorgio 314
Carboni, Mauro 207
Careri, Giovanni 327

Carey, Vincent P. 258
Carlos, Claudia 290
Carlson, Christina M. 247
Carlson, Eric Josef 129
Carlstedt, Anna 290
Carman, Glen E. 191
Carpenter, Andrew 232
Carr, Amanda 285
Carraway, Joanna 132
Carreño-Rodríguez, Antonio 99
Carroll, Clare 176
Caray, Jarrett A. 345
Caruso, Francesco 53
Casciano, Paola 208
Casini, Matteo 43
Cassar, Carmel 310
Cassen, Flora 87
Catellani, Andrea 200
Cavallar, Osvaldo 188
Cáñeque, Alejandro 212
Celenza, Christopher 80
Cerasano, Susan 148
Chalk, Brian Patrick 72
Chao, Tien-yi 312
Chapman, Sara E. 70
Charles, John 108
Charron, Marc 98
Chayes, Evinle 282
Cheney, Donald S. 177
Cheng, Sandra 100
Chess, Simone 206
Chierichini, Claudia 37
Chinchilla, Rosa Helena 231
Chiong-Rivero, Horacio 103
Chordas, Nina 143
Christian, Kathleen Wren 193
Ciccolella, Federica 182
Ciletti, Elena 336
Clark, Leah R. 99
Clarke, Elizabeth R. 83
Clarke, Paula 333
Clément, Michèle 110
Clifton, James D. 31
Coates, Victoria Gardner 116
Cockram, Sarah 85
Cohen, Elizabeth S. 222
Cohen, Jason E. 81
INDEX OF PRESENTERS

Cohen, Thomas V. 211
Colantuono, Anthony D. 286
Colbert, Carolyn 306
Cole, Janie 184
Cole, Michael W. 314
Coleman, Robert Randolph 171
Colish, Marcia L. 345
Coller, Alexandra 155
Collington, Philip D. 76
Collins, Marsha S. 307
Comerford, Kathleen M. 219
Compton, Rebekah Tipping 122
Conley, Tom 57
Coolahan, Marie-Louise 83
Cooper, David 62
Cooper, Julie E. 293
Cooper, Tracy E. 339
Cooper, William H. 177
Cooperman, Bernard 151
Copenhaver, Brian P. 52
Corbellini, Sabrina 305
Corcoran, Andreas 244
Cormack, Bradin 283
Cornelison, Sally J. 233
Cottrell, Alan 80
Couchman, Jane 211
Court, Kristin Phillips 156
Court, Ricardo D. 320
Covington, Sarah 283
Cox, Rosanna 170
Crabb, Ann M. 211
Craith, Michael Mac 175
Cranston, Jodi 116
Cree, Sarah Elizabeth 223
Cronin, Nessa 259
Crouch, Patricia A. 46
Crouzet, Denis 58
Crowley, Lara L. 104
Cruz, Anne J. 281
Cunningham, Richard 90
Curd, Mary Bryan 210
Curran, Kevin 170
Cypress, Rebecca 96

Dahlenburg, Jane 336
Dailey, Alice A. 77
Dall’Aglio, Stefano 203
Damiani, Adrienne N. 58
Darlage, Adam W. 261
Dauner, Gudrun 119
Davies, Jonathan 219
Davis, Elizabeth 40
Daybell, James 66
de Armas, Frederick A. 256
De Benedictis, Angela 160
De Coste, Mary-Michelle 187
de Courcelles, Dominique 139
Deeming, Helen 259
Degenhardt, Jane Hwang 54
de Girolami Cheney, Liana 274
Deitz, Luc 320
De Keyser, Jeroen 189
DeLancey, Julia A. 197
DeLandtsheer, Jeanine G. 245
de León, Vincente Pérez 49
D’Elia, Anthony Francis 94
DellaNeva, JoAnn 56
Delogu, Daisy 133
Delsigne, Jill 333
De Luca, Giusy 109
de Lucca, Valeria 177
de Miranda, Girolamo 59, 196
Denbo, Michael 226
de Oliveira, Alexandra Guerson 132
DePrano, Maria 235
DeSilva, Jennifer 55
Deutscher, Thomas B. 188
de Vries, Joyce 47
di Battista, Rosanna 181
Dickerson, Claude D. 73
Dickey, Stephanie S. 255
Dickson, Donald R. 292
Dighton, Aerynn 166
di Majo, Ippolita 201
Di Maria, Salvatore 146
Dionne, Valerie 133
Di Scipio, Giuseppe Carlo 270
Dixon, Laurinda 210
Dodson, Joel 215
Dolven, Jeffrey 321
Dover, Paul M. 266
Dressen, Angela 209
Drogin, David J. 179
Drosdick, Alan 236
Drummond, Anna 60
Drysdale, Denis L. 345
Dudgeon, Cheryl 261
INDEX OF PRESENTERS

Duffy, Timothy John 334
Dugan, Holly 123
Dulgarian, Robert 247
Duncan, Helga Luise 334
Duni, Matteo 244
Dunlop, Anne 275
Dupré, Sven 86
Duran, Angelica 262
Duroselle-Melish, Caroline 207
Dyck, Paul Henry 90

Eardley, Alice 228
Eberhart, Marlene 97
Eckstein, Nicholas A. 100
Edelstein, Bruce L. 143
Edwards, Kathryn A. 70
Eisenberg, Michael 288
Eisenbichler, Konrad 162
Ekman, Erik 49
Elet, Yvonne 121
Ellis, Anthony 156
Ellis, James R. 326
Eppley, Daniel 136
Eschrich, Gabriella Scarlatta 56
Escobedo, Andrew S. 321
Eskildsen, Kasper R. 286
Espinosa, Aurelio 40
Ettenhuber, Katrin 297
Evans, Kasey 133
Evers, Sonia H. 122

Falco, Raphael 197
Falkenburg, Reindert L. 301
Farge, James K. 189
Faries, Molly 181
Farnsworth, Jane E. 37
Fasoli, Paolo 45
Fassl, Joanna 31
Feerick, Jean E. 54
Feigenbaum, Gail 71
Ferguson, Jamie Harmon 325
Fernández, Henry Dietrich 249
Fernández, José María Pérez 345
Fernández-Morera, Dario 307
Feroli, Teresa 269
Ferzoco, George 305
Field, Catherine A. 68
Filho, Celso Martins Azar 135
Finucci, Valeria 147

Fiorani, Francesca 202
 Fitzmaurice, James B. 268
 Fitzpatrick, Joan 254
 Fleischer, Cornell H. 125
 Fleming, James D. 339
 Fleming, Touba Ghadessi 276
 Fletcher, Catherine 55
 Flinker, Noam 246
 Flores, Jorge 93
 Floyd-Wilson, Mary 287
 Flynn, Denis 159
 Foley, Stephen M. 105
 Ford, Lisa L. 166
 Ford, Philip 234
 Forner, Fabio 216
 Franklin, David G. 277
 Fredona, Robert 188
 Frick, Carole Collier 238
 Friedman, David H. 202
 Friedman, Edward H. 281
 Frisch, Andrea 184
 Fromont, Cécile 251
 Frye, Susan C. 282
 Fubini, Riccardo 244
 Fujikawa, Mayu 38
 Fulton, Thomas 46
 Furlotti, Barbara 167
 Furstenberg-Levi, Shulamit 151
 Furtado, Christina 207

Gage, Frances 142
 Gage, Jill 338
 Gagné, John 95
 Galdy, Andrea M. 47
 Galey, Alan 198
 Gallagher, Lowell 272
 Gallagher, Sean 205
 Ganim, Russell 316
 García-Bryce, Ariadna 214
 Garganigo, Alessandro C. 75
 Garnier-Mathez, Isabelle 110
 Garton, John 66
 Gaston, Robert W. 336
 Gavitt, Philip R. 102
 Gaylard, Susan 149
 Gayne, Mary K. 337
 Georgievskaa-Shine, Aneta 114
 Gerbino, Giuseppe 96
 Gibson, Jonathan 226
INDEX OF PRESENTERS

Gil, Daniel Juan 128
Giles, Ryan 91
Gillespie, Katharine 273
Gimenez-Berger, Alejandra 238
Giordano, Michael J. 274
Glass, Robert G. 225
Goeglein, Tamara A. 104
Goffi, Federica H. 223
González, Cristina Cruz 240
González, Gorette Teresa 32
Goodchild, Karen Hope 34
Gordon, Andrew 66
Gordon, Bonnie 71
Gordon, Bruce 190
Gorman, Michael John 86
Gotor, Miguel 203
Goulding, Robert 67
Govers, Marie-José 311
Gray, Catharine E. 272
Green, Lawrence 295
Greenberg, Marissa 185
Greenstadt, Amy 76
Gregg, Ryan 299
Gregory, Tobias 294
Greteman, Blaine 263
Grubb, James S. 186
Gruber, Samuel D. 169
Guarino, Gabriel 276
Guiderdoni-Bruslé, Agnès 199
Guertler, Kathyrn 133
Guettu, Alessandro 218
Guibbory, Achsah 220
Guida, Silvana Musella 59
Guiderdoni-Bruslé, Agnès 199
Guidicini, Giovanna 179
Guillory, John 293

Hall, Marcia B. 60
Hallett, Nicky 303
Halpern, Richard L. 269
Hammill, Graham L. 270
Hampton, Timothy 51
Hanegraaff, Wouter J. 257
Hanke, Stephanie 142
Hannay, Margaret 48
Hardin, Patricia 338
Harding, Catherine D. 150
Harllee, Carol D. 231
Harness, Kelley A. 289
Harris, Ann Sutherland 125
Harris, Katherine A. Royer 166
Harwell, Gregory Todd 73
Haugen, Kristine Louise 67
Hazard, Ben 284
Hedrick, Donald 271
Heitsch, Dorothea 342
Hekman, Sharon M. 42
Helander, Hans 206
Heller, Wendy B. 149
Hendrix, John 214
Henry, Chriscinda C. 332
Herman, Peter C. 196
Hernández-Pecoraro, Rosilie 152
Herzig, Tamar 244
Hester, Nathalie Claire 242
Heuer, Christopher P. 229
Hewlett, Cecilia 260
Hibbard, Caroline 159
Hickson, Sally Anne 194
Highley, Christopher Frank 107
Hilliker, Robert 263
Hirschfeld, Heather Anne 74
Hodgdon, Barbara 50
Hodges, Elizabeth 347
Hohti, Paula 167
Holian, Heather L. 94
Holman, Beth L. 253
Holmes, Megan 139
Holstein, Alizah 160
Holze, Grégoire 316
Honig, Elizabeth Alice 86
Hones, Renzo R. 234
Hooks, Adam G. 64
Horowitz, Maryanne Cline 161
Howard, Peter F. 260
Hubach, Hanns 47
Hughes, Diane Owen 275
Hughes, James Carlton 120
Hughes, Meghan 36

Iaria, Simona 155
Ioppolo, Grace 62
Isenmann, Moritz 188
Israel, Janna 195
Israëls, Machtelt 92
Izbicki, Thomas 267

Jackson, Philippa M. 168
Jenkins, Chadwick 158
<table>
<thead>
<tr>
<th>Name</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Johnson, Kimberly</td>
<td>317</td>
</tr>
<tr>
<td>Jones, Ann Rosalind</td>
<td>155</td>
</tr>
<tr>
<td>Jones, Meirav</td>
<td>246</td>
</tr>
<tr>
<td>Jones, Pamela M.</td>
<td>237</td>
</tr>
<tr>
<td>Jossa, Stefano</td>
<td>52</td>
</tr>
<tr>
<td>Juárez-Almendros, Encarnación</td>
<td>3</td>
</tr>
<tr>
<td>Junod, Samuel</td>
<td>78</td>
</tr>
<tr>
<td>Kaborycha, Lisa</td>
<td>63</td>
</tr>
<tr>
<td>Kagan, Richard</td>
<td>125</td>
</tr>
<tr>
<td>Kagawa, Keiko</td>
<td>143</td>
</tr>
<tr>
<td>Kalinowska, Anna</td>
<td>195</td>
</tr>
<tr>
<td>Kallendorf, Craig</td>
<td>288</td>
</tr>
<tr>
<td>Kane, Brendan</td>
<td>231</td>
</tr>
<tr>
<td>Kaplan, Paul H. D.</td>
<td>197</td>
</tr>
<tr>
<td>Karafel, Lorraine</td>
<td>35</td>
</tr>
<tr>
<td>Karl, Barbara</td>
<td>300</td>
</tr>
<tr>
<td>Karpaty, Zoltan</td>
<td>252</td>
</tr>
<tr>
<td>Katz, Dana E.</td>
<td>88</td>
</tr>
<tr>
<td>Keast, Andrew R.</td>
<td>88</td>
</tr>
<tr>
<td>Keating, Jessica</td>
<td>93</td>
</tr>
<tr>
<td>Kee, Kevin</td>
<td>170</td>
</tr>
<tr>
<td>Keenan, Julie E.</td>
<td>174</td>
</tr>
<tr>
<td>Keener, Shawn Marie</td>
<td>332</td>
</tr>
<tr>
<td>Keita, Maghan</td>
<td>253</td>
</tr>
<tr>
<td>Keizer, Joost</td>
<td>301</td>
</tr>
<tr>
<td>Kelen, Sarah</td>
<td>79</td>
</tr>
<tr>
<td>Kelleher, Marie</td>
<td>106</td>
</tr>
<tr>
<td>Keller, Vera</td>
<td>302</td>
</tr>
<tr>
<td>Kellman, Herbert</td>
<td>309</td>
</tr>
<tr>
<td>Kelly, Erna</td>
<td>312</td>
</tr>
<tr>
<td>Kennedy, William J.</td>
<td>242</td>
</tr>
<tr>
<td>Kent, Dale V.</td>
<td>113</td>
</tr>
<tr>
<td>Kerr, Rosalind</td>
<td>147</td>
</tr>
<tr>
<td>Kidder, Lucinda</td>
<td>285</td>
</tr>
<tr>
<td>Kidger, David</td>
<td>64</td>
</tr>
<tr>
<td>Kidnie, Margaret J.</td>
<td>262</td>
</tr>
<tr>
<td>Kilgour, Maggie</td>
<td>342</td>
</tr>
<tr>
<td>Kilpatrick, Robert M.</td>
<td>32</td>
</tr>
<tr>
<td>King, Jennifer L.</td>
<td>96</td>
</tr>
<tr>
<td>Kinney, Clare Regan</td>
<td>48</td>
</tr>
<tr>
<td>Kircher, Timothy</td>
<td>243</td>
</tr>
<tr>
<td>Kirkham, Victoria</td>
<td>187</td>
</tr>
<tr>
<td>Kirshner, Julius</td>
<td>161</td>
</tr>
<tr>
<td>Kisacky, Julia M.</td>
<td>147</td>
</tr>
<tr>
<td>Kiséry, András</td>
<td>65</td>
</tr>
<tr>
<td>Klebanoff, Randi</td>
<td>178</td>
</tr>
<tr>
<td>Kleinbub, Christian K.</td>
<td>60</td>
</tr>
<tr>
<td>Klosowska, Anna</td>
<td>291</td>
</tr>
<tr>
<td>Klotz, Lisa</td>
<td>315</td>
</tr>
<tr>
<td>Knaap, Anna C.</td>
<td>116</td>
</tr>
<tr>
<td>Knight, Alison</td>
<td>318</td>
</tr>
<tr>
<td>Knight, Jeffrey</td>
<td>198</td>
</tr>
<tr>
<td>Knox, Giles R. M.</td>
<td>114</td>
</tr>
<tr>
<td>Koch, Linda A.</td>
<td>224</td>
</tr>
<tr>
<td>Kodera, Sergius</td>
<td>44</td>
</tr>
<tr>
<td>Kokin, Daniel Stein</td>
<td>218</td>
</tr>
<tr>
<td>Kolb, Laura Elizabeth</td>
<td>186</td>
</tr>
<tr>
<td>Komem, Aharon</td>
<td>76</td>
</tr>
<tr>
<td>Korey, Alexandra M.</td>
<td>145</td>
</tr>
<tr>
<td>Korte, Cheryl</td>
<td>35</td>
</tr>
<tr>
<td>Koslow, Julian B.</td>
<td>236</td>
</tr>
<tr>
<td>Kovacevic, Anita</td>
<td>189</td>
</tr>
<tr>
<td>Krause, Virginia</td>
<td>348</td>
</tr>
<tr>
<td>Kuchar, Gary</td>
<td>318</td>
</tr>
<tr>
<td>Kuehn, Thomas J.</td>
<td>216</td>
</tr>
<tr>
<td>Kuin, Roger J. P.</td>
<td>121</td>
</tr>
<tr>
<td>Kuntz, Margaret</td>
<td>225</td>
</tr>
<tr>
<td>Kurtzman, Jeffrey G.</td>
<td>64</td>
</tr>
<tr>
<td>Kusunoki, Akiko</td>
<td>48</td>
</tr>
<tr>
<td>La France, Robert G.</td>
<td>276</td>
</tr>
<tr>
<td>LaGuardia, David P.</td>
<td>183</td>
</tr>
<tr>
<td>Ladd, Heather</td>
<td>299</td>
</tr>
<tr>
<td>Laki, Peter</td>
<td>185</td>
</tr>
<tr>
<td>Lamb, Mary Ellen</td>
<td>153</td>
</tr>
<tr>
<td>Lane, Anne Marie</td>
<td>115</td>
</tr>
<tr>
<td>Langer, Ullrich G.</td>
<td>246</td>
</tr>
<tr>
<td>Lansing, Carol</td>
<td>346</td>
</tr>
<tr>
<td>Lanzarini, Orietta</td>
<td>329</td>
</tr>
<tr>
<td>Lanzoni, Kristin</td>
<td>92</td>
</tr>
<tr>
<td>Larsen, Anne R.</td>
<td>298</td>
</tr>
<tr>
<td>Larson, Katherine R.</td>
<td>213</td>
</tr>
<tr>
<td>Lauber, Rosella</td>
<td>117</td>
</tr>
<tr>
<td>Laughran, Michelle</td>
<td>264</td>
</tr>
<tr>
<td>Laureys, Marc</td>
<td>206</td>
</tr>
<tr>
<td>Lay, Jenna</td>
<td>227</td>
</tr>
<tr>
<td>Lazzarin, Francesca</td>
<td>200</td>
</tr>
<tr>
<td>LeZotte, Annette</td>
<td>238</td>
</tr>
<tr>
<td>Leach, Elizabeth Eva</td>
<td>259</td>
</tr>
<tr>
<td>Leader, Anne</td>
<td>327</td>
</tr>
<tr>
<td>Ledezma, Domingo</td>
<td>240</td>
</tr>
<tr>
<td>Lee, Kittiya</td>
<td>212</td>
</tr>
<tr>
<td>Lehman, Farrah</td>
<td>317</td>
</tr>
<tr>
<td>Leitch, Stephanie</td>
<td>35</td>
</tr>
<tr>
<td>Lellock, Jasmine</td>
<td>124</td>
</tr>
<tr>
<td>Lepsius, Susanne</td>
<td>162</td>
</tr>
<tr>
<td>Lesley, Arthur M.</td>
<td>218</td>
</tr>
</tbody>
</table>
INDEX OF PRESENTERS

Leslie, Marina 315
Levy, Allison 155
Lewin, Jennifer 342
Lightfoot, Dana Wessell 131
Lindley, David 170
Lines, David A. 208
Lingo, Estelle 150
Llewellyn, Kathleen M. 289
Lobis, Seth 42
Lobis, Victoria Sancho 278
Lochman, Daniel T. 152
Locke, Jessica C. 103
Lockey, Brian Christopher 130
Loconte, Aislinn 34
Loh, Maria H. 31
Lolis, Thomas G. 257
Long, Kathleen P. 257
Looney, Dennis 201
Lowe, Kate J. P. 139
Luckyj, Christina E. 72

MacDonald, Katherine 290
MacLaren, Shelley 150
Mack, Peter 132
Maclean, Sally-Beth 118
Maggi, Armando 148
Maguire, Laurie E. 50
Major, Julia 144
Mann, Jenny C. 347
Mann, Judith Walker 278
Manning, Patricia W. 231
Mansilla, Fernando Rodríguez 84
Mansour, Opher 100
Marchisello, Andrea 137
Marciar, John 114
Marder, Tod A. 280
Margay, Annaleigh 258
Marina, Areli 168
Marinheiro, Cristóvão 266
Markey, Lia 276
Markin, Molly 261
Marr, Alexander 86
Marsh, R. 163
Martens, Rhonda 126
Martin, Craig 319
Martines, Lauro 346
Martinez, Ronald L. 134
Martinis, Roberta 180
Masse, Vincent 135
Mastrorosa, Ida 137
Matar, Nabil 131
Matchinske, Megan M. 213
Mathur, Maya 325
Matthew, Louisa C. 145
Matthews-Grieo, Sara F. 144
Maurer, Margaret A. 267
Mavraiki, Eléonore 109
May, Steven W. 148
May, Sue 85
Maynard, Katherine S. 264
McAlister, Amber A. 165
McAhill, Elizabeth M. 94
McCall, Timothy D. 39
McCaw, Robert John 192
McCloskey, Jason 119
McCormick, John 50
McDayter, Mark 199
McDermott, Kristen 34
McGarry, Rachel 172
McGowan-Doyle, Valerie 232
McJannet, Linda 136
McKibben, Sarah E. 204
McKiernan-González, Eileen 102
McQuillan, Peter 204
Meconi, Honey 205
Meek, Christine E. 82
Melani, Igor 266
Melehy, Hassan 341
Melion, Walter 199
Mellyn, Elizabeth Walker 102
Mendelsohn, Leatrice 309
Mengelkoch, Dustin 53
Mengers, Ariane 279
Menzinger, Sara 162
Merino, Eugenio M. Olivares 105
Meserve, Margaret 296
Metzger, Catherine A. 181
Middlebrook, Leah 308
Miernowski, Jan 111
Miller, Clyde Lee 292
Miller, Stephanie R. 235
Milosavljevic, Angelina 327
Mirabella, Bella 287
Mödersheim, Sabine 173
Modigliani, Anna 208
Mohamed, Feisal G. 79
Molari, Pier Gabriele 181
Monagle, Clare 260
Monfasani, John 320
Monta, Susannah Brietz 348
Montanari, Tomaso 280
Montefusco, Lucia Calboli 343
Montford, Kimberly 176
Moore, Kathryn Blair 209
Moore, Michael F. 148
Morin, Pauline 209
Mormando, Franco 238
Morrow, Christopher L. 44
Morse, Victoria M. 202
Moser, Christian 190
Moss, Jean Dietz 295
Mouren, Raphaëlle 81
Mucciolo, John Marc 76
Mueller, Martin 35
Muzzarelli, Maria Giuseppina 87

Nadav-Manes, Yael 187
Nappi, Carla S. 340
Narramore, Kathryn 297
Nauta, Lodi 107
Navoni, Marco 172
Naya, Emmanuel 110
Nazarian, Cynthia 347
Neagu, Cristina 227
Neher, Gabriele 332
Neilson, Christina S. 173
Nelson, Benjamin J. 129
Nelson, Jonathan 91
Nethersole, Scott 224
Netzloff, Mark 44
Nevile, Jennifer 171
Neville, Kristoffer 74
Nevola, Fabrizio 168
Newcomb, Anthony A. 123
Newman, Jane O. 51
Nichols, Charlotte F. 310
Nicholson, Catherine 45
Niutta, Francesca 208

Nocentelli, Carmen 346
Noirot-Maguire, Corinne 341
North, Marcy L. 279
Noszlopy, George 85
Novoa, James W. Nelson 178
Nyhan, Kate 68
Nyquist, Mary 293

O’Brien, Emily 296
Och, Marjorie 169
O’Ciardha, Eamonn 284
O’Connell, Monique E. 182
O’Connor, Michael 335
Odell, Dawn V. 36
O’Donnell, Paris 130
Olivares, Rocío 338
Olmsted, Wendy R. 121
Olson, Greta 64
Olszewski, Edward J. 311
Osmond, Patricia 180
Osorio, Alejandra B. 286
Ostovich, Helen M. 325
Ostrow, Steven F. 280
Owens, Jessie Ann 122
Owens, Margaret E. 72

Pabel, Hilmar M. 164
Pade, Marianne 179
Padrón, Ricardo 41
Paehlke, Jesse M. 164
Paganini, Gianni 322
Pal, Carol 324
Palma, Pina 33
Palmer, Philip S. 285
Panizza, Letizia 343
Paoletti, John 113
Papy, Jan L. M. 243
Pardo, Mary 84
Pardo, Osvaldo 108
Pardo-Tomás, José 304
Parker, Deborah 169
Parrack, John C. 90
Parry, David 295
Partridge, Loren W. 265
Passannante, Gerard 67
Pastore, Christopher 89
Pattenden, Miles 106
Patton, Elizabeth A. 43
Paul, Benjamin 251
INDEX OF PRESENTERS

Pavone, Sabina 250
Pedrazza-Gorlero, Cecilia 136
Pedullà, Gabriele 112
Pellegrino, Nicoletta 237
Pelta, Maureen 302
Pendergrass, Jennifer 154
Pennell, Sara 68
Pereira, Mario 253
Pericolo, Lorenzo 255
Perissinotto, Cristina 331
Perkinson, Stephen 339
Perry, Curtis 239
Perry, Nandra 323
Pescatori, Rossella 178
Petilli, Livio 287
Petoukhova, Elena 205
Pettinaroli, Elizabeth 103
Pickett, Holly Crawford 108
Piechocki, Katharina 284
Piepho, Lee 349
Pinet, Simone 40
Pinna, Raimondo 141
Pitcher, John 149
Pizzigoni, Caterina 108
Pizzorno, Patrizia Grimaldi 44
Platt, Peter G. 74
Pollack, Janet 157
Pollali, Angeliki 154
Pollmer, Almut 328
Pon, Lisa 288
Poncet, Christophe 227
Poole, Katherine M. 300
Pope, John H. 36
Porcarelli, Angela 225
Poska, Olivia V. 278
Posner, David M. 135
Poulos, Peter 158
Powell, Jason 104
Powrie, Sarah M. 268
Prajda, Katalin 82
Preiss, Richard 174
Prelipcean, Laura 56
Presciutti, Diana Bullen 277
Presta, Anna Maria 234
Prosperi, Valentina 183
Purkiss, Diane Maree 254
Pushkal, Anne 73
Pye, Christopher L. 269
Quaintance, Courtney Keala 331
Quintero, Maria Cristina 281
Rabin, Sheila J. 127
Ramachandran, Ayesha 350
Ramey, Lynn T. 291
Ramminger, Johann 180
Rankin, Alisha 340
Raphael, Renee 263
Ray, Benjamin C. I. 151
Reiss, Sheryl E. 174
Reynolds, Christopher A. 123
Ricci, Antonio 130
Ricciardelli, Fabrizio 111
Richardson, Todd 328
Rico-Ferrer, José A. 49
Rinaldi, Massimo 57
Rizzi, Andrea 330
Roberts, Hugh 316
Roberts, Perri Lee 166
Robertson, Clare 125
Robertson, Janice Lynn 128
Robichaud, Denis J. J. 256
Robinson, Jonathan 299
Roebuck, Graham 318
Romano, Dennis 252
Romão, Rui Bertrand 161
Roodenburg, Herman 275
Rosenthal, David C. 222
Rospocher, Massimo 295
Ross, Patrice C. 158
Ross, Sarah C. E. 82
Ross, Sarah G. 298
Rothman, Natalie 124
Rouget, François 344
Rouland, Roger W. 69
Roush, Sherry L. 270
Roustang-Stoller, Eve 109
Ruan, Felipe 129
Ruby, Louisa W. 301
INDEX OF PRESENTERS

Ruda, Jeffrey 165
Ruffini, Marco 39
Ruggiero, Laura Giannetti 303
Russell, Anthony Presti 69
Russell, William M. 80
Rust, Jennifer Rebecca 215
Ruvoldt, Maria 88

Sachdev, Rachana 288
Sadr, Tabitha Spagnolo 97
Saiber, Arielle 38
Salomon, Xavier F. 126
Salzberg, Rosa Miriam 331
San Juan, Rose Marie San 92
Sanchez, Melissa 128
Sandberg, Brian 63
Sankey, Margaret 115
Santo-Tomás, Enrique García 49
Sanvito, Paolo 154
Sartori, Paolo 345
Satterfield, Andrea M. 337
Saucier, Catherine E. 233
Saval, Peter 243
Savonius-Wroth, Sami 160
Schachter, Marc David 348
Schaeffer, John D. 344
Schiller, Noel 97
Schleck, Julia 131
Schlosser, Lise 312
Schmidt, Suzanne Karr 302
Schneider, Gary 66
Schotte, Margaret 303
Schwartz, Regina 134
Schwartz-Lerner, Lia 60
Scianatico, Giovanna 53
Scognamiglio, Sonia Cestaro 59
Seelig, Sharon Cadman 268
Seifert, Christian Tico 302
Sela, Yael 228
Shaneyfelt, Sheri F. 194
Shao, Yun 130
Shaw, Christine M. 187
Shear, Adam 218
Shelley, Dana 161
Shenk, Linda S. 236
Sherr, Richard 308
Shuger, Debora 220
Sidwell, Keith 177
Siemens, Raymond G. 90
Sierra, Horacio 306
Silcox, Mary V. 37
Silver, Larry A. 175
Simon, Elliott M. 246
Simons, Patricia 44
Skemp, Mary 58
Skenazi, Cynthia 258
Slivka, Jennifer 224
Smarr, Janet 156
Smith, Alison 89
Smith, Charlotte C. 251
Smith, Hilda 241
Smith, Jamie A. 106
Smith, Kristin M. 81
Smith, Stephen B. 293
Smith, Timothy B. 232
Smith, Webster 225
Smuts, R. Malcolm 239
Smyth, Adam 31
Snow, Emily 284
Snyder, James George 201
Solum, Stefanie 38
Song, Eric B. 292
Sordo, Emma 234
Sosower, Mark 145
Spicer, Joaneath 87
Spooner, Aaron 314
Stampino, Maria Galli 117
Steinberg, Justin 150
Stermole, Krystina 117
Stewert, Angela 140
Stogdill, Nathaniel 317
Stollhans, Cynthia J. 230
Stone, Anne 205
Stoops, Rosa Maria 69
Stoppino, Eleonora 201
Storey, Tessa 193
Straussman-Pflanzner, Eve 255
Strecker, Freya 286
Strier, Richard 74
Strocchia, Sharon 102
Struhal, Eva 280
Sullivan, Ernst W. 267
Sullivan, Joseph M. 185
Suzuki, Mihoko 241
Swann, Marjorie E. 323
Szabari, Antónia 140
INDEX OF PRESENTERS

Szalay, Gabriella K. 228
Szépe, Helena 251
Tagliaferro, Giorgio 117
Takahatake, Naoko 99
Targoff, Ramie 282
Taviani, Carlo 111
Taylor, Geoffrey S. 328
Taylor, Sara 337
ter Horst, Robert ter 307
Terpstra, Nicholas 163
Terry, Allie 173
teskey, Gordon 343
Test, Edward M. 326
Thomson, Erik 124
Tiffany, Tanya J. 114
Tigner, Amy L. 326
Todorovich, Jelena 260
Tom, Lisa Wuliang 65
Torres, Mónica Domínguez 127
Tracy, James D. 217
Trevor, B. Douglas 294
Trim, David J. B. 159
Triplette, Stacey E. 319
Trippe, Rosemary C. 146
Truitt, Elly 341
Trull, Mary 349
Turner, Katherine 176
Tutino, Stefania 107
Tylus, Jane C. 37

Uetani, Toshinori 157
Ulyot, Michael 79
Unger, Daniel Meir 223
Unglaub, Jonathan W. 92
Upton, Elizabeth 259
Urquhart, Peter 308
Usher, Phillip John 140

Valeri, Elena 95
van den Doel, Marieke 313
Vanhaelen, Maude 314
Van Ittersum, Martine Julia 146
Vannan Tudor, Faye 214
Ventura, Piero 59
Vergara, Lisa 254
Vester, Matthew A. 39
Vetch, Paul 62
Vianello, Andrea 265

Visser, Arnoud S. Q. 164
Vitali, Samuel 72
Voigt, Lisa B. 212
Vredeveld, Harry 233

Wagner, Bettina 289
Wagschal, Steven 61
Waite, Gary K. 135
Waldman, Louis A. 252
Walker, Jonathan A. 77
Walker, Jonathan M. 101
Walker, Suzanne Jablonski 93
Wall, John 148
Wall, Wendy 254
Wallace, Joseph 245
Warley, Christopher 283
Warner, J. Christopher 350
Warr, Cordelia 89
Warren, Christopher N. 120
Waters, Michael J. 329
Watkins, Tim 184
Weaver, William P. 267
Webb, Heather 330
Webb, Jennifer 327
Wedepohl, Claudia 181
Weemans, Michel 300
Wehmeier, Jennifer M. L. 196
Weimer, Christopher B. 119
Weinberg, Florence M. 75
Weinberg, Joanna 217
Weiss, Camille 98
Weiss, Susan Forscher 336
Wells, Marion 41
Wernimont, Jacqueline 340
West, William N. 220
Weststeijn, Arthur 322
Westwater, Lynn 279
Wey-Gómez, Nicolás 41
Whalen, Robert 226
Wheatley, Chloe R. 296
White, Micheline 349
Wice, Leila 87
Wiksháland, Ståle 70
Wilks, Kerry K. 119
Willette, Thomas C. 330
Williams, Megan 55
Williamsen, Amy R. 152
Wilson-Chevalier, Kathleen 309
Wisch, Barbara L. 229
INDEX OF PRESENTERS

Wistreich, Richard 123
Wolf, Eric M. 249
Wolfe, Jessica 321
Wolfthal, Diane 182
Wood, Allen 290
Wood, Christopher S. 229
Wood, Richard James 322
Woods, Susanne 294
Woods-Marsden, Joanna 339
Worden, William 61
Wright, George T. 322
Wright, Paul R. 320

Xavier, Karina R. 318

Yale, Elizabeth 32
Yiu, Yvonne 196

Zafra, Enriqueta 33
Zajac, Timothy W. 185
Zak, Gur 163
Zalamea, Patrizia 197
Zalloua, Zahi 348
Zeckhauser, Richard 91
Zinguer, Ilana Y. 178
Zinn, Pamela 106
Zook, Melinda S. 241
Zorach, Rebecca 316
Zucker, Mark J. 287
Zurcher, Amelia 271
Index of Sponsors

Ambrosiana Foundation 171
American Cusanus Society 267, 292
Amici Thomae Mori 105
Association for Textual Scholarship in Art History, The 274

Canadian Society for Renaissance Studies/Société canadienne d’études de la Renaissance 325
Cauda Pavonis: Studies in Hermeticism 42, 69
Center for Renaissance & Baroque Studies, University of Maryland, College Park 130
Centre for Reformation and Renaissance Studies, University of Toronto 35, 79, 90, 118, 169, 198
Cervantes Society of America, The 60, 152

Duke Center for Medieval & Renaissance Studies 57, 254

Erasmus of Rotterdam Society 164, 216, 245

Harvard University Center for Italian Renaissance Studies, Villa I Tatti, The 95, 141, 149, 167, 182, 193, 201, 222, 314
Historians of Netherlandish Art, The 181, 210

International Association for Neo-Latin Studies, The 177, 205, 233
International Medieval Sermon Studies Society 305
International Sidney Society, The 48, 120, 152
International Spenser Society, The 128
Italian Art Society, The 91, 168, 197

John Donne Society, The 267, 291, 318

Lyrica Society for Word-Music Relations 184
Massachusetts Center for Renaissance Studies, The 54, 185, 285
Medici Archive Project, The 46, 63, 203
Medieval & Renaissance Studies Society of Israel 32, 59, 87, 97, 115, 140, 151, 166, 178, 195, 206, 217, 234, 246, 250, 260, 275, 286, 310, 337
Medieval-Renaissance Colloquium, Rutgers University 45, 236, 254, 262, 280
New England Renaissance Center 93
New England Renaissance Conference 38, 121
Newberry Library Center for Renaissance Studies 321
North American Society for Court Studies, The 98, 159, 239
Princeton University Renaissance Studies 318, 321
Renaissance English Text Society 62, 226
Renaissance Studies Certificate Program, The University of New York, The Graduate Center 175, 204, 231, 258, 283
Renaissance and Reformation ♦ Renaissance et Réforme 60
Renaissances: Early Modern Literary Studies at Stanford 326
Roma nel Rinascimento 179, 208
SHARP, Society for the History of Authorship, Reading and Publishing 104, 288, 296
Sixteenth Century Studies Conference 70, 135
Society for Confraternal Studies, The 264, 284
Society for Emblem Studies 173, 338
Société Française d’Etude du Seizième Siècle 290
Southeastern Renaissance Conference 148, 220
Index of Panel Titles

A New Edition of English Civil War Women’s Poetry: Hester Pulteney, Katherine Philips, and Lucy Hutchinson ........................................ 82
A Sexual Renaissance: Secrets, Surprises, Scandals in Early Modern Italy ................................................................. 44
Adulterous Husbands: Variations on a Theme ......................................................................................................................... 211
Age and Life Passage Rituals in the Italian Domestic Interior .............................................................................................. 235
Agnolo Bronzino’s Teasing Clues ........................................................................................................................................ 274
Allegory: Theoretical and Practical Approaches ..................................................................................................................... 286
Angelo Poliziano I ................................................................................................................................................................. 53
Angelo Poliziano II ................................................................................................................................................................. 80
Applications of Hermetic and Alchemical Studies I: Seventeenth-Century Responses to the Alchemic and the Hermetic — Milton’s Devils and Donne’s Heavenly Scaffold ................................................................................................................................. 42
Applications of Hermetic and Alchemical Studies II: The Redemptive Alchemy of Cervantes, the Generative Grace of Lomazzo, the Regenerative Alchemy of Spenser ........................................................................................................................................ 69
Arcana imperii: Statecraft and Information in Europe and the Ottoman Empire, 1500–1650 ...................................................... 124
Archologies of the Text and the Pursuit of Deep Time ............................................................................................................... 67
Boundaries of Homeland: Forms of Political Exclusion in Renaissance Italy, The ................................................................. 111
Cardinal Federico Borromeo’s Legacy at the Biblioteca Ambrosiana ....................................................................................... 171
Command Performance: Music and Confraternities in the Early Modern Court ................................................................ 284
Commonplacing Drama ............................................................................................................................................................. 64
Connecting the Renaissance Senses I .................................................................................................................................... 96
Connecting the Renaissance Senses II ..................................................................................................................................... 123
Constructing Marginality in Renaissance Art ............................................................................................................................ 35
Constructions of Subjectivity in Monteverdi’s Orfeo .................................................................................................................. 70
Contested Identities: Venice and the Veneto 1400–1600 ............................................................................................................... 88
Contingencies of Literary Dissemination: Wyatt, Surrey, Jonson, and Others, The ............................................................... 349
Cosimo I de’ Medici and the Creation of the Florentine State ................................................................................................. 46
Court Performance and Print in Renaissance England ........................................................................................................... 170
Court Politics and Privy Treason in Early Modern England .................................................................................................. 239
Crime, Theatricality, and Early Modern Domestic Drama ...................................................................................................... 261
Critics of the Renaissance World: Censorship and Discipline in Italy and France — A Panel in Honor of Paul F. Grendler ................................................................................................................................. 188
Critics of the Witch-Hunt and their Opponents: Physicians, Jurists, Theologians ................................................................. 244
CSRS/SCER Open Session on Shakespeare ............................................................................................................................. 325
Cultural Tourists: Food, Identity, Ethnicity ............................................................................................................................... 303
Devotion and Its Discontents: Spain 1555–1655 .......................................................................................................................... 231
Devotional Culture in Early Modern Italy ............................................................................................................................... 139
Dialogue in Displacement .......................................................................................................................................................... 139
Disciplining Readers and Writers in Quattrocento Rome ....................................................................................................... 94
Domestic, Political, and Institutional Life in Early Modern England: New Light from the Archives ........................................... 148
Dress and Identity I ................................................................................................................................................................. 32
Dress and Identity II ................................................................................................................................................................. 59
Dress and Identity III ................................................................................................................................................................. 87
Dress and Identity IV ................................................................................................................................................................. 97
<table>
<thead>
<tr>
<th>PANEL TITLES</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dress and Identity V</td>
<td>115</td>
</tr>
<tr>
<td>Dress and Identity VI</td>
<td>140</td>
</tr>
<tr>
<td>Dress and Identity VII</td>
<td>166</td>
</tr>
<tr>
<td>Dress and Identity VIII</td>
<td>195</td>
</tr>
<tr>
<td>Dress and Identity IX</td>
<td>206</td>
</tr>
<tr>
<td>Dress and Identity X</td>
<td>234</td>
</tr>
<tr>
<td>Dress and Identity XI</td>
<td>250</td>
</tr>
<tr>
<td>Dress and Identity XII</td>
<td>260</td>
</tr>
<tr>
<td>Dress and Identity XIII</td>
<td>275</td>
</tr>
<tr>
<td>Dress and Identity XIV</td>
<td>286</td>
</tr>
<tr>
<td>Dress and Identity XV</td>
<td>310</td>
</tr>
<tr>
<td>Dress and Identity XVI</td>
<td>337</td>
</tr>
<tr>
<td>E-Editing Non-Dramatic Works I</td>
<td>226</td>
</tr>
<tr>
<td>Early Modern English Catholicism</td>
<td>107</td>
</tr>
<tr>
<td>Early Modern English Letters</td>
<td>66</td>
</tr>
<tr>
<td>Early Modern Horror I</td>
<td>31</td>
</tr>
<tr>
<td>Early Modern Horror II</td>
<td>92</td>
</tr>
<tr>
<td>Early Modern Irish Texts I: Tadhg Ó Cianáin’s “Flight of the Earls”: Fashioning a European Identity</td>
<td>175</td>
</tr>
<tr>
<td>Early Modern Irish Texts II: Seventeenth-Century Revisionings of Irish (Gaelic) Identity</td>
<td>204</td>
</tr>
<tr>
<td>Early Modern Irish Texts III: English and Englishness in Early Modern Ireland</td>
<td>231</td>
</tr>
<tr>
<td>Early Modern Irish Texts IV: Mapping Colonial Identities</td>
<td>258</td>
</tr>
<tr>
<td>Early Modern Irish Texts V: Irish, English, and European Identities, Folklore and Memory</td>
<td>283</td>
</tr>
<tr>
<td>Early Modern/Post Modern</td>
<td>50</td>
</tr>
<tr>
<td>Early Modern Readers of Emblem Books</td>
<td>173</td>
</tr>
<tr>
<td>Early Modern Women’s Manuscripts</td>
<td>227</td>
</tr>
<tr>
<td>Edmund Spenser, Scholarship Boy</td>
<td>128</td>
</tr>
<tr>
<td>Elizabethan Women and Religious Conflict</td>
<td>348</td>
</tr>
<tr>
<td>Emblematic Contexts</td>
<td>338</td>
</tr>
<tr>
<td>Emblems and Medicine: Figures, Metaphors, Representations</td>
<td>57</td>
</tr>
<tr>
<td>Emulation, Tradition, and Identity in Renaissance Music</td>
<td>335</td>
</tr>
<tr>
<td>English Literature I</td>
<td>43</td>
</tr>
<tr>
<td>English Literature III</td>
<td>322</td>
</tr>
<tr>
<td>English Literature IV</td>
<td>314</td>
</tr>
<tr>
<td>English Renaissance Medievalism</td>
<td>79</td>
</tr>
<tr>
<td>English Sonnet: Traditions and Technologies, The</td>
<td>282</td>
</tr>
<tr>
<td>Envisioning Visions in the Early Modern Period</td>
<td>199</td>
</tr>
<tr>
<td>Erasmian Humanism I</td>
<td>216</td>
</tr>
<tr>
<td>Erasmian Humanism II</td>
<td>245</td>
</tr>
<tr>
<td>Erotics of Art in Early Modern Europe I, The</td>
<td>174</td>
</tr>
<tr>
<td>Erotics of Art in Early Modern Europe II, The</td>
<td>309</td>
</tr>
<tr>
<td>Erotics of Art in Early Modern Europe III, The</td>
<td>336</td>
</tr>
<tr>
<td>Expanding Horizons: French and English Cross-Cultural Exchange, Medieval to Early Modern</td>
<td>133</td>
</tr>
<tr>
<td>Family Affairs: Kinship and Society in Renaissance Italy I: Bolognese Brothers</td>
<td>55</td>
</tr>
<tr>
<td>Family Affairs: Kinship and Society in Renaissance Italy II: Florence and Lucca</td>
<td>81</td>
</tr>
</tbody>
</table>
INDEX OF PANEL TITLES

Family Affairs: Kinship and Society in Renaissance Italy III: Art and Rulership .......... 85
Fauques and Josquin ........................................................................................................ 308
Feasting, Fasting, and Sacrifice ...................................................................................... 33
Female Exemplarity in Renaissance Italy ......................................................................... 329
Feminine Authority at the Courts of Early Modern Europe .......................................... 63
Figures of Authority: Patriarchal, Dramatical, Authorial, Alphabetical ......................... 76
Foucault and the French Renaissance .............................................................................. 347
French Literature I ............................................................................................................ 156
French Literature II .......................................................................................................... 290
French and English Song, ca. 1350–1425 ..................................................................... 259
Frenchness on the Frontiers: The Meaning and Effects of Being French Beyond the
Metropole ........................................................................................................................ 70
Gender and Medicine in Renaissance Italy ....................................................................... 102
Gender, Epic, and Empire: Lucrezia Marinella’s Bisanzio Aquistato ................................ 182
Gendered Subjects of Civil War in Seventeenth-Century Britain, The ............................. 272
Genre, Imitation, Parody .................................................................................................. 341
Giovanni Pico della Mirandola and the Idea of Concordia ............................................ 51
Global Renaissance, Local Histories ............................................................................... 253
Global Romance ............................................................................................................. 130
Grammar, Rhetoric, and Logic: Aspects of the Trivium in the Renaissance .................... 266
Hebrew Sources I: Common Space ............................................................................... 151
Hebrew Sources II: Culture and Education .................................................................... 178
Hebrew Sources III: Discourses for Exchange and Communication .............................. 217
Hebrew Sources IV: England and Hebrew Aspects ......................................................... 246
History, Politics, and Law in the French Renaissance: Baudouin, Hotman, Du Moulin ................................................................. 136
Human Movement in the Italian Renaissance City ................................................................ 100
Humanism and Scholasticism in the Renaissance ............................................................ 319
Humanist and Confessional Biography Writing in Early Modern Europe ....................... 190
Humanist Subjectivities I ................................................................................................. 163
Humanist Subjectivities II ................................................................................................. 189
Humors and Women’s Empowerment/Disempowerment ............................................. 41
Humour in Early Modern Spain ....................................................................................... 49
Illustrating Knowledge in Early Modern Cookbooks ......................................................... 68
Image and Reality of Charity in Venetian Confraternities, The ....................................... 264
Images of Islam in the Long Sixteenth Century ............................................................... 135
Imaginary Cities and the Syntax of Seeing ....................................................................... 143
Imagining Utopia: More and his Confluences ................................................................ 299
In Honor of Loren Partridge I: Renaissance Halls of State ............................................. 38
In Honor of Loren Partridge II: State Portraiture in Early Modern Europe I .................. 65
In Honor of Loren Partridge II: State Portraiture in Early Modern Europe II ................ 93
In Honor of Loren Partridge III: Italian Renaissance Villas and Gardens ......................... 121
In the Kitchen .................................................................................................................... 254
International Religious Networks and the English Court, ca. 1585–1642 ....................... 159
Italian Art I ....................................................................................................................... 34
Italian Art II ...................................................................................................................... 165
Italian Art IV .................................................................................................................... 223
Italian Literature: From Counter-Reformation Grace to Baroque Dissimulation ................ 242
<table>
<thead>
<tr>
<th>PANEL TITLES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Italian Madrigal: Rhetorical Strategies I</td>
</tr>
<tr>
<td>Italian Madrigal: Rhetorical Strategies II</td>
</tr>
<tr>
<td>Italian Renaissance Comedy</td>
</tr>
<tr>
<td>Italian Tragedy: Innovations and Women’s Voices, The</td>
</tr>
<tr>
<td>Italy in the Balance: Accessory and Adversaries of the Spanish Empire in</td>
</tr>
<tr>
<td>Renaissance Italy</td>
</tr>
<tr>
<td>Jig, The Neuter, and Plutarch’s Spartacus: The Social Life of Figures, The</td>
</tr>
<tr>
<td>John Donne I</td>
</tr>
<tr>
<td>John Donne II</td>
</tr>
<tr>
<td>John Donne III</td>
</tr>
<tr>
<td>John M. Najemy’s <em>History of Florence 1200–1575</em>: Three Assessments</td>
</tr>
<tr>
<td>John Webster: Wolves, Women, and Waxworks</td>
</tr>
<tr>
<td>“L’abbiam fatta tutti e tre”: Collaboration and Identity in the Carracci School I</td>
</tr>
<tr>
<td>“L’abbiam fatta tutti e tre”: Collaboration and Identity in the Carracci School II</td>
</tr>
<tr>
<td>“L’abbiam fatta tutti e tre”: Collaboration and Identity in the Carracci School III</td>
</tr>
<tr>
<td>L’usage de l’altérité à la Renaissance</td>
</tr>
<tr>
<td>La Fiducia: Trust Relationships in Renaissance Europe</td>
</tr>
<tr>
<td>Lady Mary Wroth I</td>
</tr>
<tr>
<td>Lady Mary Wroth II</td>
</tr>
<tr>
<td>Lawyers and Statecraft I: Forty Years On</td>
</tr>
<tr>
<td>Lawyers and Statecraft II: Forty Years On</td>
</tr>
<tr>
<td>Lawyers and Statecraft III: Forty Years On</td>
</tr>
<tr>
<td>Learning and Culture in Renaissance Bologna I</td>
</tr>
<tr>
<td>Learning and Culture in Renaissance Bologna II</td>
</tr>
<tr>
<td>Literature in the Lives: Margaret Cavendish and Her Stepdaughter Jane</td>
</tr>
<tr>
<td>Liturgical and Ceremonial Music in the Late Sixteenth Century</td>
</tr>
<tr>
<td>Locating Communities in the Early Modern Italian City I: Gardens and Grottoes</td>
</tr>
<tr>
<td>Locating Communities in the Early Modern Italian City II: Palaces and Shops</td>
</tr>
<tr>
<td>Locating Communities in the Early Modern Italian City III: Streets and Squares</td>
</tr>
<tr>
<td>Locating Communities in the Early Modern Italian City IV: Neighborhoods</td>
</tr>
<tr>
<td>Looking Forward: Italian Renaissance Studies in the United States: A Roundtable</td>
</tr>
<tr>
<td>Lyrica Society for Word-Music Relations</td>
</tr>
<tr>
<td>Manning the Port: Masculinity and Foreign Contact on the Early Modern Stage</td>
</tr>
<tr>
<td>Mapping and Forging of New Transatlantic Worlds II, The</td>
</tr>
<tr>
<td>Mapping and Forging of New Transatlantic Worlds I, The</td>
</tr>
<tr>
<td>Maps and the Visions of Space and Place in Italy: In Memory of David Woodward</td>
</tr>
<tr>
<td>Marsilio Ficino I: Some Philosophical and Religious Controversies</td>
</tr>
<tr>
<td>Marsilio Ficino II: Themes of Love</td>
</tr>
<tr>
<td>Marsilio Ficino III: Some Sixteenth-Century Developments</td>
</tr>
<tr>
<td>Marsilio Ficino IV: Sixteenth- and Seventeenth-Century Perspectives</td>
</tr>
<tr>
<td>Marsilio Ficino V: Age, Angels, and Art</td>
</tr>
<tr>
<td>Measuring Political Culture in Renaissance Europe</td>
</tr>
<tr>
<td>Memory of the Religious Troubles in France, The</td>
</tr>
<tr>
<td>Milton and Violence</td>
</tr>
<tr>
<td>Minor Artists of the Italian Renaissance I</td>
</tr>
<tr>
<td>Minor Artists of the Italian Renaissance II</td>
</tr>
<tr>
<td>Montaigne: Skepticism, Rhetoric, and the Reading of the Classics II</td>
</tr>
<tr>
<td>Montaigne: Skepticism, Rhetoric, and the Reading of the Classics I</td>
</tr>
<tr>
<td>Narrative Patterns from Italian Epic Romance to Modern European Novel</td>
</tr>
</tbody>
</table>

383
<table>
<thead>
<tr>
<th>PANEL TITLES</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Philosophy of Lorenzo Valla, The...</td>
<td>106</td>
</tr>
<tr>
<td>Pictures To Think With: Paradigms of Renaissance Art History II..............</td>
<td>250</td>
</tr>
<tr>
<td>Pictures to Think With: Paradigms of Renaissance Art History I................</td>
<td>230</td>
</tr>
<tr>
<td>Plants, Gardens, and Meaning</td>
<td>326</td>
</tr>
<tr>
<td>Play’s the Thing, The...</td>
<td>75</td>
</tr>
<tr>
<td>Poetic Persuasion in the French Renaissance</td>
<td>344</td>
</tr>
<tr>
<td>Poetry of Joachim Du Bellay, The...</td>
<td>290</td>
</tr>
<tr>
<td>Poggio Bracciolini (1380–1459) and his Humanist Colleagues</td>
<td>243</td>
</tr>
<tr>
<td>Political and the Personal: Appropriations of Judith in Early Modern Culture</td>
<td>289</td>
</tr>
<tr>
<td>Political Commonplaces and the Perils of Copia</td>
<td>45</td>
</tr>
<tr>
<td>Political Theology I: Political Theology and Aesthetics</td>
<td>269</td>
</tr>
<tr>
<td>Political Theology II: Hobbes and Spinoza</td>
<td>293</td>
</tr>
<tr>
<td>Politics and Education in the Renaissance I: Political Educations</td>
<td>236</td>
</tr>
<tr>
<td>Politics and Education in the Renaissance II: Educational Politics</td>
<td>262</td>
</tr>
<tr>
<td>Pomponio Leto and His Cultural Legacy I: Repertorium Pomponianum</td>
<td>179</td>
</tr>
<tr>
<td>Pomponio Leto and His Cultural Legacy II: Storia, Filologia e Memoria</td>
<td>208</td>
</tr>
<tr>
<td>Portraiture I: The Problem of Portraiture</td>
<td>154</td>
</tr>
<tr>
<td>Portraiture II: Early Netherlandish Portraiture: Functions and Methods</td>
<td>181</td>
</tr>
<tr>
<td>Portraiture III: Artists as Melancholics, Multicultural Maneuverers, and Magicians</td>
<td>210</td>
</tr>
<tr>
<td>Portraiture IV: Marriage Portraits and Portraits of Desire</td>
<td>238</td>
</tr>
<tr>
<td>Potions and Poisons in the Late Medieval and Early Modern World</td>
<td>340</td>
</tr>
<tr>
<td>Practice and Theory of Law in Spain and Italy I</td>
<td>106</td>
</tr>
<tr>
<td>Practice and Theory of Law in Spain and Italy II</td>
<td>131</td>
</tr>
<tr>
<td>“Present Eyes, Absent Letters”: Spoken Word, Written Word, and Images in the Book as a Chorographic Artifact</td>
<td>83</td>
</tr>
<tr>
<td>Propaganda, Print, and the Renaissance Papacy</td>
<td>295</td>
</tr>
<tr>
<td>Protestant Depictions of Catholicism in Elizabethan and Jacobean Literature I</td>
<td>306</td>
</tr>
<tr>
<td>Protestant Depictions of Catholicism in Elizabethan and Jacobean Literature II</td>
<td>333</td>
</tr>
<tr>
<td>Public Life and Literary Virtues in the English Renaissance</td>
<td>80</td>
</tr>
<tr>
<td>Quattrocento Architecture and Architectural Theory I: Francesco di Giorgio Martini</td>
<td>153</td>
</tr>
<tr>
<td>Quattrocento Architecture and Architectural Theory II: Francesco di Giorgio Martini</td>
<td>180</td>
</tr>
<tr>
<td>Quattrocento Architecture and Architectural Theory III: Open Session</td>
<td>209</td>
</tr>
<tr>
<td>Raphael I: Altarpieces</td>
<td>60</td>
</tr>
<tr>
<td>Raphael II: Stanze</td>
<td>88</td>
</tr>
<tr>
<td>Raphael III: Late Raphael and Reception</td>
<td>116</td>
</tr>
<tr>
<td>Readers and Writers of the Italian Trecento</td>
<td>150</td>
</tr>
<tr>
<td>Reading, Annotating, and Editing Augustine in the Renaissance: Vives and Erasmus</td>
<td>164</td>
</tr>
<tr>
<td>Reasons to Write in the French Renaissance I: Defining Literature</td>
<td>109</td>
</tr>
<tr>
<td>Reasons to Write in the French Renaissance II: Writing and Posternity</td>
<td>135</td>
</tr>
<tr>
<td>Regions and Regionalism in Early Modern France</td>
<td>263</td>
</tr>
<tr>
<td>Relationships in Italian Art and Literature in the 14 th through 16 th Centuries</td>
<td>225</td>
</tr>
<tr>
<td>Relics and the Renaissance</td>
<td>232</td>
</tr>
<tr>
<td>Religion and Identity in Medieval and Renaissance Tuscany</td>
<td>305</td>
</tr>
<tr>
<td>Religion and the Secular in the Spanish Colonies</td>
<td>108</td>
</tr>
<tr>
<td>Religion, Medicine, Epistemology, and Culture: New Studies of Sir Thomas Browne</td>
<td>220</td>
</tr>
<tr>
<td>Religion, Politics, and the Early Modern Epitome</td>
<td>296</td>
</tr>
</tbody>
</table>
INDEX OF PANEL TITLES

Renaissance Ambivalence.............................................................................................................74
Renaissance Anachronisms.............................................................................................................247
Renaissance Art ............................................................................................................................311
Renaissance Humanism .................................................................................................................345
Renaissance Manuscripts................................................................................................................145
Renaissance Music ........................................................................................................................157
Renaissance Philosophy ................................................................................................................243
Renaissance Portraits .....................................................................................................................329
Renaissance Rulers Construct Identity I: Monarchs .......................................................................196
Renaissance Rulers Construct Identity II: Popes ............................................................................224
Renaissance Rulers Construct Identity III: The Doges of Venice .................................................251
Renaissance Rulers Construct Identity IV: The Medici Grand Ducal Family and Its Cultural Identity .........................................................................................................................276
Renaissance Rulers Construct Identity V: The Medici Grand Dukes and Military Identity .................................................................................................................................299
Renaissance Rulers Construct Identity VI: The Duchy of Urbino ...................................................327
Renaissance Theories of Vision .......................................................................................................214
Renaissance Towers: Between Form and Function ........................................................................249
Representations of Religion as Practiced in Literary Texts of Early Modern Spain .......................318
Rethinking Early Modern Publication I: Circles and Circulation in Early Modern Italy and England .................................................................................................................................279
Rethinking Early Modern Publication II: Gender and Manuscript Publication in Late Renaissance Europe ...........................................................................................................................................298
Rethinking Early Modern Publication III: The Idea of the “Author” in Early Modern Europe ...................................................................................................................................................324
Revisionary Epyllion: Rape and Transformation in Shakespeare, Donne, and Milton, The ........................................................................................................................................................................342
Rewriting Christian-Muslim Contact in Early Modern English Literature .....................................285
Rhetoric and Religious Controversy in England ............................................................................295
Rhetoric and Rhetorical Bodies: Italy, France, England, and Embodiments of Otherness .................346
Rhetoric of Representation in Late Renaissance France, The .............................................................257
Romance and the Problem of Moral Luck ......................................................................................321
Sacramental Poetics .......................................................................................................................134
Savonarolism and Anti-Savonarolism in Sixteenth-Century Florence: Philosophy, Religion, Art..........................................................................................................................................................314
Schooling (Outside the Classroom) in Renaissance Italy: A Panel in Honor of Paul F. Grendler ................................................................................................................................................162
Sea of Words, the Insularity of Sense, The .......................................................................................40
Seventeenth-Century Portraiture I: Holland To Italy ......................................................................254
Seventeenth-Century Portraiture II: Bernini ....................................................................................280
Seventeenth-Century Rome: Interdisciplinary Perspectives ...............................................................237
Shaping Civic Space in a Renaissance City, Venice 1300–1600 I: Physical and Imaginative Spaces .............................................................................................................................................................168
Shaping Civic Space in a Renaissance City, Venice 1300–1600 II: Social Spaces .........................197
Sidneys and Internationalism .............................................................................................................120
Siena and the Medici in the Sixteenth Century ...............................................................................203
Sisters, Brides, and Names: Issues of Identity in The Taming of the Shrew ....................................50
<table>
<thead>
<tr>
<th>PANEL TITLES</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sixteenth-Century Italian Anthologies</td>
<td>56</td>
</tr>
<tr>
<td>Social Relations in the Italian Palace</td>
<td>142</td>
</tr>
<tr>
<td>Songs, Songbooks, and Their Readers</td>
<td>205</td>
</tr>
<tr>
<td>Sources, Attribution, and Readership</td>
<td>104</td>
</tr>
<tr>
<td>Spanish Literature I</td>
<td>191</td>
</tr>
<tr>
<td>Speaking Texts: Oralities and Literacies in Italian Poetry, Drama, and Novelle</td>
<td>147</td>
</tr>
<tr>
<td>Spectacle and Distraction in Seventeenth-Century England</td>
<td>317</td>
</tr>
<tr>
<td>Spenser and the Post-Reformation Continent</td>
<td>215</td>
</tr>
<tr>
<td>Strange Bedfellows: Milton and Seventeenth-Century Women Writers I</td>
<td>268</td>
</tr>
<tr>
<td>Strange Bedfellows: Milton and Seventeenth-Century Women Writers II</td>
<td>292</td>
</tr>
<tr>
<td>Study and Criticism of Italian Drawings I, The</td>
<td>252</td>
</tr>
<tr>
<td>Study and Criticism of Italian Drawings II, The</td>
<td>277</td>
</tr>
<tr>
<td>Tending the Vernacular Body in Early Modern Drama: Nurture, Poison, Cure</td>
<td>287</td>
</tr>
<tr>
<td>Texts and Contexts in Venetian Printing</td>
<td>288</td>
</tr>
<tr>
<td>Texts and the Rhetorical Arts</td>
<td>343</td>
</tr>
<tr>
<td>Theories of Discovery</td>
<td>339</td>
</tr>
<tr>
<td>Thinking About Visual Literacy: Color, Text, Media, Audience</td>
<td>144</td>
</tr>
<tr>
<td>Thinking and the Stage: Cognition and English Renaissance Drama</td>
<td>185</td>
</tr>
<tr>
<td>Thomas Hobbes and Early Modern Philosophy</td>
<td>322</td>
</tr>
<tr>
<td>Thomas More and His Circle (In Memoriam Richard J. Schoeck)</td>
<td>105</td>
</tr>
<tr>
<td>Time, Beauty, and Matter in Kepler’s Thought</td>
<td>126</td>
</tr>
<tr>
<td>Towards a Revaluation of Campanella’s Work</td>
<td>270</td>
</tr>
<tr>
<td>Traces of Memory in Renaissance Drawing Practices</td>
<td>119</td>
</tr>
<tr>
<td>Translations, Print Traditions, and Gender in Italian Renaissance Literature</td>
<td>330</td>
</tr>
<tr>
<td>Travel Narratives: East and West in the Holy Land 1500–1713</td>
<td>130</td>
</tr>
<tr>
<td>Truth of Painting: Visual Exegesis of the Renaissance Image I, The</td>
<td>300</td>
</tr>
<tr>
<td>Truth of Painting: Visual Exegesis of the Renaissance Image II, The</td>
<td>327</td>
</tr>
<tr>
<td>Unacceptable Art: Rejected Commissions in Renaissance Italy</td>
<td>91</td>
</tr>
<tr>
<td>Urbi et Orbi: Representations of Historical Events in Venice</td>
<td>117</td>
</tr>
<tr>
<td>Venetian Power, Wealth, and Culture</td>
<td>332</td>
</tr>
<tr>
<td>Violence as Performance in Renaissance Art, Drama, and Urban Experience I</td>
<td>172</td>
</tr>
<tr>
<td>Violence as Performance in Renaissance Art, Drama, and Urban Experience II</td>
<td>223</td>
</tr>
<tr>
<td>Virgil, Ariosto, and the Marvelous between Literature and the Arts</td>
<td>201</td>
</tr>
<tr>
<td>Virtual Romes: The Eternal City in European Art</td>
<td>229</td>
</tr>
<tr>
<td>Visual and Material Culture in Early Modern Spain I: Canvasses and Tapestries</td>
<td>256</td>
</tr>
<tr>
<td>Visual and Material Culture in Early Modern Spain II: Books and Accessories</td>
<td>281</td>
</tr>
<tr>
<td>Visual and Material Culture in Early Modern Spain III: Architecture and Luxury</td>
<td>307</td>
</tr>
<tr>
<td>Objects</td>
<td>334</td>
</tr>
<tr>
<td>Visual and Material Culture in Early Modern Spain IV: Sacred Images, Exotic Items, and Landscapes</td>
<td>334</td>
</tr>
<tr>
<td>Why Write or Read an Academic Book Review? Roundtable</td>
<td>321</td>
</tr>
<tr>
<td>Women and Health in the Early Modern Period</td>
<td>304</td>
</tr>
<tr>
<td>Women Musicians and Music Patrons in Early Modern Italy</td>
<td>176</td>
</tr>
<tr>
<td>Women, Politics, and Political Writing in Seventeenth-Century England I</td>
<td>213</td>
</tr>
<tr>
<td>Women, Politics, and Political Writing in Seventeenth-Century England II</td>
<td>241</td>
</tr>
<tr>
<td>Words and Music in Print and Private: Performing Culture in Sixteenth-Century Venice</td>
<td>331</td>
</tr>
<tr>
<td>Words Contained, Words Transposed: Writing and Rewriting in the Italian Renaissance</td>
<td>37</td>
</tr>
</tbody>
</table>
Index of Discussants

Anderson, Judith H. 321
Cusick, Suzanne 214
Dubrow, Heather 321
Hulse, Clark 321
Looney, Dennis 321
Peterson, David Spencer 214
Rabin, Sheila J. 321
Ruggiero, Guido 214
Shemek, Deanna M. 214
Stone, Harriet 321
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Renaissance Grand Ballroom Salon II</td>
<td>Notebooks, Note-Taking, and Commonplace Book Culture</td>
<td>Of Queens and Quills: Marguerite de Navarre’s “Minor” Works and Contemporary Women Writers</td>
<td>New Approaches To Velázquez</td>
<td>Dialogue in Displacement</td>
<td>Minor Artists Of The Italian Renaissance I</td>
<td>Minor Artists Of The Italian Renaissance II</td>
<td>Italian Art IV</td>
<td>Pictures to Think With: Paradigms of Renaissance Art History I</td>
<td>Pictures to Think With: Paradigms of Renaissance Art History II</td>
<td>Imagining Utopia: More &amp; his Confluences</td>
<td>CSRS/SCER Open Session on Shakespeare</td>
<td></td>
</tr>
</tbody>
</table>
## Breakouts (capacities from contract)

<table>
<thead>
<tr>
<th>Room Chart APRIL 3–5, 2008 — (continued)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>6. Renaissance Grand Ballroom Salon VI</strong></td>
</tr>
<tr>
<td>New Technologies &amp; Renaissance Studies I: Opening Address, Adding Value to EEBO TCP</td>
</tr>
<tr>
<td>New Technologies &amp; Renaissance Studies II: RETS, The Henslowe-Alleyn Digitization Project</td>
</tr>
<tr>
<td>New Technologies &amp; Renaissance Studies V: Publics, Podcasts, &amp; Virtual Worlds</td>
</tr>
<tr>
<td>New Technologies &amp; Renaissance Studies VI: Prehistories of Digital Textual Scholarship</td>
</tr>
<tr>
<td>E-Editing Non-Dramatic Works I</td>
</tr>
<tr>
<td>Global Renaissance, Local Histories</td>
</tr>
<tr>
<td>Open Drawings Session I: Imitation &amp; Invention</td>
</tr>
<tr>
<td>Open Drawings Session III: Discourse &amp; Exchange</td>
</tr>
</tbody>
</table>

| **7. Renaissance A** |
| Constructing Marginality In Renaissance Art |
| Feminine Authority at the Courts of Early Modern Europe |
| Ovid in Early Modern Spain I |
| Ovid in Early Modern Spain II |
| Imaginary Cities & the Syntax of Seeing |
| Court Performance & Print in Renaissance England |
| Envisioning visions in the early-modern period |
| Marsilio Ficino II: Themes of Love |
| In The Kitchen |
| Rethinking Early Modern Publication I: Circles & Circulation in Early Modern Italy & England |
| Paper Instruments: The Art & Science of Circulating Knowledge |
| Female Exemplarity in Renaissance Italy |

| **8. Renaissance B** |
| Negotiating Semantic Space in Early Modern Women’s Writing |
| Liturgical & Ceremonial Music in the Late Sixteenth Century |
| Unacceptable Art: Rejected Commissions in Renaissance Italy |
| Traces of Memory in Renaissance Drawing Practice |
| Thinking About Visual Literacy; Color, Text, Media, Audience |
| Cardinal Federico Borromeo’s Legacy at the Biblioteca Ambrosiana |
| Marsilio Ficino I: Some Philosophical & Religious Controversies |
| Early Modern Women’s Manuscripts |
| Seventeenth-Century Portraiture I: Holland To Italy |
| Seventeenth-Century Portraiture II: Bernini |
| Cultural Tourists: Food, Identity, Ethnicity |
| Translations, Print Traditions & Gender in Italian Renaissance Literature |

| **9. Renaissance C** |
| Words Contained, Words Transposed: Writing & Rewriting In The Italian Renaissance |
| Commonplacing Drama |
| Early Modern Horror II |
| Sidney’s & Internationalism |
| Renaissance Manuscripts |
| Violence as Performance in Renaissance Art, Drama, & Urban Experience I |
| Virgil, Ariosto, & the Marvelous between Literature & the Arts |
| Virtual Rome: The Eternal City in European Art |
| Visual & Material Culture in Early Modern Spain I: Canvasses & Tapestries |
| Visual & Material Culture in Early Modern Spain II: Books & Accessories |
| Visual & Health in The Early Modern Period |
| Women & Music In Print & Private: Performing Culture In Sixteenth-Century Venice |

<p>| <strong>10. Renaissance D</strong> |
| In Honor of Loren Partridge I: Renaissance Halls of State |
| In Honor of Loren Partridge II: State Portraiture in Early Modern Europe I |
| In Honor of Loren Partridge II: State Portraiture in Early Modern Europe II |
| The Italian Tragedy: Innovations &amp; Women’s Voices |
| Early Modern Readers of Emblem Books |
| Maps &amp; the Visions of Space &amp; Place in Italy: In Memory of David Woodward |
| Painting, Patrons, &amp; Patrons in Quattrocento Rome |
| Marsilio Ficino III: Some Sixteenth-Century Developments |
| Marsilio Ficino IV: 16th- &amp; 17th-century perspectives |
| Religion &amp; Identity in Medieval &amp; Renaissance Tuscany |
| Venetian Power, Wealth, &amp; Culture |
|---------------------------------------|----------------------|----------------------|----------------------|----------------------|----------------------|----------------------|----------------------|----------------------|----------------------|----------------------|----------------------|----------------------|
| 11. Renaissance Bucktown A            |                      |                      |                      |                      |                      |                      |                      |                      |                      |                      |                      |                      |
| Measuring Political Culture in Renaissance Europe |                      |                      |                      |                      | Speaking Text: Oralities &amp; Literacies in Italian Poetry, Drama, &amp; Novelle |                      |                      | The Erotics Of Art In Early Modern Europe I |                      |                      | Devotion &amp; Its Discontents: Spain 1555–1655 |                      |
| 12. Renaissance Bucktown B            |                      |                      |                      |                      | Performances of Sculpture in Early Modern Italy |                      |                      | Women Musicians &amp; Music Patrons in Early Modern Italy |                      |                      | Relics &amp; the Renaissance |                      |
| The Sea of Words, The Insularity of Sense |                      |                      |                      |                      | Songs, Songbooks, &amp; Their Readers |                      |                      | French &amp; English song, ca. 1350–1425 |                      |                      | Command Performance: Music &amp; Confrontations in the Early Modern Court |                      |
| Archaeologies of the Text &amp; the Pursuit of Deep Time |                      |                      |                      |                      |                      |                      |                      |                      |                      |                      |                      |                      |
| New Perspectives on the Italian Woes, Astrology, Humanity &amp; Histonography |                      |                      |                      |                      |                      |                      |                      |                      |                      |                      |                      |                      |
| 13. Renaissance Gold Coast            |                      |                      |                      |                      | Italian Madrigal: Rhetorical Strategies I |                      |                      | Italian Madrigal: Rhetorical Strategies II |                      |                      | French &amp; English song, ca. 1350–1425 |                      |
| Humors &amp; Women’s Empowerment/ Disempowerment |                      |                      |                      |                      | Performances of Sculpture in Early Modern Italy |                      |                      | Women Musicians &amp; Music Patrons in Early Modern Italy |                      |                      | Domains of the Renaissance |                      |
| Illustrating Knowledge in Early Modern Cookbooks |                      |                      |                      |                      |                      |                      |                      |                      |                      |                      |                      |                      |
| Applications of Hermetic &amp; Alchemical Studies I: Seventeenth Century Responses to the Alchemical &amp; the Hermetic — Milton’s Devis &amp; Donne’s Heavenly Scaffold |                      |                      |                      |                      | Readers &amp; Writers of the Italian Trecento |                      |                      | The Neo-Latin Epic: I |                      |                      | The Erotics Of Art In Early Modern Europe II | The Erotics Of Art In Early Modern Europe III |
| Applications of Hermetic &amp; Alchemical Studies II: The Redempive Alchemy of Cerument, the Generative Grace of Lomazzo, the Regenerativ_an Alchemy of Spenser |                      |                      |                      |                      | The Neo-Latin Epic: II |                      |                      | The Neo-Latin Epic: III |                      |                      | Rewriting Christian-Muslim Contact in Early Modern English Literature |                      |
| Connecting the Renaissance Sensus I |                      |                      |                      |                      | Readers &amp; Writers of the Italian Trecento |                      |                      | The Neo-Latin Epic: II |                      |                      | The Erotics Of Art In Early Modern Europe II | The Erotics Of Art In Early Modern Europe III |
| Connecting the Renaissance Sensus I |                      |                      |                      |                      | The Neo-Latin Epic: II |                      |                      | The Neo-Latin Epic: III |                      |                      | Rewriting Christian-Muslim Contact in Early Modern English Literature | The Erotics Of Art In Early Modern Europe II |
| 15. Renaissance Old Town              |                      |                      |                      |                      | Hebrew Sources II: Culture &amp; Education |                      |                      | Dress &amp; Identity IX |                      |                      | Dress &amp; Identity XI | Dress &amp; Identity XIV |
| Frenches On The Frontier: The Meaning &amp; Effects of Being French Beyond the Metropole |                      |                      |                      |                      | Hebrew Sources II: Culture &amp; Education |                      |                      | Dress &amp; Identity IX |                      |                      | Dress &amp; Identity XI | Dress &amp; Identity XIV |
| Dresses &amp; Identity IV                 |                      |                      |                      |                      | Hebrew Sources II: Culture &amp; Education |                      |                      | Dress &amp; Identity IX | Dress &amp; Identity X | Dress &amp; Identity XII | Dress &amp; Identity XV | Dress &amp; Identity XVI |
| Hebrew Sources II: Culture &amp; Education |                      |                      |                      |                      | Hebrew Sources II: Culture &amp; Education |                      |                      | Hebrew Sources II: Culture &amp; Education | Dress &amp; Identity IX | Dress &amp; Identity X | Dress &amp; Identity XII | Dress &amp; Identity XV |
| Hebrew Sources I: Common Space       |                      |                      |                      |                      | Hebrew Sources II: Culture &amp; Education |                      |                      | Hebrew Sources II: Culture &amp; Education | Dress &amp; Identity IX | Dress &amp; Identity X | Dress &amp; Identity XII | Dress &amp; Identity XV |
| Hebrew Sources I: Common Space       |                      |                      |                      |                      | Hebrew Sources II: Culture &amp; Education |                      |                      | Hebrew Sources II: Culture &amp; Education | Dress &amp; Identity IX | Dress &amp; Identity X | Dress &amp; Identity XII | Dress &amp; Identity XV |
| Hebrew Sources II: Culture &amp; Education |                      |                      |                      |                      | Hebrew Sources II: Culture &amp; Education |                      |                      | Hebrew Sources II: Culture &amp; Education | Dress &amp; Identity IX | Dress &amp; Identity X | Dress &amp; Identity XII | Dress &amp; Identity XV |</p>
<table>
<thead>
<tr>
<th>Hebrew Sources II: Culture &amp; Education</th>
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<th>Hebrew Sources II: Culture &amp; Education</th>
<th>Dress &amp; Identity IX</th>
<th>Dress &amp; Identity X</th>
<th>Dress &amp; Identity XII</th>
<th>Dress &amp; Identity XV</th>
</tr>
</thead>
<tbody>
<tr>
<td>17. Renaissance Michigan</td>
<td>Political Commonsplaces &amp; the Perils of Copia</td>
<td>Fabbriam fatu e tre': I: Collaboration &amp; Identity in the Carracci School</td>
<td>Fabbriam fatu e tre': II: Collaboration &amp; Identity in the Carracci School</td>
<td>Lady Mary Wroth II</td>
<td>Pomoipio Leto &amp; His Cultural Legacy I: Repertoion Pompomiam</td>
<td>Pomoipio Leto &amp; His Cultural Legacy II: Srotu, filologia e memoria</td>
<td>Politics &amp; Education in the Renaissance I: Educational Politics</td>
<td>Politics &amp; Education in the Renaissance II: Educational Politics</td>
<td>Tending the Vernacular Body in Early Modern Drama</td>
<td>Taming, Nurture, Poison, Cure</td>
<td>Literature in the Lives Margaret Cavendish &amp; Her Septr多达nian Jane</td>
<td>Renaissance Portraits</td>
</tr>
<tr>
<td>20. Renaissance Wacker</td>
<td>Lady Mary Wroth I</td>
<td>Renaissance Ambivalence</td>
<td>Gender &amp; Medicine in Renaissance Italy</td>
<td>Edmund Spenser, Scholarship Boy</td>
<td>Italian Renaissance Comedy</td>
<td>Gender, Epic, &amp; Empire: Lucrezia Marinella’s Bisanio Augiastato</td>
<td>Adulterous Husbands: Variations on a Theme</td>
<td>Court Politics &amp; Privy Treason in Early Modern England</td>
<td>English Literature IV</td>
<td>Genre, Initiation, Parody</td>
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</tr>
<tr>
<td>23. Hyatt Stetson BC</td>
<td><strong>Early Modern/Post Modern</strong></td>
<td>Figures of Authority: Patriarchal, Dramatrical, Authorial, Alphabetical</td>
<td>Thomas More &amp; His Circle</td>
<td><strong>Travel Narratives: East &amp; West in the Holy Land 1500–1713</strong></td>
<td><strong>International Religious Networks &amp; the English Court, ca. 1585–1642</strong></td>
<td><strong>Thinking &amp; The Stage: Cognition &amp; English Renaissance Drama</strong></td>
<td><strong>Looking Forward: Italian Renaissance Studies In The United States: A Roundtable</strong></td>
<td><strong>Italian Literature: From Counter-Reformation Grace to Baroque Dissimulation</strong></td>
<td><strong>John Donne I</strong></td>
<td><strong>John Donne II</strong></td>
<td><strong>John Donne III</strong></td>
<td><strong>Poetic Persuasion in the French Renaissance</strong></td>
</tr>
<tr>
<td>24. Hyatt Stetson E</td>
<td><strong>Giovanni Pico della Mirandola &amp; the Idea of Concordia</strong></td>
<td>L’usage de l’âlitété à la Renaissance</td>
<td><strong>Practice &amp; Theory of Law in Spain &amp; Italy I</strong></td>
<td><strong>Practice &amp; Theory of Law in Spain &amp; Italy II</strong></td>
<td><strong>Oligarchic &amp; Popular Governments in Italy I</strong></td>
<td><strong>Oligarchic &amp; Popular Governments in Italy II</strong></td>
<td><strong>Renaissance Theories of Vision</strong></td>
<td><strong>Renaissance Philosophy</strong></td>
<td><strong>Perspectives on Nicholas of Cusa I</strong></td>
<td><strong>Perspectives on Nicholas of Cusa II</strong></td>
<td><strong>Representations of Religion as practiced in Literary Texts of Early Modern Spain</strong></td>
<td><strong>Philosophy &amp; Religion</strong></td>
</tr>
<tr>
<td>26. Hyatt New Orleans</td>
<td><strong>Angelo Poliziano I</strong></td>
<td><strong>Angelo Poliziano II</strong></td>
<td><strong>Early Modern English Catholicism</strong></td>
<td><strong>Expanding Horizons: French &amp; English Cross-Cultural Exchange, Medieval to Early Modern</strong></td>
<td><strong>Lawyers &amp; Statecraft I: Forty Years On</strong></td>
<td><strong>Lawyers &amp; Statecraft II: Forty Years On</strong></td>
<td><strong>Lawyers &amp; Statecraft III: Forty Years On</strong></td>
<td><strong>Critique of the Witch-Hunt: Physicians, Jurists &amp; Theologians from the Renaissance to the Late Seventeenth Century</strong></td>
<td><strong>Political Theology I: Political Theology &amp; Aesthetics</strong></td>
<td><strong>Political Theology II: Hobbes &amp; Spinoza</strong></td>
<td><strong>La Fiducia: Trust Relationships in Renaissance Europe</strong></td>
<td><strong>John M. Najemy’s History of Florence 1200–1575: Three Assessments</strong></td>
</tr>
</tbody>
</table>
Breakouts from contract capacities

<table>
<thead>
<tr>
<th>Room</th>
<th>Time</th>
<th>Location</th>
<th>Speaker</th>
<th>Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hyatt</td>
<td>8:45-10:15</td>
<td>Atlanta</td>
<td>Manning</td>
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<td>3:45-5:15</td>
<td></td>
<td></td>
<td>345-515</td>
</tr>
</tbody>
</table>

27. Hyatt

- Atlanta
  - Public Life & Literature Virtues in the English Renaissance
  - Religion & the Secular in the Spanish Colonies
  - Sacramental Poetics
  - Schooling Outside the Classroom in Renaissance Italy

28. Hyatt

- Stetson G
  - Sixteenth-Century Italian Anthologies
  - Images of Islam in the Long Sixteenth Century
  - Images of the Contradiction of Political Discussion: The Case of Theophrastus Parthenius

29. Hyatt

- Stetson D
  - "Now Ere the Westward" & "The New Eastward": The English Renaissance canoe on the Expedition of Elizabeth I & Spain
  - Images of the Contradiction of Political Discussion: The Case of Theophrastus Parthenius