Cover illustration: Lucas Cranach the Elder
*A Faun and His Family with a Slain Lion*, ca. 1526
The J. Paul Getty Museum, The J. Paul Getty Trust
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The British Academy
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Southeastern Renaissance Conference
Taiwan Association of Classical, Medieval Studies
Villa I Tatti, The Harvard University Center for Italian Renaissance Studies

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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
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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

DISCIPLINE REPRESENTATIVES, 2009–12
Judith Anderson, English Literature
P. Renee Baernstein, History
Philip Benedict, History of Religion
Jeanice Brooks, Music
Luc Deitz, Neo-Latin Literature
Alison Frazier, History
Achsah Guibbory, English Literature
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Arthur Marotti, History of the Book, Paleography, and Manuscript Tradition
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THE RSA STAFF

Brian Bonhomme        Laura Schwartz
Timothy Krause            Erika Suffern
Book Exhibition and Registration

Location: HYATT REGENCY CENTURY PLAZA

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

Wednesday, 18 March, 1:00 PM–4:00 PM
Thursday, 19 March, 8:30 AM–5:00 PM
Friday, 20 March, 8:30 AM–5:00 PM
Saturday, 21 March, 8:30 AM–2:00 PM

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

BOOK EXHIBITORS AND ADVERTISERS

Adam Matthew Publications and Adam Matthew Digital
Arizona Center for Medieval and Renaissance Studies
ARTstor
Ashgate Publishing
The Bard Graduate Center
Boydell & Brewer / University of Rochester Press
Brill Academic Publishers
Cambridge University Press
Centre for Reformation and Renaissance Studies, University of Toronto
The David Brown Book Company
Harvard University Press
The Johns Hopkins University Press
Routledge
The Scholar’s Choice
The Society for Court Studies
Thames & Hudson
Truman State University Press
The University of Chicago Press
Wiley-Blackwell Publishing
Business Meetings

**Wednesday, 18 March**

12:00–4:00 PM  
**RSA EXECUTIVE BOARD MEETING**

*Location:* HYATT REGENCY CENTURY PLAZA, DIRECTORS II

*by invitation*

**Wednesday, 18 March**

5:00–6:30 PM  
**OPENING RECEPTION**

*Co-Sponsors:* THE AMBROSIANA FOUNDATION AND THE RENAISSANCE SOCIETY OF AMERICA

*Location:* INTERCONTINENTAL HOTEL, GARDEN (OFF THE LOBBY)

**Wednesday, 18 March**

7:00–9:00 PM  
**RSA EXECUTIVE DINNER**

*Location:* BRIAN COPENHAVER’S HOME
1500 Roscomare Road
Los Angeles, CA 90077

*by invitation, transportation to be arranged*

**Thursday, 19 March**

12:15–1:45 PM  
**RSA COUNCIL LUNCHEON AND MEETING**

*Location:* HYATT CENTURY PLAZA, GREEN CIRCLE TERRACE

*by invitation*

**Friday, 20 March**

7:30–8:30 AM  
**RSA BREAKFAST**

*Location:* HYATT CENTURY PLAZA, CA SHOWROOM

*by invitation*
**Plenaries, Awards, and Special Events**

**Thursday, 19 March**

5:30–7:30 PM

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

*Location: HYATT CENTURY PLAZA,
PALISADES ROOM*

*by invitation*

**Friday, 20 March**

6:00–7:00 PM

RECEPTION FOR BRILL

*Location: HYATT CENTURY PLAZA, TBA*

*by invitation*

**Friday, 20 March**

6:00–7:30 PM

JOSEPHINE WATERS BENNETT
LECTURE

*Sponsor: THE GETTY VILLA,
MALIBU*

*Location: THE GETTY VILLA, MALIBU*

17985 Pacific Coast Highway
Pacific Palisades, California 90272

*Transportation: OUTSIDE HYATT
CENTURY PLAZA*

**DAVID FREEDBERG, COLUMBIA UNIVERSITY**

Movement and Morality in the Renaissance

The relationship between art and morality in the Renaissance has generally been seen in terms of strictures on the sensuality of painting and sculpture. Even the larger question of decorum has mostly been considered in terms of the representation of the body. Its implicit carnality is taken to be at odds with the requirements of place or of one or another form of appropriate disembodiment. In this paper, I suggest that the question of morality in art cannot be separated from that of movement. But the problem does not just reduce to the usual symbolic dichotomies of anagogy versus debasement, or disturbance versus stillness. It has to do with the ways in which the representation of movement evokes the difficulty of choice itself, and not just what issues from it. The problem occurs, of course, both in Dante and Ficino, but it is instructive to consider.
its embodiment in Botticelli, and more specifically in the forms of movement in his paintings. Since movement is always implicit in visual representation, I shall suggest how the case is exemplary.

**Saturday, 21 March**

**10:00 AM–12:00 PM**

**RENAISSANCE STAINED GLASS CONNOISSEURS TOUR**

*Sponsor: J. PAUL GETTY MUSEUM*

*Location: J. PAUL GETTY MUSEUM, LOS ANGELES*

1200 Getty Center Drive

Los Angeles, CA 90049–1679

The J. Paul Getty Museum has now become a major holder of stained glass. Recent acquisitions included fifteenth-century works from Erfurt and Nuremberg, large-scale windows of the French Renaissance, small-scale Swiss heraldic medallions, and Dutch roundels of the sixteenth and seventeenth centuries. The panels from Germany, France, England, Switzerland, Austria, and the Lowlands show secular as well as religious themes, many connected to major artists such as Hans Baldung Grien. The session will consist of viewing the redesigned Medieval Treasury and Renaissance Kunstkammer galleries followed by a view of panels in storage. Panels will be examined from front and back surfaces during an in-depth discussion of technique, painting style, and authenticity under optimum conditions.

This opportunity can only be extended to two groups of twenty participants, given the limits of space in the museum’s storage areas. Contact Jeffrey Weaver at 310–440–7080 or jweaver@getty.edu, or Virginia Raguin at vraguin@holycross.edu.

**Saturday, 21 March**

**6:15–7:45 PM**

**PLENARY SESSION: COUNTED IN/COUNTED OUT: CURRENT TRENDS IN DEMOGRAPHY IN EUROPE AND THE AMERICAS DURING THE RENAISSANCE**

*Co-Sponsors: THE RENAISSANCE SOCIETY OF AMERICA AND UCLA CENTER FOR MEDIEVAL AND RENAISSANCE STUDIES*

*Location: UNIVERSITY OF CALIFORNIA, LOS ANGELES, GRAND HORIZON ROOM, COVEL COMMONS*
Counting the Uncountable: Successes and Failures of the Past Half-Century

One consequence of archeological and documentary discoveries, using new social-science techniques of analysis, was reevaluation of the native peoples the Europeans encountered during the Age of Reconnaissance. Population estimates increased tenfold or more; some argued key ethnic groups lost 95 percent of their people. Critics vocally rejected the new higher numbers, finding weaknesses in the proponents’ arguments. Such losses, if true, challenged old paradigms about a virgin land, open for European settlers. Immediately they asked, Is the evidence reliable? If so, what could have caused catastrophic depopulation? Was it the brutality of conquest as described by Bartolomé de las Casas? Or the psychological shock, the loss of confidence, the failure of will to live and procreate? Was it the exploitation in the Spanish encomienda or mita labor systems? Or was it something else: invisible foes within the newcomers that unleashed new, deadly epidemics? The evolution of this “Great Debate” is reviewed, with an attempt to assess the successes and failures of researchers during the past fifty years.

KATHERINE A. LYNCH, CARNEGIE MELLON UNIVERSITY

Continuities and Changes in the Study of Populations in the Past: Current Themes in the Historical Demography of Renaissance and Early Modern Europe

It is now over thirty years since the publication of Peter Laslett’s Household and Family in Past Times and other classics in the historical demography and family history of Europe. This presentation is designed to look back at major findings of these studies and to relate them to more current work. I explore several themes of continuing interest in the historical demography of Renaissance and early modern Europe. These include a growing interest in the possibly distinctive, longterm continuities in Europe’s demographic system, especially when compared with other regions of the world; the study of institutions that cared for those without families, and their demographic and social impacts; and the current state of thinking and writing about John Hajnal’s famous model of the “European Marriage Pattern.” The paper also explores the continuing importance of individual-level data for demographic research, and the use of these data with longitudinal methods in projects of broad comparative scope.
Saturday, 21 March
7:45–9:45 PM

CLOSING RECEPTION

Co-Sponsors: THE RENAISSANCE SOCIETY OF AMERICA AND UCLA CENTER FOR MEDIEVAL AND RENAISSANCE STUDIES

Location: UNIVERSITY OF CALIFORNIA, LOS ANGELES, GRAND HORIZON ROOM AND TERRACE, COVEL COMMONS
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Thursday, March 19, 2009
8:45–10:15

Hyatt
Los Angeles

Benvenuto Cellini and Ridolfo Sirigatti: Sculpture, Portraiture, and Courtly Commemoration in Late Renaissance Florence

Organizer: Giancarlo Fiorenza, California Polytechnic State University
Chair: Michaël J. Amy, Rochester Institute of Technology

Eike Schmidt, The J. Paul Getty Museum
Ridolfo Sirigatti, Baltasar Suares, and the Medici: The Artist and the Palace
The Florentine sculptor Ridolfo Sirigatti (1553–1608) has been long admired for his virtuosity and technical accomplishments in marble, yet examples of his work are extremely rare. In this paper, a pair of extraordinary portraits in high relief of Baltasar Suares and his wife Maria Martelli (sister-in-law of the grand duchess), now in the Toledo Museum of Art, as well as a bust of Virginia Pucci Ridolfi will be attributed to him. Moreover, the original setting of the portrait reliefs within the Palazzo Suarez, their tradition, and their function within the architecture will be discussed. Finally, more light will be shed on Giovanni Baglione’s assertion that Pietro Bernini trained with Sirigatti, and the artist’s role in the transition from Counter-Reformed or late Mannerist style and iconography to the Baroque will be clarified.

Giancarlo Fiorenza, California Polytechnic State University
Ridolfo Sirigatti, Baltasar Suares, and the Medici: Portraits of Nobility within the Order of Saint Stephen
This talk provides an artistic and social context in which to further consider the attribution of two marble portrait reliefs to Ridolfo Sirigatti, the renowned but rare Florentine sculptor and literary protagonist of Raffaello Borghini’s Il Riposo. The elegant reliefs depict Baltasar Suares and his wife Maria Martelli (sister-in-law of the grand duchess), who were married in 1572. Suares was a knight and bailiff of the Order of Saint Stephen (Santo Stefano), a religious military institution founded by Duke Cosimo I de’ Medici in 1561. Sirigatti was also a member of the same order and worked extensively for the Church of Santo Stefano in Pisa, executing busts of the Medici Grand Dukes for the façade. The sculpted portraits of Suares and Martelli, designed for their Florentine residence, personify nobility and establish a social solidarity among an intimate circle of patrons, artists, and literary personalities within Florentine court society.

Thomas Willettte, University of Michigan
The Two Faces of Benvenuto Cellini
Benvenuto Cellini was not often portrayed in works of visual art, either by himself or by others. Two independent contemporary likenesses are known, and Louis Waldman has recently proposed a third for consideration. Intense interest in Cellini’s visage arose with the publication of his Vita in 1730, resulting in two distinct portrait traditions, one based on Vasari’s portrait of Bartolomeo Ammannati in the fresco Cosimo I Among the Artists of his Court, and another based on an oil portrait of an unknown man once attributed to Vasari (Pinacoteca Ambrosiana). Only in the nineteenth century was Vasari’s fresco portrait of Cellini correctly identified, setting off yet another portrait tradition. This paper will argue that the polite and burlesque depictions of Cellini’s character that developed in eighteenth-century portraiture correspond to the alternative receptions of Cellini’s Vita exemplified by its first editor, the physician Antonio Cocchi, and its first critic, Giuseppe Baretti.
From Dürer to Rubens: Painters and the Hermetic Tradition

In the fifteenth century, Florentine scholars, patrons, and artists (re)introduced the hermetic tradition to European thought. In Northern Europe humanists and painters amplified this tradition by combining it with other esoteric tendencies. My paper explores the influence of the Northern hermetic and Neoplatonic tradition on painting up to the Antwerp School in the early seventeenth century. It focuses on Willem van Haecht’s cabinet picture from 1628, which shows — besides collectors and painters, such as Rubens and van Dyck, surrounded by paintings with obvious hermetic-Christian content — in the most prominent positions the portraits of Dürer and Paracelsus, both well known for their interest in Ficino and Giovanni Pico della Mirandola. Haecht’s painting, studied alongside the Corpus Hermeticum and the written documents of Dürer and Rubens, bears witness to the painters’ prominent role in Northern Europe’s hermetic tradition.

Giovanni Pico della Mirandola and Albrecht Dürer: Pictures on Human Dignity

Albrecht Dürer owes quite a lot to two traditions, Florentine Neoplatonism and the theory of perspective in the arts. Within the first tradition the focus of research is (mostly) on Marsilio Ficino. The second approach emphasizes Dürer’s indebtedness to Euclid and others. These two lines are rarely brought together, resting as they do on the assumption that Florentine Neoplatonism has nothing to do with a philosophy of perspective. This view can no longer be considered correct. Florentine Neoplatonism is systematically tied to the idea of perspectivism. The aim of my paper is to show that Dürer’s Melancolia I and central parts of his theoretical writings should be read as critical reflections on the concept of human dignity formulated by Giovanni Pico della Mirandola.

The Value of Stuff: Mobility and Material Culture in Italy and Beyond

This paper frames the session by exploring the links between the mobility of objects and people to the construction of value. Circulation, as scholars of material culture have stressed, affects the value of goods and solidifies social bonds, and this approach has become increasingly influential in developing material histories of the Renaissance. Here I address the concept of mobility head-on by submitting new primary evidence to the modes of analysis used by social anthropologists and reappraising how the concept has been used by Renaissance historians. Sources such as travellers’ chronicles, ships’ inventories, pawning records, and others attest not only to a heightened awareness of the value of material goods but also the extent to which these objects and their owners moved through time and space. By considering the various facets of mobility we begin to uncover how meaning was inscribed within geographically contingent material, social, and economic arenas.

Nine Lives: Clothing as a Transitional Object in Granducal Florence, 1540–1620

A humorous account of sixteenth-century Tuscan parsimony describes the many reincarnations of one woman’s dress as it is altered, resewn, dyed, and eventually turned inside-out. Clothing was one of the most fluid forms of material culture at this time and owners did not hesitate to reap the full advantages of the sometimes
vast financial value of their wardrobes. Garments often changed owners — sold through auctions or used as collateral to pay off debts — and changed functions, as gowns were transformed into altar cloths or upholstery. Equally significantly, clothing helped to ease owners through their own different lives, marking out transitions of both marital and social status, and facilitating progressions through changing careers and households. This topic will be explored primarily through the domestic records of a group of Florentine families, such as the Capponi and Riccardi, who all had close connections with the Medici court.

Jacqueline Marie Musacchio, Wellesley College
From Painted Portraits to Feather Mosaics: The Circulation of Gifts in Bianca Cappello’s Florence
Bianca Cappello was one of the few Renaissance women to transform herself from the morally compromised role of lover to that of legitimate wife and, in her case, Grand Duchess of Florence. Between the start of her relationship to Francesco de’ Medici in 1564 and her death in 1587, Bianca worked with a variety of artists to create a public image that provided her with considerable respect in Florence and beyond. A significant part of this public image was created via the extravagant objects she received as gifts from admirers, sycophants, and fellow rulers and, likewise, the objects she presented to them as part of a complex ritual exchange. These objects then circulated further; many were inherited by her son Antonio who, however, never inherited his rightful role as grand duke; and for him, too, they provided a positive public image, though on a much reduced scale.

Hyatt Olympic Ballroom I

NEW TECHNOLOGIES AND RENAISSANCE STUDIES I: LONDON THEATRES BIBLIOGRAPHY: INTRODUCING A NEW ONLINE RESOURCE

Co-Organizers: William Bowen, University of Toronto, Scarborough, Raymond G. Siemens, University of Victoria, and Sally-Beth Maclean, University of Toronto

Chair: Sally-Beth Maclean, University of Toronto

Michele Pasin, King’s College London
Meaning and Structure in the London Theatres Bibliography
Digital objects such as the London Theatres Bibliography (LTB) provide a formal context in which some of these rich and sometimes subtle interconnections between materials can be modeled and expressed. This paper will use examples from LTB and other similar digital humanities projects to uncover some of the issues that arise from the formal modeling of complex humanities materials and some of the benefits that accrue from this activity, both for the researcher who is building the resource and for the user.

Toby Malone, University of Toronto
Staging the Archive: Production Dramaturgy and the London Theatres Bibliography
This paper considers the application of the records furnished by REED’s London Theatres Bibliography to the process of production dramaturgy. Such material has the potential to economize dramaturgical research practice for rehearsal, performance, and publication. The process of contextualizing a work within preceding performance heritage can often be time-consuming and inexact, as no central information cache has existed for production details. The London Theatres Bibliography addresses this deficiency as a comprehensive, searchable database including publications, prompt books, reviews, memoirs, histories, and letters that provide the dramaturge with a focal point for production research and historical staging practice. A radical departure from conventional approaches to REED material, this paper
explores the application of this resource as a useful and practical tool for theatre practitioners.

TANYA HAGEN, UNIVERSITY OF TORONTO

REED’s London Theatres Bibliography and the Archival Record of the Early Modern Stage

The archival record of the early London theater is vast, complex, and as yet only imperfectly known. Conventional histories of the early English stage too often rely on a small body of documents canonized with the circulation and publication during the late seventeenth and early eighteenth centuries of materials relating to pre-Restoration English theaters. As REED has sought in the past three decades to rethink the history of early English drama at large, we now turn our attention to the untold story of the contemporary London stage. The London Theaters Bibliography seeks to record and abstract all transcriptions from original documents relating to the pre-Restoration London stage, published from 1642 onward. Web publication will make this material broadly available, in an easily navigable form, and so extend the relevance and use of the documents beyond traditional scholarly parameters and into the fields of, for example, the practical theater. This paper introduces the LTB in its transition to a web-based platform, and raises questions about the scope, limits, and form of the records and database templates, as it surveys the material contents of the resource.

Hyatt Olympic
Ballroom II

ELIZABETHAN MUSIC

Organizer: RUTH I. DEFORD, THE CITY UNIVERSITY OF NEW YORK, HUNTER COLLEGE

Chair: JEREMY SMITH, UNIVERSITY OF COLORADO AT BOULDER

ANNETT RICHTER, UNIVERSITY OF MISSOURI

An Intimate View of Queen Elizabeth I as a Musician: New Sources in Context

Queen Elizabeth I of England used music to display a cult of female monarchy. Her strategies for doing so reveal how Renaissance women of power carefully constructed images of self-representation. This paper posits that through her performances on the lute, Elizabeth politicized music in private to challenge prescribed rules of courtly conduct. A critical reading of a 1580 miniature painting of the queen by Nicholas Hilliard and diplomatic correspondence from 1559 and 1565 by two Austrian ambassadors shows that Elizabeth presented her skills on the lute as part of a political agenda. Revisiting Linda Austern’s discussion of music and femininity in Renaissance thought, this study offers a new understanding of the manipulative tactics Elizabeth employed when playing lute for men. By performing music in situations typically closed to women, England’s queen exhibited androgynous strengths and exploited the doubly enchanting effects of music to pursue goals in a patriarchal society.

KATHRYN E. MCWILLIAMS, UNIVERSITY OF MINNESOTA

Dudley’s Penance: The Gift of a Musical Instrument at Elizabeth’s Court

This paper will contextualize the British Museum citole at the court of Elizabeth I. As one of the few extant musical instruments of the Middle Ages, the British Museum citole (formerly known as a gittern) offers valuable insights into the social customs of the Tudor court. It bears decorative silverwork that is dated 1578 and embossed with the coats of arms of Elizabeth I and Robert Dudley, her court favorite. The date of the silverwork places the citole at the heart of a tempestuous year for Elizabeth and Dudley, as Dudley gave up waiting for the queen and chose to marry, apparently in secret, Lettice Knollys. This paper will identify the citole
ELIZABETHAN MUSIC (Cont’d.)

as a penitential gift from Dudley to Elizabeth by considering evidence from the
instrument itself, the role of instruments and dancing at Elizabeth’s court, and
Elizabethan social customs of gift giving.

Hyatt Constellation
Ballroom I

ART AND THEATER IN EARLY
MODERN NORTHERN EUROPE I:
ILLUSION, DRAMA, AND FAITH

Sponsor: HISTORIANS OF NETHERLANDISH ART

Co-Organizers: STEPHANIE S. DICKEY, QUEEN’S UNIVERSITY AND
CHRISTOPHER ATKINS, THE CITY UNIVERSITY OF NEW YORK, QUEENS COLLEGE

Chair: CHRISTOPHER ATKINS, THE CITY UNIVERSITY OF NEW YORK, QUEENS COLLEGE

Mark Trowbridge, Marymount University

Artists as Dramatists in Late Medieval Bruges

The membership of fifteenth-century Netherlandish artists in chambers of rhetor-
ric and their incidental participation in decorating performances have hardly es-
caped notice. Fifteenth-century Bruges, however, witnessed a regular phenomenon
whereby its artists were intimately involved in producing theatrical performances.
The city’s annual Procession of the Holy Blood had been adorned with a growing
suite of religious dramas from 1396; recent research in Bruges’s city archives has re-
vealed that by the 1430s the painters’ guild had become the principal overseer of this
suite of dramas, an exclusive privilege it held well into the sixteenth century. This
was different from their participation in the frequent dramatized Joyous Entries,
where documents show that painters worked under the supervision of redrijkers.
This paper will use often unpublished archival information to sketch these different
hierarchies of responsibility, and emphasize the important role that painters played
in the staging of dramas every year in Bruges.

Stephanie Porras-young, Courtauld Institute of Art

Behind the Painted Curtain: Theatricality, Unveiling, and Artistic Virtuosity

The practice of hanging curtains in front of paintings likely originated in the medi-
eval Church as part of the liturgy’s theatrical veiling and unveiling of religious images.
Although curtains were hung before paintings in domestic interiors in seventeenth-
century Amsterdam for the more pragmatic motive of conservation, the curtained
image retained theatrical potential. The curtain draws attention to the painting as
object, something to be alternately concealed and revealed. Contemporary artists
often depicted curtained pictures; some even painting trompe l’oeil curtains, or refer-
ces to fictive curtains, in their panels. These painted curtains functioned not only
as an illusionistic device, but also as a fetishized sign for the tension between surface
and depth, sign and object, reality and illusion. In painting a fictive curtain, the
artist assumed the role of the famed antique artist Parrhasius, capable of deceiving
fellow artists and audiences alike. The making of art is revealed as a spectacle, one
where the artist takes center stage.

Susan M. Merriam, Bard College

Images of the Eucharist and the Forty Hours Devotion

This paper looks at the relationship between a series of paintings of the Eucharist
executed in the seventeenth century for the Habsburg court in Vienna and the
“Devotion of the Forty Hours,” a theatrical exposition of the Eucharist. The focal
point of the “Devotion of the Forty Hours” was the teatro, a theatrical set placed
on the high altar in order to celebrate the Sacrament. The sets were complex illu-
sions: trompe l’oeil flats illuminated with candles that produced a spectacular light
around an actual Host. In this paper I examine the correspondences between the
illusions produced in the paintings and in the theatrical display, and show how
viewers would have made links between the two. I argue that our understanding of
the paintings’ form is incomplete without consideration of viewers’ experience of
the theatrical display.
John James Mulryan, St. Bonaventure University

Guillaume Du Choul: Numismatist, Emblemist, and Antiquarian

Guillaume Du Choul, whose *Discours de la religion des anciens Romains* first appeared in Lyon in 1556, attempted to explicate meaning in classical myth through an analysis of ancient coins. While Du Choul was primarily a numismatist who based most of his research on his own coin collection, his illustrated work also contains emblem-like explanations of the images provided. For example, Du Choul provides four images of Fortune bearing a ship’s rudder in the right hand and the cornucopia in the left, which he describes as emblems of “instabilité & inconstance” (B4v). Du Choul’s treatise was also an unacknowledged source for both Vincenzo Cartari’s iconographic *Imagini* (1556) and Anea Vico’s *Le Imagini delle Donne Auguste* (Venice 1557, translated Natalie Conti 1558). Like Vico, he speculated on the problem of forged coinages, thus recognizing the potential instability of the iconographic tradition of image and explanation.

Doris Gerschl, Universität Erlangen

Patrona Bavariae: The Elector Maximilian and Emblematic Bavarian Hagiography

“Patrona Bavariae & Religio principum, tutela regnorum” states the title of the initial graphic in the first volume of the *Bavaria Sancta* compiled by Matthaeus Rader. The wording of the epigram carries propaganda-like traits. Since 1603 Duke Maximilian of Wittelsbach had looked for qualified artists to carry out the artistical creation of the *Bavaria Sancta* series of saints. He found gifted artists in Peter Candid, Matthias Kager, and Raphael Sadeler. Maximilian’s exceptional veneration of Holy Mary is shown by Hans Krumper’s statue of Mary at his ducal residence as well as by the erection of the famous Virgin Mary column in his residential town and the issuance of medals. The veneration of the Holy Mary characterized for hundreds of years the religious life in Bavaria. It was not until three centuries after Maximilian’s ambitions, in 1916, that Holy Mary was officially recognized as Bavaria’s patron through a papal decree.

Justyna Kilianczyk-Zięba, Jagiellonian University, Kraków

Terminus as a Printer’s Device in Renaissance Kraków

Hieronym Wietor, a Renaissance printer active first in Vienna, then in Kraków, eagerly employed woodcuts exploring motives from emblematic books. Most often they were related to emblematic representations, but were not derived from them. One of the most interesting examples is Wietor’s printer’s device that represents Terminus, Roman god of boundaries, first used in 1523. The representation of Terminus is found in *Emblematum libellus of Alciato* (although the emblem was not present in the early editions of the book). Its appearance among Alciato’s emblems constitutes the most visible proof of the influence of Erasmus’s writings and the impact of Alciato’s personal connections to him with regard to his emblem book. The Kraków printer’s device also has the Erasmian source: Hieronym Wietor must be counted among the most eager early sixteenth-century Polish admirers and promoters of Erasmus’s work. That Wietor used Erasmus’s personal symbol as his printer’s device is one of the manifestations of this enthusiastic approach towards the works of the Dutch humanist: a beautiful medal made for Erasmus by Quinten Massys in 1519 could have constituted the iconographic source. The Terminus printer’s mark confirms that authors of emblem books and printers, seeking illustrations not only for their books but also for their devices, were inspired by the same symbolic and archetypal culture codes. Terminus poses the question of how significant the emblematic printer’s device was in the transmission and reception of emblematic forms and ideas.
Maurice Scève’s *Délie*: Traditional or Revolutionary?

Traditionally, critics of Scève’s 1544 *Délie* have underscored one of three aspects of the work: the Christian, the Neoplatonist, or the Petrarchan. Such approaches to Scève, however, neglect both the poet’s pointed inclusion of physical love and his emphasis on death. Although a handful mention their importance in passing, none demonstrates how the techniques Scève uses to bond love and death are also employed to resist certain traditional paradigms. In fact, from the outset of the work, Scève proclaims *Délie* the “idol of his life.” From the biblical perspective, however, idolatry is the ultimate expression of unfaithfulness to God and is linked to sexual immorality. So although the *Délie* may well be inspired by Petrarch’s *Rime sparse*, Scève’s self-professed idolatry is a far cry from Petrarch’s abandonment of earthly pleasures in favor of a godly life. Examining together the *Délie*’s understudied elements, I reveal a hidden side of Scève: sensual, blasphemous, and human.

Margaret Harp, University of Nevada, Las Vegas

Motifs of Virgil’s Bucolics in *Le Printemps d’Yver*

Jacques Yver’s *Printemps* (1572) is a prose work evocative of multiple previous authors. While there has been some study of Yver’s literary debt to Boccaccio and Marguerite de Navarre, none exists of the very direct influence of classical literature. I will argue that Yver appropriated and adapted multiple specific Virgilian narrative motifs that best underscore the tensions arising from social and political conflict. I will focus on the similarities between bucolics 1, 7, 8, and 9 and the *Printemps*’ tales 3, 4, and 5, along with its introductory and transitional passages. In an idyllic setting, Yver’s storytellers offer variations of the same brand of treachery, anguish, and violence described by Virgil’s shepherds. Yver’s narrative skill, clearly derivative of Virgil, merits continued attention.

Marco Penzi, École des Hautes Études en Sciences Sociales

Using Dante, Petrarch, and Boccaccio against the Papacy: The Polemic of François Perrot contra Sixtus V and the Late Answer of Bellarmino

To defend the rights to the French Crown of Henri de Bourbon, King of Navarre, and his cousin Henri de Conde, excommunicated by Pope Sixtus V in 1585, various Protestant polemical pamphlets were edited. Between them one was directly written in Italian by François de Perrot: *Aviso piacevole dato alla bella Italia*. In this text, Perrot not only was showing the papal error of judgment against the two Henris, but also used Dante, Petrarch, and Boccaccio to criticize the papacy and to attack Sixtus V directly, calling him an Antichrist. The answer of the Jesuit Bellarmino to this polemical text remained unedited. This paper will analyze the texts of Perrot and Bellarmino and how the most famous Italian writers like Dante, Petrarch, and Boccaccio could be used by Catholics and Protestants in a polemical political discourse at the end of the sixteenth century.
that finally ended in the port of Genoa. The aim of my paper is to discuss one of the most striking aspects of the embassy in Italy: the variety of visual sources deployed to describe the Japanese visitors and the modes in which such sources were utilized. I will compare four different visual media: book illustrations, broadsheets, epigraphs, and paintings. My final aim is to question the links between the assimilation of “the distant” and the visual language of the urban culture in Renaissance Italy.

CHRISTINA H. LEE, PRINCETON UNIVERSITY
Japanese Identity in Early Modern Spain
It is generally believed that early modern Europeans considered the Japanese to be almost as civilized as themselves, the only shortcoming being that they had yet to accept Christianity. This understanding primarily comes from the Jesuit letters sent from Japan, and from written description on the first and second legations of Japanese sent to Europe (1594–95, 1614–17). But closer examination of chronicles, letters, and other documentary records of these sources show that the perception and treatment of the Japanese was not uniform throughout Europe. In particular, the apparent European fascination with the Japanese remained mostly confined to religious circles and specific regions within Italy. On the other hand, the Spanish appeared to be more interested with the perceived social status of the Japanese visitors than with any cultural differences per se. The Japanese, in turn, were to some extent able to mold and shape their social identity because most Spaniards had little or no formed concept of the Japanese people. In this presentation, I explore the subject by examining the ordeals of a Japanese commoner and a Japanese caballero who resided in Spain in the early 1600s.

MAYU FUJIKAWA, WASHINGTON UNIVERSITY
Japanese Samurai Images and Pope Paul V’s Self-Promotion in the Palazzo Quirinale
When an embassy of Japanese Catholic samurai visited Rome (1615–16), Pope Paul V organized an extravagant parade for their entry into the city and financed their stay. Following the departure of these envoys, Paul V ordered the production of a fresco of their likeness for the Audience Hall of the Palazzo Quirinale as a stunning memento of their visit. The success of their promotional representation was undeniably fueled by the fascination and enthusiasm they aroused in the various Italian courts they visited. Furthermore, the depiction of the Japanese ambassadors as exemplary Catholics was widely used to evidence the Pope’s missionary success in the Far East. In this paper, I situate the images within the context of the pope’s larger propagandistic scheme to promote his achievements as protector of Rome and Christendom.

MARI-TERE ALVAREZ, THE J. PAUL GETTY MUSEUM
The Significance of Chinese Art in Spanish Aristocracy
Spanish interest in Chinese material began with Isabella of Castile (d. 1495); by the sixteenth century, Holy Roman Emperor Charles V (d. 1558) possessed large quantities of Chinese porcelain. The collecting of Chinese material by nonroyals before the 1600s is still understudied. Champions of letters, arts, and sciences, by 1492 the Mendoza were, if not the most important aristocrats in Spain, the richest. Recently unearthed household inventories reveal that Mencía de Mendoza (d. 1554), a member of Charles V’s circle, possessed a number of Chinese porcelains. In this presentation, I will address how this material allows us to explore the following questions: Did the Mendoza intend to create an encyclopedic collection that incorporated a wide range of works (European paintings, New World material, Asian works)? Did their interest in what could be classified by some as exotic stem from an imperial trend of integrating art and exotica? Or is this another example of conspicuous consumption?
During the English Interregnum there were numerous meetings between Christians and Jews concerning what the Jews considered a proposal for readmission to England and which most Christians viewed as an opportunity to convert them. Menasseh ben Israel was the central Jewish figure in this matter but he was surrounded by others who were also involved. The mythic structures that helped shape the discourse on both sides are a significant part of the Ulysses motif that took on a curious shape as it came into contact with Hebraic materials that stretched from the biblical period through developments in Kabbalah in the sixteenth and seventeenth centuries. Although Menasseh was ultimately unsuccessful in obtaining official Parliamentary support for his attempts to readmit the Jews, the practical and cultural fruits of his activities were of major significance.

Ilana Y. Zinguer, University of Haifa

Le Carnaval de Rome de Montaigne

Montaigne, in his Journal de Voyage (to Italy) discovered and published more than a century after its composition, deplored how Jews were treated in his time, in Rome, during Carnival. Even if he was not allowed to speak publicly about it, the text reading and analysis help revealing his thoughts and emotions. The secretary, to whom Montaigne usually dictated his observations, often wrote by himself. This attitude is conveying a principal argument of the reading.

Flora Cassen, University of Vermont

Philip II and His Italian Jewish Spy

Although today Vitale Sacerdoti is unknown, he was one of the wealthiest Jews in sixteenth-century Milan. He was also exceptionally well connected. Indeed, his relations extended as far as Philip II of Spain for whom he conducted secret missions in Germany and Switzerland. Philip II’s attitudes towards the Jews have yet to be studied by scholars, but his relation with Vitale suggests that they were complex. While Vitale was working as his spy, Philip was thinking of expelling the Jews from Milan. Concurrently, Vitale convinced the Duke of Savoy to invite Spanish and Portuguese conversos to settle in Nice and revert to Judaism; a project that angered Philip. Using archival documents and Hebrew sources this paper will survey the unusual biography of Vitale Sacerdoti and use his tense relation with Philip II to explore the King of Spain’s often ambivalent attitudes towards the Jews.
adopting the future queen as “daughter of the republic.” The death of the queen’s husband and son in subsequent years left her and her kingdom vulnerable to internal and external threats, providing a pretext for Venetian intervention and ultimate annexation. Rather than retracing the steps often trod by scholars of the Venetian Empire, this paper will focus not on the eventual appropriation of Cyprus by Venice. Instead, its point of departure will be techniques illustrated in Cornaro’s letters and Senate deliberations that queen and republic employed in forging a relationship framed within the familial rhetoric established by her symbolic adoption. The recurring metaphor of kinship became a justification for political paternalism by Venice, but also a means for the queen’s defense of her authority.

ANN M. CRABB, JAMES MADISON UNIVERSITY
Margherita Datini’s Political Role
Francesco Datini, the rich merchant of Prato, and his wife Margherita moved between Prato, where Francesco had his principal residence and some businesses, and Florence, ten miles away, where he had a lesser residence and his international companies. The couple’s relationship was a prickly one, but political challenges drew them together. In 1394 the Florentine district of Leone Rosso sought to tax Francesco in Florence as well as Prato by declaring him, against his will, a Florentine citizen. While Francesco went to Florence to argue his case, Margherita stayed in Prato to encourage Prato’s government to side with Francesco. This paper details Margherita’s role in the strategy sessions held by Francesco’s advisors in Prato and looks at her reports to Francesco, comparing them to those of the other advisors, with the aim of shedding light on what a woman could and could not do about resolving one small-scale political problem.

CATHERINE DE LUCA, INDEPENDENT SCHOLAR
The Political Relationships of Guglielmina Schianteschi (1463–1535)
Guglielmina Schianteschi, as the Countess of Montedoglio, usually participated in matters not associated with Florentine women. Her dual role as a countess and Florentine patrician revealed the paradox of the constraints forced upon her by her sex as well as the liberties allowed to her by her feudal title. Guglielmina administered her county during threats of civil unrest and attempted to shield her son and husband against the Florentine government’s accusations of conspiracy. Her activity within these relationships (with the Florentine government, her husband, and son) revealed that she was a woman of honor, fortitude, and intelligence. This paper will discuss the fluidity of Guglielmina’s public and private life through her political concerns for her county and family.

Hyatt Sherman Oaks

MEDICI WOMEN AND NOTIONS OF POWER: IMAGE, PERFORMANCE, AND DESIGN

Organizer: JANIE COLE, VILLA I TATTI, THE HARVARD UNIVERSITY CENTER FOR ITALIAN RENAISSANCE STUDIES
Chair & Respondent: SARA GALLETTI, DUKE UNIVERSITY

EVE STRAUSSMAN-PFLANZER, NEW YORK UNIVERSITY
A Preference for Diligenza: Medici Grand Duchess Vittoria della Rovere’s Patronage of the Florentine Painter Carlo Dolci
Filippo Baldinucci (1625–97), the Florentine biographer, presents Medici Grand Duchess Vittoria della Rovere (1622–95) as a dynamic patron, one capable of discerning between the speditezza of the Neapolitan artist Luca Giordano (1634–1705) and the diligenza of the Florentine painter Carlo Dolci (1616–86). Archival documents demonstrate the grand duchess’s decided preference for Dolci’s manner, counting her among his most avid patrons. Although posthumous biographers of the Medici dismiss Vittoria...
della Rovere as bigotta, or bigoted, the grand duchess’s relationship to religion has proven to be much more complex. Thus, this paper will also explore the connections between the grand duchess’s propensity for Dolci’s devotional pictures and her own religious beliefs. Do Dolci’s meticulously rendered surfaces lend themselves to a particular type of meditation or devotional use? To what degree do Dolci’s works share an affinity with or deviate from the other paintings that comprised Vittoria della Rovere’s collection?

SUZANNE CUSICK, NEW YORK UNIVERSITY
Born to Reign and Command: Christine de Lorraine as Regent Grand Duchess of Tuscany

Historians of early modern Italy’s performance cultures primarily remember Christine de Lorraine (1565–1636) only as the French bride whose 1589 marriage to Tuscan Grand Duke Ferdinando I de’ Medici was celebrated, in part, by the famous intermedio to G. B. Bargagli’s comedy La Pellegrina. Yet at the time of Christine’s death most of Tuscany’s elite admired the political skill and grace with which she had managed the state as its de facto regent for thirty years, prompting Cristoforo Brinzini to remember her (in Della dignità e nobiltà delle donne) as “born to reign and command.” This paper will draw on diplomatic, secretarial, and literary accounts of Christine’s reign as well as her own letters to demonstrate the range and nature of the power she wielded during her long regency, especially her power in the lives of Tuscany’s elite women and the strategies of musical and theatrical patronage by which she sustained the elite’s belief in the legitimacy of female political power.

JANIE COLE, VILLA I TATTI, THE HARVARD UNIVERSITY CENTER FOR ITALIAN RENAISSANCE STUDIES
Notions of Power and Women’s Authority: Music and Theatrical Spectacle at the Court of Maria de’ Medici

Maria de’ Medici, queen and regent to the throne of France from 1600 to 1631, was a prolific arts patron, yet the scope and nature of music and theatrical spectacle at the French court during her reign remains largely undocumented. Drawing on contemporary notions of women’s power and authority, this paper examines Maria’s negotiation of her place at the Bourbon court through her patronage of music and theatre and fashioning of a dynastic rhetoric. It shows her import of prestigious Italian musicians and poets (Giulio Caccini, Giovanni de’ Bardi, Ottavio Rinuccini), new musical forms (accompanied monody), and theatrical models (the Gelosi and Fedeli commedia dell’arte troupes) as commodities in an intense process of Italo-French cultural transfer. The influence of the queen’s network of brokers, including Don Giovanni de’ Medici, is further explored to cast new light on the intricate mechanisms of cultural patronage and self-fashioning during the early seventeenth century.

KELLEY A. HARNESS, UNIVERSITY OF MINNESOTA
The Penitent Archduchess: Saint Mary Magdalen and the Devotional Life of a Grand Duchess

As a patron Archduchess Maria Magdalena of Austria is best known for her sponsorship of operas and musical spectacles during her tenure as co-regent of Tuscany (1621–28). Intended for state visitors, these works featured strong female protagonists, articulating the public face of the regency in a manner analogous to the archduchess’s audience room in her villa Poggio Imperiale, a space dominated by frescoes of historical female sovereigns. But elsewhere in the villa, twenty-five paintings on the subject of Saint Mary Magdalen illustrated another aspect of the archduchess’s activities. Poetry, music, and at least eleven Magdalen plays can also be associated with the archduchess, dating from the year of her marriage (1608) until shortly before her death in 1631. Seven extant plays focus on the Magdalen’s conversion and penitence, themes that complemented the archduchess’s own devotional practices and are evident in her commission of a portrait depicting herself as the penitent saint.
In the Sea of Varchi’s Sonnets

Benedetto Varchi composed well over a thousand sonnets, perhaps more than any of his contemporaries in sixteenth-century Italy. Many remain in unpublished collections, beginning with those he himself composed or orchestrated: on an illness of Duke Cosimo de’ Medici, dated 1564; on the death in 1561 of the court gentleman Luca Martini, a ducal administrator in Pisa and amateur Dantista; on the Huguenot uprisings near Avignon in 1562. Others appear in his published rhymes and in anthologies by his friends. Their content, many dedicatees, and the poetry collected for his own funerary anthology of 1566 profile a remarkably learned and versatile individual, a true polymath. More broadly, these poems — quickly produced, given their sheer quantity and occasional nature — provide a fresh, rich repertory for sounding Florentine culture at a crossroads between Renaissance classicism and Tridentine Mannerism.

Lessons on the Poetry of Benedetto Varchi

Benedetto Varchi held lessons at the Accademia Fiorentina for more than twenty years, from 1543 to 1565. Many of his lectures discuss the literary works of Dante and Petrarch, adopting both philological and philosophical approaches that are of notable interest in the history of literary criticism. In particular, during the period 1553–54, he gave a series of lectures on literary genres and the rules of poetry. The novelty of his approach was to affirm an Aristotelian notion of poetics without disavowing the Horatian principle of *miscere utile dulci*, insisting on the formative potential attributed to poetry in the humanist tradition. Above all, in these lessons, he formulated a canon of authors that favored the institution of a vernacular classicism on criteria profoundly different from those of Pietro Bembo.

Benedetto Varchi in Florentine Musical Life

Varchi’s name is known to musicologists since 1983, when Richard Agee discovered that the poet collaborated with the composer Arcadelt to create a madrigal commissioned by Ruberto Strozzi in 1534. A closer look at his poetic output and correspondence as well as other documents from the Florentine archives shows that his relationship with the musical world was deeper than this occasional collaboration. During his thirty-year career, Varchi kept a solid friendship with a large number of Florentine musicians with whom he collaborated in writing texts for madrigals, *mascherate*, and *intermedi*. His exceptional longevity makes him a unique witness of the changes that affected musical taste from the beginnings of the madrigal during the last republic until the time of Francesco I when a new generation of musicians started to build the foundations of the Baroque style.
INTERPRETING HENRY VIII

Organizer & Respondent: THOMAS S. FREEMAN, UNIVERSITY OF SHEFFIELD
Chair: ERICA LONGFELLOW, KINGSTON UNIVERSITY

BRETT FOSTER, WHEATON COLLEGE
Newe Man and Old King: An Italianate Defense of Henry VIII
The Tudor courtier (and embezzler and exile) William Thomas is most remembered for his History of Italy, the first work of its kind in English, and his execution following Wyatt’s Rebellion. I propose to analyze William Thomas’s less-known work, Perygrine, a polemical dialogue in eulogistic defense of Henry VIII. In this talk I will attempt three things. First, I will show how Thomas’s attitude towards the papacy and Italy in general differs considerably from one work to the other. Secondly, I will explain the difference by contextualizing Perygrine within a narrative of Thomas’s delicate return to court and his efforts to gain favor with the new monarch, Edward VI. These complex circumstances lend themselves to my third goal: to explain why Thomas’ representation of Henry VIII bears only selective resemblance to the actual monarch under whom he served.

VICTOR HOULISTON, UNIVERSITY OF THE WITWATERSRAND
Opening the Eyes of the Blind: The Sander-Persons Exposé of the Henrician Schism
This essay examines the attempt by Robert Persons to educate Roman Catholics about the nature and the effects of Henry VIII’s secession from Rome. His earnest desire to reverse this calamity led Persons to edit Nicholas Sander’s De origine ac progressu Schismatis Anglicani (1585/86), which includes a lengthy account of Henry VIII’s religious policy. Persons endorsed Sander’s view of the English Reformation as a schism: characterized by the break with Rome rather than by Protestant theology, because this corroborated his own sense that England was Catholic at heart but fatally separated from the papacy. Persons pursued this polemic in his Treatise of Three Conversions of England (1603–04), which insists on English Christianity’s dependence on Rome, and (more elaborately) in his compendious Certamen Ecclesiae Anglicanae, an unpublished work preserved in manuscript at Stonyhurst.

THE MATERIAL RENAISSANCE

Organizer: CHRISTY ANDERSON, UNIVERSITY OF TORONTO
Chair: MICHAEL COLE, UNIVERSITY OF PENNSYLVANIA

CHRISTY ANDERSON, UNIVERSITY OF TORONTO
Fusible Stones and Solidified Juices: Renaissance Architecture in Flux
This paper will examine the relationships between the theories of materials in the writings of Renaissance architecture and the discussion of matter in contemporary scientific texts. The main point of analysis will be the discussion of how materials are transformed from their raw state in nature into usable form for buildings. Architectural authors (such as Alberti, Palladio, de l’Orme, and others) drew upon the rich literature on natural history, geology, technology, and alchemy in their approach to materials, though these two fields of study have rarely been seen in tandem. Central to the architect’s role was the selection of proper materials, knowledge of their preparation, and appropriate use. No design could be executed unless it was able to be realized in the available materials. Yet materials always required the labor of cutting, quarrying, burning, and shaping before they could be integrated into architecture. Architectural writers give substantial attention to these transformative processes in their discussion of materials, thus equating the architect’s intervention to that of the master craftsman (and alchemist) in harnessing the forces of nature.

DAVID KARMON, COLLEGE OF THE HOLY CROSS
Material Ruins: The Physical Remnants of Ancient Rome
Artists and architects in early modern Rome were sensitive to the quality and character of materials used in ancient buildings. It was a commonplace that the quality of ancient materials differed radically from the quality that early modern architects
were able to obtain. Raphael’s observation that Bramante had grasped the art of the ancients, except in the quality of its materials, is to the point. Imperial Roman architecture, featuring exotic marbles and sophisticated workmanship, proved hard to match even for Bramante, bolstered by the resources of the Holy See. Recent scholarship has pointed out how the architecture of sixteenth-century Rome not only imitated the forms of ancient buildings, but strove to reproduce the material quality of those same buildings using cost-effective imitations, such as stucco to imitate marble and stone mouldings. This paper examines Michelangelo’s work at the Baths of Diocletian, beginning in 1561 when he was commissioned by Pius IV to build the Basilica of Santa Maria degli Angeli. How did Michelangelo manipulate the building materials at his disposal, both existing on-site and brought in from elsewhere, in changing the frigidarium hall into a church?

KATIE JAKOBIEC, UNIVERSITY OF TORONTO
Movement in Wood, Stone, and Diamonds: Renaissance Architecture in Central and Eastern Europe

In the history of Renaissance architecture, Eastern and Central Europe are most often studied as the outlying fringe, resistant to classical ornament developed in Italy. Yet this attention to style and ornament alone has been a distraction from the importance given to architectural materials at the time. This essay will examine the architecture of the Jagiellonian dynasty of the sixteenth century in terms of its innovative use of materials. This emphasis on the material qualities of architecture offers not only insights into this important (and little studied) center of architecture in the sixteenth century, but also a methodologically rich approach to understanding the diversity of European building in general. Attention to style (Classical versus Gothic) is less relevant to understanding architecture that was valued for its tactile qualities and power to evoke emotive responses from its audience.

MICHAEL J. WATERS, NEW YORK UNIVERSITY
Monoliths and the Monolithic: A Foundation of Renaissance Architecture

The column has long held a place of importance in the historiography of Renaissance architecture. Yet despite the obsessive attention, this architectural component has largely been studied in terms of form and placement. This paper will argue that the importance of the column in the Renaissance lies not only in these attributes, but also in its material as well as the nature of that material. Specifically, it was the monolithic column hewn of a single stone that was a critical element in the creation of a Renaissance architecture beginning with Brunelleschi. By examining Brunelleschi’s choice to exclusively utilize monolithic columns and the enduring desire to build monolithically in both the Quattrocento and Cinquecento, I propose that the monolithic column was not merely a structural preference. Instead, it was a critical conceptual foundation of monumental building in Renaissance Italy, which took great resources to create and was singled out by contemporary authors. Moreover, the monolithic column not only tied Renaissance architecture to ancient precedents, but also distinguished it from the architecture of the recent past. Finally, this paper will address how these columns relate to the broader contemporary discussion of the concept of the monolithic in terms of sculpture and performative manipulation of materials.

Hyatt Malibu
ANGLO-SPANISH LITERARY RELATIONS: TRANSLATION AND CANON-BUILDING IN THE SIXTEENTH AND EARLY SEVENTEENTH CENTURIES

Organizer: JOSE MARIA PÉREZ FERNÁNDEZ, UNIVERSIDAD DE GRANADA
Chair: TBA

BARBARA FUCHS, UNIVERSITY OF PENNSYLVANIA
Knights and Merchants, or Don Quixote in England

To what extent can we read the translation of Cervantes in The Knight of the Burning Pestle as an attempt to negotiate the tension between imported fantasy and domestic
carnival? Clearly, the English play reprises not only *Don Quixote* but also the native apprentice-romances of Heywood and the like. Yet in its final scenes, I suggest, it stages both the fascination with chivalric romance and its transcendence, in national, local, and class terms. That is, this is not just about the single addled reader, but about a community of readers who, in this case, ultimately reject the individual, even solipsistic, appeal of a chivalric literature largely marked as foreign for the communal, English pleasures of Mayday and local London hijinks. The longterm disavowal by critics and editors of Cervantes’ significant influence on early modern English drama in order to bolster an English canon is thus explicitly thematized in the play’s burlesque concern with the policing of national boundaries.

**José María Pérez Fernández,** *Universidad de Granada*

“This coarse and sour bread”: James Mabbe’s Translation of *La Celestina*

James Mabbe’s translation of *La Celestina* (London 1631) responded in its own way to the controversies stirred by Rojas’s work. These included the generic indeterminacy of the text, or the nature of its exemplary function. These questions also thematized the distress on the part of Rojas, his Spanish editors, and his early European translators regarding the response of their readership to the moral and epistemological challenges posed by *La Celestina*. This can be explicitly detected in Mabbe’s dedication of his original manuscript, which predated his printed text by about twenty-five years. Although Mabbe’s is a more faithful translation than the radically mutilated and moralized Tudor interlude that preceded it a century before (*The Interlude of Calisto and Melibea*, ca. 1525–30), there are subtle but still eloquent omissions in Mabbe’s version that still reflect the kind of disquiet that *La Celestina* aroused in most of its early modern European adaptations.

**Jonathan Bradbury,** *University of Cambridge, St. John’s College*

Thomas Fortescue’s Translation of Pedro Mexía’s *Silva de varia lección; or, how an Englishman found his bearings in a European Forest*

Pedro Mexía’s *La Silva de varia lección* (1540) was among the most popular works of the Spanish Golden Age, appearing in twenty-nine editions and inaugurating the tradition of the vernacular miscellany in Spain. However, its first English translation, by Thomas Fortescue, did not appear until 1571. Furthermore, this version is divorced from Mexía’s original, as its source text is Claude Gruget’s 1552 French translation, which itself relied heavily on a 1544 Italian rendering. I shall examine some notable consequences of this translation as manifested in Fortescue’s *The Forest*. My paper outlines the divergent routes of this English rewriting, exploring choices taken by Fortescue as an autonomous translator of Mexía, where the Spaniard survives in the French source text, and investigating aspects in which the English interpretation is conditioned by Gruget’s rendering. In so doing, I hope to illuminate broader issues of influence and independence in nonfiction works of the age.

**Hyatt Italian Literature**

**Directors II**

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

**Donald A. Beecher, Carleton University**

Defining Simple Forms in Straparola’s *Piacevoli Notti*

Straparola’s seventy-three stories in the *Pleasant Evenings* have been treated variously as *novelle*, folktales, *Märchen*, *Schwäne*, and *fabliaux* with debts to Eastern tales and sermon *exempla*. There will be no final answers, particularly as Straparola's
reputation grows as the founder of the European fairytale. I want to revisit the question of Renaissance prose genres as “simple forms” (A. Jolles) through this collection by concentrating on three or four of the most teasing examples, “Scarpafico and the Robbers” 1.3, for example. This question has arisen in the course of retranslating and editing this work for the Da Ponte Library Series.

**JUDITH BRYCE, UNIVERSITY OF BRISTOL**
Lorenzo de’ Medici’s “Sonetto fatto a Cremona” and the Target Audiences of the Comento de’ suoi sonetti
Lorenzo’s sonnet 130, “fatto a Cremona,” appears to have been produced in the unlikely context of the February 1483 summit meeting of allies in the War of Ferrara against the Venetian Republic. Subsequently the poem was to be incorporated into his unfinished Comento de’ suoi sonetti. The paper will begin by examining the circumstances of Lorenzo’s presence at Cremona, preceded by his visits to the courts of Ferrara and Mantua, before turning to the larger issue of the possible target audiences of the Comento. In considering these audiences, the paper will address issues such as Lorenzo’s ambiguous position vis-à-vis the other peninsular elites, his self-representation(s) within the Comento, and the questions raised by its preface in terms of Florentine cultural hegemony.

**ANDREA BALDI, RUTGERS UNIVERSITY, NEW BRUNSWICK**
Making an Impression: Early Modern Italian Conduct Books on the Court Lady
The conduct books dictating the court lady’s behavior in early modern Italy testify to a double bind. On the one hand, the object of these pedagogical efforts is expected to participate from the sidelines in the performance of literary rituals. Such engagement is nurtured by a rhetoric of courtly love and pertains to a code of male-centered desire. On the other hand, though, she is subjected to stringent principles of morality, which require her constant caution in front of the courtiers’ advances. Her presumed sprezzatura is therefore curtailed by self-restraint: her standing at court does not exonerate her from the restrictions imposed on her gender. Therefore, her training as a court lady must comply with her calling as a dutiful wife and mother. Her accomplishments vanish in front of the demands of marriage, and her agency gives way to her subordination to male authority figures as well as to her princess.

**HYATT MEDIEVAL TRADITIONS IN LATE RENAISSANCE ITALY: HISTORY, MYSTICISM, AND NATURAL SCIENCE**
Organizer: ANN E. MOYER, UNIVERSITY OF PENNSYLVANIA
Chair: WILLIAM STENHOUSE, YESHIVA UNIVERSITY

**ANDREW D. BERNS, UNIVERSITY OF PENNSYLVANIA**
David de’ Pomis, Renaissance Science, and the Tradition of Medieval Lexicography
Early modern dictionaries provided a forum for their compilers to publicize their knowledge of natural science. This paper examines the lexicographical work of David de’ Pomis, an Italian-Jewish physician of the sixteenth century, whose trilingual Hebrew-Latin-Italian dictionary Tzemah David was published in Venice by de Gara in 1587. De’ Pomis’s work responds to the scholarship of several medieval Hebraists, including Nathan ben Jehiel and David Kimhi. This presentation will assess the relationship of de’ Pomis’s Hebraic scholarship to that of his medieval forebears and consider the impact of Renaissance science and medical research on de’ Pomis’s definition of mineralogical, zoological, and botanical terms. It will also show how de’ Pomis’s definitions deepened and enriched his presentation of the biblical world.

**YAACOB DWEEK, PRINCETON UNIVERSITY**
Leon Modena’s Critique of the Zohar
Jews and Christians throughout the Middle Ages and early modern period often thought of the Zohar, a foundational work of Jewish mysticism, as a text that
originated in antique Palestine. In 1639 Leon Modena, a Venetian rabbi, wrote a Hebrew polemical work entitled *Ari Nohem against Kabbalah*. Modena definitively proved that the Zohar had been composed in Castile by Moses de Leon at the end of the thirteenth century. This paper will examine the nature of Modena’s critique and focus on three related issues. The first section examines the causes of Modena’s critique in light of contemporary attitudes toward the Zohar. The second section analyzes the sources Modena used to construct his argument against the antiquity of the Zohar. The third section briefly compares Modena’s critique to those of contemporary European intellectuals, who were similarly invested in the detection of pseudepigraphy and the identification of forgery.

ANN E. MOYER, UNIVERSITY OF PENNSYLVANIA

Medieval Historians in Late Renaissance Florence

Medieval Florentines produced a number of chronicles and histories of their city. Despite the importance of fifteenth-century humanistic histories, notably by Leonardo Bruni and Poggio Bracciolini, Florentine humanists in the sixteenth century took a renewed interest in these earlier historical writings of the thirteenth and fourteenth centuries. They produced new manuscript copies in abundance, and also published editions of Giovanni Villani, Ricordano Malespini, and other early writers. Their interests included a number of historical concerns: they saw these authors not only as sources of information about the eras in which they wrote, but as potential tests for assessing new information about the more distant past. They also read these authors as witnesses of both linguistic and cultural norms of their times. I will examine these multiple layers of late Renaissance Florentine scholarly interest in, as well as criticism of, their medieval past.

Hyatt Governors II

REDEFINING FEMALE AUTHORSHIP

Organizer: JAIME L. GOODRICH, WAYNE STATE UNIVERSITY
Chair: ARTHUR F. MAROTTI, WAYNE STATE UNIVERSITY

SARAH G. ROSS, BOSTON COLLEGE

“Écrit et Illuminé Par Moy”: Esther Inglis and Interdisciplinary Authorship in the Scottish Renaissance

Over fifty manuscript copybooks remain from the pen of Esther Inglis (1571–1624), a Franco-Scottish celebrity whose frontispieces emphatically assert that these texts were “written and illuminated by me.” Since Inglis most often redacted published material — the Psalms, Christian humanist *sententiae*, Georgette de Montenay’s *Emblemes Chrestiens*, and the *Quatrains* of Guy du Faur de Pibrac — scholars have traditionally classified her as a calligrapher or copyist. In this paper, however, I argue that she is best understood as an interdisciplinary author. Inglis claimed her texts by means of her embroidered bindings, self-portraits, dedicatory epistles, and distinctive illuminations of flowers, birds, and insects; she also reshaped her sources by selecting material that suited her Huguenot-humanist priorities. Analyzing Inglis’s visual and literary interventions, this paper contributes to the current reconceptualization of early modern authorship and the strategies that women employed in forging authorial identities.

JAIME L. GOODRICH, WAYNE STATE UNIVERSITY

“Good & Worthy Preests”: Dame Barbara Constable’s Collections and the English Catholic Mission

In the rush to valorize original works by early modern Englishwomen, genres such as compilation have been neglected due to their apparently secondary nature. This paper argues that compilation was a valuable form of authorship for women by examining two manuscript compilations by Dame Barbara Constable (1617–84), a nun at the English Benedictine convent in Cambrai. The Benedictine Congregation established the Cambrai convent in 1624 to aid its missionary efforts within England.
REDEFINING FEMALE AUTHORSHIP (CONT’D.)

Yet the convent quickly became divided over the mysticism advocated by its unofficial confessor, Dom Augustine Baker, which clashed with the Ignatian sympathies of some members. By considering Constable’s compilations within the context of this conflict, I address recent discussions of authorship within early modern English convents as well as the authorial methods characteristic of women’s religious writing.

WENDY WALL, NORTHWESTERN UNIVERSITY

Household “Writing”

As Juliet Fleming reminds us in Graffiti and the Writing Arts of Early Modern England, early modern writing reveals an “ostentatious materiality . . . born of and bound in matter.” In this paper I consider the materiality of the domestic writing arts of early modern England. When undertaking confectionary, cooking, stitchery, and carving, women engaged in highly representational and material acts. Printed recipe books, manuscripts, and literary texts show that such household responsibilities offered women opportunities for creative expression and the negotiation of social roles. Examining seventeenth-century manuscript recipe books (by Mary Baumfylde, Sarah Longe, Mary Granville) in the context of printed guides by male and female authors (Hugh Plat, Gervase Markham, Hannah Woolley), I ask how we might expand a definition of female authorship if we conceptualize domestic practice as a form of intellectual production.

Hyatt

Senators I

READING SPENSER’S FAERIE QUEENE

Organizer: JENNIFER LEWIN, BOSTON UNIVERSITY

Chair: JOHN A. WATKINS, UNIVERSITY OF MINNESOTA

JENNIFER LEWIN, BOSTON UNIVERSITY

Reading Spenser Now: The “Letter to Ralegh” and the Interpretive Act

Readers of The Faerie Queene often cite Spenser’s “Letter to Ralegh” as a significant reference point for learning the poet’s intentions for and views about his epic romance. Invariably the letter is found to highlight more inconsistencies than continuities between what Spenser set out to write and the poem as we know it. Using the letter as a source from which to glean Spenser’s influences, lacunae, and obsessions, we learn a great deal about the structure of the poem, its major and minor characters, and its philosophical underpinnings. Critics have approached the letter, however, in ways that reveal disparate assumptions about its interpretive value. I propose that we theorize our own acts of reading the “Letter to Ralegh.” First, I provide a taxonomy of how the document has been used in recent years, and then I offer several suggestions about what we can learn about the poem and about ourselves as critics from the ways we have formed relationships between these two texts.

MAGGIE KILGOUR, MCGILL UNIVERSITY

Spenser’s Ovidian Genius

Spenser’s Garden of Adonis has long been seen as an image of poetic as well as sexual generation. What does it tell us, then, that this image of the process of the imagination as a process of endless reworking of forms itself reworks Ovidian forms? Spenser’s vision of transmutation owes much to book 15 of the Metamorphoses. Furthermore, at the threshold of this place of origins stands another Ovidian figure: “Old Genius, the which a double nature has” (Faerie Queene 3.6.31.9). I argue that Spenser’s Genius inherits much of the nature and function of Janus, the “biformis” (doubleshaped) god of origins who opens the Roman year and Ovid’s poetical calendar, the Fasti. A figure for Ovid’s hybrid poetics representing time, Janus offers Spenser also an image for an imagination that turns the sterile duality between desire and heroic action of book 2 into fertile doubleness and contains the force of Time.

ANDREW WALLACE, CARLETON UNIVERSITY

What Does the Faerie Queene Want? Virgil, Spenser, and the Elizabethan Grammar

The paper studies The Faerie Queene’s engagements with modes of teaching Virgilian pastoral and epic in England’s grammar schools. I argue that Spenser’s
efforts to revisit particular schoolroom conceptions of Virgil provide him with a means of examining the poetic stakes of claiming to master a body of knowledge. Reading scenes from books 2 and 6 in relation to Lily’s Latin grammar and schoolroom editions of Virgil, I contend that Spenser’s poem longs for versions of mastery that Virgilian epic does not accommodate. Such longing links Spenser to humanist pedagogy’s fascination with the iconographic power of the physical presence of the master at the proving ground of his lessons, and to the early modern schoolmaster’s desire to foster in his schoolboys a simultaneously timorous and eager relation to texts, interpretation, and the concept of mastery itself.

**Hyatt Senators II**

*ART AND ARTIFICE IN CERVANTES*

*Sponsor: THE CERVANTES SOCIETY OF AMERICA*

*Organizer & Chair: BRUCE R. BURNINGHAM, ILLINOIS STATE UNIVERSITY*

**SHANNON POLCHOW, UNIVERSITY OF SOUTH CAROLINA, UPSTATE**

“Y así era la verdad”: Cervantes and the Manipulation of Verisimilitude

Critics shower Cervantes with accolades for his manipulation of narrative discourse in *Don Quixote*, but they withhold these accolades for his two other lengthy works, *La Galatea* and *Los trabajos de Persiles y Sigismunda*. If one went by critical commentary alone, it would appear that Cervantes’ mastery of narrative discourse arose from nothing and ended as soon as it began, for critics scarcely make mention of this genius as it relates to the pre- and post-*Don Quixote* works. This paper will examine Cervantes’ narrative creativity from his early works and reflect upon how it changes or remains continuous through his narrative corpus. With the search for truth and verisimilitude occupying the thoughts of each extradiegetic narrator, the focus here will be on telling these tales and on how that telling complements or undermines verisimilitude.

**JOHN C. PARRACK, UNIVERSITY OF CENTRAL ARKANSAS**

*Ars longa, vita brevis*: Cervantes’ Artistic Subject

Faced with the contradictions of life in early modern Spain, Cervantes privileges art as a mode of living. Where art often imitates life, Cervantes seeks to invert this view of literature. He experiments with the motif of *theatrum mundi* and reveals how literature can inform life rather than merely imitating it. His experiment centers on the Latin saying *ars longa, vita brevis*, which subjugates life to the long-term stability of art (i.e., skill, craft). This aphorism most (in)famously inspires Don Quixote. More frequently, however, Cervantes reveals how modernity invites the individual to appropriate established archetypes in order to successfully achieve one’s own purpose. Whether in the *Novelas ejemplares* or the Cervantine theatrical corpus, characters exercise their free will and employ art and literature in forging an identity that allows them to respond to the instability of life in early modern Spain.

**NICHOLAS PARMLEY, UNIVERSITY OF CALIFORNIA, IRVINE**

Un encuentro con el historiador, el editor y el traductor en *Don Quijote de la Mancha*

Si el papel del traductor, y por consiguiente la intención de la traducción, es de atraer al lector hacia una participación activa con el texto, *Don Quijote de la Mancha* por Miguel de Cervantes es el modelo por excelencia. A partir del noveno capítulo de la Primera Parte, el lector es un invitado a una aventura entre bastidores de lo que está a punto de leer; invitado al mundo de la traducción, documentos perdidos y crypto-cultura, mientras busca el original. En las palabras perifrásticas de *Quijote*, bruscamente la narrativa nos lleva atrás de un tapiz flamenco a ver la confusión de hilos. Utilizando el historiador, el traductor, y el editor, además de manipular tradiciones y romper fórmulas para cuestionar la ideología de la edad y el discurso histórico, Cervantes habla directamente al personaje más importante de la fórmula, el lector, quien lleva el peso de aplicar la crítica.
My paper emerges from an ongoing research project into the acquisition and the use of property by the charitable institutions of early modern Bologna. It will use sixteenth- and seventeenth-century *libri delle congregazioni* (registers of administrative votes) to trace charitable giving by Santa Maria della Vita and Santa Maria della Morte, the city’s two great medical hospitals. It will consider the spiritual succor and the physical healing offered in the hospital wards, the annual distributions of customary gifts and testamentary alms, and the gifts and loans given in response to special appeals. It will reveal the hospitals to have been centers of a web of giving that extended far beyond the beds of their *poveri infermi* (poor infirm). It will explore the political and the religious facets of the gift relationship between the governors, the donors, the employees, and the poor beneficiaries of charity.

NICHOLAS TERPSTRA, UNIVERSITY OF TORONTO, VICTORIA COLLEGE

Saints, Charity, and Community: Appropriating and Adapting Religious Imagery in Renaissance Bologna’s Institutional Charities

Bologna developed a well-articulated network of lay-directed civic charities for the marginalized poor throughout the Renaissance. These were enclosures, directed by lay confraternities, and often inserted into abandoned or reconfigured convents, monasteries, and hospitals. In many cases these institutions retained the original name and dedication to a saint (S. Maria del Baraccano, S. Bartolomeo di Reno, S. Gregorio, S. Onofrio). This paper will examine how lay directors of charitable institutions worked with the religious identities that they had inherited with their physical quarters, and how they aimed to adapt these to the new realities of a charitable institution. The discussion will include artwork and also the celebration of religious feasts. While the main focus will be on the Opera dei Poveri Mendicanti and its first shelter, the Ospedale di S. Gregorio, the paper will set this institution into a comparative context by including reference to other Bolognese institutions.

MAURO CARBONI, UNIVERSITÀ DI BOLOGNA

Shifting Strategies of Giving: Donors and Charities in Early Modern Bologna

The emergence of bureaucratically organized poor relief in early modern Bologna underlined a change in the way charitable activities were funded. While almsgiving remained voluntary, personal and parish-based charity gave way to institutional forms, and affluent donors began to transfer their allegiance to carefully selected agencies. Focusing mostly on the endowments received by one of the leading Bolognese establishments, the Monte di pietà, this paper will discuss the complex and evolving relationship between donors and charities. In addition to the motivations of testators, the paper will examine how the Monte’s governing board nurtured trust in order to attract a large flow of donations, and how testators resorted to complicated bequests to affect charitable giving.
to a presumably humanist audience. I argue that the medal functioned both as a secular work of art as well as in the context of private devotion, and that both of these aspects would have been appealing to erudite Quattrocento collectors.

SARAH K. KOZLOWSKI, YALE UNIVERSITY
A Convergence of Icon and Portrait in Naples around 1450
In the fifteenth century there appeared in Naples a body of peculiar hybrid objects, in both painting and sculpture, in which the sacred icon and the secular portrait converged. Some embedded a portrait in the format of an icon and others, like the object at the center of this paper, cast an icon in the format of a portrait. Toward the end of the 1440s, while working at the Neapolitan court of Alfonso the Magnanimous of Aragon, Pisanello conceived a medal that set an imagined likeness of Christ in a format and medium associated with the historical portrait. Though the medal was never executed, its design is preserved in a preparatory drawing made by one of Pisanello’s assistants. Pisanello’s invention, I argue, appropriates a format and medium associated with the portrait in order to insert the sacred personage of Christ into narrative, historical time.

TANJA JONES, FLORIDA STATE UNIVERSITY
The Constantine and Heraclius Medallions: The Franco-Byzantine Origins of the Italian Renaissance Medal
Scholars have long suggested that ancient Roman coins as well as the Constantine and Heraclius medallions produced ca. 1402 at the court of Jean, Duc de Berry served as the formal and ideological models for Pisanello’s invention of the cast portrait medal in the 1430s. In this paper I reconsider the Constantine and Heraclius medallions, which feature an imperial likeness on the obverse and a reverse image of Christian victory, and propose a revised reading of the objects as imitations of enkolia, Byzantine reliquaries intended to be worn about the neck.
SHAKESPEARE’S SECRETS (CONT’D.)

GRACE IOPPOLO, UNIVERSITY OF READING
“Let me unseal the letter”: Shakespeare’s Authorship of Women’s Letters

This paper will examine how closely the letters in Shakespeare’s plays written by and attributed to female characters actually resemble letters by early modern aristocratic and middle-class women. The paper will begin with a brief discussion of how women were taught to write letters in italic handwriting and to read letters written in secretary handwriting, as well as how women circulated such letters, involving domestic, financial, religious, and political matters. Contemporary women whose original manuscript letters will be discussed include Lettice Knollys, Penelope Rich, Dorothy Devereux, and Frances Walsingham, among others. The paper will then investigate how closely Shakespeare captured or portrayed a possibly secretive female or even feminist style and content in women’s letters in selected plays, including *As You Like It*, *Twelfth Night*, *All’s Well that Ends Well*, and *King Lear*.

Intercontinental Texts and Monuments IV

Grand Salon IV

Organizer: RAMIE TARGOFF, BRANDEIS UNIVERSITY
Chair: DEBORA SHUGER, UNIVERSITY OF CALIFORNIA, LOS ANGELES

RAMIE TARGOFF, BRANDEIS UNIVERSITY
Monuments to Love

When Shakespeare wrote *Romeo and Juliet*, he took his plot from an English poem written some thirty years earlier, Arthur Brooke’s *Romeus and Juliet*, which was in turn a translation of an Italian story published by Bandello in the 1550s. There are many differences between the Italian story and Shakespeare’s play, but my talk will focus on one crucial difference, namely, the difference between what Erwin Panofsky describes as a “prospective” and a “retrospective” understanding of funerary monuments. Whereas Bandello (and Brooke) imagine the death of the lovers as propelling them forward into an eternal love, Shakespeare rewrites their deaths as final. The memorial erected by the lovers’ parents (along with the mingling of the lovers’ remains in the earth) is the only form in which Romeo and Juliet’s love will survive, and this survival is decisively commemorative, an act of remembering the past rather than attempting to shape the future. Shakespeare’s decision to transform the transcendent bond that he encountered in his source into a mortal bond has profound implications for the way he and his contemporaries understood the limits of erotic love.

MICHAEL GAUDIO, UNIVERSITY OF MINNESOTA
The Nunns at Gidding

Between 1630 and the early 1640s, at the estate of Little Gidding in Huntingdonshire, Mary and Anna Collet and their sisters created a remarkable series of illustrated biblical texts composed of words and images cut and pasted from the King James Bible and from Catholic religious prints. Derided by a Puritan pamphleteer as “the Nunns at Gidding,” the Collets developed a reputation for being suspiciously popish in their cloistered life of female devotion. This paper will consider how the work of the Collets at Little Gidding was at once an engagement with and a rejection of that Roman Catholic model. Although the Collets relied upon Catholic printed images, they created their collaged volumes by literally dismantling, recomposing, and occasionally even defacing these prints, a working method that displayed their own Protestant faith as the feminine devotional labor of remembering a Catholic material culture.

RICHARD RANBUSS, EMORY UNIVERSITY
The Two Temples

Frank Warnke describes Richard Crashaw as “a kind of sport in English literary history, an exotic Italian import like pasta or castrati.” This paper argues that not
enough has been made of the English contexts — literary, ecclesiastical, collegiate — of Crashaw’s poetry. It is especially concerned with the title of his debut volume of English verse, *Steps to the Temple*, as well as its prefatory materials, including frontispieces depicting temple-like structures. “Here’s Herbert’s second, but equal,” heralds the preface, naming Crashaw successor to that earlier esteemed Cambridge poet. But even as the preface advances a filial claim on behalf of the volume’s author, the book’s title also calls to mind something of Crashaw’s actual father, William (another Cambridge-educated divine) who was associated with a different temple: the Temple Church in London, where he was preacher when Richard was born. What, then, is to be said of the relations between Richard Crashaw and his “Templar” father?

**Intercontinental Science and Literature I: Poetics and Rhetoric**

*Grand Chateau*

**Organizer & Chair:** ROBERT GOULDING, UNIVERSITY OF NOTRE DAME

**Meredith J. Donaldson Clark, McGill University**

Grateful Vicissitude and Milton’s Poetics of Motion

I argue that in *Paradise Lost* Milton refuses to evade the debate in natural philosophy over motion and creation, yet nonetheless asserts the precedence of the poetics of motion over the science of motion. I will reassess critical interpretations of the passage describing “grateful vicissitude,” which is the interchange of light and darkness “in perpetual round,” creating in heaven the similitude of day and night (6.4–12). This thematic image, as Milton’s reconsideration of his early exercise *Naturam non pati senium*, importantly serves as his engagement with the debate over the decay of the world. One significant contribution to this debate, Louis LeRoy’s *De la Vicissitude* (1575), received two English translations: one preserved LeRoy’s assertion that change produces progress, the other reversed LeRoy’s position by positing the destructive force of mutability. *Paradise Lost*, by invoking a term so resonant with this debate, demonstrates a poetics of motion that everywhere displaces the troubling motion of mutability with the progressive motion of “grateful vicissitude.”

**David L. Sedley, Haverford College**

The Business of Bacon’s *Essayes*

When Francis Bacon began to write essays, he entered a genre that had just previously been founded by Michel de Montaigne on the bases of idleness, passion, and ignorance. By making his *Essayes* about business, reason, and science, Bacon thus attempts to change the orientation of the embryonic genre by 180 degrees. This paper asks why Bacon engaged a form of writing formerly deployed to opposite effects, how his essays work to reverse the posture of their precursors, and to what extent his efforts succeeded. The answers to these questions, in turn, bear on the larger question of how the fields of literature and science relate as they emerge in the early modern period.

**Intercontinental Renaissance Learning I**

*Chateau VIII*

**Chair:** LUC DEITZ, BIBLIOTHEQUE NATIONALE DE LUXEMBOURG

**Marc David Schachter, Duke University**

“De asini pendebant iudicio”: Interpretation at Play in Apuleius and Beroaldus

In book 7 of *The Golden Ass*, the narrator Lucius precipitously and incorrectly jumps to a conclusion about the depravity of the character Charity, announcing that “at that moment the character and principles of all womankind depended on an ass’s verdict.” In this talk, I explore the ludic manner in which Apuleius represents interpretation and allegory so as to make the interpretive process itself a subject of reflection in his novel. I also address the hermeneutic process of Philippus Beroaldus’s bestselling and oft-reprinted 1500 commentary on *The Golden Ass*. 
Coelius Secundus Curio and the Edition of Cicero’s Discourses in Antonium
(Basel, 1551)

In 1551 the Protestant Coelius Secundus Curio edited in Basel Cicero’s Philippics with a selection of Cassius Dio’s discourses “ad Philippicarum argumentum pertinentes, ex Dione historico, eodem Caelio Secundo Curione interprete & explicantore.” Persecuted for his choice to promote the Reform in Italy, Curio moved from Italy to Switzerland (first to Lausanne and then to Basel). Here he became professor of eloquence and literature and continued his activity of Reformer and humanist. The commentary on Cicero’s and Dio’s works is interesting not only because it demonstrates Curio’s ability as philologist and interpreter of classical texts, but also because it contains many topics discussed in his De amplitudine beati regni Dei, secretly published 1554. Furthermore this commentary testifies Curio’s ideal of a civil humanism.

Mark Sosower, North Carolina State University

The Provenance of Two Sixteenth-Century Codices of Eusebius at St. John’s College, Oxford

This paper traces the provenance of St. John’s College, Oxford SJC 32, Eusebius, De preparatione Evangelica, and SJC 41, Eusebius, Demonstratio Evangelica. I will discuss the codicological evidence — including the identification of the scribes, watermarks, and analysis of the stemmata codicum — that shows these manuscripts were written in Venice in 1542–43 for Hurtado de Mendoza, the Spanish humanist, who was then Venetian ambassador of Charles V. The codices were copied separately at commercial workshops run by Bartolomeo Zanetti and John Mauromates. After Mendoza returned to Spain, he bequeathed his library to Philip II, and the manuscripts entered El Escorial in 1576. However, in 1687 a fire destroyed part of the monastery, and SJC 32 and 41 were among a small number of codices that strayed from the library. The codices probably passed to central European dealers, and entered the college.
Hyatt
Los Angeles

ALL FOR LOVE: A SESSION ON
SCRIBAL CULTURE IN MEMORY OF
HAROLD LOVE

Sponsor: SOCIETY FOR THE HISTORY OF AUTHORSHIP, READING AND PUBLISHING (SHARP)

Organizer: ARTHUR F. MAROTTI, WAYNE STATE UNIVERSITY

Chair: MICHAEL ULLYOT, UNIVERSITY OF CALGARY

ARTHUR F. MAROTTI, WAYNE STATE UNIVERSITY
Harold Love’s “Rolling Archetypes”: Christ Church, Oxford Poetry Collections, and Their Dissemination into Wider Literary Circulation

This paper discusses the transmission of a body of poetry from its original circulation in the academic coteries of Christ Church, Oxford into the broader social and literary spheres of early Stuart England. It deals with collections compiled either by individuals who moved from the university into the world outside, mainly to London, or by others socially connected to Christ Church figures. Mainly because of their Royalist political sympathies, collectors who were socially remote from the world of the university were attracted to these politically and religiously conservative texts. Love’s notion of the “rolling archetype,” of the circulating groups of poems copied into larger collections, is useful for understanding the ways that anthologies of manuscript poetry took shape. Some groups of poems finally made their way into print, but their presence in manuscript collections testifies to the vitality of the manuscript system and to the social networking implicit in it.

HEATHER DUBROW, FORDHAM UNIVERSITY
Sing it again, Sam: Song in/and/or Scribal and Print Culture

After Harold Love articulated the relationship between scribal and print culture, the coexistence and interaction of these two means of production and transmission have been stressed. One additional issue deserves more attention: the relationship of song performance to other forms of transmission. Musical notations appear both in manuscripts and printed records. Yet we have not looked fully enough at the ways the performance of songs supplements both manuscript and print. For example, some of the characteristics of scribal culture, such as the potentialities for the audience to become a rival author by changing the text, assume distinctive form when that text is performed orally; song also represents an intriguing variation on the putative loss of authorial control associated with reproduction in print. Exploring such issues can illuminate not only the characteristics of scribal and print culture but also the workings of lyric poetry itself.

STEVEN W. MAY, EMORY UNIVERSITY
Some Renaissance Scribal Communities

Harold Love’s formulation of scribal communities supplies a very useful concept for analyzing the ways texts circulated in manuscript. In this paper I look at three Elizabethan–early Jacobean scribal communities that illustrate their workings a half century before the era Love primarily studied. Our notions of coterie circulation are challenged by the activities of a group of undergraduates at St. John’s College, Cambridge. They copied into verse miscellanies a variety of texts including elite poetry written by courtiers. Henry Gurney’s coterie in central Norfolk illustrates how manuscript and print culture meshed late in Elizabeth’s reign. The correspondence of Henry Stanford with his friend and erstwhile pupil, Lady Elizabeth Berkeley, and her mother, Lady Elizabeth Hunsdon, involved multiple scribal practices among three highly literate and letters-minded individuals early in the reign of King James.
**Hyatt Beverly Hills**  
**THE ONGOING RENAISSANCE: COLLECTED, RECOLLECTED, REVISIONED**

**Organizer and Co-Chair:** MELISSA M. BULLARD, UNIVERSITY OF NORTH CAROLINA, CHAPEL HILL  
**Co-Chair:** KENNETH GOUWENS, UNIVERSITY OF CONNECTICUT, STORRS  
**Respondent:** PAULA FINDLEN, STANFORD UNIVERSITY

**CAROLINE ELAM, VILLA I TATTI, THE HARVARD UNIVERSITY CENTER FOR ITALIAN RENAISSANCE STUDIES**  
Connoisseurship, Criticism, and Canon Formation: Berenson, Horne, and Fry  
Between ca. 1890 and 1914 educated Anglo-American taste for Italian Renaissance art underwent discernible shifts in response to the developments in collecting and connoisseurship fostered by *marchands amoureux* such as Berenson and Horne and critics such as Roger Fry. This paper will explore the intellectual and personal alliances and tensions between these and other leading figures in the reappraisal of early Italian painting.

**PAUL F. GRENDLER, UNIVERSITY OF TORONTO, EMERITUS**  
**The Humanistic School from the Renaissance to 1968**  
The Renaissance invented the humanistic school in which upper-class boys and a handful of girls studied ancient Latin and Greek classics. It became the education of the elite, that is, those destined to attend university, become professionals, and rule government and society. Both the classical curriculum (with a few additions) and the social exclusivity of humanistic education (again with some exceptions) lasted for centuries in Western Europe. The paper will note key points in the continuity of Renaissance education. Catholic religious orders and Protestant Reformers added religious instruction to the humanistic curriculum. Enlightenment and nineteenth-century reformers mandated state control of education but did not change the humanistic curriculum nor encourage upward social mobility through education. The humanistic monopoly of elite European education finally ended in the school reforms of the late 1960s.

**Hyatt Santa Monica**  
**NEOPLATONISM AND THE ARTS? II: ALBERTI AND THE HYPNEROTOMACHIA**

**Organizer:** BERTHOLD HUB, ETH ZÜRICH  
**Chair:** ELENA FILippi, WESTFÄLISCHE WILHELMs-UNIVERSITÄT MÜNSTER

**KATHRYN BLAIR MOORE, NEW YORK UNIVERSITY**  
A Neoplatonic Assessment of Contemporary Excavations into the Structure of Alberti’s *De re aedificatoria*  
The debate over the meaning of Alberti’s *De re aedificatoria* has in recent decades centered on the structure of his treatise: scholars have attempted to reduce the complex text to a single essential message by identifying an ancient textual model that can serve as the key to unlocking the latent meaning of the treatise, or a cluster of ancient texts on rhetoric is identified as Alberti’s key source. Despite these many interpretive models of increasing complexity, there is still no consensus on Alberti’s fundamental rationale in ordering his treatise. I would like to suggest that we turn to the obvious, that is, the contemporary revival of Neoplatonic philosophy in fifteenth-century Italy, as a way of understanding the order of *De re aedificatoria*, and by extension Alberti’s philosophy of architecture-as-text and text-as-architecture.

**STEVEN STOWELL, UNIVERSITY OF OXFORD, BALLIOL COLLEGE**  
The Christian Tradition of the Liberal Arts in Leon Battista Alberti’s *De pictura*  
Leon Battista Alberti’s *De pictura* has traditionally been interpreted in the light of classical literature. By contrast, we propose to place Alberti’s text within the Christian, Augustinian tradition of the liberal arts. Augustine’s Neoplatonic
concept of the liberal arts as a means by which man can exercise his rational mind so as to achieve union with God illuminates many of Alberti’s precepts for painters. Specifically, in Augustine, as in Alberti, the liberal artist must study the objects of the natural world, not for their own sake, but to find God’s presence within nature. Eventually the liberal artist seeks to gaze upon nature as a whole, in the illuminated space of the mind, whilst not becoming weighed down by the divided parts of the sensible world. Ultimately, painting is revealed to be a meditational activity that imparts harmony to the soul whilst illuminating the mind of the artist.

LILIANA LEOPARDI, CHAPMAN UNIVERSITY
Fetishism and the Neoplatonic Gaze in the Hypnerotomachia Poliphili
In Ficino’s articulation of Neoplatonism, love’s dual nature gives rise to the dichotomy of the Venus Coelestis and Venus Vulgaris. The Hypnerotomachia Poliphili articulates a similar dichotomy in books 1 and 2. The eroticized onyric humanist encyclopedia that is book 1 is in stark contrast to book 2, which is often dismissed as less interesting because of its supposedly straightforward linear narrative, sparser illustration, and technopagnia. If book 1 entices the reader with eroticism, book 2 challenges the reader with minute descriptions of violence and suffering: the Neoplatonic triumph of love in book 1 reappears as a Roman triumph of death in book 2. Poliphilo’s journey of the soul, therefore, is intimately linked to the experiences of frustrated desire and actualized violence, which may only be explained by accounting for the fetishism of the Neoplatonic gaze.

Hyatt Westside

LEONARDO DA VINCI: HIS WRITINGS, READINGS, AND DREAMS OF THE EARLY YEARS
Organizer: FRANCESCA FIORANI, UNIVERSITY OF VIRGINIA
Chair: MARCIA B. HALL, TEMPLE UNIVERSITY

FRANK MICHAEL FEHRENBACH, HARVARD UNIVERSITY
A Childhood Summer Memory
Approaches to the history of technology that investigate the imaginative motors of invention are rare. My paper focuses on Leonardo’s autobiographical construction of his famous childhood dream and links it to his obsession to create a bird that could be inhabited by a human pilot. What was the invention’s main purpose? Following Leonardo’s enigmatic hints, this paper will point to the ephemeral — the staging of a secular miracle.

FRANCESCA FIORANI, UNIVERSITY OF VIRGINIA
Leonardo and Optics in the 1470s
The paper discusses Leonardo’s knowledge of ancient and medieval optical writings in the early Florentine years. Since no writing by Leonardo exists to document his reading of optical treatises in the 1470s, this investigation has to be inferential. The detailed analysis of his early paintings and drawings is combined with an examination of the optical writings that would have been available in the vernacular in Florence in the second half of the fifteenth century.

CARLO VECCE, UNIVERSITA DEGLI STUDI DI NAPOLI “L’ORIENTALE”
“Tirato dalla mia bramosa voglia”: The Writings of the Young Leonardo
This paper analyzes the writings that Leonardo composed in Florence between 1470 and 1480. Focusing on the humanistic and literary culture around Lorenzo the Magnificent, it emphasizes the relations between the milieu of artists’ workshops with such literary figures as Politian, Marsilio Ficino, and Luigi Pulci. It also examines the influence of the tradition of the Lectura Dantis and of Cristoforo Landino’s commentary on the Divine Comedy on the artistic milieu. Special attention will be
Leonardo da Vinci: His Writings, Readings, and Dreams of the Early Years (cont’d.)

devoted to important early texts by Leonardo on marine monsters and the cave, which present a visionary dimension that were to characterize the later writings of the artist.

Hyatt Olympic Ballroom I

New Technologies and Renaissance Studies II: Media, Method, and Pedagogy

Co-Organizers: Raymond G. Siemens, University of Victoria and William Bowen, University of Toronto, Scarborough

Chair: Raymond G. Siemens, University of Victoria

William Scott Howard, University of Denver

Appositions: E-Journals in the Field

This paper (accompanied by a Web presentation) will examine current developments in electronic journals in the field of Renaissance and early modern literary and cultural studies. The primary focus will concern intersections among matters of research, authorship, publication, audience construction, and information access — that is, the extent to which e-journals are working synergistically within and against the field of knowledge, generating new possibilities for traditional and innovative research, writing, reading, and teaching practices. A selection of electronic journals will be investigated (including EMLS, SCN, and Literature Compass) in comparison with the relative strengths and weaknesses of Appositions: Studies in Renaissance–Early Modern Literature (http://appositions.blogspot.com), an open-access, independently managed, peer-reviewed, international annual conference and consequent digital journal that the author of this paper has been developing since 2007.

Farrah Lehman, University of Nebraska, Lincoln

Blank Verse as New Medium in Early Modern English Drama

Recent arguments that film and even computer technologies operate exactly like consciousness make it apparent that new media are often interiorized or naturalized relatively quickly after their inception. While media are still entirely new, however, they can, as Marshall McLuhan and his digital-age followers understood, lead to a renewed awareness of the concept of mediation in general and even to the production of Brechtian alienation-effects. In this paper, I will use blank verse in early modern drama as a test case for the concepts described above. Though some critics have argued that blank verse was instantaneously perceived as a more natural mode of speaking onstage — a reasonable assumption considering that Shakespeare uses “blank verse” to mean “speaking honestly” — it seems significant that a number of critiques published between 1590 and 1605 suggested that blank verse was perceived as bombastic and forced.

Hyatt Olympic Ballroom II

Philosophy and Theology in the Music Theory of Gioseffo Zarlino

Organizer: Ruth I. DeFord, The City University of New York, Hunter College

Chair: Cristle Collins Judd, Bowdoin College

Randall E. Goldberg, Indiana University

Discordant Polemics: Tuning Systems in the Writings of Zarlino and Galilei

The bitter dispute between the secular priest Gioseffo Zarlino and the lutenist Vincenzo Galilei centered on the thorniest problem in Renaissance music theory: the tuning of musical intervals. Although scholars assume that both theorists believed in the practical application of their systems, a fuller view of the writings of
Zarlino and Galilei reveals that their theories represent abstractions of contrasting philosophical viewpoints and broader issues of musical taste. Zarlino in *Le istitutioni harmoniche* (1558) demonstrates his Syntonic tuning system (now called just intonation) as a synthesis of natural philosophy and Ptolemaic idealism and defended it with Counter-Reformation rhetoric in his *Sopplimenti musicali* (1587). Patronized by secular Florentine cavalieri, Galilei ridiculed Zarlino’s theories in his *Dialogo* (1581), *Discorso* (1589), and an unpublished critique of the *Sopplimenti*. Rather than emancipating music theory from natural philosophy, Galilei’s writings exemplify a particular brand of anti-authoritarianism that was cultivated by Florentine cavalieri and scholars.

**Timothy McKinney, Baylor University**

On Music Theory and Theology in Zarlino’s Setting of “I’ vo piangendo”

Many stylistic innovations in sixteenth-century vocal music evolved from composers’ attempts to capture in music with increasing intensity the meaning and moods of the secular poetic texts of the Italian madrigal. The paper examines the interaction of a particular means of musical expression intrinsic to the secular Venetian madrigal and first described by music theorists associated with the Venetian school with the theological content of its more-pious cousin, the spiritual madrigal, as represented by a setting of Petrarch’s “I’ vo piangendo” by theorist-composer Gioseffo Zarlino. I discuss the dichotomous theory of musical affect originally deployed by Zarlino’s teacher Adrian Willaert in his *Musica nova* madrigals to highlight Petrarch’s frequent antithetical juxtaposition of hard and soft imagery. I then show how Zarlino utilizes these techniques not simply to underscore similar concepts in a more-spiritual text, but to communicate theological tenets of the Christian faith.

**Chadwick Jenkins, Columbia University**

The Plotinusian Ugly: Gioseffo Zarlino and Dissonance as Impossible Object

Gioseffo Zarlino defines dissonance as “a mixture of low and high sounds, which comes harshly to our ears.” These sounds refuse to unite and therefore “force themselves to remain in their integrity.” Whereas consonance transmutes difference into a higher unity, dissonance presents two different but simultaneous sounds that maintain their discreet identities. For Zarlino, a single sense modality cannot properly perceive simultaneous sense objects. Dissonance threatens to evade this consequence of perception. If dissonance presents the ear with two sounds that refuse to combine then it does not actually exist per se at all. Dissonance’s status as a nonbeing aligns it with Plotinus’s concept of the ugly. This paper will explore the philosophical grounding of Zarlino’s notion of dissonance with its heady mixture of Aristotelian, Thomist, and Neoplatonic influences and elucidate the consequences of Zarlino’s view on what he considers to be the proper aims of musical composition.

**Hyatt Constellation Ballroom I**

**ART AND THEATER IN EARLY MODERN NORTHERN EUROPE II: THE CITY AS STAGE**

**Sponsor:** HISTORIANS OF NETHERLANDISH ART

**Organizer and Chair:** Christopher Atkins, THE CITY UNIVERSITY OF NEW YORK, QUEENS COLLEGE

Freda Spira, THE METROPOLITAN MUSEUM OF ART

The Haus zum Tanz (1518/19) and Spaces of Interest in the Early Work of Hans Holbein the Younger

During the early sixteenth century, façade decoration became fashionable in both Italy and the North. The vogue for façade design came almost directly after the rediscovery of linear perspective and the development of modern stage design.
ART AND THEATER IN EARLY MODERN NORTHERN EUROPE II: THE CITY AS STAGE (CONT’D.)

In Basel, the once plain Gothic façades were dressed for a time in Renaissance clothing. Holbein, along with competing ateliers, transformed the wealthy quarter of the city into a lively and festive space. The streets took on the appearance of a theater with the façades as stage sets and the citizens as actors. By employing various kinds of perspective spaces on its surface and destabilizing claims of perspectival truth, Holbein’s façade for the Haus zum Tanz presents a complex visual program that questions the relationship between art and life, the theatrical and the mundane, and the real and the imaginary.

BARBARA UPPENKAMP, UNIVERSITY HAMBURG
Real Space and Virtual Space in Early Modern Cities: Scenographia, Architecture, and City Planning

The term scenographia, used by Vitruvius to describe the perspectival representation of architecture, is derived from the theater. During the sixteenth and early seventeenth centuries, stage design was discussed as part of the study of perspective. In his second book, Serlio explains the study of perspective by showing pictures of three stage designs. This paper will consider scenographic designs and their relation with architectural theory and city planning under the aspect of projective geometry, comparing real city spaces with virtual or ephemeral spaces such as scenographies, stage designs, and triumphal entries. Designs by Hans Vredeman de Vries and Joseph Furttenbach will illustrate aspects of their work that became relevant for city planning in the sixteenth and seventeenth centuries. Focal points will include sixteenth-century Antwerp and the city foundations of Danish King Christian IV in the early seventeenth century.

BIRGIT ULRIKE MÜNCH, UNIVERSITY OF TRIER
The Changing of the Stage: Ephemeral Theatrical Entrées and Their Relationship to Northern Altarpieces

Scholars have often considered Burgundian entrées solenelles to be civic festivities or princely representations akin to contemporary Italian practices. On the contrary, however, rederijkers — a uniquely Dutch and Flemish phenomenon — effectively employed their artistic skills to stage the Burgundian entries. This paper hypothesizes that it is because of this group that the entrées in Flanders and France differ completely from those in Italy: in the North there existed the echafauds, ephemeral stages located in the town, while in Italy the sovereign passed by in a trionfo. By analyzing several Burgundian entries and in particular the entrée of Charles V in Bruges in 1515 with eleven echafauds of the town council (all designed by the rederijkers), this paper examines the iconographical themes of the tableaux vivants and the relationship between multi-winged altarpieces and the winged theater stages employed for those entrées, a phenomenon unknown in Italian art.

Hyatt Constellation
Ballroom II

COLLECTIONS OF EMBLEMS IN CONTEXT II

Sponsor: SOCIETY FOR EMBLEM STUDIES
Organizer: MARA R. WADE, UNIVERSITY OF ILLINOIS, URBANA-CHAMPAIGN
Chair: MARC WISLOCKI, UNIVERSITY OF WROCLAW
Respondent: MARC VAN VAECK, KATHOLIEKE UNIVERSITEIT LEUVEN

MARA R. WADE, UNIVERSITY OF ILLINOIS, URBANA-CHAMPAIGN
From the Early Modern to Postmodern: Collecting and Collections Emblematica at UIUC

The collection of emblems books at the University of Illinois (Urbana-Champaign) offers several vantage points from which to investigate the history of collections.
and collecting. A single emblem book itself is a collection of individual emblems and thus represents a microcosm of the conference’s theme. The Illinois collections as a whole bear further examination as the testimony of a number of collectors. The international efforts to digitize emblem books raise compelling new questions about collectors and collections. By choosing emblem books to digitize, modern scholars create a new level of collection, prioritizing and ordering, creating a new canon of works. In a sense we are creating collections of collections and in our OpenEmblem Portal, hosted by UIUC, we are, in a very real sense, creating metacollections. This university library’s collection strengths provide a noteworthy starting point for a modern perspective on collections and collectors.

CLAUDIA MESA, MORAVIAN COLLEGE
Emblematic Literature in Mateo Alemán’s Guzmán de Alfarache

Only five years before the first edition of Don Quijote (1605) came out, Mateo Alemán published Guzmán de Alfarache (1599, 1604), a picaresque novel in which emblematic literature plays a significant role. Although Guzmán has many instances of emblemas nudos, that is, of emblems without a picture, previous scholarship has not taken fully into account the connection of verbal text to emblem. My presentation connects Alemán’s book with emblematic literature. First, it shows that Alemán participated in a culture of emblems; his friends were reformers who wrote emblem books, and he created the emblem of the spider and the snake that figures prominently in his portrait and which he insisted be printed on every work he ever wrote. Second, it presents a close reading of a passage from the second part of the text where references to emblems are carefully inserted into the action. Alemán’s use of verbal emblems in Guzmán is an aspect of the book’s overall moralizing intention, and in this specific passage, emblems work as rhetorical tools through which the protagonist-narrator parodies the theological debate regarding the concept of free will and divine grace.

DANIELA ROBERTS, UNIVERSITY OF LEIPZIG
Forming Emblems: The French Compas and Its Contribution to Pictorial Images

On the basis of a single pictorial element of emblems and illustrated proverbs, this study intends to examine how the development of a national tradition of meaning contributes to the condensation of ideas in supranational emblems. The old French term compas, which in the fifteenth and sixteenth centuries also represented a sense of measurement, serves as a starting point. Various proverbs or phrases depend on this word’s double meaning, for example accordez par compas, which often accompanies images presenting the compass as a symbol for measured action. Therefore the compass symbolized not only the wise and prudent government but also became an attribute to the impersonations of the virtues like Temperance, Justice, and Prudence-Sagacity. But in the course of the sixteenth century with the increasing impact of the Italian culture on the defining of emblems, the attributes of the Virtues begin to change, and the compass is often replaced by a balance. The meaning of the compass shifts from the idea of moderation towards regularity and accuracy. Henceforth in the emblem Labore et Constantia it stands for the constant measure. Nevertheless the original meaning of moderation and measured judgment is represented through association in emblems with formerly different origins. For better understanding the patterns of interconnection, it is necessary to scrutinize the blurred boundary between the descriptive-pictorial symbol and the emblem, examining book illustrations and medallions. My research also includes the aspect of gender.
Cultivating Classical Identities: The Maiolica Services of Isabella d’Este and Federico II Gonzaga

This paper will focus on three painted maiolica services that have yet to be studied within their historical contexts. The first service was commissioned for Isabella d’Este in the 1520s, the second in the 1530s by her son, Federico II Gonzaga, and the third after 1531 to commemorate his marriage to Magherita Paleologa. The painter of the services, Nicola da Urbino, was regarded as the preeminent painter of this type of istoriato pottery. On many of the plates, Nicola depicted narratives from classical antiquity, including scenes from Ovid’s *Metamorphoses* and Virgil’s *Aeneid*. My study will consider how the services were used in the Mantuan court and why the Gonzaga appropriated this type of mythological iconography. I will argue that the mythological narratives served as dynastic propaganda, as they associated Isabella and Federico with the deities and important personages of classical antiquity and demonstrated the humanist knowledge of their court.

Material Culture and the Renaissance Duchess: Lucrezia Borgia in Ferrara

Lucrezia Borgia entered Ferrara in 1502 at the head of a heavily laden and sumptuous bridal train to become the consort of Alfonso I d’Este, heir to the duchy. As the twice-married illegitimate daughter of Pope Alexander VI and the sister of Cesare Borgia, she also brought baggage in the form of a besmirched reputation. Lucrezia, however, proved to be an exemplary duchess: she impressed foreign dignitaries with her gracious manners, was an able administrator in her husband’s absence, and patronized convents as a Franciscan tertiary. A documentary reconstruction of her quarters and an analysis of her portraits show how she created a new identity for herself as a chaste, devout, and magnificent duchess, a fitting follower to her mother-in-law Eleonora of Aragon. Lucrezia Borgia’s commissions both complement and contrast those of her art-loving condottiere husband, and enhance our understanding of how material culture was used in early sixteenth-century courtly Ferrara.

The Patron’s Saint: Cosimo I de’ Medici, Michelangelo, and the Origins of the Accademia del Disegno

The advent of the Accademia del Disegno engaged sixteenth-century discourse regarding both the status of the visual arts and the cultural politics of Cosimo I de’ Medici. The Accademia’s founding potentially freed painting, sculpture, and architecture from the realm of mechanical activity, incorporating them into the framework of the Medici state in order to fashion an international image of Florentine cultural supremacy. That Michelangelo was at once the perfect hero of Florentine culture and the unquestionable champion of the arts places him at the center of this transformation. This paper explores the intersection of the Accademia del Disegno’s founding principles and the image of Michelangelo as a conduit for ducal ideology, focusing in particular on the institution’s involvement in the artist’s funerary celebrations of 1564. While the events mark an artist’s death, the ideology governing the celebrations gave birth to a patron’s saint, a conceptual banner for Cosimo’s cultural hegemony.
Hyatt Westwood

CAN LITERARY STUDIES CONTRIBUTE TO OUR HISTORICAL UNDERSTANDING OF THE RENAISSANCE?

Chair: YVES-MARIE BERCÉ

Organizer: DENIS CROUZET, UNIVERSITÉ DE SORBONNE, PARIS IV

MICHAEL RANDALL, BRANDEIS UNIVERSITY

Burgundian Literary History: Molinet’s Nauffrage de la pucelle (1477)

Jean Molinet’s Le Nauffrage de la pucelle depicts the rebellion that took place in Ghent on 3 April 1477 when the métiers gathered on the marketplace and executed the principal advisors of Mary of Burgundy. A major difference between the account Molinet gives in his Nauffrage and more historical accounts concerns the participation of the common people in the rebellion. Molinet places the Communauté in the Burgundian ship of state helping Mary of Burgundy, while the historical record depicts the common people as directly responsible for the revolt. If the historical record represents the polis as a contingent reality, Molinet’s prosimetrium represents a more ideal understanding of the Burgundian polity. It is this paper’s contention that the dashed hopes of the latter represent a truth about the last years of Burgundian power that the historical record perhaps does not.

ÉLISABETH CROUZET-PAVAN, UNIVERSITÉ DE SORBONNE, PARIS IV

The Importance of Literary Sources for Historians: The Definition of Nobility in the Early Italian Renaissance

The idea of nobility was the object of a vivid debate in Italy during the early Renaissance. Instead of revisiting the postulates of De vera nobilitate by Poggio, I intend to study a series of literary sources of the second half of the thirteenth century: lyric poetry, Brunetto Latini, and, of course, Dante. At that time the concept of social mobility was not yet articulated by sociology. Nevertheless, the corpus under investigation proves that social mobility, the malleability of society as a whole, and the fragility of its components were a matter of concern for thirteenth- and fourteenth-century Italians. This corpus will be analyzed not as an expression of dominant social codes, but as a manifestation of communal life, a meaningful image of its tensions and mutations.

DENIS CROUZET, UNIVERSITÉ DE SORBONNE, PARIS IV

Understanding Nostradamus’s Historical Meaning by Way of Rabelais and Marguerite de Navarre

It was only at the end of the sixteenth century that Nostradamus’s Propheties became an autonomous and decontextualized machine producing fantasized visions of the future. The Propheties mix seemingly hermetic accounts of past, present, and future events, integrated into a global depiction of humanity haunted by sin and misfortune. The aim of my paper will be to understand Nostradamus in light of literary interpretations of authors such as Rabelais and Marguerite de Navarre. I argue that the astrophile took part in a crisis of meaning and in a Christocentric sensibility that sought to convert the reader through the logos. In other words, Nostradamus was part of the Evangelical movement that attempted to modify history through writing.

JAN MIERNOWSKI, UNIVERSITY OF WISCONSIN, MADISON

You Can Tell the Monk by His Nose (If You Take Literary Studies Seriously)

It goes without saying that literary history is greatly indebted to history. The opposite is less obvious. Now, when the battles between historicism and postmodernity are a thing of the past, it is time to come to appreciate those historical meanings of texts that are made visible only through the lens of literary analysis. The case in study will be the debate over Friar John’s nose in Gargantua 45. Historical analysis has demonstrated that the episode pertains to the Renaissance debate over free will. My aim is to highlight a meaning of Rabelais’s text that escapes the conceptualization by intellectual history. I argue that only literary analysis is able to see Friar John’s nose not only as an object of interpretation, but as a scandal that prompts the reader to exercise his or her freedom.
Brian Ogren, The Hebrew University of Jerusalem

Pico’s *Heptaplus*, Nahmanides, and Anti-Jewish Polemics

In his *Heptaplus* (1489) Giovanni Pico della Mirandola writes, “If they agree with us anywhere, we shall order the Hebrews to stand by the ancient traditions of their fathers; if anywhere they disagree, then drawn up in Catholic legions we shall make an attack upon them.” Pico goes on to wage a Christological polemic against Judaism, using both Talmudic and Kabbalistic sources. My talk will focus on Pico’s polemic against Judaism, which follows in the tradition of medieval discourse and the *Pugio fidei* by appropriating from Talmudic sources, and which innovates by forming a specifically Christian interpretation of Kabbalah. Indeed, Pico offers Christological Kabbalistic readings throughout his works, and Pico’s strong polemical intent unequivocally stands as the driving force behind his usage of Hebrew sources within the *Heptaplus*. My talk will concentrate upon this overlooked polemic as it takes form in the *Heptaplus*, where Pico virtually baptizes Nahmanidean thought in his vie for Christian Kabbalistic hegemony.

Oswald Vasicek, University of Amsterdam

Johannes Reuchlin’s Construction of Christian Identity

It is often maintained that Johannes Reuchlin (1455–1522) was a Kabbalah scholar avant la lettre. The idea is that his interest is primarily in the Kabbalah as object. Such a view disregards the value of his earlier works (as premature) and his inventive attempt to construct a Christian identity with the use of Jewish material (using the Kabbalistic material as source). In this paper I suggest to read Reuchlin’s *De verbo mirifico* (1492) and *De arte cabalistica* (1517) together as a construction of a Christian Neoplatonic philosophy, expressed through a Kabbalistic symbolic system. The symbol or sign, with its two dimensions of signifier and signified, is crucial in Reuchlin’s formulation of his thought.

Giuseppe Veltri, University of Halle-Wittenberg

Judah Moscato: Preacher and Philosopher

Judah Moscato (ca. 1530–93) was one of the most distinguished rabbis and preachers of the Italian-Jewish Renaissance. The book *Nefuzot Yehudah* belongs to the very center of his important oeuvre. Composed in Mantua and published in Venice in 1589, the collection of fifty-two sermons addresses the subject of Jewish festivals. Moscato’s philosophical positions stem from the rabbinic tradition and classic and contemporary authors, as well as from Neoplatonic thought. In Renaissance Italy the preacher performed a mediating task between tradition and innovation, between the intellectual leaders and the masses within the Jewish community. The preacher functioned as a tool for recalling traditional values and admonishing their observance in a rhetorically appropriate form. The preacher had a lasting effect on the intermediation of ethical values, ways of life, and cultural proportions between the Jewish community and the non-Jewish environment. The lecture will focus on some philosophic aspects of his work.

Alessandro Guetta, L’Institut National des Langues et Civilisations Orientales, Paris

The Immortality of the Soul and the Beginning of Tolerance: A Debate in Early Modern Judaism

The debate on the immortality of the soul, which nowadays sounds obsolete, was probably, not so long ago, the sign of a modern approach to religious problems. One can actually observe that during the seventeenth century theological controversies between Christians and Jews were replaced by debates on life after death, where a religious front gathering Christians and Jews faced atheists and freethinkers. Through several examples, we will show how this situation encouraged mutual respect — the
Hyatt

WOMEN’S POLITICAL PARTNERSHIPS IN RENAISSANCE AND EARLY MODERN ITALY II: DUCAL BOLOGNA AND FLORENCE

Organizer: NATALIE R. TOMAS, MONASH UNIVERSITY

Chair: BRUCE L. EDELESTEIN, NEW YORK UNIVERSITY IN FLORENCE

ADELINA MODESTI, LA TROBE UNIVERSITY

(Fe)male Diplomatic and Cultural Partnerships in Early Modern Europe: Vittoria della Rovere and Cosimo III de’ Medici

In 1664 Vittoria della Rovere, Grand Duchess of Tuscany, initiated a search, which she personally financed, in France for portraits of illustrious personages for her son Prince Cosimo III. Such artworks — diplomatic gifts that circulated in the courts of Italy and Europe — aided the establishment and consolidation of national and transnational political alliances. Vittoria, who had taken independent charge of the education and cultural formation of her son, exercised considerable influence on the patronage of the future grand duke. The paper will examine the correspondence between Vittoria and her son, her secretaries, and international agents to highlight female agency in the public sphere and the gendered nature of cultural exchange and diplomatic networks. Comparative analysis of cultural projects in which both male and female family members were involved will enable us to determine the impact of gender on the cultural practices and patronage of early modern political leaders.

ELIZABETH BERNHARDT, INDEPENDENT SCHOLAR

Plans to Dominate Bologna: Genevra Sforza and the Bentivoglio Creation and Extension of Kinship

This paper reveals the dynastic strategies manifested by Genevra Sforza and Giovanni II Bentivoglio as a team in the creation and promotion of their children, whom they used in an attempt to dominate Bologna. Based on the example of Genevra’s extended family in Milan, their plans involved the creation of many children as quickly as possible, and both parents were exceptionally capable of physically acting on their shared political vision. Genevra acted beyond normal limits (yet within the most traditional context for women) when she bore eighteen children and did not oppose Giovanni II’s equally numerous illegitimates, as they too contributed to Bentivoglio strengths and strategies. Although Genevra held no political position other than wife of a de facto ruler, and although her role in the children’s nuptial and career arrangements remains undefined, she had much influence and power. Genevra’s strong will and biological constitution determined her family’s destiny.

NATALIE R. TOMAS, MONASH UNIVERSITY

“With your authority and mine”: Maria Salviati de’ Medici and Duke Cosimo I’s Political Partnership (1537–43)

Duke Cosimo I de’ Medici is described by Benedetto Varchi as having “governed everything on his own.” This image of the young absolutist ruler who did everything on his own permeates much of the modern mythology, and some of the historiography, about the Medici in the mid-sixteenth century. If Cosimo’s mother Maria Salviati de’ Medici, who was instrumental in promoting his claim for accession, is thought of at all it is as a charitable, unassuming, widowed mother who remained in the background. In this paper I wish to propose an alternative scenario: that Cosimo’s effectiveness as a ruler was derived, in part, from his readiness to work in partnership with (among others) his mother, whom he viewed as a political equal. Their correspondence reveals that she acted as a political advisor and operator, sometimes in concert with Medici secretaries and ambassadors, and sometimes on her own.
Early Modern Plainsong in Spain: Modernizing or Glocalizing?

The work of various editors and post-Tridentine commissions resulted in the publication of over fourteen volumes containing plainsong in Italy between 1580 and 1635. Richard Agee and Theodore Karp have shown that plainsong publication and copying continued at a significant pace in various parts of Europe. Older chant was sometimes retained or emended, but new chant was also included in some of these publications and copies. While there were attempts by the royal court in Madrid to control the importation of liturgical books published in the late sixteenth and early seventeenth centuries, little has been done to determine what, if any, musical changes occurred to the plainsong in Spain during this time. A survey of over 600 chants selected from late sixteenth- and early seventeenth-century Spanish manuscripts and prints have been compared to selected contemporary Italian prints. Many of the chants in this study are clearly related to some of the recent Italian prints, suggesting that Spanish musicians not only were aware of, but also utilized, many of chants in these prints. This paper will discuss some of the changes made by compilers of the Spanish plainsong books used in this study, and then return to ponder the potential roles of international and local forces on the music.

Hearing Improvised Counterpoint in Renaissance Spain

Around 1550, the Spanish music theorist Juan Bermudo recorded his astonishment at the skill of singers improvising counterpoint. Bermudo’s description is the most extended account of contra punto improviso from the sixteenth century, and indeed this practice was more prevalent in Spain than elsewhere in Europe. This paper offers an explanation for both the quantity and quality of improvised counterpoint in Spain. Focusing on liturgical musical practices, and drawing on a variety of musical, theoretical, and rhetorical sources, I argue that improvisation was especially valued in Renaissance Spain because it was heard through the filter of two important and related streams of thought: the neo-Aristotelian category of the marvelous, and sixteenth-century mystical epistemology. Because of their affective properties, music that drew on these topoi would have been especially attractive to both listeners and performers, and therefore an effective element of Counter-Reformation ritual.

Office Hymns in the Liturgy of Toledo Cathedral under Cristóbal de Morales (1545–47)

In 2001 I was granted unprecedented access to a badly damaged but still largely transcribable manuscript choirbook (ToleBC 25) that, among other works, contained ten office hymns — most of them unknown, and all of them previously untranscribed — by Morales. Most of these hymns were composed at and for Toledo Cathedral during Morales’s brief tenure as maestro de capilla (1545–47). They were then copied into two large-format deluxe parchment choirbooks, one completed in 1546 under Morales’s own supervision, and the other the second of two Toledo choirbooks copied in 1549 under the supervision of Morales’s immediate successor, Andrés de Torrentes (1510–80). The discovery of the precise plainsong manuscripts used at the Cathedral during Morales’s tenure, together with a variety of liturgical sources, enables us to understand precisely how and when these works were performed in the liturgy.
Food for Powder: Death of the Common Soldier in *Henry IV* and *Henry V*

In both *Henry IV* plays, the common soldier is an object of derision and satire, and the potential for the soldier’s death is depicted as something of little consequence. In *1 Henry IV* (4.2), for example, Falstaff describes his misuse of the “King’s press” and how such soldiers are merely destined to “fill a pit.” In *2 Henry IV* (3.2) the same conceit continues but is fleshed out, as the previously anonymous dead soldiers are now given names, voices, and the potential to talk back to authority about their morbid fates. Falstaff treats their bodies as profiteering commodities that are explicitly linked to class and location. A main theme of *Henry V*, in contrast, deals with the moral and theological implications of common soldiers dying and the king’s responsibility in brokering such deaths.

**ELIZABETH HODGSON, UNIVERSITY OF BRITISH COLUMBIA**

Household Gods in Protestant Eulogies, 1640

The 1630s and ’40s in England saw a growing fascination with new forms of national saints. In *England’s Worthies* and *Walton’s Lives* the venerably militant hagiographies of the Elizabethans metamorphose into a series of newly conventional saints’ lives. In the immensely popular funeral-sermon anthology *Threnoikos or The House of Mourning* (1640, reissued 1660, 1672), they become a series of handmaids’ tales, underpinned by concepts of a learned laity and framed by metaphors of domestic governance and husbandry. Publicizing private piety and household disciplines, these popular eulogies remake the funeral sermon into a family catechism and the heroic martyrs of the early Reformation into peaceable servants of house and garden. This quiet revolution in the public functions of the English dead stands in marked contrast to, and in some sense challenges, the violent reinvention of English martyr-saints throughout the Civil Wars.

**JOSEPH GAVIN PAUL, SIMON FRASER UNIVERSITY**

Memories of the Future in Shakespeare’s Tragedies

Enactments of memorial activity in Shakespeare’s tragedies articulate questions that are central to studies of social memory: whose stories get remembered? Who gets to share them? What are the costs of forgetting? This paper takes as its focus a particular kind of performed memory: dramatizations of memorial activity that are conflated with the anticipation of future reenactments. A mixture of past, present, and future modes of thought permeate the assassination scene in *Julius Caesar* and the Player’s speech recounting “Priam’s slaughter” in *Hamlet*: scenes such as these anticipate the difficulties, even the impossibility, of remembering performances that no longer exist in that they dramatize the inevitable absence of live performance. In articulating the limitations of fully accessing the past in order to salvage intangible knowledge and sentiment, the plays raise the specter of their own effacement.

**PAUL V. BUDRA, SIMON FRASER UNIVERSITY**

Tragic Italians

The majority of all the tragedies performed in England’s early modern public theaters were set in Continental Europe. The most common European setting was Italy, and while this was no doubt indicative of what Robert C. Jones calls “Elizabethans’ horrified fixation on Italy. . . . None of these dramatists took much advantage of the richer possibilities of the Italian scene per se.” As Jean E. Howard has argued, “This geographic displacement provides a sense both of familiarity and also of distance and difference . . . its protagonists are both mundanely homely in their suffering and also larger than life, denizens of a heroic, alien realm.” I would like to argue that his heroism is tied less to the geographic realm and more to the English perception of an excessive affective economy in Continental, and especially Catholic, Europe, and nowhere is this excess more clearly manifested than in grief and vengeful anger, the emotions of tragedy.
SIDNEYS AND MATERIAL CULTURE

Sponsor: INTERNATIONAL SIDNEY SOCIETY
Organizer & Co-Chair: MARGARET HANNAY, SIENA COLLEGE
Co-Chair: LISA CELOVSKY, SUFFOLK UNIVERSITY
Respondent: MARY ELLEN LAMB, SOUTHERN ILLINOIS UNIVERSITY

Catherine Howey, Eastern Kentucky University
Critique or Compliment? Lady Mary Sidney’s 1573 New Year’s Gift to Queen Elizabeth

Lady Mary Sidney used the gift of a jewel to critique Queen Elizabeth for not better rewarding Lady Sidney’s royal service. In 1573 Lady Mary Sidney gave Elizabeth a pelican jewel as a New Year’s gift: a gift the queen promptly gave away to Lady Sidney’s sister, the Countess of Huntingdon. Whereas past scholarship has demonstrated how the exchange of gifts created relationships between the queen and her subjects, I intend to discuss the darker side of courtly gift exchange by arguing that Lady Mary Sidney used the gift to criticize Elizabeth for never acknowledging or rewarding the sacrifice Lady Sidney had made in nursing the queen through an episode of smallpox. Indeed, female courtiers knew better than most that by dressing a queen you could fashion a monarch.

Susan West, Independent Scholar
Remembering Philip Sidney: Heritage, Memory, and Material Culture

The material practices around Philip Sidney’s death and the commemorative work that they represented to a range of audiences (mourners, crowd, viewers of commemorative objects) have some material survivors. His childhood home and its landscape setting, including the famous oak, are also important components of this material assemblage. This assemblage and narratives around his life and death now reside inside a modern set of heritage practices that continue this process of commemoration, through tourism and the production of souvenirs through to the Sidney Society itself. This Sidney heritage can be understood as a manifestation of collective memory, a twenty-first-century sense of memorializing Philip. We reassemble fragments to create our own experience. The material remnants carry over 300 years of later physical alterations and cultural memory work by successive generations, yet our acts of remembering reassemble them into a Philip Sidney assemblage, aided by the textual repetitions of narratives around his death and their role in wider narratives of national identity.

Hyatt Directors I

Imagining Peace I: Concord, Conciliation, or Tolerance?
Co-Organizers: Valerie Dionne, Colby College and Francesco Borghesi, Harvard University
Chair: Francesco Borghesi, Harvard University

Amy Graves, State University of New York, Buffalo
Just Forget About It! Amnesty and the Representation of Social Concord in the Edicts of Pacification of the French Wars of Religion

In the very first article of the Edict of Saint Germain, Charles IX instructs his subjects of his desire “Que la mémoire de toutes choses passées . . . demeure estantie et assopie, comme chose non avenue.” From the third War of Religion forward, the question of amnesty and civil concord became a negotiated reconstruction of things as they were. Amnesty is, of course, a common clause of any peace treaty. However, in the case of the Edicts of the French Religious Wars, there is a tricky game of forgetting and pardoning as the texts of edicts painstakingly reconstructed and reestablished conditions that no longer existed. Within the edicts, a dream of social order and mutual tolerance emerges, yet cuts a stark contrast to civil realities. A notion of the classical concept of amnesty combines with an idealized Christian
charity in the initial articles of the edicts before asserting a legalistic tone of granting concessions and establishing boundaries and limits.

VALERIE DIONNE, COLBY COLLEGE
The Art of Conciliation in Montaigne’s *Essais*
There are two types of religious edicts that alternated with each other during the wars of religion: edicts of pacification or of provisional toleration, and edicts of concord and union. Throughout the wars, even temporary measures of toleration were accepted in the hopes of an eventual religious reunification. As far as a great majority of Catholics were concerned, religious diversity was to be avoided for the sake of political stability. In his *Essais*, Montaigne does indeed appeal for respect of the religion of the country while tempering his respectful posture with a degree of irreverence, as he insists on freedom of conscience and espouses conciliation. In fact, rather than a religious or institutional reform, Montaigne longs primarily for the individual.

ANDREA FRISCH, UNIVERSITY OF MARYLAND, COLLEGE PARK
Tragic Concord
Jean Vauquelin de la Fresnaye’s *La Monarchie de ce royaume contre la division* (1563) and Jean de la Taille’s *Remonstrance pour le roy* (1562) propose different mechanisms of political concord that in turn inform each writer’s view of tragedy. For La Taille, tragedy is most fundamentally a representation of discord, just as his *Remonstrance* dwells on the “ruine, desespoir . . . discort” of the civil wars. Yet tragedy, like La Taille’s discourse on behalf of the king, could serve as an agent of concord via its remonstrative potential. Vauquelin, by contrast, barely mentions discord, instead foregrounding the vision of a French body politic joined to and by a single “âme” represented by the monarch. This vision will translate into a conception of tragedy that makes the representation of unity (and, indeed, the unity of representation) a central feature.

DAVID M. POSNER, LOYOLA UNIVERSITY, CHICAGO
Panurge’s Pythagorean Problem, or On the Impossibility of Hearing the Music of the Spheres
Panurge’s notorious philosophical tone-deafness is the antithesis of the perfect pitch, the capacity to hear the universal harmony of the divine, the mark of the true philosopher. The primary exemplum of this philosophical perfection is Pythagoras, who crops up at crucial moments in Rabelais. In the Renaissance, *Pythagoras* is of course a notoriously unstable signifier; but in Rabelais, the most difficult questions of interpretation, of the possibility (or not) of certain knowledge, and of faith, are presented under the sign of Pythagoras, who alone among mortals (so Porphyry) was able to hear the music of the spheres. Rabelais hopes that we can both hear something of the celestial harmonies and reproduce them in our own moral and ethical experience; however, he remains pessimistic about the possibility of achieving such concord in the sublunary realm. Rabelais’s text reflects both a fascination with and a skeptical, Lucianic critique of Renaissance Pythagoreanism.
LETTERS AND LETTER-WRITING IN THE RENAISSANCE (CONT’D.)

(the elevated), les moyens (the intermediate class), and les bas (the lower class). He also recommends that we sign our letters treshumblement (very humbly) in the lower righthand corner of the page when we write to someone of higher rank. What is interesting in Fabri’s recommendation is the clear association he establishes between social rank and epistolary space. The implication is that the representation of authority (or social rank) in letters may have certain affinities with the visual arts. In this paper I will explore the validity of this assumption by comparing some of the ways in which late medieval and Renaissance letter-writers and artists recognized and established authority in their work, in particular through their organization of space.

LINDA C. MITCHELL, SAN JOSE STATE UNIVERSITY
Letter-Writing Instruction in John Dunton’s Ladies Dictionary (1694)
In seventeenth- and eighteenth-century England, letter-writing manuals helped many people with correspondence tasks. Instructions on letter writing also appeared in grammar books, etiquette guides, and almanacs. Dictionaries did not include material on letter writing, with the exception of John Dunton’s Ladies Dictionary (1694). Dunton differs from other sources in placing greater stress on image, moral strictures, and social class: he includes letter writing as an important part of learning correct behavior. Dunton cautions young ladies not to “give” or “receive any thing that afterwards may procure their shame.” Young females must remember their class standing. They are “not to entertain any Parly with any that are despicable in their conditions, such as are Servants to their own Parents or Kindred, or any other of such a sordid Relation.” Finally, good etiquette requires that a young woman know all the parts of a letter and the procedures for addressing and folding it. Dunton’s dictionary went through only one edition, but it was used for many decades.

W. WEBSTER NEWBOLD, BALL STATE UNIVERSITY
Rhetoric and Fiction in Early English Model Letters
Two rhetorical books on letter-writing published in English in the sixteenth century proved notable popular successes: William Fulwood’s translation The Enemy of Idleness (1568) and Angel Day’s The English Secretary (1586). One possible reason for their success is the model letters themselves, which could be enjoyed for their imaginative as well as instructional value. I propose to investigate Enemy’s and Secretary’s model letters in relation to subsequent works that intentionally provided letters as fictions, addressing such questions as: do fictional letter collections extend possibilities inherent in the letter-manual models? Can the rhetorical origins and purposes of Fulwood’s and Day’s letters be detected in subsequent works? What are the implications for our thinking about genre at this time and for our understanding of contemporary reading practices and expectations? My analysis will focus especially on letter-writers’ personas, situations, and occasions, evoked relationships, development of narrative threads, and rhetorical technique.

ANNIKA STRÖM, SÖDERTÖRNS HÖGSKOLA
Writing Private Letters in Sweden and Finland in the Seventeenth Century
An exceptional collection of letters in manuscript is located in the university library of Uppsala, Sweden. The collection contains private letters to different members of the Gyllenstolpe family written during the period 1660–1710. The central recipient of these letters is Nils Gyllenstolpe. In my paper I discuss the function of the private letter at this time in history. I will also discuss sources and influences of different kinds. I will attempt an analysis as to which handbooks for letter-writing and rhetorical treatises were important for the author of the letters.
Omission as Advertisement: A Reconsideration of Montaigne’s “De l’amitié” (1.28)
This paper reevaluates Montaigne’s post-1588 addition of the famous phrase *Parce que c’estoit luy, parce que c’estoit moy* to the chapter “De l’amitié.” Having already defined his friendship with Étienne de La Boétie against humanist tropes, Montaigne bequeaths to posterity an explanation whose omission of details invites the “suffisant lecteur” to fill in the gaps. Antiquity cannot help to fill them, as Montaigne both states and proves by incorporating Latin citations irrelevant to friendship. Rather, this deliberately poetic phrase (an alexandrine) reflects contemporaneous additions to “De la vanité” (3.9) that both praise poetry and prose inspired by divine furor and state that Montaigne leaves the reader words hidden in corners sufficient to aid his understanding. Thus, this phrase effectively advertises for the *Essais*, presenting the reader with an interpretive challenge and establishing the *Essais* themselves as the authority that will aid the reader in meeting this challenge.

Rabelais’s Sibyl of Panzoust and the Reliability of Female Communication
Panurge’s contact with the Sibyl of Panzoust in Rabelais’s *Tiers Livre* raises important issues about the dependability of female communication. By examining this episode in tandem with early modern treatises and historical documents on midwifery, witchcraft, and rhetorical persuasion, we can elucidate Panurge’s (if not Rabelais’s) anxiety over female power in regeneration, as well as concerns over gender and linguistic interpretability. Of particular interest are the *Malleus Maleficarum* and historical documentation of witchcraft trials (including those later ones at Loudun) in which we discover many of the same questions about gender, sexuality, and language as we find in this episode of the *Tiers Livre*. In this unusual context, the Sibyl emerges as an exceptionally autonomous Rabelaisian woman.

Ronsard, Tyard, and the Realities of Time
In his “Sonets pour Helene” (1578), Ronsard poeticizes the pain of human existence. The final line of the sequence “L’Amour et la Mort n’est qu’une mesme chose” depicts the ache of the poet’s unrequited love for Helene and his grief for Charles IX. Despair and death form an essential theme of this sonnet cycle and, at the same time, suggest the tensions between the chronology of human happenings and the eternity of absolute finality. Earlier, Pontus de Tyard, in his “Sceve, ou le discours du temps” (1556), presents similar inconsistencies but does not resolve the oppositions between change and constancy. Ronsard, however, humanizes Tyard’s metaphysical meditations, seeing a coalescing of these polarities into a “tout Malheur.” A picture of anguish emerges, thereby creating the substance of his verse, and depicting the conflict between chronology and eternity that identifies the paradox and realities of time.
of a witch and that they have been cursed to live as dogs until such time as they “shall see the exalted quickly brought low, and the lowly exalted by an arm that is mighty to do it.” Through an examination of the history of lycanthropy and cynocephaly in European mythology, this paper will trace the lycanthropic foundations of “The Dogs’ Colloquy” and will explore the incipient friendship inscribed within what amounts to an early modern “Interview with the Werewolf.”

DARCY R. DONAHUE, MIAMI UNIVERSITY
Brothers, Sisters, and Gender Relations in the Novelas ejemplares
Throughout the Novelas ejemplares family relations are a constant concern, almost a leitmotif. Many of these relationships are brother-sister and involve a significant realignment of gender roles and characteristics. In all cases the brother-sister link becomes a source of tension or conflict both between the siblings themselves and among other characters in the novel. This paper will examine the fraught brother-sister relationship as it appears in three of the novellas. Particular emphasis will be placed on the role of a possible critique of gender ideology, and on the possibility of incest as a subtext in the sibling bond. Questions to be addressed include: how do these relationships reflect and interrogate family values of the time? What significance do they have within the individual novels and the collection as a whole? How do the novellas dialogue with other works of Cervantes in their representation of this tie?

JUAN PABLO GIL-OSLÉ, ARKANSAS STATE UNIVERSITY
The Cannibalization of Amicitia: Some Thoughts on How Cervantes Changed Literary Representations of Aristocratic Friendship
In this paper I will analyze the representations of male perfect friendship — a highly codified set of rules of male, as well as female, behavior — in “El curioso impertinente” in relation to the rhetorical cannibalization of friendship during the early modern period. If the fraught friendships of “El curioso impertinente” convey a sense of the death of the old-fashioned system of male perfect friendship, what is the alternative model to negotiate individual desires within society? Can we say that this novella is a reflection on modern liberal friendship? Is the rhetorical dialogue between Anselmo and Lotario a literary representation of two competing ideas of how society should be organized: either around male friendship or the basic family unit? Finally, I will argue that this novella tells us about models of negotiation of desire in communities in turbulent early modern Europe.

Hyatt
Governors I
RENAISSANCE PHILOSOPHY: VARIATIONS ON DESIRE
Sponsor: SOCIETY FOR MEDIEVAL AND RENAISSANCE PHILOSOPHY (SMRP)
Organizer: DONALD F. DUCLOW, GWYNEDD-MERCY COLLEGE
Chair: BRIAN COPENHAVER, UNIVERSITY OF CALIFORNIA, LOS ANGELES
IDIT DOBBS-WEINSTEIN, VANDERBILT UNIVERSITY
Between Gersonides and Spinoza: Generative Desire in Leone Ebreo’s Dialoghi
In contrast to interpretations of Leone Ebreo that emphasize his indebtedness to Neoplatonic philosophies of Plotinus, Ibn-Sina, and Ficino, I shall argue that such interpretations ignore the profound influence of the Judeo-Arabic and Jewish Aristotelian tradition on his thought, a materialist tradition according to which the human being is understood, following Aristotle, as a desiring intellect or thinking desire. Drawing upon Gersonides’ Super-Commentary on Averroes’ Epitome on Aristotle’s De anima, I shall first argue that materially — that is, non-dualistically — understood, desire and love are inseparable and express the aspectival, generative
relation between sensibility and intelligibility. Second, in that light, I shall show
how and why Leone’s focus on the sameness of desire-love, precisely against their
Christo-Platonic separation, bridges the gap between the noetics of emanation and
the noetics of immanence in Spinoza.

Jason Aleksander, Saint Xavier University
Dante’s Understanding of Human Desire and Its Role in His Political Philosophy
Drawing upon Dante’s Il Convivio and Monarchia, I will discuss Dante’s under-
standing that human existence is “ordered by two final goals” (“in duo ultima ordinetur”) and how, for Dante, this understanding grounds the nec-
essity of dual authority (temporal and spiritual) in the world. On the basis of this analysis, I will also discuss how Dante’s political philosophy might
provide important insights about early developments in Renaissance humanist
philosophy with respect to a fundamental shift in the Western philosophical
understanding of the immanence of divine Providence in the temporal unfold-
ing of human history.

Hyatt
Governors II

Hyatt Renaissance Women

Chair: Judith C. Brown, Wesleyan University

Melissa Reilly, The University of Chicago
A Woman Scorned: Armida’s Musical Expression as La Donna dello Sdegno
Armida’s revenge lament from Tasso’s Gerusalemme liberata served as a model for
the revenge trope of the scorned woman across multiple early modern musical
and theatrical genres, emphasizing the influence of epic poetry on musical culture
largely eclipsed in scholarship by the ubiquitous presence of Petrarchism in
sixteenth-century music. Moreover, while scholarship on the lament tends to treat
all abandoned women as identical, examining representations of scorned women
who don’t simply lament in the mode of Dido and Arianna but who vow to seek
revenge in the manner of Medea and Armida, underscores the significance of
the love-war conceit not only in art and literature, but also as a vehicle for dis-
seminating sociopolitical norms and debates, as well as issues concerning female
power, dangers of love, and problems of female honor associated with le donne
dello sdegno: women scorned who turn to revenge to express the injustice of their
abandonment.

Ellyssa Cheng, National University of Kaohsiung
Domesticating Women: Enforced Marriage, Witchcraft Accusation, and the Social
Machinery of Private Landownership in The Witch of Edmonton
Though critics have attempted to explore the roots of Mother Sawyer’s witch-
making and the social conditioning of Frank Thorney’s domestic tragedy in The
Witch of Edmonton, little attention has been paid to the relationships between en-
forced marriage, witchcraft accusation, and the development of private landown-
ership. This paper argues that with the breakdown of Christian neighborliness and
the bureaucratization of the enclosure movement, elderly, poor, deformed, and
uneducated women were stigmatized as witches and transgressors of the capitalist
landlords’ properties. Yet they were not the only sufferers. The wealthy heiresses
were also the victims of these rapid socioeconomic changes. They were deemed
as economic instruments for degenerated aristocratic males to seek their hands
in marriage so that these impoverished men could retain their wealth and social
status. Therefore the formulation of private landownership, along with witchcraft
accusation and enforced marriage, further marginalizes women as the scapegoats
of patriarchal class struggles.
This paper will explore the associative links between portrayals of female religious icons (Mary, Mary Magdalene, Venus) literary and historical heroines (Dido, Lucretia, Sophonisba, Judith), and identifiable women of the period (Simonetta Cattaneo, Isabella d’Este). Following a brief contextualization of literary verbal portraits, I will examine the mechanism of imitation and poetic license as these move from one medium to another. The majority of my paper will focus on the way authors and painters relied on the devotional gaze in their treatment of their subject. Of particular interest are the transfer of habits of beholding from painting to literature, and the coopting of the devotional gaze for secular subjects. While I will begin by looking at instances where a painter of icons reached beyond his repertoire to portray a historical figure as a cult icon, I will also seek to integrate into my discussion the highly literary painter Titian.

Hyatt
Sénateurs I

THOMAS MORE AND HIS CIRCLE I:
PHILOSOPHICAL QUESTIONS

Sponsor: INTERNATIONAL ASSOCIATION FOR THOMAS MORE SCHOLARSHIP
Organizer: CLARE M. MURPHY, UNIVERSITÉ CATHOLIQUE DE L’OUEST
Chair: ELIZABETH N. MCCUTCHEON, UNIVERSITY OF HAWAII, HONOLULU

JOHN D. PILSNER, THE CITY UNIVERSITY OF NEW YORK, THE GRADUATE CENTER
A Dialectical Poetic: More’s Utopia
Numerous studies of More’s Utopia have concurred in describing the work as a heuristic dialogue with the reader. A rhetoric of deliberation presents opposing arguments without partiality or closure, while ambiguities in the arguments themselves frustrate the attempt to arrive at a consistent interpretation. This paper extends the study of opposition beyond argumentation, relating More’s puzzling negations (nonsensical names and litotes) and his literary devices of contrariety and contradiction (irony and paradox) to the dialectical modes of affirmation and negation, that is, two distinct methods used to discuss divine perfections in metaphysics and theology. His representation of human failings in relation to an ideal recalls the discourse of reason’s limited grasp on the ineffable, while his inconclusiveness recapitulates the philosopher’s epistemological doubts. The similarities suggest a constructive potential for this kind of theoretical speculation, when affirmation and negation are grounded in the mimesis of human institutions, affairs, and actions.

CLARE M. MURPHY, UNIVERSITÉ CATHOLIQUE DE L’OUEST
Thomas More as Literary Theorist: Grammar and Theology
Be it through the letter to Peter Giles prefacing Utopia, his response to Germain de Brie (Brixius) on the distinction between history and fiction, his pervasive use of theatrical metaphor to describe his own life and that of others, or his long defenses of Erasmus, the More whom Tyndale attacked as a poet and therefore a liar did himself theorize about poetry. One of his most interesting theories concerns the relationship between good letters and good theology. More writes to Dorp that both as a grammarian (man of letters) and theologian, Erasmus is one of the best. Positive grammar is historical, teaching the right way to speak while inventing no laws of speech in defiance of custom. Positive, that is, patristic as opposed to scholastic, theology is that which is valuable, pious, Christian. The positive theologian expresses himself in positive grammar, as opposed to the unlettered theologian unfamiliar with the Fathers.

ERIN E. KELLY, UNIVERSITY OF GEORGIA
Women, Bodies, and the Limits of Knowledge in More’s A Dialogue Concerning Heresies
In Heresies “the authour” attempts to convince “the messenger” that they live in an age of miracles by describing a baby’s birth, insisting that such ordinary-seeming
natural events are acts of God. An even more complex lesson is that the author is willing to take on faith God’s hand in creating life, yet he must rely on the reputation of the mother to surmise that the child was conceived legitimately. A woman may thus represent both that which cannot be known and that which the speakers wish to know. Building upon early modern understandings of women’s reproductive experiences, More regularly refers to women’s embodied forms of knowledge in relation to epistemological tensions. His literary personae are both comforted and frustrated by the limits of the human knowledge of the divine. Although this pattern persists in other writings of More, it is especially fraught in the controversial works such as Heresies.

**ETHICS AND THE PASSIONS IN EARLY MODERN ENGLISH LITERATURE**

**Co-Organizers:** PAUL A. CEFALU, LAFAYETTE COLLEGE AND GARY KUCHEL, UNIVERSITY OF VICTORIA

**Chair & Respondent:** KEN JACKSON, WAYNE STATE UNIVERSITY

**Gary Kuchar, University of Victoria**

**Emotion and the Ethics of the Image in the Poetry of Richard Crashaw**

A consensus is emerging that Richard Crashaw’s poetry is best contextualized in relation to Laudian religious culture rather than solely non-English Catholic traditions. In an effort to further this ongoing revision of Crashaw, this paper will consider how Crashaw’s poems on a portrait of Bishop Andrewes and also his poetic response to a painting of St. Teresa in “The Flaming Heart” respond to the wider context of Laudian iconolatry. These poems show Crashaw exploring the ethical and perceptual role emotion should play in responding to the way visual images represent spiritual and material realities. For Crashaw, as for other Laudians, religious sorrow constitutes a specific modality of seeing and thus of knowing how the spiritual can be apprehended in and through the material.

**James A. Knapp, Eastern Michigan University**

**Passionate Vision**

Examples of emotion’s impact on ethical decision making abound in early modern English literature. This paper is concerned with the role of vision in the relationship between ethics and emotion, for it is often an image (real or imagined) that spurs the emotional response. In the Renaissance, theories of vision that posited an active eye, from which an effluence of light (or fire) coalesced with the object to produce the image, gradually gave way to a theory of the eye as passive receptacle, compared by Johannes Kepler to a *camera obscura*. Renaissance poets, including Shakespeare and Donne, were keen to the symbolic power of the active eye even as they acknowledged the explanatory power of the scientific description of the eye as a passive receptacle for light. I will explore how certain poets strategically deployed some form of the active eye when representing the role of emotion in ethical situations.

**Paul A. Cefalu, Lafayette College**

**Putting the Passions to Work: Instrumental Morality in Francis Bacon’s *The Advancement of Learning***

In *The Advancement of Learning* Bacon criticizes Aristotelian and Stoic philosophy not simply because pagan ethics promotes “heathenish” virtue, but because pagan ethics erroneously argues that passions need to be extirpated, or, at least for Aristotle, overcome through the cultivation of virtuous traits of character. Instead, Bacon argues that an ideal and effective ethical regimen will, as the poets and historians recommend, study passions meticulously, even scientifically, analogous to the ways in which the natural scientist examines data and forms hypothesis about any natural occurrence. Bacon concludes, for example, that one should employ selected passions in order to curtail others. This paper will assess Bacon’s instrumentalized
theory of the passions, not only with a view toward understanding his distinctive criticism of classical ethics, but also in an attempt to reconcile his science of the emotions with his basic Christian notion that “moral philosophy” is but a “handmaid to religion.”

**Intercontinental Grand Salon I**

**THE PROBLEM OF GENERATIONS, OR, RELATIVE IMPROVEMENT**

*Organizer & Chair: JESSICA WOLFE, UNIVERSITY OF NORTH CAROLINA, CHAPEL HILL*

**KRISTINE LOUISE HAUHEN, CALIFORNIA INSTITUTE OF TECHNOLOGY**

The Scaligers: Separated at Birth

So divergent were the humanist careers of Julius Caesar Scaliger (1484–1558) and his son Joseph Juste Scaliger (1540–1609) that the question of their intellectual relationship would seem delicate, if not confounding. In the field of literary study — to choose the most convenient example out of the aggressive polymathy of both men — the father’s devotion to system, theory, and broad historical narrative gave way, in the son, to an irresistible attraction for isolated, local, and predominantly textual problems that demanded decisive solution. How might we speak of this relationship without a heavy recourse to Freud, and without invoking the resolutely circular notion of *Zeitgeist*? The Scaligers form a sharply defined test case for the “generation” as a category of cultural change.

**GIDEON MANNING, CALIFORNIA INSTITUTE OF TECHNOLOGY**

Descartes’ Medical Debts

Beginning in the 1630s Rene Descartes indulged in a variety of literary experimentation, including the dialogue (“Search for Truth”), autobiography (*Discourse on Method*), meditation (*Meditations on First Philosophy*) and natural philosophy textbook (*Principles of Philosophy*). Whereas we know that Eustachius a Sancto Paulo’s *Summa philosophiae quadripartita* served as Descartes’ inspiration for the *Principles* — Descartes at one point envisioned writing the *Principles* as a point-by-point refutation of Eustachius — and that various spiritual or devotional exercises coming from the Augustinian tradition informed his efforts in the *Meditations*, it is less clear where Descartes learned how to write an autobiography or a dialogue. Limiting myself to the inspiration for the *Discourse*, in this paper I attempt to show that Descartes owes a debt to the self-presentation exemplified in Renaissance medical autobiography.

**Intercontinental Grand Salon II**

**MEDALS AND COINS II**

*Organizer: CHARLES M. ROSENBERG, UNIVERSITY OF NOTRE DAME*

*Chair: ARNE R. FLATEN, COASTAL CAROLINA UNIVERSITY*

**CHRISTINE WOLKEN, CASE WESTERN UNIVERSITY**

Casting and Re-Casting Women’s Roles: Medici Women and Portrait Medals in Sixteenth-Century Italy

At the height of Medici power, Cosimo I began building a legacy for his family through images of himself, his wife, and his children that would last throughout the sixteenth century. This tradition of image making continued with Cosimo’s successors, Francesco I and Ferdinando I. In addition to images in other media, the medals depicting male members of the Medici family mainly focused on their individual achievements, whereas the medals of Medici women functioned as social currency, or as items of exchange in the case of marriage and inter-family relations. Although scholars have traditionally focused on medals of the Medici men, medals of the Medici women have not received the same attention. In fact, the role of wife and
mother was among the most important positions within the familial structure. In considering two generations of medals of Medici women produced between 1550 and 1590, this paper demonstrates that these medals functioned within a double framework: they not only cast Medici women in their prescribed roles, but they also recast them as individuals, thus promoting them as essential participants in promulgating the Medici legacy.

ALAN M. STAHL, PRINCETON UNIVERSITY LIBRARY

The Origins of the Struck Medal

Though the large cast medal as established by Pisanello is the numismatic form most commonly associated with the Renaissance, there was in fact a parallel tradition of smaller struck medals that preceded the initiation of the series of cast ones and became the basis of medalllic production from the late sixteenth century until the twentieth. The cast medal had its origins in the study of ancient coins, specifically the sestertii of the Roman Empire, and the efforts of artists such as Camelio, Belli, Cavino, and Cellini to emulate them. The paper will trace the development of the struck medal from the first tentative issues in the fourteenth century to its establishment by Charles V and Cosimo de’ Medici as the appropriate numismatic medium for the representation of a ruler.

MARIA DEPRANO, WASHINGTON STATE UNIVERSITY

To the Exaltation of His Family: Niccolò Fiorentino’s Medals for Giovanni Tornabuoni and His Family

The medals celebrating the Tornabuoni family are one of the few groups of medals made for various members of a family in Niccolò Fiorentino’s oeuvre. While they have long been known, and some medals, such as those of Giovanna degli Albizzi, have been extensively studied, they have never been considered as a group. This paper will examine the medals honoring Giovanni Tornabuoni and his family, including his son Lorenzo, daughter Ludovica, and daughter-in-law Giovanna degli Albizzi. The imagery on these works varies from evocations of piety and virtue to mythological figures like Mercury, Venus, and the Three Graces, while the inscriptions may include references to the Psalms and Virgil’s Aeneid. This paper will consider this medalllic family patronage from generational as well as gender perspectives, to observe the manner in which a family shaped its persona in this public, yet private, art form.

Intercontinental Grand Salon III

THE REFORMATION AND RENAISSANCE CULTURE

Chair: ARJO J. VANDERJAGT, RIJKSUNIVERSITEIT GRONINGEN

BRIAN CHRISTOPHER LOCKEY, ST. JOHNS UNIVERSITY

The Jesuit Republic of Letters: Transnational Identity and the English Nation

This paper concerns the activities of the English Catholic exiles, especially Cardinal William Allen and the Jesuit Robert Parsons, both of whom promoted the Spanish crown’s interests in England. I consider the tradition of Jesuit letter-writing as an attempt to collectively imagine an English nation that constituted an alternative to the dominant conception based on Protestant nationalism. I show that English Catholics, both at home and abroad, were part of a community that was transnational, multiethic, and cosmopolitan, producing a national sensibility that stood in contrast to the prevailing model of English national identity, embodied in works such as Shakespeare’s history plays or in book 1 of Spenser’s Faerie Queene. More importantly, the existence of such an alternative national sensibility opens up the possibility of significant reexaminations of such canonical works.

GEORGE W. MCCLURE, UNIVERSITY OF ALABAMA

Academies and Heresy in Counter-Reformation Siena

In the collected papers of several sixteenth-century academies in Siena’s Biblioteca Comunale there is a lengthy, satirical, and at times heretical treatise that portrays an “emblem contest” between three of Siena’s academies. Unsigned, in
THE REFORMATION AND RENAISSANCE CULTURE (CONT’D.)

several different hands, illustrated with drawings, and chaotically assembled, this manuscript is apparently the byproduct of an academic revelry, probably from the 1580s–’90s. Prefaced with an invocation to inebriation, it depicts a dialogue that features a zealous religious figure who, through flattering spiritual assessments of the academy emblems of the Intronati, the Travagliati, and Accesi, tries to proselytize these literary academies. This paper will contextualize this work in terms of the emergence of new religious orders in Counter-Reformation Siena and against the backdrop of the vibrant Sienese tradition of academy-sponsored parlor games — especially in terms of the “index of forbidden games” that Girolamo Bargagli describes in his Dialogue of the Games the Sienese Customarily Play (1563/64).

JOHANNES MACHIELSEN, UNIVERSITY OF OXFORD, LADY MARGARET HALL

War Continued by Other Means: Learned Polemics and the Dutch Revolt

As the Dutch Revolt slowly tottered towards the Truce of 1609, the learned polemics between north and south grew increasingly vitriolic. Conducted in polished Latin by southern Jesuits and Leiden academics, this war was waged on many fronts, picking on issues sometimes as trivial as a single mistranslated word. Content gave way to venomous insults and one Jesuit honored Joseph Scaliger with an A-to-Z list of pejoratives. The causes for this shift and the complete breakdown of civility are the subject of this paper.

Intercontinental Grand Salon IV

THE FEMALE RENAISSANCE: WOMEN OF INFLUENCE IN EARLY MODERN ENGLAND

Sponsor: THE BRITISH ACADEMY

Organizer & Chair: CHRIS LAOUTARIS, UNIVERSITY COLLEGE OF LONDON

KATHRYN R. MCPHERSON, UTAH VALLEY STATE COLLEGE

Refiguring Pregnancy in Early Modern England

Current research elucidates how patriarchal discourse in sermons and conduct literature shaped women’s experience of pregnancy as a physical, spiritual, and ideological state, and studies of maternity in the early modern period consider, almost without exception, male-authored discourses. Yet women individually negotiated and refuged idealized images of godly maternity during their pregnancies. In published volumes, most notably Thomas Bentley’s 1582 The Monument of Matrones and in manuscript diaries and memoirs written throughout the century following its publication, discursive representation of and by “great-bellied women” reveals a complex anatomy of pious femininity rather than simply the feminine body. Mid-seventeenth-century life-writing by Lady Anne Harcourt, Lady Elizabeth Egerton, and Mrs. Alice Thornton provide instances of how women’s narratives never fully replicate the religious posture expected of them. Women’s prayers, resonant with pain while striving for piety, partially mirror yet subtly transform prescriptive ideologies about pregnancy.

CAROLINE BICKS, BOSTON COLLEGE

Stages of Girlhood: Teaching Performance in Mary Ward’s Schools

My paper brings a unique example of English girls on the early modern stage to light by exploring the student productions put on in the schools established abroad by the “Jesuitess” Englishwoman Mary Ward in the early part of the seventeenth century. The goal of theatrical training, from Ward’s perspective, was to turn girls into eloquent and pious Christian women who then could go back to England to save Catholicism and the English nation one household at a time; to her critics, Ward was teaching girls the art of heretical deception and daring apostolic activity. These
schoolgirls, who ranged in age from six to eighteen, offer us a unique opportunity to think beyond the categories of male ownership and the traffic in women that have dominated the study of early modern females; for through their performances they often emerge as agents capable of healing and expanding a fragmented religious community.

KATHRYN M. MONCRIEF, WASHINGTON COLLEGE

“Thou canst not speak too much”: Staging Speech, Imaging Influence in Early Modern England

The well-known and oft-cited injunction that early modern women were to be “chaste, silent, and obedient” has become a critical commonplace and the tropes are easily identifiable both in prescriptive literature and stage representations. How, though, were these prescriptive dictates understood and perhaps questioned in light of Queen Elizabeth’s reign, humanist scholars and teachers stimulating interest in education for women, and the increasing presence of literate reading and writing women? Using Much Ado About Nothing, Othello, and The Winter’s Tale, this paper investigates how Shakespeare’s plays participate in the ongoing discourse about the construction and display of femininity and how, through the performance of speech and silence, they negotiate, react to, and refigure entrenched early modern cultural notions about female agency and influence. At a time when women’s duties and roles were under scrutiny, the stage both complicates and suggests alternatives to the idealization of the silent woman.

Intercontinental Science and Literature II: Myths and Fables

Organizer: ROBERT GOULDING, UNIVERSITY OF NOTRE DAME

Chair: LYLE MASSEY, UNIVERSITY OF CALIFORNIA, IRVINE

ERMINIA ARDISSINO, UNIVERSITÀ DEGLI STUDI DI TORINO

Galileo’s Use of Stories

In this paper I will analyze the rhetorical devices of digression and similarity that Galileo uses in his scientific works. Analogies, parallelisms, similes, examples, anecdotes, and stories are employed in order to prove physical hypotheses and principles and bring into his precise argumentation a variety of elements from everyday experience. I will use the few theoretical statements he makes on the rhetoric of similarity and will try to elucidate its genealogy, relating it to his humanistic and classical education. Mainly, I will show that the examples he uses support the idea of the infinity of knowledge, that it must be derived, not from books, but from experience.

LIANNE HABINEK, COLUMBIA UNIVERSITY

Untying the Subtle Knot: Anatomical Metaphor and the Case of the Rete Mirabile

Andreas Vesalius’s 1543 De Humani Corporis Fabrica proved vastly influential to the publishing history of British anatomical texts. Yet while British works praised their progenitor, they retained one key tenet of Galenic physiology, the rete mirabile (“wonderful net”), a network of arteries at the brain’s base held to be instrumental in the soul’s operations, which Vesalius (rightly) argued did not exist in humans. The retention of the rete betrays the deep cultural investment it carried to render comprehensible the soul-body relationship. Metaphysical poetry reveals the rich possibilities afforded by this notion: for example, John Donne’s “Ecstasy” refers to the “subtle knot,” which directly echoes the medical conception of the rete. I compare these deep-seated connections to pictorial evidence from contemporary
anatomies that translate the metaphor into a visual idiom, tracing the development of the idea across the seventeenth century, and through both literary and scientific disciplines.

Intercontinental
Chateau VIII

RENAISSANCE MEASUREMENT

Sponsor: PRINCETON RENAISSANCE STUDIES
Organizer: NIGEL SMITH, PRINCETON UNIVERSITY
Chair: CLAIRE E. PRESTON, UNIVERSITY OF CAMBRIDGE, SIDNEY SUSSEX COLLEGE

LISA WILDE, PRINCETON UNIVERSITY
Arithmetical and Quantitative Thought in The Changeling
Although recent decades have produced many excellent rhetorical studies of Middleton and Rowley’s The Changeling (1622), scholars have had little to say about the play’s many mathematical figures: a surprising omission, since the 1610s and ’20s, “years of crisis” in political and social terms, saw equally critical developments in public numeracy in England. This paper will consider how quantitative and arithmetical modes of thinking help to structure the moral world of The Changeling. Mensuration, I argue, becomes especially important to the play’s wider project of discerning character: where its source-texts drew on conventional Providentialist models to assign moral status, The Changeling itself counter-proposes an evaluative framework grounded in quantitative and material comparison. Attending to the authors’ uses of number and measure thus provides a novel perspective on the role of interchangeability in The Changeling, while offering a glimpse of the imaginative and rhetorical possibilities inherent in early modern mathematical thought.

JOE MOSHENSKA, PRINCETON UNIVERSITY
Feeling Pleasures: The Sense of Touch in The Faerie Queene
In Spenser’s Faerie Queene, the Castle of Alma is assailed by a series of grotesque “troupes” that attack the five senses. The temptations leveled at touch — “darts of sensual delight,” “stings of carnall lust” — echo conventional charges against the “fifth Fort.” In this paper, I argue that Spenser continues to explore a traditional paradox of touch, a Renaissance trope that originated in Aristotle’s contradictory claims that touch was a “slavish and brutish” sense, one experienced by all animals, and that it was the “most indispensable” precisely because it was common to all animals. Through the physical contact between characters who fall outside or complicate the human/animal distinction, Spenser’s concern with touch ramifies throughout The Faerie Queene, and acts of touching become one of the privileged ways through which Spenser explores the forms of life that populate the poem.

J. K. BARRET, UNIVERSITY OF TEXAS, AUSTIN
Measuring Time: Oblivion and Futurity in Spenser’s Ruines of Time
Spenser’s ruins in The Ruines of Time are the lamentable losses and destructions of the past. Yet the language through which both Verlame and the poem’s narrator memorialize the past also admits an interest in the future. In this paper, I ask whether Spenser’s poem revives ruined time or precipitates time’s ruin. Verlame measures the destruction of her lost, “wasted” city via its erasure. But her calculations strike a darker note when she claims predictive power about the future of the physical space of her own obliterated city. Even as her disappearance occasions poetry, the poem’s language complicates the relationship between past, present, and future, calling into question the potential and afterlife of imagination. I suggest that the poem’s temporal tensions culminate in an ending that discounts a heavenly afterlife in favor of an earthly future that will be assessed and measured by its meditations on the past.
Numerical Values and the Functioning of Spenserian Allegory

In *The Faerie Queene*, Spenser often includes specific numbers among his allegories: Redcrosse must serve Gloriana for six years before he may return to Una; the Squire of Dames can locate only one chaste woman for every hundred he seduced; Calidore watches exactly 104 naked graces dance. Beyond their numerological import, what function do such specific values serve in relation to allegory? I argue that these numbers are neither arbitrary, nor of merely local significance, but are applied systematically by the poet to construct the proportions by which we may measure the fitness or justice of his allegorical mode. Redcrosse’s six years of service, for example, afford a measure of our earthly labors prior to the eternal day of rest. I further discuss the problem of false or inexact measure, identifying the paradoxical role this numerical specificity plays in the poem’s pervasive skepticism.
Noël du Fail: Innocence as Justification for Political Conservatism

My talk focuses on Noël du Fail’s *Propos rustiques*, in which the narrator lets four elders of a Breton village narrate different stories concerning the traditional way of life of the local peasants. Du Fail’s narrative provides numerous details, motivating one critic to call the author “a Renaissance sociologist.” However, du Fail is not an impartial observer. He insists on the purity of the old ways of living, and the innocence of the peasants. This insistence is partly a strategy to denounce the social changes which he dislikes. As Keith Cameron has noted, du Fail’s peasants function just like Montaigne’s cannibals. They serve as mirrors opposed to the evolving civilized society of which the author disapproves. Thus, in my talk I will examine the construction of innocence in du Fail’s narrative and tie it to the larger social agenda of the author.

The Child Teacher: A Renaissance Invention

The New Testament often disapproves of individuality. Because good qualities belong entirely to God, individuals must describe themselves in negative terms, as not good. The only exception to this rule is the figure of the child. It is Jesus himself who puts the child in front of his disciples and urges them to become like children. Why is the child a model human being? The child is good because it is selfless: it cannot have desires and make decisions based on memories and attachments. During the Renaissance spiritual revival the child becomes a frequent speaker. Erasmus and Marguerite of Navarre transform the New Testament “child-as-model-for imitation” into a new figure: the child teacher. Such a teacher cannot lie, and it is an effective vehicle of the (dangerous) evangelical doctrine. The invention of the child teacher perfectly encapsulates the Christian revival of the Renaissance: its evangelical purism and didactic elan.

Wise, Devout, and Reliable: Elephants in the Renaissance

In many texts of the Renaissance, the elephant comes to incarnate the essence of innocence, especially when compared to presumptuous humans. These enormous animals seem to be capable of the loftiest emotions and also of religious feeling. For La Boétie, the elephant preserved the natural desire of freedom. The fables of Etienne Perret represent it as the wisest animal. The alchemist treatise of Michael Maier opposes this animal to the celestial malefic dragon. And François de Sales presents the elephant as a moral example to humans. Montaigne compiled in his *Essais* several intriguing anecdotes on elephants. In short, Renaissance authors considered these creatures to be a moral standard, mingling the evidence from scientific knowledge and ancient texts. In the figure of the elephant, these writers forge a metaphor to cope with their changing religious, ethical, and scientific contexts.

NEOPATRISTONISM AND THE ARTS? III: CONTROVERSY

“Corpus spelunca retentat, Caelo animus fruitur”: Clues of Neoplatonism in Ferrarese Arts

Warburg’s iconological analysis of the Schifanoia frescoes generates an exciting view of the wandering of symbols through ancient and medieval traditions. His focus on
NEOPLATONISM AND THE ARTS? III: CONTROVERSY (CONT’D.)

a longer period of time bears the risk, however, of missing contemporary intentions and philosophic discussions. The aim of the paper is to strengthen Warburg’s argumentation about the use of Manilius for the conception of the fresco and to relate it to Neoplatonic determinism and cosmic hierarchy. Because of Theodore of Gaza’s impact on Aristotelism, the existence of Neoplatonic ideas in Ferrara may have been neglected. While Ficino explained the inspiration for the founding of his academy through the lectures of Pletho, it is hard to imagine that the latter’s stay in Ferrara as well as a vivid discussion about Platonism versus Aristotelism, which took place alongside the council, should have been of no effect. Pletho’s paganism correlates with the artistic revival of the Olympic gods.

ANDREAS HAUSER, STUDIENZENTRUM ZUR TREU
Pan Platonicus: A Case Study and Some General Observations on Neoplatonic Art Searching witnesses for the impact of Renaissance Platonism on the fine arts one can hardly find a better example than Luca Signorelli’s painting of Pan: this mythological sacra conversazione was conceived as a visual manifesto of the Platonic Academy founded by Marsilio Ficino. The central idea of Renaissance Platonism, that is, the transformation of sensual into spiritual energy, is represented in a both exemplary and grotesque way. My interpretation leads to the general conclusion that Renaissance courtly art and Neoplatonism are based — as Gothic architecture and Scholasticism — on a common habitus, so that it is even permitted to speak of “Neoplatonic art.” However, to make this term heuristically useful it is important to point out not only — as did Panofsky, Wind, and others — the dynamic impact of neoplatonic art on cultural cognition, but as well its restrictive functions (art as ideological vehicle of social “distinction”).

PATRICIA FALGUIÈRES, ÉCOLE DES HAUTES ÉTUDES EN SCIENCES SOCIALES, EHESS
The Hard Way to Syncretism: The Persistence of Aristotelianism in Renaissance Art

Hyatt
PRINTS AS COMMUNICATORS AND THE DIVERSITY OF AUDIENCE I: PRINTS AND TEXTS

Co-Organizers: MARGARET KUNTZ, DREW UNIVERSITY and BERNADINE A. BARNES, WAKE FOREST UNIVERSITY

Chair & Respondent: SUZANNE KARR SCHMIDT, THE ART INSTITUTE OF CHICAGO

Barbara L. Wisch, State University of New York, Cortland
Envisioning St. Lucy, or Where’d You Get Those Eyes?
The early Christian virgin martyr Lucy of Siracusa, Sicily, became venerated as the patron saint of eyesight as early as the thirteenth century, although none of the authoritative Latin texts of her vita or the Golden Legend (ca. 1260) recounted the tale that she had gouged out her own eyes to deter the sexual advances of the Roman consul. There seems to be no extant text from the late Middle Ages or Early Renaissance relating this narrative. In the fourteenth century, fragmentary pictorial evidence suggests that a new depiction of Lucy had evolved. The saint now displayed her eyes on a salver, and this became her most significant attribute. How, then, in the fifteenth and sixteenth centuries, did printed images participate in promulgating St. Lucy as the guardian of eyesight? This paper will address the intersections of and disjunctions between printed image, text, and devotion.

Margaret Kuntz, Drew University
Looking Backwards: Bernini’s Apparatus of the Forty Hours
Gian Lorenzo Bernini is credited with creating an apparatus for the Forty Hours Devotion in the Cappella Paolina of the Vatican Palace in 1628. While some scholars have questioned the existence of this ephemeral decoration, others have grappled with the question of what form it actually took and specifically its formal and chronological relationship to Bernini’s Baldachino in St. Peter’s. This talk will explore the
role of later eighteenth-century prints that reputedly represent Bernini’s apparatus as “documents” in relation to contemporary early seventeenth-century and subsequent sources that discuss the perspectival ingenuity of the decorations. This in turn will be related to the papal conclave prints, which include architectural anomalies that can now be understood as reflections of the apparatus, which remained in use for decades.

CHRISTIAN K. KLEINBUB, OHIO STATE UNIVERSITY
Raphael’s Quos Ego and Its Elite Humanist Audiences
My talk considers Raphael’s Quos Ego (ca. 1518), a print designed by Raphael and engraved by Marcantonio Raimondi, which illustrates events from Virgil’s Aeneid. It situates Raphael’s print within the context of the literary culture of the Renaissance, including commentaries on Virgil’s epic, and shows how Raphael’s choice and presentation of subject matter engaged larger discussions of the paragone, attempting to prove the superiority of painting over sculpture through disegno, and even disegno’s parity with poetry as well. In doing so, I suggest that Raphael addresses not only artists and connoisseurs of the visual arts, but also elite, humanist readers and writers, using book design elements and the medium of engraving itself to directly challenge them on their home turf of printed books and ornamental frontispieces. Raphael does all this while claiming to be an artist on the order of Virgil himself.

Hyatt Olympic Ballroom I
NEW TECHNOLOGIES AND RENAISSANCE STUDIES III: TEXTUAL NETWORKS, VISUALIZATION, AND ACADEMIC SOCIAL NETWORKS
Co-Organizers: RAYMOND G. SIEMENS, UNIVERSITY OF VICTORIA AND WILLIAM BOWEN, UNIVERSITY OF TORONTO, SCARBOROUGH
Chair: WILLIAM BOWEN, UNIVERSITY OF TORONTO, SCARBOROUGH
RAYMOND G. SIEMENS, UNIVERSITY OF VICTORIA
Online Research and Collaboration in Renaissance Studies Via Social Networking
We are currently moving beyond the stage of proof-of-concept with our Renaissance English Knowledgebase (REKn) and its Professional Reading Environment (PReE), our current research aim to foster social networking functionality in our professional reading environment. Rather than leveraging the power of an individual computer to perform complex computation on a personalized data set — which is the way most academics appear to work — our work complements that approach by working with Web 2.0 social connectivity practices to connect researchers and experts, authors and reviewers, computers and humans, all with the express goal of bringing a higher level of discourse, analysis, and structure to the documents brought together in the REKn corpus via existing social technologies used in concert with search processes to facilitate the process of professional reading.

PETER PAOLUCCI, YORK UNIVERSITY
The Shakespeare XML Research Project
The Shakespeare XML project is an online resource that allows each user to create a uniquely configured, annotated (or not), variorum (or not) edition of Shakespeare’s plays. Using mashup technologies similar to Facebook and Google Earth, the resource allows users to view any two editions or textual variations through superimposition, and up to four editions or variations (F1, Q1, etc) at a given time by combining superimposition and juxtaposition. “Owners” of this edition can control which annotations and what kinds of annotations are embedded in the resource; categories include, but are not limited to: semiotics, Freudian, Marxist, linguistic, historical, philosophical, and religious. Users can also filter in (or out) academic (refereed) citations and annotations, as well as popular ones.
My talk will discuss both the context for the design and development of this tool, and some the editorial, critical, and technical challenges we now face as we move into prototyping.

Kris McCabe, University of California, Santa Barbara

Graphs, Maps, and Sonnets: Visualization, Text Analysis, and The Sonnet Virus

This demonstration investigates the use and implications of downloadable or online text analysis, modeling, and visualization tools in humanities research by focusing on a specific research project in progress: “The Sonnet Virus” hopes to expose through modeling and visualization techniques new possible narratives for the rise and fall of the sonneteer in sixteenth-century England and beyond. New narratives take into account a variety of factors, including thematic and contextual issues, authorial personality, extrageneric appearances, gender, politics, and the very “technologies of reproduction” by which the sonneteer reproduced. Employing primarily IBM’s Many Eyes online visualization and social networking tool, this project combines historical data with text analysis to show intersections of thematic elements of the sonnet vogue and the sheer numbers of sonnets that exploded onto the English literary landscape in the late sixteenth century.

Hyatt Olympic Ballroom II

Visual and Verbal in Sixteenth-Century Printed Literature

Co-Organizers: Ilaria Andreoli, Florida State University and Anne E. B. Coldiron, Florida State University

Chair: Anne E. B. Coldiron, Florida State University

Meg Roland, Marylhurst University

After Poets and Astronomers: Geographic Imagination in English Early Printed Texts

Evidence of the readerly construction of geographic space can be found, in the absence of English-produced world maps, in sixteenth-century editions of the Shepherd’s Kalendar and The Compost of Ptolemy, texts that articulated an authority based on “Poyetes and Astronomyers.” The agent of authorization for the information contained in these texts gradually shifts from the “mayster shepharde” to that of Ptolemy and by 1600 contains one of the earliest printed Ptolemaic-based maps produced for a popular reading audience. Deploying an intervisuality with fifteenth-century printed almanacs and geographic texts, these texts appropriate the symbolic figure of the scholar in his study and of Ptolemy as markers of an emerging social identity of non-clerical literacy. Drawing on the disciplines of literature and geography, I argue that these texts exemplify a cultural process in England in which the new medium of print fostered the development of geographical thinking through narrative and visual allusions.

Lindsay Ann Reid, University of Toronto

Gossip in Print: Wynkyn De Worde’s 1517 Troilus and Criseyde

Theorizing conceptual, metaphorical, and material relationships between gossip and sixteenth-century book production, I examine how Chaucer’s Criseyde was “published” — in both the Middle English and modern senses of the word — in Wynkyn de Worde’s 1517 Troilus and Criseyde. Positing that de Worde’s Criseyde is simultaneously a speaking Chaucerian subject and an object of sixteenth-century visual and verbal gossip, I focus on three spurious stanzas (presented as if written by Chaucer) that conclude the edition in conjunction with a thematically complementary pair of woodcuts that appear in book 5. Criseyde’s infamous “slyding of courage” and the nature of her erotic “entente” are deliberately reinterpreted as they are re-“published” in a new medium; I thus interrogate the interplay of visual...
and verbal gossip about Criseyde in light of the active interpretative role which de Worde is known to have taken in the presentation of his editions’ illustrations and typography.

SARAH F. WILLIAMS, UNIVERSITY OF SOUTH CAROLINA
The Broadside Ballad and Degrees of Literacy in Visual, Verbal, and Musical Culture in Early Modern England
The English black-letter broadside ballad occupies a remarkable space in not only early modern print culture, but also in visual and musical culture. These multidisciplinary penny sheets communicated the latest news with verse sung to a popular tune, decorative woodcuts, and embodied street performances. Citing broadside and cheap print publications as examples, sixteenth-century European popular culture scholars Tessa Watt, Bruce Smith, and Adam Fox have successfully argued against a purely dualistic model of elite and oral cultures, suggesting rather various degrees of literacy and social influence. By considering the visual and aural modes of learning available to the unlettered classes and the various venues with which one could engage broadside ballad song repertoire, this paper suggests a more inclusive model of musical understanding between England’s known and unknown composers, and positions the broadside ballad as a challenge to preconceived notions of visual, verbal, and musical literacy in the early modern era.

**Hyatt Constellation**
**Ballroom I**

**ART AND THEATER IN EARLY MODERN NORTHERN EUROPE III: PAINTERS AND PLAYWRIGHTS**

_Sponsor: HISTORIANS OF NETHERLANDISH ART_  
Organizer: CHRISTOPHER ATKINS, THE CITY UNIVERSITY OF NEW YORK, QUEENS COLLEGE  
Chair: STEPHANIE S. DICKEY, QUEEN’S UNIVERSITY

ERIC JAN SLUIJTTER, UNIVERSITEIT VAN AMSTERDAM
“Senecan-Scaligerian” versus “Aristotelian” Emotions: Oogenblikkige beweeging and staetveranderinghe in Paintings and Drama
The Aristotelian concept of _peripeteia_ (Dutch _staetveranderinghe_) has been connected with the often violent actions in Rembrandt’s history paintings of the 1630s. However, the depiction of such moments of sudden and vehement reversal of emotion parallels the representation of the passions in the “Senecan-Scaligerian” tragedies that had been popular since the 1610s. It was only in the late 1640s that Vondel introduced the Aristotelian theory of drama and the concept of _staetveranderinghe_ — a much more complex reversal of mood that implies the protagonist’s recognition and understanding of his or her tragic situation and is the climax of a continuous development. This concept seems to relate to Rembrandt’s later history paintings, which emotionally involve the viewer in an entirely different way from his early ones. Focusing on developments in Amsterdam, I will explore the changing conception of representing the passions in the works of major painters and playwrights between about 1620 and 1670.

DENNIS WELLER, NORTH CAROLINA MUSEUM OF ART
Jan Miense Molenaer and His Paintings of Bredero’s _Lucelle_
During the second half of the 1630s the Dutch genre painter Jan Miense Molenaer produced an extraordinary group of pictures inspired by Gerbrand Bredero’s play _Lucelle_. This tragicomedy follows the trials and tribulations of Lucelle in her search for a husband. Interestingly, at least one performance of _Lucelle_ took
place in Amsterdam’s new theater in 1637, the same year the artist moved there from Haarlem. In his *Lucelle* paintings Molenaer provided viewers with seemingly faithful representations of the sets, costumes, props, and staging used for the play. These images far exceed in quality and detail the other representations of Lucelle produced by his contemporaries, including Jan Steen. Molenaer’s engagement with the subject matter raises many issues, among them questions about the market for such works, the painter’s continuing interest in illustrating texts by Bredero, and the stylistic repercussions these compositions exerted on some of his other works from the period.

JUNGYOON YANG, *UNIVERSITEIT VAN AMSTERDAM*

The Use of Theatrical Elements in Jan Steen’s History Painting

This paper will examine the incorporation of theatrical elements in Steen’s history paintings from the 1670s, based on the interdisciplinary approach to art history. To provide a context for Steen’s use of theatrical elements, I will connect Steen’s history paintings to theatrical events and the change of theatrical style after 1665, including inventories of the Amsterdam *Schouwburg*, criticism, and documents, to interpret the significance of performance in Steen’s history painting. In particular, the visualization of the dramatic plot and the use of a machine on the stage are important considering the position of Steen’s theatrical representations. Therefore, the objective of this paper is to explore the shared aspects that may have been part of Dutch professional theater and how this tendency was developed in Steen’s history painting.

Hyatt Constellation
Ballroom II

**FIGURATIONS OF JUDITH IN EARLY MODERN CULTURE I**

Organizer & Chair: ELENA CILETTI, HOBART AND WILLIAM SMITH COLLEGES

JOHN A. NASSICHUK, *THE UNIVERSITY OF WESTERN ONTARIO*

Judith in Polemical Tracts during the Wars of Religion in France

The present study will examine the status of the Deuterocanonical heroine Judith in the polemical writings of the Wars of Religion in France, with particular attention to the period extending from the Saint Bartholomew’s Paris massacre (August 1572) to the end of the reign of Henri III. The corpus for this study will consist of little-studied pamphlet writings (Léger Duchesne, François de Belleforest) and sermons (Simon Vigor, Arnaud Sorbin), as well as of *livrets* from Royal and Ducal *entrée solennelle* ceremonies (the duc D’Espernon, Caen 1586). The paper will adduce examples from these and other texts, in order to illustrate the several and different ways in which both Calvinists and Catholics make use of the Judith narrative.

KATHLEEN M. LEWELLYN, *ST. LOUIS UNIVERSITY*

Reflections of Virtue and Vice: Pierre Heyns’s *Tragédie sacrée d’Holoferne & Judith*

The biblical figure of Judith was the subject of a number of literary works during the early modern era, including the play *Le Miroir des veufes: Tragédie sacrée d’Holoferne & Judith* by Pierre Heyns, first performed in 1582 in Anvers, in a school for young ladies where Heyns taught. Heyns clearly meant for this play to serve as an exemplum: in his *avis aux lectrices* Heyns advises his readers to evaluate their own conduct in comparison to that of Judith and to that of his negative example, *la Veuve mondaine*. This paper examines ways in which Judith conforms to early modern ideals for women, and ways in which she does not adhere to expectations. I explore Heyns’s negotiation of those seemingly inappropriate elements of his heroine’s person and her story. I pay particular attention to the aspects of Judith’s nonconformity that Heyns seems to embrace.
ELENA BRIZIO, THE MEDICI ARCHIVE PROJECT
Mothers, Wives, and Daughters of Sienese Exiles, 1480–1555
My paper will analyze the role of women during the troubled years of the end of the Quattrocento and mid-Cinquecento, a period of political turmoil for the Republic of Siena. What happened to the mothers, wives, and daughters of exiles during these difficult times of sudden political shifts and expulsion of leading groups? Were women considered victims of the consequences of their family’s political activities, or rather accomplices of their kin? What happened to a woman if her husband or father died in exile? What were the consequences for the daughter of an exiled man, when the woman was ready for marriage? Using documents from both the Grand Ducal Archives in Florence and the Sienese Archives, I will explore the legal, political, institutional, economic, and social role of women who were left in the city to manage their families and offer what help they could to their exiled kin.

GIORGIO CARAVALE, UNIVERSITY OF ROMA TRE
From Florence to Europe: Francesco Pucci and the Religious Crisis in the Sixteenth Century
The life of the Florentine heretic Francesco Pucci (1543–97) best illustrates the phenomenon of religious and political fuoriusciti in Renaissance Europe. His roots and humanist formation in Florence provide the key to understanding the reasons of his exile, the legacy of his religious message, and the motives that urged him to return to Rome, where he was put on trial and sent to the stake three years before Giordano Bruno’s execution. Based on new archival material found in the Grand Ducal Archives in Florence, this paper will examine aspects of Pucci’s life and exile and attempt to answer a series of questions that relate to his religious concerns. In light of this analysis, general assumptions regarding the role of fuoriusciti and their contribution to the development of Renaissance European culture will be addressed.

STEFANO DALL’AGLIO, THE MEDICI ARCHIVE PROJECT
Anatomy of a Murder: The Death of Lorenzino de’ Medici in Venice between Florentine Fuoriusciti, Medicean Spies, and Imperial Ambassadors
Lorenzino de’ Medici, Duke Alessandro de’ Medici’s assassin, was himself killed in Venice under unclear circumstances in 1548, after an eleven-year-long flight. Unpublished documents from various archives — (mostly from the Medici Grand Ducal archives in Florence) — shed precious light on the true course of events, uncovering the existence of an international intrigue. New epistolary evidence underscores the innocence of the Medicean agent Giovan Francesco Lottini, who, until now, has been considered the mastermind of this homicide, and reveals both the inertia of Cosimo I and the determination of Charles V, father-in-law of the murdered. Plots to assassinate Lorenzino are critical for understanding the dynamics of the Florentine fuoriusciti in Venice, the network of Medici informants, and the interference of imperial power in Italy.
Between Mythology and Science: A Study of Interdisciplinarity in the *Atalanta Fugiens* (1617)

In 1617, the German alchemist Michael Maier wrote a fundamental treatise, the *Atalanta Fugiens*, which contained fifty unusual emblems comprising pictures, texts, and musical scores (fugues). Alchemists used a number of semantic strategies to obstruct access to their science: in the case of this book, three media were combined to form a hermetic work that was intended to be understood by the initiated but impenetrable to the layman. To decipher its meaning, the disciple would have to draw upon various “areas of reference” such as scenes taken from daily life, or disciplines such as astrology, alchemy, mythology, and geometry. Each area of reference contains a semantic code that contributes to the understanding of the alchemical discourse. What will be examined here is the link between “science” (geometry) and mythology, and how this link permits us to decipher the alchemical symbolism of the emblems.

**Julie E. Keenan, Franklin & Marshall College**

Emblematic Bees

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.

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

Emblems and the Natural World

Cold and moist lettuce as an antidote to Venus and peppery rocket as an attribute of Pan are canny associations of current botanical and dietary lore with some of the better-known figures of classical mythology. The authors, translators, and illustrators of emblem books presumed of their target audience(s) a common cultural background with respect to the natural world. Widely known characteristics of plants, animals, and minerals are thus used as signifying elements to construct an elaborated semiotic message (sometimes more explicit in the image, sometimes more explicit in the text) wherein various levels of the emblem public would find both familiar and novel notions. References to the natural world abound in emblem books until about the 1620s, when it seems that such “common” references were no longer considered quite fashionable or worthy.
The Predicament of the Converso Diaspora: Between Catholicism and Judaism

Unable to escape Spain after the expulsion, conversos practicing Judaism were stranded in Iberia or could not live openly as Jews in Western Europe until the late sixteenth century. Others, from Portugal, reached the Ottoman Empire after several generations as crypto-Jews; having retained great Jewish knowledge, and like the physician Lusitanus opened a yeshiva in Salonika upon his return to Judaism in the mid-sixteenth century. In sixteenth-century England, conversos could not live openly as Jews, but they prayed in houses in Bristol and elsewhere. Prominent conversos like court physician Lopez were tolerated, but never identified as Jewish. Crypto-Jews lived in a duality between Catholicism and Judaism, and this frequently remained when they returned to Judaism. Whether in sixteenth-century Salonika, Amsterdam, or eighteenth-century Savannah, Jewish former conversos often returned to Church ritual.

Who Actually Read the Discorso of Simone Luzzatto in Seventeenth-Century Venice?

Simone Luzzatto wrote his Discorso circa il stato de gli Hebrei et in particolar dimoranti nellli inclita Città di Venetia (Venice, 1638), addressed to the governing Venetian nobility, in an attempt to avert a proposed expulsion of the Jews from Venice. No expulsion occurred at this time, but the extent to which Luzzatto’s book played a role in averting the alleged expulsion is unknown. However, at least three individuals read the Discorso during the seventeenth century: Menasseh ben Israel, the outstanding rabbi of Amsterdam; Melchiore Palontrotti, a Christian anti-Semitic polemicist; and Giulio Morosini, a Jewish convert to Christianity who wrote a long anti-Semitic book. In this paper, I will deal with a previously undis- cussed fourth reader, a Venetian senator who referred extensively to the Discorso in a speech he gave in the Venetian Senate in order to avert a proposed expulsion of the Jews in 1659.
Francesco entrusted many affairs to her. Rising to the task, she proved that not all Renaissance women perambulated in their rooms with coyly downcast eyes.

SARAH COCKRAM, UNIVERSITY OF EDINBURGH
The Court of Isabella d’Este and Francesco Gonzaga: Disgruntled Diplomats and Scissor Attacks

The political partnership of the marchesi of Mantua can be seen in the way they maintained harmony at court by each placating courtiers offended by the other. The couple’s unified image allowed each to take on grievances against their spouse, thus monitoring and deflecting dangerous court resentments. Isabella’s mediation in a dispute with Francesco was sought in 1499 by the courtier-diplomats of the Brognolo family, Mantuan ambassadors in Milan. The episode illuminates gritty Renaissance diplomacy, unpublished correspondence giving an example of pressured ambassadors unable to fulfill their positions to either their prince’s satisfaction or their own. The reverse situation, of Francesco appeasing a courtier angered by his wife, occurred in 1507, when his support was enlisted by the family of a lady-in-waiting whom Isabella attacked with scissors in a jealous rage. While tension between the couple emerges, nevertheless, the strict political alliance of the marchesi was not brought into question.

LINDA JAUCH, UNIVERSITY OF CAMBRIDGE, CHRIST’S COLLEGE
Writing in Favor of the Political Woman? Male Defences of Women and Female Power in Late Quattrocento and Early Cinquecento Northern Italy

This paper offers new insights into the interrelation between (male-authored) courtly treatises written in defense of outstanding women and the political roles played by such women themselves. After analyzing the representation of female power in the treatises of Mario Equicola, Agostino Strozzi, Bartolomeo Goggio, and Galeazzo Capra, the discussion focuses on comparing the characteristics of the idealized woman as represented in these treatises to the real political life of women in powerful positions, such as, for example, Eleonora d’Aragona. The paper suggests the (conscious or not) formation of a political partnership between the courtier and the court lady (to whom the treatises are often dedicated), as both were vulnerable to being excluded from the direct exercise of (male) power. A defense of the powerful female could benefit both sides, serving as a strategy to enhance the court lady’s position as well as helping courtiers to gain influence and patronage.

Hyatt
Sherman Oaks

SPANISH CATHEDRAL MUSIC II: IBERIAN AND LUSITANIAN MUSIC FOR COURT AND THEATER: IN HONOR OF ROBERT M. STEVENSON

Organizer: MICHAEL O’CONNOR, PALM BEACH ATLANTIC UNIVERSITY
Chair: LESTER BROTHERS, UNIVERSITY OF CENTRAL MISSOURI

WALTER CLARK, UNIVERSITY OF CALIFORNIA, RIVERSIDE
Luys de Narváez and the Intabulation Tradition of Josquin’s *Mille regretz*

This paper examines and compares all known intabulations (arrangements) for solo lute and vihuela of Josquin des Prés’s chanson *Mille regretz*, composed in the early sixteenth century. This immensely popular chanson was arranged by composers in northern France, Germany, and Spain for instrumental performance, and these various arrangements reveal important differences in the national styles they represent. This paper argues that the intabulation by the Spanish vihuelist and composer Luys de Narváez is
superior to all others because of its tasteful fidelity to the original and contrapuntal elegance, something not easily executed on fingerboard instruments. This research is based on an examination of printed and manuscript sources from libraries in Belgium, Germany, and Spain, some of which have never been treated in the relevant literature.

DEBORAH A. LAWRENCE, ST. MARY’S COLLEGE OF MARYLAND
Judith’s Song: Creating the Warrior Priestess
Art, literature, and music of the early modern period depict the story of Judith and Holofernes in various lights: Judith’s beauty and rich costume are prominent in paintings, and her role as defender of her city and woman of political power provided literary metaphors for local necessity. But while this topic was depicted in works from Italy, France, and Germany, it was not prominent in Spain. However, “En la ciudad de Bethulia” by the Spanish vihuelist Enriquez de Valderrábano not only narrates the tale in song, it also uses the Spanish practice of song pairings to accomplish two things. First, Judith’s song of praise to God, separate from the narration, gives Judith the power of first-person voice. Second, Valderrábano uses Judith’s song to portray her not so much as the beautiful young widow of pictorial images, but rather as a priestess who chants her song as she leads her people in prayer. This Spanish image of Judith is thus a very different one from others, serving a very different need.

ROGERIO BUDASZ, UNIVERSITY OF CALIFORNIA, RIVERSIDE
The Blessed and the Sinner: Two Foundation Myths in Brazilian Music
Filtered by the views and biases of his time, the letters, lyrics, and theatrical plays of José de Anchieta are important sources of information on the music of natives, colonists, and missionaries in sixteenth-century Brazil. Still in the twentieth century, Anchieta played a role in the national imagery as a sort of patron of Brazilian music, and this paper traces some possible origins of that myth. Seventeenth-century poet Gregório de Mattos also wrote about music in many of his verses, but unlike the blessed Anchieta, he was concerned with the music of the streets and brothels of Bahia. Representing Anchieta’s opposite — and thus a rupture with the traditional Portuguese-Catholic ideologies — Mattos was raised to the status of an icon by some twentieth-century modernists. This paper assesses how their ideologies surface through their writings, and how their images were reconstructed and used by later artistic elites.
MARIA-CLELIA GALASSI, UNIVERSITA DEGLI STUDI DI GENOVA

Genoa 1630: The Artistic Community According to the Special Taxation for the Building of the New City Walls

In 1630 the Genoese government established an exceptional tax in order to provide money to build new city walls. About 20,000 people were taxed and the contributors list is housed in the Archivio di Stato of Genoa. The taxed painters were no less than 143, including both famous and unknown artists, wealthy and poor ones. Given that after 1591 the Genoese painters were free to work without being enrolled in the local guild, the list is an exceptional source of information about the artistic community at that time. Nevertheless, scholars thus far have used the document only as a record for individual painters. The aim of this paper is to discuss the document in its entirety, focusing in particular on the information provided about workshop organization and the economic value of the painters’ work.

TIMOTHY J. STANDRING, DENVER ART MUSEUM

Giovanni Benedetto Castiglione, His Giovani, Works of Art, and His Legal Problems

This paper seeks to clarify the relationship between the financial and legal woes of an artist and his artistic production. It will discuss hitherto unpublished documents regarding the legal affairs of the Genoese artist Giovanni Benedetto Castiglione called il Grechetto (1609–64) in Genoa throughout the 1650s. Depositions taken in 1656 from Francesco Avanzino, Gio Battista Carrega, and Domenico Segistia, among others, reveal for the first time not only the names of many of his studio giovani, but also the role Grechetto’s art played in the repayment of loans, as well as the reasons for the substantial litigation the artist and his brother Salvatore encountered during the decade.

Hyatt Park

RENAISSANCE IMAGES

Chair: JULIA DELANCEY, TRUMAN STATE UNIVERSITY

JESSICA E. MAIER, TULANE UNIVERSITY

“A True Likeness”: The Sixteenth-Century (City) Portrait

A common title employed in Cinquecento city imagery was ritratto, often modified by the adjective vero as in Agostino Veneziano’s Vero ritratto di Bologna (1542). This appropriation of the term portrait signals the shared goals and impulses that underlay representations of urban and personal identity. Indeed, the influential ancient geographer Ptolemy had used a portraiture analogy when discussing representations of urban environments, noting that the goal was “to paint a true likeness.” Yet the very notion of likeness takes on a distinct imperative in a city portrait, which is necessarily a miniaturized version of the expansive subject. As a result, city portraits disclose most vividly the kinds of interventions that inflect portraiture of all types. In this talk, I will investigate the conceptual underpinnings of the Renaissance city portrait, its intersections with and departures from individual portraiture, in order to turn a new lens on both categories of imagery.

ANNE MARIE LANE, UNIVERSITY OF WYOMING

Enhancing the Body: Reflections of Status in Renaissance Book Portraits

This study further develops the fashion history paper that I presented at the 2008 RSA conference entitled “Framing the Face: Reflections of Status in Renaissance Book Portraits.” In that talk, I focused on how forty-six individuals conveyed their social status by various types of elaboration around their faces (such as ruffs, hairstyles, jewelry, and hats). This paper will reexamine many of those portraits (plus additional ones in other sixteenth- and early seventeenth-century books), but now discuss what the people put on to enhance their bodies and further reflect their standing in society. I will look at aspects such as cinched waistlines, built-up shoulders and sleeves, decorated fabrics, slashed doublets, fancy belts and buttons, lace
cuffs, fur-trimmed coats and mantles, tunics with crests, and suits of armor. The style choices people made for their portraits give a definite impression of how they wished to be remembered in posterity.

**COLIN EISLER, NEW YORK UNIVERSITY**

The Silent Academy: Renaissance Engraving as Exemplum

Major engravings of the fifteenth and early sixteenth centuries, often with monumental subjects of religious or classical significance, are too often mistakenly seen as without didactic purpose. These prints actually also functioned as silent academies. They instructed the artist, usually deprived of a living nude model, as to the ways in which the figure is seen in terms of motion and emotion. While subject matter accounts for their enduring popularity, it is the versatility, virtuosity, and variety of their figure content that account for the widespread consultation of certain engravings prior to the widespread establishment of academies permitting use of the nude model. Only the didactic function of works such as the Raphael-Raimondi *Massacre of the Innocents* could explain the unparalleled investment of labor known to have been expended upon such works. More than mere image, engravings such as these were designed for consultation by future generations of art students.

**HYATT DIRECTORS I**

**IMAGINING PEACE II: CONCORD, CONCILIATION, OR TOLERANCE?**

**Co-Organizers:** VALERIE DIONNE, COLBY COLLEGE AND FRANCESCO BORGHESI, HARVARD UNIVERSITY

**Chair:** BRIAN COPENHAVEN, UNIVERSITY OF CALIFORNIA, LOS ANGELES

**ARTHUR M. LESLEY, BALTIMORE HEBREW UNIVERSITY**

*Aut in Concordia ego?* Yohanan Alemanno in Pico’s Circle

Yohanan Alemanno, a university-trained Jewish physician who was prominent among Giovanni Pico’s consultants between 1488 and 1494, proudly affiliated himself with Pico, his circle, and his goal of reconciling reason with revelation through the writings of the ancients. Alemanno’s expressions of admiration for Pico match the extravagant praise from Pico’s friends and correspondents. He also declared his intention of attaining the seven virtues that he admired in the Florentines. Then, in writing under Pico’s supervision three books about the Song of Songs, Alemanno reconceived Solomon as an ancient Hebrew theologian whose thought was a counterpart to Plato’s. Evidence from Alemanno’s voluminous writings makes it possible to discern how well he understood Pico’s program and how far he could conform to it.

**ROSSELLA PESCATORI, EL CAMINO COLLEGE**

*Concordia and Discordia* in Giovanni Pico della Mirandola and Leone Ebreo

Giovanni Pico Della Mirandola’s works have many points in common with Leone’s *Dialogues*. One of these is the discourse connected to a universal *concordia* that could be reached through an itinerary of purification for human souls. This itinerary starts from politics with “Dialectica,” which will calm the disorder of the reason, then it proceeds to natural philosophy that will resolve the conflict and the disagreements of the “opinions,” and it will concludes in philosophia perennis and theology which will reveal the truth and will harmonize all the conflicts. In this paper I will focus on the common elements that Giovanni Pico della Mirandola and Leone Ebreo share, where the political sphere is extremely connected to the metaphysical one; in a way they continue a discourse by Dante in his *De Monarchia* and present also in his *Comedy*.

**FRANCESCO BORGHESI, HARVARD UNIVERSITY**

Giovanni Pico della Mirandola’s Attempted Council

More than thirty years after Cusanus’s *De pace fidei*, and almost fifty years after the Council of Florence, Giovanni Pico tried to put his own version of “peace of faith” in center stage by organizing a *concilium* to be held in Rome in 1487. In his *Conclusiones nonogentae* Pico showed that previous philosophers and theologians’
understanding of the sources of their own traditions was not necessarily correct. He sought to construct a new theology using material from existing historical theologies as building blocks. His “new” theology would be superior to those already existent as it would provide a richer understanding of Christian truths. As the Conclusiones were condemned in a papal bull promulgated by Innocent VIII, the project wasn’t realized. In order to better understand Pico’s attempt, this paper will suggest an interpretation of the reactions to Pico’s Conclusiones recorded in Florence and Rome among the Medicean and papal circles.

CARLO TAVIANI, UNIVERSITA DEGLI STUDI DI TERAMO
Beyond the Factions: Peace-Making Strategies in Renaissance Italy
The practices of peace-making in Italian cities during the Middle Ages and the Renaissance have been studied by many scholars (Polecritti, Bossy, Niccoli, Oexle) using various approaches. This paper explores the period of the Italian wars, when, in some regions, peace-making strategies were employed to decrease the power of factions. The efforts to reach internal peace can be generally explained as attempts to reinforce the concordia between the components of the community, in defense against external enemies. These practices differed, however, from city to city. Comparing the communal context of Genoa in the early sixteenth century to the politics of the popes (Julius II and Leo X) and the Duchy of Milan, this research presents peace-making in the commune as implemented by the populares (more often the artisans than the merchants) and stresses the influence of lay religiosity.

Hyatt
Bel-Air

SIDNEY’S ELIZABETH, MONTEGOMERIE’S ROSNARD, AND THE HEART OF MIDDLETON

Chair: AARON W. KITCH, BOWDOIN COLLEGE

BI-QI BEATRICE LEI, NATIONAL TAIWAN UNIVERSITY
A Silent Marvel: Queen Elizabeth in Sidney’s The Lady of May
Queen Elizabeth actively participated in and dominated courtly entertainments. Sidney’s 1578 The Lady of May, however, foregrounds the living fiction of the queen only to qualify, challenge, and invalidate it. Expunging her words from the text, the male playwright structures Elizabeth as a silent picture open to ekphrasis and interpretation, creating a gendered professional rivalry between the visual and the verbal. The queen’s royal power is demystified, and her authority is exposed to be artificial, contingent, and temporary. All the panegyrics to her beauty and virtues turn out to be a matter of tacit make-believe and a crude negotiation of power. Sidney’s little masque is a reassertion of power and mastery on behalf of the male playwright. He casts his queen as a silent marvel of little good and no consequence, and in so doing proves himself a better scriptwriter, director, and producer than his mistress.

NOVA MYHILL, NEW COLLEGE OF FLORIDA
Allegorical Properties: Body Parts and Identity in Early Modern London
Recent work on stage properties in early modern England has significantly complicated how we imagine physical objects might be understood on the sixteenth- and seventeenth-century stage. I am interested in considering not how everyday objects acquire symbolic significance, but the converse: how emblems become embodied and the conflict between physical, social, and allegorical understandings of these objects. The paper will focus on the staging of the heart in Lord Mayors’ Shows such as Thomas Middleton’s The Triumphs of Truth (1613) and in treason executions in which the “heart of a traitor” is torn from the body and shown to the crowd. Like the anamorphic art that literalizes both the necessity and the impossibility of maintaining multiple perspectives simultaneously, the staged body reveals the limits of both signification and interpretation.
SIDNEY’S ELIZABETH, 
MONTGOMERIE’S RONSARD, 
AND THE HEART OF MIDDLETON 
(CONT’D.)

ANTONY J. HASLER, SAINT LOUIS UNIVERSITY
Montgomerie, Ronsard, and the Ends of Translation

There has been increasing attention of late to Alexander Montgomerie’s poetry and its relation to a court culture centered on the young James VI; and Montgomerie’s translations of French poetry have shared in this resurgence of interest. My paper follows the recent emphases of studies by Sarah M. Dunnigan and Roderick J. Lyall in associating Montgomerie’s translations of sonnets by Ronsard with Scotland’s monarchical culture, but departs from previous accounts in its assessment of that culture’s impact. In particular, I contend that in Montgomerie’s versions of Ronsard, previously designated as more graphically “concrete” than their French sources, the royal presence bespeaks negation, inadmissibility, limit: the traumatic core of being identified by Lacan in his analysis of courtly love in his seventh Seminar. The result is a rift in the text, which marks disquiet — a horizon at which language’s processes of symbolic exchange meet with resistance, and objects refuse metamorphosis.

Hyatt Malibu

LATE RENAISSANCE SKEPTICISM
AND POLITICAL MODERNITY

Organizer: RUI BERTRAND ROMÃO, UNIVERSIDADE DA BEIRA INTERIOR
Chair: LOIDI NAUTA, UNIVERSITY OF GRONINGEN

MARYANNE CLINE HOROWITZ, OCCIDENTAL COLLEGE
Bodin and Montaigne in Relationship to Sixteenth-Century Augustinianism

Jean Bodin, author of *Six Livres de la Republique* and *Methodus ad Facilem Historiarum*, advances a secular viewpoint in comparison to Augustine’s *De Civitate Dei*. Bodin’s “sovereignty” allows a state whose population is divided by religion to tolerate religious diversity. In Bodin’s manuscript “Colloquium heptaplomeres” seven distinct religionists converse in marked contrast to Augustine’s relentless goal of doctrinal unity. Nevertheless, Bodin throughout his corpus cites Augustine frequently. *De la Demonomanie des Sorciers* proves demonic transformation and sorcery with the following refrain: “that even Saint Augustine has said, that all the sects of philosophers, and all the religions which ever were, have designated penalties against sorcerers and magicians.” Applying Vives’s edition and commentary on *De Civitate Dei* to undermine Bodin’s dangerous gullibility, Michel de Montaigne in his *Essais* cites Augustine against Bodin’s version of Augustinianism.

RUI BERTRAND ROMÃO, UNIVERSIDADE DA BEIRA INTERIOR
Montaigne, Skepticism, and War

Montaigne, whose lifetime was set against the background of civil wars made on religious pretexts, is one of the foremost late Renaissance philosophers in whose work the figure of war plays a most decisive role. We must here recall that many among Montaigne’s contemporaries considered the *Essays* as essentially a sort of collection of political, moral, and military discourses. In part that is because Montaigne, who thought of himself as a devoted man of arms, especially in the earliest parts of the book, great attention to military issues and problems, such as, for instance, the attitude a winner in a battle must take toward the defeated, or what sort of talks should be had between the besieger and the besieged. This paper will discuss Montaigne’s thought on the theme of war as well as his texts on military subjects, from a perspective that will emphasize its philosophical aspects and particularly the compatibility between Montaigne’s position toward war and his skepticism.

JOHN CHRISTIAN LAURSEN, UNIVERSITY OF CALIFORNIA, RIVERSIDE
Skepticism and Politics in Late Renaissance Spain: The Case of Pedro de Valencia

Pedro de Valencia represents the special case of a scholar who had written on skepticism and then became involved in government as adviser to high government
LATE RENAISSANCE SKEPTICISM
AND POLITICAL MODERNITY
(CONT’D.)

officials and Chronicler of the Indies. That raises the fascinating question, Did his
knowledge of skepticism affect his political advice and his reception of the cul-
tures of the New World? This paper examines his understanding of skepticism, his
attitude toward it, and its possible effect on his political activities.

Hyatt
Directors II

EPISTLES AND LETTERS IN FRENCH
RENAISSANCE LITERATURE

Co-Organizers: EVE-ALICE ROUSTANG-STOLLER, BARNARD COLLEGE AND
PHILLIP JOHN USHER, BARNARD COLLEGE

Chair: EVE-ALICE ROUSTANG-STOLLER, BARNARD COLLEGE

CORINNE NOIROT-MAGUIRE, VIRGINIA POLYTECHNIC INSTITUTE & STATE
UNIVERSITY

Comment ne pas tourner au vinaigre: Marot en ses épîtres de Bourgeon et Raisin
Parmi les thèmes structurants de L’Adolescence clémentine de Clément Marot (1534),
le refus de l’exaltation chevaleresque et l’idée d’humble service investit divers genres.
Dans la séquence des Épîtres elle-même insérée dans le recueil, le diptyque de
L’Epistre pour le Capitaine Bourgeon. À Monsieur de la Rocque, et de L’Épistre
faite pour le Capitaine Raisin, audict Seigneur de la Rocque, allie fiction épistolaire
et figuration symbolique sous les auspices de l’épître de requête. Cette dualité en-
gendre chez le lecteur, dont le noble destinataire, un mélange de plaisir complice
et de distanciation réflexive. Les deux pièces subvertissent de manière contrastée le
ton de la complainte, et révèlent à la lecture une symétrie destructure à examiner.
Un réseau d’équivoques gaillardes décline les thèmes de la fruition et de la fertilité,
de l’impuissance ou de l’improductivité. On verra pourquoi il est autant question
d’humeurs et d’énergie vitales, en relation avec l’idée de service.

LIDIA RADI, UNIVERSITY OF RICHMOND
Les Guerriers de la foi: L’épître fictive à la cour de François Ier
Les lettres du Penser évoquent le contexte politique contemporain et avancent des
objectifs idéologiques spécifiques. Sur le mode de l’éloge, et grâce à la présentation
d’un système philosophique et théologique de vertus et de valeurs, les “auteurs”
de ces lettres pressent le roi d’entreprendre une action politique et militaire, la
croisade, vouée à rendre leur splendeur matérielle et spirituelle aux lieux saints.
C’est principalement à travers l’écriture de ces lettres fictives que Michel met en
place le crucial contact imaginaire entre leurs “auteurs,” appartenant à l’histoire,
l’aufond et à l’imagination “poétique,” et le souverain auquel lui-même entend
s’adresser. Les épîtres fixent ainsi les conditions de la gloire à la fois terrestre et
céleste que le roi pourra s’acquérir grâce à la poursuite constante des vertus, à
l’exercice du bon gouvernement, et (donc) à l’engagement dans la croisade procl-
lamée par Léon X.

PHILLIP JOHN USHER, BARNARD COLLEGE
Clymene’s Letter and Hyante’s Oral History in Ronsard’s Franciade
The love plot that structures the third and fourth books of Ronsard’s Franciade is
peculiar in that the epic hero falls in love with not one woman, but two, the sisters
Clymene and Hyante. Much critical attention has been paid to this fact, with at-
tempts made to find textual precedents or other explanations. The purpose of this
paper is to pursue examination of the doubling of the female hero with reference to
the clear but neglected opposition between written letter and oral history; whereas
Hyante relates to Francus an oral history of France in book 4, Clymene’s central
mode of expression is a long verse letter she sends to Francus in book 3, eventually
leading to her death. What can a close reading of Clymene’s letter as well as critical
attention to its mode of inclusion and presentation, in opposition to Hyante’s oral
history of French kings, bring to a better understanding of the love plot in particular and to the epic as a whole? Is there something specific about the power of letter-writing, as opposed to oral dynastic history, that condemns Clymene to her fatal end?

Hyatt
Governors I

RENAISSANCE PHILOSOPHY: BODY, MATTER, AND TIME

Sponsor: SOCIETY FOR MEDIEVAL AND RENAISSANCE PHILOSOPHY (SMRP)

Organizer: DONALD F. DUCLOW, GWYNNEDD-MERCY COLLEGE

Chair: MICHAEL J. B. ALLEN, UNIVERSITY OF CALIFORNIA, LOS ANGELES

MINGJUN LU, UNIVERSITY OF TORONTO

Chaos as Enfolded Matter and Matter as Unfolded Chaos: A Monadic Approach to Miltonic Substance

This paper studies Milton’s representation of chaos and matter in his *Christian Doctrine* and *Paradise Lost* as two mutually enfolded entities, which suggests an idea of substance characterized by attributes of divisibility and productivity. This conception of an elastic and generative substance, I argue, associates Milton with the monadic philosophy represented by Pythagoras, Bruno, Conway, van Helmont, and Leibniz. My paper adopts Bruno’s definition of the monad as a productive substance from which substantial beings unfold themselves. The originality of my approach lies in two aspects. First, in linking Bruno’s theory of the “internal artificer” that figures an ontological tree with Raphael’s famous tree metaphor, I account for the way metaphysical matter generates temporal beings. Secondly, by resorting to the divisibility and continuity of monadic substance, I reconcile the much-debated contradiction between Milton’s conception of an intrinsically good matter in *Christian Doctrine* and an evil chaos in *Paradise Lost*.

HELEN S. LANG, VILLANOVA UNIVERSITY

Descartes and the Problem of Body: Magnitude, Extension, and Dimension

Aristotle defines body as quantity, which must be either a plurality or a magnitude; body is perfect magnitude: continuous, divisible, and measurable, having length, breadth, and depth. Quantity must be in or of substance, which is in one sense form, in another sense matter, and in a third sense the individual composed of form and matter. Hence body can be neither substance nor matter. Descartes defines the object of physics as “a certain matter extended in length, width, and depth.” A recent commentator remarks: “It is significant that Descartes chooses the nature of body as the topic on which to rest his closing statement for the advantages of Cartesian physics over its rivals. The early seventeenth century was one of the few times in which fundamental questions about the nature of body were genuinely open.” I shall argue that body, as distinct from substance and individuals, is a longstanding topic that yields striking insight into the emergence of early modern physics.

DONALD F. DUCLOW, GWYNNEDD-MERCY COLLEGE

Eternal Time: Nicholas of Cusa on World, Time, and Eternity

In *De ludo globi* (1462–63) Nicholas of Cusa says, “The world did not begin in time; time did not precede the world, but only eternity.” Like Boethius, he views time as an image of eternity, but he calls the world and time “eternal.” God the creator alone is eternity, and as such the “beginning/principium” of world and time. With no temporal beginning, the world’s “eternal time” becomes perpetual or everlasting, and marks the boundary of time and eternity. Nicholas links it to *possess-fieri* (possibility-of-being-made), from which God’s *possess-facere* (power-to-make) creates finite things. He thus presents a three-part structure: God’s eternal creativity, a perpetual reservoir of possibility, and the created world’s unfolding time. This structure develops Nicholas’s earlier account of the universe as contracted infinity: neither God’s absolute infinity nor spatially bounded. “Eternal time” thus becomes another key feature of Cusanus’s infinite universe.
THE NOISY RENAISSANCE

Handbells first appeared as domestic objects in Italy during the late fifteenth century. Their subsequent popularity as a means of communication in the household was due to two factors: the separation of servants and their noisy activities from the main living spaces of the house, and a sense of social decorum that disapproved of unnecessary physical exertion. Handbells became a substitution for, and improvement on, the human voice, able to penetrate domestic space more effectively, enabling servants to be summoned over greater distances and relieving their employers of the need for unseemly shouting. Focusing on surviving bells, together with evidence from portraits and prescriptive literature, this paper will consider how sound influenced the ways in which domestic space functioned and was conceptualized, and its vital role in the construction and maintenance of social relationships within the domestic sphere.

A Scampanata at the Widows’ Windows: Sound and Ritual Insult in Cinquecento Florence

This paper presents the tale of a serial flirt, punished for making a noisy nuisance of himself outside a widows’ residence in Florence in 1553. Not only does this incident reveal some of the sonic strategies of ritual insult available to early modern city-dwellers, it is also a means to explore the aural dimensions of a particular site. The paper thus examines hearing as a “sense of place,” and is part of a wider acoustic study of the Renaissance city.

The Sound of Venice

During the Renaissance, Venice was one of the most musical cities of Europe. Music was performed everywhere: in churches, theaters, and private houses. But what was the sound of the city itself? What could a visitor walking through piazzes and fondamenta hear? And how did this sound differ from the sound of other European cities of the period? The paper will examine literary and visual sources offering an innovative approach to the subject.

THOMAS MORE AND HIS CIRCLE II:
IN THE TOWER OF LONDON

Law and Conscience: Thomas More’s Quarrel with Parliament

One of the questions that consumed the thoughts of More during imprisonment in the Tower of London in 1534 and 1535 was the course one ought to take when conscience comes into conflict with law. That he had arrived at a resolution by the summer of 1534 is evident in a letter (Rogers No. 206) — possibly but not certainly written by More’s daughter Margaret Roper to her stepsister Alice Alington in August of that year — in which More is portrayed as arguing that no one is bound to swear that all laws are well made and that no one is bound to obey laws that are
unlawful. This paper examines Margaret’s retelling of her father’s reasoning for the purpose of determining how More knew lawful from unlawful laws and, therefore, on what authority he stood in defying the legislation under whose provisions he was convicted and sentenced to execution as a traitor.

KATHERINE G. RODGERS, AMERICAN RIVER COLLEGE
Sadness, Sloth, and De tristitia Christi
As the full title makes clear, Thomas More’s last work is concerned with the reassuringly human nature of Christ’s suffering in the garden of Gethsemane: the commentary More calls De tristitia tedio paurore et oratione Christi ante captionem eius presents a thoroughly human Christ who shares in mortal suffering. Of the emotions named in the title, More’s understanding of sadness (tristitia) is the focus of this investigation. Some patristic writers such as John Cassian regarded tristitia as a dangerous precursor to the deadly sin of acedia, spiritual apathy or sloth. In More’s commentary on the gospel accounts of Christ’s suffering, however, tristitia is recognized as a legitimate and appropriate response to spiritual tribulation.

Hyatt
Senators II
Sponsor: SOCIETY FOR THE HISTORY OF AUTHORSHIP, READING AND PUBLISHING (SHARP)
Organizer: MICHAEL ULLYOT, UNIVERSITY OF CALGARY
Chair: STEVEN MAY, EMMORY UNIVERSITY

HEIDI BRAYMAN HACKEL, UNIVERSITY OF CALIFORNIA, RIVERSIDE
“And others”: Attribution as (Dis)organizing Principle in English Miscellanies
This paper explores contemporary attributions by printers, readers, and collectors in English Renaissance miscellanies. Starting with Tottel’s Miscellany (1557) and moving through the 1640 Poems written by Wil. Shakespear, this paper examines the categories of authorship and sententiae that competed as organizing principles in printed and manuscript volumes, and it concludes with a consideration of the role of contemporary attributions and compilations for modern editors of these texts.

JEAN R. BRINK, HENRY E. HUNTINGTON LIBRARY
History of the Publication of (Spenser’s) View of Ireland: From M. Lownes to J. Ware
To make a case for Spenser’s authorship of A View of the Present State of Ireland, it is necessary to explain puzzling facts about its publication. In April 1598 Matthew Lownes entered his copy of A View of Ireland in the Stationers’ Register. In 1609 Lownes published the first folio of The Faerie Queene and included with it the hitherto unpublished “Mutabilitie Cantos.” This venture was a success because Lownes went on to print folios of Spenser’s works in 1611, 1612–13, and 1617. Lownes did not include the View in these editions of Spenser’s works. The View was first attributed to Spenser and printed in Dublin in 1633 by James Ware. Ware tells us that his text is based on a manuscript in Bishop Ussher’s library, but the catalog does not list such a manuscript, and the manuscript of the View now at Trinity College was not part of Ussher’s collection.

ALAN STEWART, COLUMBIA UNIVERSITY
Francis Bacon and the Politics of Attribution
In his edition of Francis Bacon’s works, James Spedding identified as Bacon’s several pieces usually attributed to Robert Devereux, second Earl of Essex. In recent years, this attribution has become newly controversial, with Essex scholar Paul Hammer declaring that the works ultimately belong to the earl, and Brian Vickers reclaiming them as Bacon’s. This paper attempts to reopen this critical gridlock by reexamining the nature of the material evidence that underpins the arguments...
for and against each potential author: the holograph manuscript. The holograph manuscript is the holy grail for editors of early modern texts: the text written in the hand of the (supposed) author. But in the political world of 1590s England, the holograph manuscript could have other, more dangerous ramifications. This paper reconstructs the Essex circle’s concerns about writing in one’s own hand, and asks what this might mean for our understanding of attribution and authorship in the period.

*Intercontinental Renaissance Learning II*

Chair: Darin Hayton, Haverford College

Brian Jeffrey Maxson, East Tennessee State University

Humanism and the Ritual of Command

The appointment of a mercenary captain to lead the army was an occasion for ritual in fifteenth-century Florence. These rituals framed the physical transfer of a baton, which symbolized command of the army, from Florence to the condottiere. Humanist orations often accompanied this transfer, with examples surviving by such figures as Leonardo Bruni, Giannozzo Manetti, and Bartolomeo Scala. Why were humanist orations important in this ritual? In what ways did humanist rhetoric shape the ritual of command, and in which ways was it shaped by it? Did the importance of meeting ritual requirements — in terms of language, rhetorical form, and the identity of the speaker — render the actual content of these speeches irrelevant? This paper investigates these questions while examining the broader issue of humanism in practice in Renaissance Italy.

Robert B. Hornback, Ogletorpe University

Reforming the Christian Terence: Tudor-Era Iconoclasts’ Translation of Classical Roman Form

The sixteenth-century evangelical pioneers of the influential “Christian Terence” movement made Terentian structure the Renaissance secular ideal, and yet, as they deconstructed Roman comedy convention through parodic exaggeration or metadramatic references and self-consciously violated supposed laws of classical comedy, they also elevated the status of the English language as against Latin through rough translation of the humanist idol Terence. Such translation was at issue in the low idiom of evangelical polemicist Nicholas Udall’s *Floures for Latyne Spekynge* (1534), John Palsgrave’s 1540 translation of the Neo-Latin *Acolastus*, and, fundamentally, in some of the earliest five-act plays in English, including Udall’s own *Ralph Roister Doister* (ca. 1552) and *Jacob and Esau* (ca. 1551–53). Such works essentially “translated” famed Terentian Latin eloquence crudely by juxtaposing a high, classical mode with low (often rusticated or scatological) idioms in an iconoclastic fashion. Ultimately, however, this movement advanced the form and idiom of Renaissance secular comedy.

*Intercontinental Medals and Coins III*

Organizer & Chair: Charles M. Rosenberg, University of Notre Dame

John Cunnally, Iowa State University

Architectura Numismatica in Cinquecento Venice

Archaeologists and historians of Greek and Roman architecture have long relied on images of buildings found on ancient coins to help reconstruct the appearance of lost architectural monuments of antiquity. Historians of Renaissance architecture, however, have paid little attention to these same coins and the role they may have played in transmitting the designs of Greek and Roman buildings to the architects of the fifteenth and sixteenth centuries. In Venice especially, where ancient ruins were in short supply, numismatic images were the only authoritative visual remains of the architecture of antiquity, which progressive designers
and patrons wanted to recreate. Testifying to the great variety of ancient numismatic architecture available in Venice in the sixteenth century is a manuscript of drawings of medaglie belonging to the patrician Andrea Loredan around 1560. Among the 1220 Greek and Roman coins in Loredan’s collection are about fifty depicting temples, markets, triumphal arches, amphitheatres, circuses, and other public works. Comparing these images with contemporary designs of Palladio, including the Villa Capra and the Basilica at Vicenza, leaves little doubt that the master made use of these coins, or similar ones, in creating a Renaissance classicism of great elegance and nobility.

WILLIAM STENHOUSE, YESHIVA UNIVERSITY
Greek Coins and Greek Histories
In this paper I shall examine how sixteenth-century antiquaries responded to classical Greek coins in the sixteenth century. For the most part, Renaissance scholars explored Roman coins, a focus reflected in subsequent studies of their achievements. Many Western European collections included coins from the ancient Greek world, however, and two important late-Renaissance numismatists, Wolfgang Lazius and Hubert Goltzius, devoted books to Greek examples. I shall investigate where Greek coins were held, ask whether antiquarians took different approaches to Greek coins than they did to Roman ones, and consider briefly the influence of the iconography of some Greek issues. More generally, I shall explore the accounts of Greek history that Lazius and Goltzius provided with their illustrations of coins, and show how the collection of this type of antiquity inspired a particular, overlooked, form of historical scholarship.

Intercontinental Accessorizing The Renaissance Body
Grand Salon III

Organizer: BELLA MIRABELLA, NEW YORK UNIVERSITY
Chair: MEGAN M. MATCHINSKE, UNIVERSITY OF NORTH CAROLINA, CHAPEL HILL

BELLA MIRABELLA, NEW YORK UNIVERSITY
Accessories and Renaissance Culture
When in 1447 Marco Parenti promised to include a beautiful necklace of pearls and feathers as well as a headress of pearls in his future wife’s dowry, he indicated what every well-dressed Renaissance person understood — that honor and position were performed and demonstrated through being beautifully attired and most importantly by wearing dazzling accessories. One cannot really understand the social role of fashion in the Renaissance without considering accessories, since often clothing served as a background to these eye-catching ornaments. This essay highlights the use of accessories — with special attention to the handkerchief and its role in courtship — and considers accessories as objects that played important parts in social, political, and cultural negotiations of power and identity. These negotiations ranged from considerations of gender, sexuality, and morality, to class position, social and personal relationships, and business transactions in the early modern period.

KAREN RABER, UNIVERSITY OF MISSISSIPPI
Chains of Pearls: Gender, Property, Identity
This paper will examine the symbolic and metaphoric relationships between pearls and women, primarily as these intersect with the materiality of the actual pearl and the exchange of pearls as property. Signifiers of purity and chastity, fragile and much-desired objects of adornment, targets of competitive bidding and dynastic inheritance, items that could figure among a woman’s “paraphernalia” (the property that a woman, otherwise unable to claim ownership in any goods or funds of her own): pearls were all these things, and yet, as the Renaissance had recently come to understand, they were also the product of a fairly ugly process, the hardening of oyster mucosa in response to contamination by grit. Such a disjunction between origin and social and economic value allows for a rich set of interpretive possibilities,
but also makes the pearl a dangerously unstable accessory to meaning, a tension that will be foregrounded in this paper as we analyze paintings, literature, and historical accounts of pearls.

EVELYN WELCH, UNIVERSITY OF LONDON, QUEEN MARY
Smelling Buttons in Renaissance Italy
In 1577 an inventory of jewelry of the Duke of Mantua, Vincenzo Gonzaga, was extensively annotated and vividly illustrated by the artist Giorgio Ghisi. Among the many valuables shown were enameled gold buttons that were studded with gems and pearls. But these items, as the inventory makes clear, were not only wonderful to look at but also to smell. Stuffed with ambergris and musk, they, along with musk-enriched gloves and linen, enveloped the duke in a cloud of perfume. Vincenzo Gonzaga's wardrobe is only one of a growing number of investments across Europe in scented garments and accessories. A sharp rise in the practice of perfuming clothing, shoes or placing scented paste in buttons, earrings, bracelets, and belts can be documented across the Continent. This paper looks firstly at the medical, economic, and social reasons behind the incorporation of scent into the material world, and then at the anxieties that these practices evoked.

**Intercontinental Grand Salon IV**

**THE AESTHETICS AND ETHICS OF REPRESENTING VIOLENCE: THE QUARANTE TABLEAUX OF PERRISSIN AND TORTOREL**

*Organizer:* KATHLEEN P. LONG, CORNELL UNIVERSITY

*Chair:* ANDREA FRISCH, UNIVERSITY OF MARYLAND, COLLEGE PARK

*Respondent:* TOM CONLEY, HARVARD UNIVERSITY

**KATHLEEN P. LONG, CORNELL UNIVERSITY**

Depicting History: Perrissin and Tortorel’s Version of the Conspiracy of Amboise

We know that the Perrissin and Tortorel print of the Massacre of Tours was a significant source for historians writing about that event. Yet the use of aesthetic devices and the imitation of other artworks, clearly present in this print, call into question the focus of this work: is historical accuracy taking a back seat to aesthetic mastery? What does this tell us about the potential fault lines in the writing of history? This paper will further examine this question relative to the depiction of the execution of the conspirators of Amboise in the *Quarante Tableaux*, and Théodore Agrippa d’Aubigné’s possible use of this print as a source for his various versions of the event (in *Sa Vie à ses enfants*, the *Histoire universelle*, and *Les Tragiques*).

**KENDALL B. TARTE, WAKE FOREST UNIVERSITY**

Looking at Cities in the *Quarante Tableaux*

What do Perrissin and Tortorel’s prints tell us about the depiction of cities in the sixteenth century? The *Quarante Tableaux* display a striking variety of city images. Some are small, even insignificant pieces of complex compositions, others are the centerpiece of the print. Several engravings rely on generic compositions to indicate a city, others show specific cities with some topographical and architectural detail and even accuracy. The collection reflects the transformation in the depiction of cities that was taking place in the sixteenth century. It bears witness to both the vogue for visual representations of cities and the contemporary chorographic impulse to describe a place in detail. This paper situates Perrissin and Tortorel’s city images in the context of sixteenth-century city views and written descriptions. Placing the prints alongside those works, I will examine the rhetoric of cities in the *Quarante Tableaux*. 

**ACCESSORIZING THE RENAISSANCE BODY (CONT’D.)**
In a section of *The Anatomy of Melancholy*, titled the “Digression of Air,” Robert Burton surveys the marvels of the natural world from the imagined perspective of a hawk’s flight, wondering, particularly, at the ways in which the world ventilates: waters into waters, air into air. At the climax of his reverie, Burton cites reports of hibernating waterfowl found mouth-to-mouth by fishermen and frozen underwater only to be revived by the fire. He wonders whether such a thing might be possible among men. The image of the breath suspended between reputedly torpid birds and of this rumored state of deathlikeness in living things is central to understanding the fantasies and preoccupations of *The Anatomy*. This paper argues that the use of rumor, report, and legend as evidence in *The Anatomy* reflects the slipperiness of the Burtonian persona for whom knowledge is a game of rhetorical production.

**Craig Martin, Huntington Library**

**Natural Disasters and Natural Philosophy in Sixteenth-Century Italy**

Natural disasters played a significant role in Italian life and politics during the sixteenth century. Their effects, meanings, and potential remedies brought natural philosophy into courtly settings, especially after particular events, such as the flooding of Rome in 1530, the Ferrarese earthquakes in 1570–71, and non-events, such as the predicted flood of 1524 that did not materialize. Discussions of natural disasters, often recorded as vernacular dialogues commissioned by political elites, combined the Aristotelian teachings of the universities, religious considerations, and practical concerns. Attempts to mitigate these events involved developing engineering practices, based on humanist beliefs in the strength of Roman architecture, and medical therapies that depended on the causal explanations of natural philosophy. In this setting natural philosophy interacted with both popular and learned theology as understandings of these horrific events provoked discussions of God’s Providence, wrath, while renewing interpretations of biblical catastrophes, most notably the universal flood.

**Robert Goulding, University of Notre Dame**

**Seeing Stars in Broad Daylight: the History of an Optical Myth**

In his *Perspectiva*, Roger Bacon discusses an unusual but (he claims) well-known optical phenomenon: if a mirror is placed at the bottom of a basin of water and the reflection of the sun is observed in it, a small star will be seen near the disk of the sun. Bacon explains away this apparent stellar observation in broad daylight as an optical illusion (the star is, of course, the sun itself), as do the two later perspectivists John Pecham and Witelo, though each in a slightly different way. This strange optical trick was only one of many purported methods of making the stars visible during the day: a tradition going back to Aristotle, who first suggested that stars might be seen in broad daylight from the bottom of a deep well. I trace the history of this idea through magical and scientific texts, to Robert Hooke’s stellar observations made from a well, under the influence of this scientific myth.
her political agenda and establish her role as a woman author in the public sphere. Private spaces are especially important in her political poems, which contain some of her most direct portrayals of herself as a writer in the public sphere and thus provide unique glimpses of Behn’s authorial strategies. She constructs her panegyrics around three central figures: the “Hero,” the “Crowd,” and the narrator. Each poem creates new tensions within this triad, producing widely varying commentaries on private and public action. For each role, Behn defines private and public space, and the possibility of movement between the two, differently. This paper will examine how Behn’s construction of social spaces in her panegyrics revises concepts of gender and privacy.

KATHERINE R. LARSON, UNIVERSITY OF TORONTO
The Rhetoric of Song: Space, Gender, and Performance
Songs assumed a pivotal rhetorical role within a variety of social, and often gendered, spaces in early modern England. This paper suggests that vocal music was a particularly important rhetorical tool for women, whether as poets or performers, affording them sanctioned opportunities for textual circulation and public expression. My argument centers on the London home of composer Henry Lawes, who hosted musical gatherings that became a focal point for Royalist culture during the Interregnum. Lawes’s salons featured the poetry of writers like Katherine Philips, the performances of singers like Mary Knight, and the participation of women like Margaret Cavendish, whose life and works attest to a fascination with rhetoric and music. This paper probes the rhetorical function of the music and texts performed within the space of Lawes’s home in order to elucidate how vocal music became a vehicle for persuasion and political intervention for women in seventeenth-century literature and culture.
Thursday, March 19, 2009
3:45–5:15

Hyatt
Los Angeles

CARAVAGGIO: REFLECTIONS
AND REFRACTIONS I

Co-Organizers: LORENZO PERICOLO, UNIVERSITÉ DE MONTRÉAL AND
DAVID M. STONE, UNIVERSITY OF DELAWARE

Chair: GAIL FEIGENBAUM, THE GETTY RESEARCH CENTER

LARRY KEITH, NATIONAL GALLERY OF ART
Caravaggio’s Technique Reconsidered
The National Gallery (London) is fortunate in having three works by Caravaggio that span a wide range of style and technique: the early Boy Bitten by a Lizard, the middle Supper at Emmaus, and the late Salome Receiving the Head of St. John the Baptist. The works have been the subject of detailed study of materials and techniques, using the full range of resources available within the gallery. As a group, they are fairly representative of how Caravaggio painted, and illustrate the salient features of his working methods, as can be seen through comparisons with other works. While his style became ever more fluent, economical, and expressive, his basic painting method remained surprisingly consistent and disciplined. The use and limitations of such technique-based investigation, and how it may be best employed in the discussion of wider issues of studio organization and attribution, will be attentively reconsidered.

DAVID G. STORK, STANFORD UNIVERSITY AND RICOH INVENTIONS
New Insights into Caravaggio’s Studio Methods: Revelations from Computer Vision and Computer Graphics Modeling
A new, full three-dimensional computer graphics model, or tableau virtuel, of Caravaggio’s Calling of St. Matthew has been created recently, and allows the number, position, and relative brightness of light sources (illuminants) to be adjusted so as to match the painting as closely as possible. Further, computer shape-from-shading techniques infer the location of illuminants based on cast shadows and the pattern of rendered lightness on the figures in the painting in order to extrapolate the number and location of illuminants in Caravaggio’s studio itself. These independent methods corroborate each other and reveal that the studio light sources were local, thereby calling into question the claim — a fixture in scholarship since Mancini — that Caravaggio used direct solar illumination when executing paintings like the Calling of St. Matthew. Moreover, this kind of analysis permits us to test claims (by Hockney) about the possible use of optical aids by Caravaggio and others.

DANIELLE CARRABINO, HARVARD UNIVERSITY ART MUSEUMS
Dal Naturale? The Painting Technique of Caravaggio in Sicily
According to his Roman biographers, Caravaggio painted exclusively from the live model. However, as an itinerant artist in Sicily, he may not have had the same access to a studio or models as he had when painting in Rome. Technical examinations of the Sicilian altarpieces further suggest that Caravaggio did not paint entirely dal naturale when in Sicily. Instead, he increasingly relied on his visual memory of paintings he had seen or produced in the past, and shifted his focus from the live model to creating localized settings for his paintings. I propose to examine the results from technical analyses of the Sicilian altarpieces to determine how Caravaggio adapted his working practices in Sicily. With reference to x-rays, schematic drawings of incisions, cross-sections, and photographs of the paintings, I will demonstrate how we can use technical evidence along with primary texts to account for the artist’s painting technique in Sicily.
Hyatt Beverly Hills

THE CITY PERSONIFIED AND PERSECUTED IN NORTHERN EUROPE AND BEYOND

Organizer: PETER ARNADE, CALIFORNIA STATE UNIVERSITY, SAN MARCOS

Chair & Respondent: HILDEGARDE SYMOENS, UNIVERSITY OF GHENT

ELODIE LECUPPRES-DJARDIN, UNIVERSITÉ DE LILLE 3

Between Love and Hatred: Princes’ Political Feelings toward Cities at the End of the Middle Ages

At the beginning of the fifteenth century, in the Quadriloge Invectif written by Alain Chartier, the Kingdom of France is allegorized for the first time as a noble-woman with blond hair and a blue mantle sprinkled with lilies. Not only does the Quadriloge personify a kingdom, it also demonstrates how state authority, and the art of “governing” in general, takes expression as a set of affective ties between prince, state, and subjects, with the state as noblewoman expressing affection toward her subjects as children. Metaphors about the love of the prince for his country and the love of the country for his prince — given expression in the late Middle Ages — become enabling devices in the vocabulary of state power. My paper explores the regions of Burgundy, Brittany, and Provence, and the affective metaphors deployed to discuss state and civic relations, particularly terms and symbols of emotion.

ANNE-LAURE VAN BRUAENE, UNIVERSITY OF GHENT

The City is a Maiden: The Virgin of Ghent and the Invention of the Civic Body (1300–1600)

Beginning in the fourteenth century, the city maiden developed into Ghent’s most powerful civic symbol. This paper discusses the various representations of the Virgin of Ghent in urban iconography, literary texts, pamphlets, and other sources. I argue, on the one hand, that the Virgin of Ghent reinforced the myth of the pure civic body, but, on the other hand, that she allowed for the constant reinvention of that civic body, at one time defiant like a warrior maiden, at another time submissive like a bride. In moments of political crisis, the Virgin of Ghent became a symbol more of division than of unity, since all parties laid claim to her iconography. That said, the Virgin was not always political in conceptualization. In less turbulent periods, she was also used as a commercial logo, e.g., for printers and guilds.

PETER ARNADE, CALIFORNIA STATE UNIVERSITY, SAN MARCOS

The City Sacked, the City Penanced, and the City Destroyed in the Era of Charles V

The marvel Hernan Cortés’s band of Spaniards evoked when they first saw Tenochtitlan in late November 1519 so astonished them that later in life the former soldier Bernal Díaz recalled that they had wondered if it was all a dream. That wonder, as Tzvetan Todorov wryly observed, morphed soon enough into sheer destruction, and the radiant city became less a source of inspiration than a new Jerusalem at the hands of an avenging Vespasian. This paper considers military and princely triumphs over cities in the era of Charles V, and the mobilization of classical analogies, none more important than the destruction of Carthage and Jerusalem, as part of an imperial imaginary of urban defeat. I tackle four different urban sacks and punishing defeats — Tenochtitlan in 1521 (and its allegorization in Franciscan theater in 1539 in New Spain), Rome in 1525, Tunis in 1535, and Ghent in 1539 — to gauge the spatial valences and metaphors of urban submission in the politics of imperial authority.
A Book Written for “chi non sa”: The Content of the Form in Machiavelli’s _Il Principe_

The paper aims to reconsider the relation between form and content in Machiavelli’s _Il Principe_. In particular, it focuses on the extent to which the linguistic choices of the author mirror his political-philosophical views. In addressing such an inter-connection, this paper refers to the epochal studies that both Croce and Gramsci devoted to the _Il Principe_, both of whom advocated the possibility of a _latu sensu_ democratic interpretation of Machiavelli’s work. Indeed, the style and the terminology of the treatise testify to the intention of reaching a larger audience that is more interested in the pragmatic aspects of politics than in “clausole ample” or in “parole ampollose e magnifiche.” Machiavelli’s prose, while endeavoring to explicate, evoke, and exhort beyond any extrinsic verbosity and theoretical abstractness, attests to the thinker’s claim for the foundation of an autonomous political science.

Sensorial Language in Machiavelli’s _Il Principe_

Much has been written about Machiavelli’s language, about his use of figurative language in _Il Principe_, and the generally “poetic” and rhetorical nature of the prose found in his treatise. One aspect of his linguistic practice that merits special analysis is the use he makes of what we might call sensorial language by means of which this author and politician, who strongly advocated adherence to “la verità effettuale della cosa,” appeals to the senses in the formulation of his ideas. In so doing he draws frequently on the lower range of the five sensorial categories, thereby overturning the generally Neoplatonic hierarchy that dominated much of the thought of the day, and at the same time, expresses himself in a language that is concrete and reflective of a linguistic register that is far removed from the strong classicizing trends evident in the writings of many of his contemporaries.

Bembo and the _Pessimus Agricola_: Nature and Culture in Renaissance Italy

Bembo’s _Prose della volgare lingua_ mark a turning point both in Renaissance prose theory and in Dante’s fortune. Bembo’s suspicion about Dante culminates in the scene (2.20) where the _Comedy_ is likened to an exuberantly overgrown forest. This paper offers a rehearsal of this vegetative metaphor as a genealogy of the humanistic _silva_. Since Bembo’s _Prose_ caused a fracture in the reception of Dante’s opposition to the “rustic style” in _De vulgari eloquentia_ 2, Bembo’s rhetorical aggression is paired with Dante’s own parricide of Guittone. Finally, the paper turns to the _agricola_ as a commonplace for the subordination of nature to culture, endorsed by Bembo after a number of intermediaries including Quintilian, Tacitus, and Boccaccio. Bembo’s ambition to cultivate the vernacular through classical imitation is set against Dante’s promiscuous linguistic husbandry and Teofilo Folengo’s alternative and non-conventional crossing of genres in his _Chaos del triperuno_.

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**Chiara Bauzulli, The City University of New York, The Graduate Center**

**Olga Zorzi Pugliese, University of Toronto, Victoria College**

**Stefano Gulizia, Loyola College in Maryland**
“Reproductions” of Michelangelo’s Architecture: Audience and Purpose

Sixteenth-century engravings are often used to document early states of Michelangelo’s architectural works in Rome. The most famous of these are Dupérac’s prints of the Capitoline and St. Peter’s. However, the prints are not often considered in their own right, and sometimes a significant part of the print is cropped when used in modern scholarship. When the evidence on the prints themselves (inscriptions, coats-of-arms, and other details), is considered along with contextual information, it becomes clear that the engravings served purposes other than documenting Michelangelo’s designs. In this paper I suggest several other reasons for publishing the prints, and the audiences implied by them.

Architectural Representation and the Iconography of Place in Early Modern Mid-Atlantic Prints

During the sixteenth and seventeenth centuries, images of America were most often found in commercial prints, maps, and manuscripts related to the exploration and colonization of the New World. Engraved images were seen and more importantly used by Europeans from all social classes as primary sources of information about the New World. This study tracks architectural imagery in maps and engravings of the Atlantic world from exploration through colonization. I use visual and contextual analysis to argue that independent and relational representations of bodies and architecture actively constructed English perceptions of American space and place. In particular, this paper investigates classicism as a visual template for architectural representation that provided a “structure for seeing” the distant and unfamiliar on local and familiar terms. This iconography of place informed and affirmed a diverse audience of the philosophical ideals and socioeconomic goals of the British colonial project in the mid-Atlantic region.

Charles Le Brun’s Constantine Prints for Louis XIV and Jean-Baptiste Colbert

In 1666, Charles Le Brun, first painter to Louis XIV, published two enormous prints, the “Battle of Constantine,” after an unfinished painting, and the “Triumphal Entry of Constantine,” after a design for a tapestry. By having Gérard Audran translate his compositions into prints, Le Brun tried to resolve conflicting ideas about the content and production of images. He addressed the crown and showed himself to be the instrument by which the arts (including printmaking) flourished in France. He also addressed propagandists, critics, and amateurs and demonstrated how a classical mode of representation might satisfy the task of representing Louis’ glory while maintaining history painting’s dominance within the academic hierarchy of genres. Despite the prints, Le Brun ultimately failed to alter the reality of his position; the classical theory he inherited gave way to the grand Baroque commissions he executed for the sake of Louis’ glory.

What Public for What Image? Prints after Titian

In his 1567 petition to the Venetian Senate to obtain a privilege, Titian specified the intended audience for his copper plate prints. The designs were to be engraved “for the general convenience of students of painting.” But the prints’ dedications and the artist’s correspondence targeted another audience: an aristocratic public, including his patron Philip II, Margaret of Parma, and Pope Pius V. I will focus my analysis on prints reproducing Titian’s lost altarpiece the Death of
St. Peter Martyr. Several of these were issued in publications celebrating Titian’s works. On the other hand, inscriptions in two anonymous prints barely mention the artist’s name, giving prominence instead to the religious subject depicted. This suggests that the latter prints were presented as devotional images more than as reproductions of the painter’s work, illustrating the diverse audiences for engravings from a single painting.

Hyatt Olympic Ballroom I

NEW TECHNOLOGIES AND RENAISSANCE STUDIES IV: DIGITIZING RENAISSANCE MATERIAL CULTURE

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

Chair: RAYMOND G. SIEMENS, UNIVERSITY OF VICTORIA

BRENT NELSON, UNIVERSITY OF SASKATCHEWAN
The Digital Ark: Rediscovering the Early Modern Database

The seventeenth century saw an important shift in attention away from books to things and a new emphasis on the material world that displaced literature as the principal means of higher knowledge in the formative years of the new science. It is here that we first begin to see a meaningful distinction between what John Bradley characterizes as text- and data-oriented information, or in Daniel V. Pittie’s terms, “document-centric” and “data-centric” information. This paper will briefly trace this epistemological shift from a text-based to a data-based view of the world in Francis Bacon’s Great Instauration of learning and in the chief cultural manifestation of this empirical turn, the cabinet of curiosities.

KAREN REEDS, UNIVERSITY OF PENNSYLVANIA
The Digital Plant-Press: New Views of Renaissance Botany

The study of pressed plant specimens is an invention of the Renaissance. Luca Ghini (1490–1556), first professor of medicinal plants at Pisa, is traditionally given credit for the first systematic use of the herbarium for botanical study and teaching. However, well before the sixteenth century, the bibliophile Richard de Bury had scolded readers who ruined books by pressing flowers between the pages. The flattened appearance of plants in some manuscript illustrations of the Carrara Herbal (ca. 1400) suggests that the artist had occasionally used pressed plants as models. A comparable technique of nature-printing, that is, inking a flattened plant and stamping its image onto a sheet of paper, also seems to emerge in this period; the most notable example, although not the first, is a nature-print of a sage leaf in Leonardo da Vinci’s notebooks. For three interconnected research and curatorial projects I have been using digitized images of illustrated herbals (manuscript and print) and of early modern herbarium sheets. Beyond greatly increased access to primary sources from the fifteenth to the eighteenth century, the digitized images have allowed me to make new kinds of comparisons among early modern techniques of representing plants. In this paper, I’ll address these questions about such images: What materials, manipulations, skills, training, and assistance did these technologies require? What aspects of the three-dimensional, living plant were captured or lost? How was the visual information corrected or amplified? And how do the digital images stack up against the originals?
NEW TECHNOLOGIES AND RENAISSANCE STUDIES IV: DIGITIZING RENAISSANCE MATERIAL CULTURE (CONT’D.)

KATHARINE PARK, HARVARD UNIVERSITY
The Renaissance in Second Life
The online world Second Life offers opportunities for use in teaching and for the presentation of research. This talk, to be delivered in SL, will explore some of those opportunities, as well as their attendant challenges, through a consideration of objects found in Renaissance-related sims.

Hyatt Olympic Ballroom II

THOMAS MORLEY

Organizer: RUTH I. DEFORD, THE CITY UNIVERSITY OF NEW YORK, HUNTER COLLEGE
Chair: SUSAN WEISS, PEABODY INSTITUTE

JEREMY L. SMITH, UNIVERSITY OF COLORADO AT BOULDER
"Unlawful Song": Byrd, Morley, the Paget Choir, and the Babington Plot
Esteemed Elizabethan composers and royal patentees William Byrd and Thomas Morley were intimates of Thomas and Charles Paget, two notable leaders in the English Catholic effort to liberate Mary Queen of Scots from her English captivity. Indisputable links in the musical and political life of the Pagets were revealed when members of their choir were imprisoned within weeks after Mary herself was accused of treason. Government interrogators claimed the singers had connections to the plotter Anthony Babington, but they seemed more interested in the music they sang, especially some works the government claimed were "diriges" for the executed Jesuit martyr Edmund Campion. Through an analysis of this case and its implications I will attempt to shed new light on the disputed matter of where Byrd’s and Morley’s allegiances lay within a complex and shifting political environment of royal service and Catholic affiliation.

RUTH I. DEFORD, THE CITY UNIVERSITY OF NEW YORK, HUNTER COLLEGE
Continental Theory Meets English Practice: Thomas Morley’s Views on Mensuration and Proportion in Music
Sixteenth-century English customs relating to the notation and terminology for musical time measurement differed in several respects from their Continental counterparts. The Continental system was supported by a large body of theoretical writings, but Thomas Morley was the first person to describe the English system in detail and compare the two systems from a theoretical point of view. This paper examines the sources of Morley’s ideas about Continental mensural theory and his explanation of the differences between the English and Continental mensural systems. His sympathy is with the Continental approach, but he admits that some of his English habits are too deeply ingrained for him to give up.

JESSIE ANN OWENS, UNIVERSITY OF CALIFORNIA, DAVIS
Thomas Morley’s Sources for “Pitch” and Related Concepts in A Plaine and Easie Introduction to Practicall Musicke (1597, 1608)
The English composer and music theorist Thomas Morley included a long list of “Authors whose authorities be either cited or vsed in this booke” at the end of his A Plaine and Easie Introduction to Practicall Musicke. That list could be extended to include authors whom he used, but did not cite. It could also be trimmed of names he cited but most likely did not use. Morley’s list functions more as a claim of erudition than as a true “Works Cited.” This paper draws on graphic images to identify Morley’s actual sources, whether named or unnamed, for topics encompassed by our word “pitch.” In conjunction with Ruth DeFord’s investigation of his sources for “rhythm,” we begin to establish the contents of his library or the books to which he had access, and gain a better understanding of the music texts available in late sixteenth-century England.
Hyatt Constellation  
Ballroom I

ART AND THEATER IN  
EARLY MODERN NORTHERN  
EUROPE IV: THEATRICALITY AND  
SPECTATORSHIP

Sponsor: HISTORIANS OF NETHERLANDISH ART
Organizer: CHRISTOPHER ATKINS, THE CITY UNIVERSITY OF NEW YORK, QUEENS COLLEGE
Chair: STEPHANIE S. DICKEY, QUEEN’S UNIVERSITY

CHRISTOPHER ATKINS, THE CITY UNIVERSITY OF NEW YORK, QUEENS COLLEGE

Painting as Performance in the Studio

This paper will engage theatricality in conceptual terms by exploring descriptions and representations of painters being watched while they worked. Authors such as Otto Sperling and Jan Orlers record their experience of witnessing artists as diverse as Peter Paul Rubens and Gerrit Dou painting, and recreate that experience for readers in their texts. Images like Pieter Codde’s *Visit to the Studio* (Stuttgart) directly illustrate the point while others, like Rembrandt’s *Artist in a Studio* (Boston), may do so more obliquely by positioning the viewer as witness to the process of creation. As I will argue, these visual and textual sources that describe individuals witnessing artists laying brush to canvas suggest that the act of painting was understood, at least occasionally, as a performance complete with an audience. Conceptualizing painting as performance provides a framework that may aid understanding of the roles of gesture, brushwork, and even authorship in early modernity.

NOEL SCHILLER, UNIVERSITY OF SOUTH FLORIDA

Playing to the Viewer: On the Expressive “Asides” of Dutch Tronies

In Karel van Mander’s didactic poem, “Den Grondt der edel vry schilder-konst” (1604), the author advises artists to look to the theater for inspiration and to pose the human figures in their paintings “nae Histritiona Const.” Taking van Mander’s advice as an essential point of departure, this paper explores the theoretical relationship between the player’s art and the art of painting in the early seventeenth-century Netherlands. Using Gerrit van Honthorst’s *Merry Violinist* (1623, Rijksmuseum) and other half-length merry musicians as a case study, I shall argue that the figures’ direct address to the beholder might be understood in terms of Timothy J. Moore’s analysis of the theater of Plautus, a classical author beloved in the early modern Low Countries. Ultimately, I will examine how images perform their attempts to pictorially engage beholders much like theatrical asides to the audience and question how artists developed strategies for portraying visceral immediacy.

OLIVIA V. POSKA, UNIVERSITY OF MICHIGAN

Spectatorship and Sinne-const: The Function of Theatricality in the Art of Adriaen van de Venne

Although the Dutch artist Adriaen van de Venne is well known for his poetry, not enough has been made of the explicitly dialogic form his verse often takes. While not intended for performance, van de Venne’s use of a dramatic form in his poetry is noteworthy, as it comingles the act of reading with spectatorship and recitation. Given the sisterhood between poetry and painting that van de Venne claimed, the kind of experience his poetry offers suggests a cognitive model relevant to his pictorial art. In this paper I relate his dramatic literary mode to what van de Venne called *sinne-const*, literally “sense-art.” Working with key pictorial examples from his corpus, I demonstrate how van de Venne engaged a way of picturing analogous to his dialogic poems, and discuss how his *sinne-const* might suggest a mode of pictorial literacy that has potentially wider applicability to seventeenth-century Dutch art.
Female Heroism in the Old English *Judith* and the Paintings of Artemisia Gentileschi

In the anonymous, fragmentary Old English *Judith* the chaste but seductive widow of the Old Testament becomes a virgin. The recurring adjectives that portray her, “brave” and “blessed” (*ellenrof* and *eadigan*), as well as her behavior throughout the poem, evoke an image of female heroism that resembles the later depiction by Artemisia Gentileschi. A comparative study of Judith’s characterization in the Anglo-Saxon poem and in Artemisia Gentileschi’s paintings shows an unexpected array of symbolic correspondences and similarities. Both heroines appear as agents of their own determination; they deploy an impressive energy and a level of power, courage, and physical effort that contrasts with the representations of the biblical author and painters such as Caravaggio and Benson. This mirroring between *Judith* and Artemisia Gentileschi’s paintings suggest that the poem was written by a woman, during the tenth-century Benedictine Revival.

Karen-Edis Barzman, *State University of New York, Binghamton*

Judith, Islam, and the Venetian State

In addition to local politics, global events often determined the freight of Judith in Venetian art. At times of war with the Ottoman Empire, Venice turned to Judith to represent itself — through allegory — meting out divine justice in its imagined defeat of Islam. Paintings by artists from Veronese to Lazzarini must be viewed in this context. But decapitation had become the favored trope throughout Italy in representations of sultanic rule, signaling an arbitrary use of violence in the name of limitless authority and desire. What might surprise initially, then, is that decapitation, at the hands of a woman, emblematically affirmed the triumph of the republic and the preservation of its empire, despite its repudiation as an essential sign of Islam. In Venetian art Judith, who cannot possess desire, figured desire even as she enacted the violence of the state, which was recuperable under legitimate Christian rule.

Janet Bartholomew, *Albion College*

Sinner or Saint, Whore or Heroine? The Dichotomous Role of Judith in Early Modern English Tracts

In the print culture of early modern England, biblical exegesis was used as evidence in a variety of discussions involving women. In some tracts, the heroine Judith provided evidence of the strength of women when acting on behalf of God; in others, she was condemned for relying on lust and gluttony to defeat Holofernes. She was thus a symbolic representation of the Mary-Eve/virgin-whore dichotomy by which all women were defined during this time period. This paper analyzes how Judith was used in both misogynist and woman-apologist tracts, by male and female authors. In the process, a greater understanding of roles and perceptions of women in the gender war in print will be achieved.

Francisco Prado-Vilar, *Ciudad Universitaria*

Love in the Time of the Black Death: Rethinking Iberia in the Fourteenth Century

During the fourteenth century, the Iberian Peninsula, much like the rest of Europe, was shaken by war, civil unrest, and the plague: a dark turn of events for
which religious minorities became scapegoats throughout the Continent. Yet, as recent scholarship and a series of blockbuster exhibitions have shown, it was also a time when the friendly relations between the rulers of Castile and Granada, Peter the Cruel and Muhammad V, resulted in some of the most dazzling crosscultural artistic collaborations of the Middle Ages such as the royal palaces of Seville and Granada, as well as in intellectual exchanges embodied by first-rate figures who moved between the two courts, such as Ibn Khaldun. I propose, in this paper, to take a step back and explore the biological and emotional conditions that helped forge the personal bonds from which tolerance emerged in this time of fear, illness, and loss.

FELIPE PEREDA, UNIVERSIDAD AUTÓNOMA DE MADRID
Image Policy in the Kingdom of Granada
The final surrender of the Kingdom of Granada (1492) signaled the beginning of a new conversion policy with respect to the mudéjar population. Despite the Muslims’ resistance to religious images, both prints and Marian icons served as powerful instruments of evangelization. This paper will analyze this visual evidence as an example of the goals and limits of a policy of tolerance. It also studies the main official responsible for the spiritual conquest of the territory, fray Hernando de Talavera, a Hyeronimite friar and confessor of Queen Isabella. Fray Hernando’s pastoral strategy of limited linguistic and religious integration had roots in Spanish figures such as Ramón Llull (d. 1315) and Juan de Segovia (d. 1458), and was further informed by his prior experience with the heretical conversos of Seville in 1478.

STEFANIA PASTORE, SCUOLA NORMALE SUPERIORE
Granada’s Lesson and the Spanish Inquisition
Granada after the conquest was the last redoubt of convivencia in a Spain fast becoming firmly Catholic. The city emerged as a symbolic reference point, a locus for criticism of the omnipresent Inquisition, as well as of a more general religious and cultural policy viewed as petty and narrow-minded. The paper analyzes the legends created around the first years of the Capitolaciones, including the failed holiness of the first archbishop of the city Hernando de Talavera, his legend as a martyr of the Inquisition, the very peculiar image of Granada spread by the humanist Diego Hurtado de Mendoza in Europe in the 1540s, and finally the last tolerance myth of the “falsos del Sacromonte.” It attempts to reread the symbolic impact of a longed-for tolerance in sixteenth-century Spanish culture.

Hyatt Westwood
EMBLEMATIC VISUAL CULTURE AND THE SCIENCES II
Sponsor: GROUP FOR EARLY MODERN CULTURAL ANALYSIS (GEMCA)
Co-Organizers: ANDREA CATELLANI, UNIVERSITÉ CATHOLIQUE DE LOUVAIN AND MONICA CALABRITTO, THE CITY UNIVERSITY OF NEW YORK, HUNTER COLLEGE
Chair: MONICA CALABRITTO, THE CITY UNIVERSITY OF NEW YORK, HUNTER COLLEGE
Respondent: AGNES GUIDERDONI-BRUSLÉ, UNIVERSITÉ CATHOLIQUE DE LOUVAIN

DAVID GRAHAM, CONCORDIA UNIVERSITY
Emblematic Intersections: Emblems and Early Modern Visual Culture in France
In a 2004 e-Colloquia essay, György E. Szönyi wrote that “When speaking about emblematic expressions and structures, we have to consider the whole spectrum of early modern cultural representations.” I expand on Szönyi’s observation by examining the role of the emblem in the economy of early modern visual culture in France, and in particular by elucidating the ways in which the structural and functional characteristics of the emblem work together to create a unique mode of reading. Many emblematists worked not only in emblems stricto sensu but in
EMBLEMATIC VISUAL CULTURE AND THE SCIENCES II (CONT’D.)

related quasi-scientific modes: fable books, books of natural history, and the like. By examining the intersections between the emblematic and non-emblematic works by a variety of authors and engravers (Corrozet, La Perrière, Guéroult, Woeriot, and Flamen), I will delineate the essential ways in which the emblem differentiates itself: iterative bimodal reading, typographic layout, and simultaneous personalization and generalization of the moral lesson.

VALÉRIE HAYAERT, INSTITUT SUPÉRIEUR DES LANGUES DE TUNIS
Mens Emblematica and Legal Humanism: The Senneton Edition of the
Corpus Juris Civilis

Andrea Alciato and Pierre Coustau, both lawyers who wrote emblem books as an otium litteratum, show that this playful space is packed with legalisms. Far from constituting fastidious testimonies of an adherence to strictly professional constraints, the commentaries on Pandects written by most legal humanists show the genuine permeability of legal humanism and the enormous extent of its applications. The most striking example of this remains the insertion of emblems into the edition of the canon of Roman law texts themselves. I will focus on the detailed analysis of the Corpus Juris Civilis adorned by emblemata, printed by the Senneton brothers (1548–50). Among various uses, the emblem gives a figurai form to Roman interdicts or serves as a mnemonic tool for a particularly complex body of laws.

TAMARA A. GOEGLEIN, FRANKLIN & MARSHALL COLLEGE
Must We Compare Emblematic Texts and Images?

Emblems are irreducibly composite art forms: they are visible and readable, and they thus require a double literacy that must confront the relation between the emblematic text and image. Hybrid media can relate the image and text in a variety of ways, although most emblem studies fall into what W. J. T. Mitchell calls the “trap of comparison.” Comparative methods predictably “rediscover” the period’s aesthetic concept — such as the Renaissance ut pictura poesis tradition — on their way to unifying “the verbal” and “the visual” on a higher-level abstract plane. What alternative ways of reading/seeing text and image can the emerging field of visual studies offer emblem studies? I will suggest a few.

Hyatt Pacific

HEBREW SOURCES OF THE RENAISSANCE IV: DIFFUSION OF HEBREW LANGUAGE AND LITERARY GENRES

Sponsor: MEDIEVAL & RENAISSANCE STUDIES ASSOCIATION IN ISRAEL
Organizer: ILANA Y. ZINGUER, UNIVERSITY OF HAIFA
Chair: ARTHUR M. LESLEY, BALTIMORE HEBREW UNIVERSITY

ILARIA SCOLA, BOSTON COLLEGE
Aristotelism and Hebrew Tradition in Leone de’ Sommi’s Quattro Dialoghi in Materia di Rappresentazioni Sceniche

This paper examines Leone de’ Sommi’s Quattro Dialoghi in Materia di Rappresentazioni Sceniche to show how the interaction of the Hebrew tradition with Aristotelism influences the elaboration of a new theory on the origin of theater and a new conception of theatrical verisimilitude. A comparison with the Renaissance treatises on theatrical esthetics by Giraldi, Castelvetro, and Piccolomini reveals that de’ Sommi reformulates the Aristotelian concepts of verisimilitude, mimesis, pleasure, and catharsis through biblical and Kabbalistic ideas. As the analysis of Dialoghi explains, the intertextuality of the de’ Sommian theatrical theory is the element that distinguishes it from his contemporaries’ theatrical theory, and results in a conception of mimesis that is unique in his time, because it is at once tied to the theatrical concept of the scene and to Old Testament poetics.
Printing for the Public: Prague’s Jewish Press and Capturing Biblical Knowledge in Early Modern Central Europe

Prague’s printing houses in the first quarter of the seventeenth century witnessed, and were party to, the production of a new genre of rabbinic literature. Between 1604 and 1623, a variety of writers from disparate locations within Ashkenaz took up the task of producing condensed versions of Pentateuchal supercommentary within a single volume and with great literary economy. These writings took as their starting point not the biblical material itself, nor medieval commentary, but rather the super-commentaries of the sixteenth century, in particular the writings of Elijah Mizrahi (1450–1526), rabbinic leader of Constantinople. This spate of “super-super-commentaries,” better described as a précis of others’ work, belies the epistemological assumption that knowledge could be made finite and that correct exegesis could yield a text’s true meaning, rendering all other readings obsolete. This endeavor was nurtured by a particular moment in the history of print, between its initial take-off in the Jewish world as an elite vehicle in the transit of knowledge, and an acceptance of its efficacy, inevitability, and saturation of the Jewish marketplace.

The Kitab as-Salat al-Sawa’i of Gregorio de’Gregoris and Arabic Printing in Sixteenth-Century Venice

Certain cities and towns in premodern Europe have historically attracted a good deal of attention for their contributions to what is often called interfaith relations among Muslims, Christians, and Jews: Toledo, Palermo, and Salonika-Thessaloniki are prominent examples. In this paper I wish to address yet another such locus: sixteenth-century Venice. Venice enjoyed the leading position in sixteenth-century Europe in the printing of Hebrew books, yet aside from the Paganini Koran and a few maps and merchants’ grammars, there was nothing in Arabic or Turkish, despite the many economic links with the Levant. I argue, in contrast to the economic explanation favored by Dr. Angela Nuovo, that the near-absence of Arabic and Turkish printing is testimony to both a fear of the Ottoman Empire, and (with a debt to Richard Kieckhefer) a suspicion of the Arabic script itself in which both languages were written.

“Pritty book when I am gone”: The Socioliterary Environs of Folger MS V.a.262 and Its Compiler

Transcribed in the late 1640s and the early 1650s, Folger MS V.a.262 is a collection of verse with close ties to Christ Church, Oxford. This paper suggests that its compiler was Charles Croke (1590/1–1657), whose college was Christ Church. The compiler of Folger V.a.262 demonstrates the kind of intimate knowledge of Henry King found in many other Christ Church manuscripts; the Croke family home was less than five miles from Henry King’s house. The manuscript’s connection to the Croke family is visible in its (possibly unique) elegy for Mistress Jane Croke and the poetry is bound with legal material that would have been accessible to members of the Croke family. After examining the legal, political, genealogical, and geographical evidence, we can define the socioliterary culture in which Folger MS V.a.262 circulated, one in which Charles Croke’s agency in compiling it is visible.

Hyatt Palisades

EARLY MODERN POETRY IN MANUSCRIPT COLLECTIONS

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

“Pritty book when I am gone”: The Socioliterary Environs of Folger MS V.a.262 and Its Compiler

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EARLY MODERN POETRY IN MANUSCRIPT COLLECTIONS (CONT’D.)

MARCY L. NORTH, PENNSYLVANIA STATE UNIVERSITY
Long Poems in English Manuscript Miscellanies: Measuring Labor and Desire
In this paper, I look at several instances in which longer poems were copied into manuscript miscellanies made up primarily of shorter lyrics. I consider both the motivations of the compilers and the methods used in transmitting and copying longer poems. I discuss illegal and unprintable poems, but also poems that were highly fashionable or of personal importance to the compiler. My evidence includes the ordering and framing of items, scribal stints, transmission clusters, gatherings, divisions of scribal labor, and the care or carelessness in the copying. Because long poems demanded more time, space, and attention than shorter lyrics, they often reveal something about the process of compiling and how it relates to the desires of the compiler.

MICHAEL DENBO, THE CITY UNIVERSITY OF NEW YORK, BRONX COMMUNITY COLLEGE
Writing and the Emergence of Graphology: A Consideration of the Italic Hand in Seventeenth-Century Verse Miscellanies
The emergence of graphology — first called idenography — in the early seventeenth century coincides with the commonly accepted Italic hand most frequently found in verse miscellanies. Graphology’s focus is on an individual writing in a culturally accepted manner while still demonstrating personal characteristics and tastes (habitus). Derrida has introduced the term cultural graphology. Meaning is exposed/expressed by difference, not unlike the difference between hands that graphologists in the early modern period examined to elucidate personality through faculty psychology. Several manuscripts will be discussed, including the Holgate Miscellany and Rosenbach 1083/16. This paper will not attempt to analyze the handwritings from the perspective of graphology, but will discuss how the compilers of verse miscellanies understood their own cultural practices and how those cultural practices affected their handwriting. Also discussed will be Jonathan Goldberg’s Writing Matter, especially Goldberg’s suggestive question, What is the difference between “a hand writing and handwriting”?

SPANISH CATHEDRAL MUSIC III: IN HONOR OF ROBERT M. STEVENSON
Organizer: MICHAEL O’CONNOR, PALM BEACH ATLANTIC UNIVERSITY
Chair: MICHAEL NOONE, BOSTON COLLEGE

LESTER D. BROTHERS, UNIVERSITY OF CENTRAL MISSOURI
Palestrina-Resonance in Seventeenth-Century Mexico: Parody Masses by Francisco López Capillas
The influence of Giovanni Pierluigi da Palestrina well beyond his death in 1594 is well known, but in details not known well. This paper documents a particularly remarkable example of this in two Masses by the mid-seventeenth-century Chapelmaster of Mexico City Cathedral, Francisco López Capillas. López’s eight masses preserved in Mexico City Cathedral Choirbooks 6–8 and in Madrid, Biblioteca National 2428 has earned him a reputation as the “most profound and prolific composer of Masses” in seventeenth-century Mexico (Robert Stevenson). Notably six of these are parody (imitation) Masses — two based on his own motets, two by other composers, and two by Palestrina. The remaining examples include a paraphrase Mass and a cantus firmus Mass like Palestrina’s hexachord Mass (Ut re mi fa sol la), the only example of its kind in the New World. Unlike his predecessors, López was a native-born and presumably native-trained musician, which makes the unusually learned nature of his output unexpected. In all of López’s oeuvre, the most thoroughgoing example of all this is his Palestrina tribute, Missa Quam pulchra gressus tui, based on the Palestrina four-voiced motet, known by the excerpt of the amazing triple crab canon Agnus III published by Robert
SPANISH CATHEDRAL MUSIC III: IN HONOR OF ROBERT M. STEVENSON (CONT’D.)

Stevenson, but — since the work is as yet unpublished and unrecorded — not known well. This work as well as *Missa Benedicta sit Sancte Trinitas* reveal the deep affinity of the Mexican with the Roman not only in passages of remarkable contrapuntal élan, but also in the details of parody technique, word setting, rhythmic congruity, and textural variety that demonstrate a compositional mindset that goes beyond Palestrina in a transformative sense and that underscores beyond mere imitation a master-pupil relationship unexpected temporally — a century later — and geographically, in distant Mexico City.

**ESTEBAN HERNÁNDEZ CASTELLÓ, UNIVERSIDAD AUTÓNOMA DE BARCELONA**

Uncataloguing Spanish Music: A Ghost Appears in Seventeenth-Century Collections

The lack of studies regarding Spanish music is particularly noticeable for music of the seventeenth century. This disregard undoubtedly arose from the inheritance of a nationalistic historiography whose interpretations were based on statements such as Mitjana’s claim that “the study of the decline of the Spanish music . . . extends for two hundred years and it even reaches the first quarter of the 19th century.” It was also affirmed by Adolfo Salazar that for the music of the seventeenth century, that “the only remaining way [the music could follow] was decadence.” It is from this disinterest and lack of self-assurance of native music that the first researches into seventeenth-century Spanish music started. These researches were the basis for the entries of following important music dictionaries, entries that created real ghosts in Spanish archives. A prime example of the lack of scholarly diligence in this area revolves around a seventeenth-century manuscript of the music of Juan Ruiz de Robledo, held at the Cathedral of Valladolid. This paper will demonstrate that errors of attribution and dating were carelessly repeated in subsequent scholarship.

**MICHAEL O’CONNOR, PALM BEACH ATLANTIC UNIVERSITY**

Reconciling Reform and Tradition in the Marian Antiphons of Juan de Esquivel

Prior to the widespread acceptance of the Tridentine Rite in late Renaissance Spain, *Salve Regina* was the only Marian antiphon sung at the end of Compline. As Spanish churches adopted the Pius V breviary during the late sixteenth century, three additional Marian antiphons were added to the Compline service to be sung in a seasonal rotation with the *Salve*. The composer Juan de Esquivel (ca. 1560–after 1625) was one of only three other Spanish composers to provide a complete cycle of Marian antiphons for the liturgical year, joining Francisco Guerrero, Tomas Luis de Victoria, and his teacher Juan Navarro. A survey of his antiphon settings reveals a reconciliation of the demands of the reformed liturgy and traditional Spanish polyphonic practices. In particular, his setting of the official Roman *Salve Regina* text makes use of a local chant variant and an identifiably Spanish approach to the polyphonic setting in regards to alternatim practice, chant placement, and voice distributions.

**Hyatt Encino**

**GENOA II: NEW RESEARCH ON THE ARTISTIC CULTURE OF EARLY MODERN GENOA**

*Organizer: ANDALEEB B. BANTA, AMHERST COLLEGE*

*Chair: TIMOTHY STANDRING, DENVER ART MUSEUM*

**GEORGE L. GORSE, POMONA COLLEGE**

*I Libri Cerimoniali* and the Strada Nuova in Renaissance Genoa

In 1550, the Genoese Republic instituted a “Magistracy of Ceremonies” to regulate civic ritual in religious and secular processions. The same year, the Senate passed an ordinance that began the construction of one of the most important Renaissance axial palace streets of ceremonial presentation, above medieval commercial port center. This paper considers this coincidence of regulation of civic ritual and monumental
corporate family city planning in the making of a Renaissance city, a representation of the Genoese Republic and its major noble military and banking families in alliance with the Hapsburg Holy Roman Empire. Descriptions and prescriptions from the pages of the *Libri Cerimoniali* reveal how the Strada Nuova was incorporated into medieval civic ritual in the making of a Renaissance city, celebrated by Rubens and others in the early modern Age of Absolutism.

**ANDALEEB B. BANTA, AMHERST COLLEGE**

The Case of Strozzi’s Secularization

In 1625, the celebrated Genoese painter-priest Bernardo Strozzi appeared before an archbishop’s tribunal to face charges of making profane images. This accusation remains difficult to reconcile with his surviving paintings, the majority of which are somber religious subjects. However, there is a small group of engaging genre paintings of musicians, kitchen scenes, and still life from the 1620s that stands as an anomaly in his Genoese oeuvre. Although Strozzi’s adoption of “low-life” quotidian subjects has been noted, the motivations behind this shift at this particular moment in his career are yet to be fully explored. What has been treated thus far as a problem of stylistic development can also be considered a response to commercial factors specific to Genoa in the 1620s. This paper proposes reasons for Strozzi’s new approach to secular subject matter and examines its relation to a contemporaneous arrival of numerous Flemish genre painters, who significantly altered the Genoese artistic scene.

**ANNA ORLANDO, INDEPENDENT SCHOLAR**

Notes on the Flemish-Genoese Portrait: Bernardo Strozzi and Jan Roos

In 1995 the new monograph on Strozzi was published by Luisa Mortari, with a chapter entirely dedicated to the forty-eight portraits. In 1996 the article I dedicated to Roos represented the first study on the artist and allowed us to rediscover his activity as a portraitist. Subsequent exhibitions or studies have provided some additions, but it is time now to focus on their activity in the field of portraiture in Genoa during the second quarter of the seventeenth century, a critical period that followed Van Dyck’s departure, when Roos married a Genoese woman and enlarged his atelier, and Strozzi was having problems with the religious authorities and planning to leave his native city. Both artists are linked to the Flemish as much as to the local tradition and in this light it is worthwhile to reconsider their rich catalogue of portraits: new additions, rejections, dated rejections, dated works, and documentary clues.
J. VANESSA LYON, UNIVERSITY OF CALIFORNIA, BERKELEY
The Other Elizabeth: Isabel Clara Eugenia and the Image of the Spanish Infanta, 1580–99
Although eclipsed in today’s historical and cinematic imagination by her one-time rival Elizabeth I, the Infanta Isabel Clara Eugenia (1566–1633) was long recognized throughout Europe as an embodiment of sincere Spanish pacifism and Habsburg piety. Isabel did not marry until 1599, when she would leave Spain forever to become co-ruler, with her cousin Albert, of the Spanish Netherlands. Prior to her departure, however, the Infanta’s exemplarity as a would-be sovereign was projected pictorially, and variously, by the most accomplished painters in Madrid. This paper considers “early” portraits by Sánchez-Coello, Pantoja, and the Infanta’s skilled drawing teacher and governess Sofonisba Anguissola. Examining the cultural codes of Spanish fashion and gendered self-fashioning, I situate these images within the politically heady years when Isabel was championed as the next queen of France by her father, Philip II, and as the most suitable successor to their “heretic” monarch by English Catholics loyal to Spain.

DENA MARIE WOODALL, CASE WESTERN RESERVE UNIVERSITY
The Renaissance Portrait within the Portrait and Its Performance for the Viewer
The intention of portraiture to honor or preserve the memory and appearance of the living and dead is well known, echoed by Alberti. Portraits became interactive commemorative objects of persons who were absent. In this paper, I explore the “portrait within a portrait” genre that commemorates by the very act of one individual’s presentation of the portrait of another, as in Licinio’s *Portrait of a Woman with the Effigy of her Spouse* (ca. 1524–28). I will discuss how this type in Renaissance Italy concretely visualizes a person’s response to a portrait-object of his or her desire or longing, so eloquently written about by Petrarch and authors of many contemporary letters, and also recalls ancient stories on the subject. Since the genre is of a performative nature, I will also demonstrate how it visually complicates the static concept of a portrait, for it demands a psychological confrontation that obfuscates the gaze.

Renaissance Portraits (Cont’d.)

Hyatt
Malibu

ENGLISH LITERATURE I

Chair: TBA

R. GRANT WILLIAMS, CARLETON UNIVERSITY
Burton’s *Anatomy*, Love Melancholy, and the Anamorphic Phantasm
Burton’s *Anatomy* is, along with the translation of Ferrand’s treatise, the most sustained handling of love melancholy in seventeenth-century England, and as such represents an encyclopedic vision of the medical genealogy of *amor heros*. Consistent with that genealogy, Burton reads love poetry as exhibiting the symptomatic phantasms haunting a melancholic lover. When exciting from the lover too much pleasure, the phantasm of the beloved misleads the estimative faculty into apprehending images not present in her, into obscuring with these images unpleasurable sense impressions, and into ultimately judging her as more noble than other women. Burton’s fascinating contribution to the genealogy of love melancholy is that he does not so much prescribe humoural remedies to the lover as proffer rhetorical techniques for decathecting fantasies. Opposed to the imagination, his text does the work of cognition by debasing the idealization of the beloved through finding the anamorphic dimension of the phantasm.

FRANK R. ARDOLINO, UNIVERSITY OF HAWAII, HONOLULU
“Seest Not What Is Here?”: Misperception and Protestant Reading in *Gammer Gurton’s Needle*
*Gammer Gurton’s Needle* has been considered a coarse comedy written according to classical rules and therefore important as one of the first examples of the hybrid English drama. However, recent criticism has established that the play is a sophisticated comedy with a narrative that contains schemes of ironic and erroneous perspectives leading to a determined ending. Despite the development of
critical awareness of the play’s deeper levels of meaning, no scholar has traced how the narrative has been constructed to emphasize the importance of right reading. Raucous events appear to occur by chance, but the play is directed by a fate enunciated in the prologue that reveals where the needle is. Moreover, the audience learns to see the emphasis on right reading as a Protestant hermeneutic that enables them to transcend the Catholic emphasis on materiality and the literal interpretation of the real presence in the Eucharist.

**Hyatt Directors II**

**TRADING SEX, TRADING FAITH: PROSTITUTES AND JEWS IN EARLY MODERN VENICE**

*Organizer:* COURTNEY KEALA QUAINTANCE, DARTMOUTH COLLEGE  
*Chair:* ELISSA B. WEAVER, THE UNIVERSITY OF CHICAGO

LYNN WESTWATER, THE GEORGE WASHINGTON UNIVERSITY

“Questa verità è così certa . . . appresso ogni ebreo e cristiano”: Sara Copio Sullam between Judaism and Christianity

Seventeenth-century Venetian writer Sara Copio Sullam, in her surviving writings, proudly affirmed her Jewish identity, yet often presented a vision of Judaism that would have seemed familiar, even comforting, to her Catholic readers. This paper explores how Copio Sullam’s appropriation of such familiar imagery and ideas conditioned her interaction with her Catholic and male interlocutors and argues that it in fact deepened rather than bridged the religious divide. It will consider how gender and rhetoric intensified the hostility her discussions of faith provoked by considering Copio Sullam’s forceful style and her own and her interlocutors’ insistence on gendered difference, and by examining the rhetoric and the reception of contemporary tracts by Jewish men that also appealed to a Christian readership.

COURTNEY KEALA QUAINTANCE, DARTMOUTH COLLEGE

Courtesans and Capital in Cinquecento Venice

Inherent in the figure of the courtesan is an imbrication of the world of commerce and the murkier arena of sex and human desire. Indeed, what makes the courtesan-client relationship so complex is that the courtesan’s status as a commodity, unlike that of a common prostitute, is mystified. Prostitutes sold only their bodies, while courtesans sold much more. Yet while their elegant lifestyles, costly clothing, and erudite conversation upheld the fantasy of idealized femininity that their clients sought, courtesans, too, were tainted by the commodification of sex. This paper will explore how the literary construct of the courtesan became a signifier through which commentators negotiated anxieties regarding desire, shame, and the reifying aspects of the exchange of sex and money.

ADINAH MILLER, YALE UNIVERSITY

The Prosecution of Sara Todesca: Crossing Religious and Sexual Boundaries in Seicento Venice

In 1698 the “Prosecutors of Blasphemy,” one of many magistracies of the Venetian civil government, conducted an extensive investigation into the illicit interfaith relationships of Sara Todesca, a Jewish prostitute who left the Ghetto Vecchio and converted to Christianity. The trial dossier allows us to observe one Jewish woman as she negotiated her place in society as a woman, a prostitute, and a member of a religious and national community. I examine how Todesca and her alleged Christian procurators were seen to be crossing economic, religious, social, and political boundaries, and I reflect on which transgressions were deemed most threatening by Sara’s neighbors and by the authorities. Identifying and categorizing Sara and her associates was emblematic of the Venetian authorities’ endeavor to control the society they established and sought to govern.
“Evangelicus” in the Paraphrase on Matthew

Erasmus wrote the Paraphrase on Matthew reluctantly. In particular, he was averse to elaborating on the words of the evangelist and of Jesus Christ. With the work in hand, however, this reluctance disappeared: the voices of Matthew and Jesus speak boldly from Erasmus’s pages. The Paraphrase is fully consistent with the theology and motives Erasmus had announced in the Paraclesis, for example. Yet there is a discernible reformulation of Erasmus’s key idea concerning the simplicity and universality of Christian truth. What had been presented in terms of philosophy, “the philosophy of Christ,” is here more often presented in terms of “Gospel,” evangelicus, an adjective applied to a surprising range of nouns. This paper will consider if undertaking the Paraphrase on Matthew, though reluctantly, may have spurred Erasmus to coin an evangelical idiom to better illumine the truth of the Gospel for a broad non-academic audience, both Matthew’s and his.

Greta Kroeker, University of Waterloo

Erasmus after the Philosophia Christi

The theology of Erasmus has often been characterized by the term philosophia Christi. Through this “philosophy,” Erasmus hoped to establish reform both within the Church and within individual Christians through emphasis not on creed but on the message of the Gospel. This reform would take place through scholarship and learning, and pastoral emphasis on the Gospel, which would reinforce moral conduct and personal, social, and ecclesiastical renewal. While the term philosophia Christi may be useful in describing aspects of Erasmus’s thought, he increasingly abandoned it in light of the challenges of the Reformation. After 1527, in particular, his theology became focused on Scripture and its implications for salvation. Erasmus’s later theological works, such as the Paraphrases and Annotations on the New Testament, emphasize his interest in the doctrinal questions arising from the Reformation that facilitated the fracture of Christendom, and in the role of faith and grace in Christian justification.

Charles G. Nauert, University of Missouri

The Question of Erasmus’s Platonism

The influence of Platonism on Erasmus is commonly exaggerated. Even in the Enchiridion, his most Platonic work, he follows not Platonic dualism but a view of the soul derived from Origen. His correspondence suggests that the Platonists were never a major interest. There are some references to Plato, but most are literary, not philosophical. Aristotle, “the Philosopher” of the detested scholastics, is cited more often. Ficino is mentioned in one letter, and only as a name in a list of scholars. Pico della Mirandola is mentioned occasionally but usually in the same way. Erasmus was no philosopher, and with the exception of moral philosophy, he was indifferent or even hostile to that discipline. Though scholastic critics claimed that he was unqualified, Erasmus was a theologian rather than a philosopher. He respected antiquity, but he valued ancient authors only if he found them compatible with Christian faith.
Discussions of the emergence of grazia as an aesthetic category in the Renaissance have not sufficiently recognized the influence on art criticism of Ficino’s innovative use of this term in his commentary on Plato’s Symposium. In discussing the beauty of bodies, Ficino suggests that this beauty is “a certain act, vitality and grace,” which descends into matter which has been prepared according to the rules of arrangement, proportion, and aspect (V.6). I will show how a number of sixteenth- and early-seventeenth-century art critics, including Vasari, Lomazzo, and Ridolfi, consciously adapted Ficino’s concept of grace to their use of grazia as an aesthetic category. Ficino’s discussion of grace can help us to understand the relation between the theological and aesthetic connotations of this term in Renaissance art theory. Moreover, reading these critics through the filter of Ficino should complicate our sense of what the “imitation of nature” might have meant to artists and critics in this period. At the heart of this endeavor was a desire to “capture,” in some sense, life itself — to reconnect the material world to the gift of vital grace offered it by its creator.

Luc Deitz, Bibliothèque nationale de Luxembourg

“Just like a cuttle-fish spreading its ink when it wants to hide itself from the fishermen”: Why Aristotle Was More than a Little Disingenuous When Criticizing the Pre-Socratics

In his violent anti-Aristotelian treatise Discussionum Peripateticarum libri IV, Francesco Patrizi da Cherso (1529–97) set out to prove that Aristotle was the worst philosopher of the ancient world. The reasons for this are, according to Patrizi, various and manifold. The paper will try to show how far Patrizi’s contention holds true with respect to Aristotle’s criticism of the pre-Socratic philosophers.

Cristóvão Marinheiro, Université du Luxembourg

The Aristotelian Unity of Theoretical Sciences According to Antonio Bernardi

Aristotle is usually seen as the first pluralist of sciences. This point was scarcely discussed in the commentaries over the centuries. In 1560, however, Bernardi asserts in his Eversio that the division of theoretical sciences proposed by Aristotle was made by commodity (per commoditatem), avoiding so a division into too many parts on the one side and a too great unity on the other side. This commodity has been interpreted as a teaching commodity (commoditas addiscendi) by Manuel de Góis, author of the Jesuit Conimbran commentary on Physics in 1582. This refutation appears to be present in all Aristotelian commentaries of the Iberic Peninsula (Benito Pereira, Pedro da Fonseca, Cursus Conimbricensis, Francisco Suárez) and also in some texts of Galileo Galilei. We propose a brief analysis of this concept of commodity and the implications for the whole Aristotelian philosophy.

Hyatt

Governsors II

Chair: Carol Pal, Bennington College

Anthony Presti Russell, University of Richmond

Grazia vivace: Ficino’s Conception of Grace and Renaissance Art Criticism

This paper explores the place of animals in classical and early modern anatomy and medicine. I consider how animals functioned as specimens for understanding the structures of the human body in comparative anatomy, how their bodies were assimilated into medicines, and how they functioned in natural historical theory. These discourses elucidate the conjunction of animals and physic in Ben
ANIMAL AND HUMAN INTERFACES IN EARLY MODERN CULTURE (CONT’D.)

Jonson’s *Volpone*, a play “peopled” by animals. I will consider the medical subtexts, the curative potential of satire, the relation between the beast fable and theories of prosopoeia, and especially the Lucianic skit about Pythagoras (1.2). Pythagorean theory provides powerful insight, I suggest, into the border between the animal and the human. Its prohibitions about ingesting flesh and its theories of transmigration offer new ways of understanding Jonson’s adaptation of other literary forms, his assimilation of natural historical and medical knowledge, and his representation of the troubling permeability of the human/animal divide.

Laurie Shannon, Northwestern University

The Law’s First Subjects: Animals and Genesis in Early Modernity

Contradictory schemes regarding the status of animals — bestiaries, fables, husbandry texts, and classical and Christian accounts — thrive in the Renaissance. This paper explores the diversity of these schemes, to challenge the security of the claim in Genesis for Adam’s philosophical authority to name the animals and man’s subsequent ethical-political authority to eat and to dominate them. Like Montaigne’s more direct, skeptical attack on human exceptionalism, Aesopian animal figures erode human privilege, while attention to the lives and habits of animals — in Renaissance writers of natural history (adaptors of Aelian and Pliny), in texts of animal husbandry, and in what I am calling “animal political complaint poetry” (focusing here on George Gascoigne’s) — all tend to unravel simple binaries and hierarchies of kind. Alongside lingering ethical problems connected to a fall from grace that was only human, these zoographic materials challenge Genesis by positing ongoing constitutional standing for animals.

Susan Zimmerman, The City University of New York, Queens College

Sacrezizing the Pig

Caroline Walker Bynum contends that the demonic corollary of the Eucharistic feast, or “sacramental cannibalism,” is the loss of the human self in the body of a beast, or species-crossing. My paper will argue that medieval Christianity sought to differentiate these phenomena in part through the domestication and purification of the unclean pig. According to the anthropologist Claudine Fabre-Vassas, Jewish children — the ancestors of Christians — were believed to have once been piglets, and the notorious Judensau to be the “mother” of Jews: thus Christian consumption of the ritually purified pig signified the obliteration of ancestral corruption. Further, in Christian counter-narratives of Jewish cannibalistic rituals, boy saints served as surrogates for the slaughtered pig: contemporary engravings of such desecrations bear images of piglets and sows. Ultimately, I argue, sacraelizing the pig served to hypostatize the transformative power of Christian ritual, located, preeminently, in the Eucharist — to insulate the sacred from the profane.

Hyatt Senators II

FORM AND REFORM: WRITING NEW POLITICS IN SEVENTEENTH-CENTURY ENGLAND

Sponsor: SOUTHEASTERN RENAISSANCE CONFERENCE

Organizer: Nathaniel Stogdill, University of North Carolina, Chapel Hill

Chair: Reid Barbour, University of North Carolina, Chapel Hill

Nathaniel Stogdill, University of North Carolina, Chapel Hill

Adapting Love: Cavalier Amatory Verse and Flexible Royalism

In their attempts to come to terms with and negotiate a political landscape that had failed them, royalist authors, such as Suckling, Cartwright, Randolph, Cowley, and Stanley, deployed the flexibility of amatory verse, a literary space already marked with royalist significance, as a platform to reconceive the very nature of royalist identity. The portability and popularity of these verses assert a social identity that is independent of temporality and circumstance, positing possibilities for a royalist identity that exceeds a passive channeling of extant court culture and experiments...
FORM AND REFORM: WRITING NEW POLITICS IN SEVENTEENTH-CENTURY ENGLAND (CONT’D.)

with viability as a shared conscience that is dynamic and active. As a performance of values rather than a direct investment in the king and court, this new royalism is able to adapt to shifts in political circumstance, particularly the realities of defeat, exile, and censorship that characterized royalist experience at the end of the 1640s and through the Interregnum.

CHLOE R. WHEATLEY, TRINITY COLLEGE

Exiled Histories in Cowley’s Davideis

In the final books of the Davideis (1656), Abraham Cowley presents David not simply as the slayer of Goliath but rather as a beleagured exile unsuccessfully deflecting the requests of his foreign hosts that he entertain them with that thrilling story. The story of David’s exemplary deed does get narrated in full, but ultimately in book 4 Cowley’s David gets the last word: this epic hero has the chance to narrate his own version of the past, and he produces a story that complicates tremendously the terms of value to which his own history has hitherto been reduced. This paper aspires, in its own turn, to alert us to the pitfalls of reducing Cowley’s poem, particularly its rendering of the history of 1 Samuel, to simple political typology. It will trace how Cowley, by reworking the conventions of sacred epic, managed both to expose the inadequacy of inherited narrative modes and out of those outmoded fragments to fashion a new version of epic history.

KATHERINE ATTIE, AMERICAN UNIVERSITY (WASHINGTON, DC)

Re-Membering the Body Politic: Hobbes and the Construction of Civic Immortality

A means of representing absolute sovereignty, the traditional image of the king’s two bodies makes a crucial distinction between natural and politic bodies: whereas the human body is mortal, the body politic is said to be immortal. But when the beheading of Charles I brought an end not merely to one particular sovereign’s reign but to the monarchy itself, this distinction was no longer tenable. On 30 January 1649, both of the king’s bodies died on the scaffold. In that same instant, the conventional meaning of the body politic, so numbingly cliché, became radically destabilized, hence in need of radical revision. This essay examines how Thomas Hobbes, reacting to years of political unrest in England that culminated in civil war and regicide, radically revised the familiar analogy of the body politic in order to safeguard sovereign power and to ensure the state’s peaceful and perpetual endurance. Tracking the influence of Leviathan’s depiction of the commonwealth as an “artificial man,” I demonstrate that Hobbes’s contemporaries, particularly republican ideologist James Harrington, made similar use of the corporeal metaphor as a means of redefining sociopolitical organization and of constructing an everlasting form of authority.

Intercontinental
Grand Salon II

MEDALS AND COINS IV

Organizer: CHARLES M. ROSENBERG, UNIVERSITY OF NOTRE DAME

Chair: ARNE R. FLATEN, COASTAL CAROLINA UNIVERSITY

KRISTIN LANZONI, INDEPENDENT SCHOLAR

Alessandro Vittoria’s Portrait Medals for Tommaso Rangone and Pietro Aretino

This paper examines the medals executed by Alessandro Vittoria (1525–1608) for Tommaso Rangone and Pietro Aretino. These medals were for individuals who, though situated in the highest social milieu of Venice and Padua, came from humble origins and rose to fame. Indeed, this need for self-promotion necessitated carefully constructed public personas, a strategy that included the control of their images. Unlike most of the medals that Vittoria produced in the 1550s, those for Rangone and Aretino included not only the patron’s portrait busts on the obverse, but also imagery relating their fame, status, and virtues on the reverse. I analyze both the meanings generated through the imagery on the medals and the ways Rangone and
MEDALS AND COINS IV (CONT’D.)

Aretino promoted themselves through the public display of these medals, perhaps as small tokens of favor or for display in their collections of art.

GREGORY TODD HARWELL, UNIVERSITY OF SOUTHERN CALIFORNIA

deniers de parement: Hubert Boudens and the Ornamental Money of Maximilian I of Habsburg

In the world of numismatics, Holy Roman Emperor Maximilian I of Habsburg is known for copious series of large medals that were struck with dies like coins. Sometimes referred to as *deniers de parement* in the documents, this “ornamental money” has vexed those who have tried to treat them scientifically because it is not sure if many of the pieces are medals or coins. The size and weight of most of the silver specimens are often close to those of the Thaler, a defining specie of early modern currency. However, the data suggest that many of Maximilian’s artistically ambitious pieces drift in a flux between functional coins and fine-art medals, blurring the outline of many definitions of art. This paper examines the coins and medals made for Maximilian I by ducal engraver Hubert Boudens between 1477 and 1490 and those made by Gianmarco Cavalli in 1495.

JEFFREY CHIPPSS SMITH, UNIVERSITY OF TEXAS, AUSTIN

Medaling in Art: Hans Reinhart the Elder and Saxon Religious Politics of the 1530s

From 1535 until 1544, Hans Reinhart the Elder was Saxony’s foremost medallist. Besides creating portraits for notable Catholic and Lutheran princes, he pioneered medals illustrating biblical themes. This talk will look at his relationship with Elector Johann Friedrich and the rise of religious medals as statements of Protestant confessionalism.

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**Intercontinental Renaissance Cosmogonies:**

**Grand Salon III**

**World-Building in Literature and Natural Philosophy**

Organizer: ALLISON B. KAVEY, THE CITY UNIVERSITY OF NEW YORK, JOHN JAY COLLEGE OF CRIMINAL JUSTICE

Chair: SHEILA J. RABIN, ST. PETER’S COLLEGE

ALLISON B. KAVEY, THE CITY UNIVERSITY OF NEW YORK, JOHN JAY COLLEGE OF CRIMINAL JUSTICE

Building Blocks: Knowledge, Imagination, and Passion in Agrippa’s Cosmogony

Heinrich Cornelius Agrippa von Nettesheim’s *Three Books of Occult Philosophy* (1531) sold throughout Europe in a variety of vernacular languages, as well as Latin, from its first publication through the end of the seventeenth century. I contend that this text’s durability can be attributed, in large part, to its cosmogony, which made the natural philosopher God’s equal in his ability to manipulate the world. Agrippa accomplished this by contending that God gave man the tools, in the shape of knowledge, imagination, and passion, to think beyond the confines of the world into which he was born and to redraw the boundaries according to his own desires and needs. Agrippa’s is not the familiar “world turned upside down,” but a two-poled world that owes its original shape and flexibility to God and all of its potential iterations to the practitioners who have the knowledge, imagination, and passion to shape it. The elevation of the practitioner and the willful erasure of the division between natural philosophy and magic allowed this book to transcend its genre and its time.

NICLA RIVERSO, UNIVERSITY OF WASHINGTON

Campanella and the End of the Magic and Naturalistic World

In the late sixteenth century the opposition between magic and scientific interpretation of the natural phenomena was growing and creating a revolutionary impact on the development of human civilization. Campanella accepted the experimental trend of science of his time but in his experiments he suggested that all natural things were both living and perceptive beings. Campanella, who proclaimed the necessity of studying nature according to its own principles, participated in the
scientific debates of his time and continued to embrace a magical interpretation of the world. In my paper I will explain how Campanella’s philosophy fit into the intellectual revival of the Renaissance culture and the role it played in the debate between science and religion of the Counter-Reformation. I will conclude my paper examining Campanella’s thought and its fading popularity in a time when scientific knowledge was eclipsing magic.

DANE T. DANIEL, WRIGHT STATE UNIVERSITY, LAKE CAMPUS

Complementary Cosmogonies: Paracelsus on the Creations by God the Father and God the Son

Paracelsus’s philosophy produced an alternative to scholastic pagan narratives of science and was adopted as a Christian means of understanding nature by many sixteenth- and seventeenth-century practitioners. His theology has received scant academic attention, despite the fact that he wrote several specifically theological treatises. For example, in the unpublished *Ex Psalterio Declaratio Coene dominij Theophrasti Liber* and the published *De genealogia Christi*, Paracelsus differentiates between the creation by the Father and the creation by the Son. It is impossible to understand Paracelsus’s understanding of cosmology and the nature of the human being without recognizing these complementary contributions to the fabric of the universe. I will examine how Paracelsus parallels the two creation stories, focusing on “creation by fiat” as well as the types of Father-created and Son-created material realities which operate in the world.

BERTHOLD HUB, ETH ZÜRICH

Rebuilding the World in Filarete’s *Libro Architettonico*

Filarete’s *Libro architettonico*, written in Milan between 1461 and 1464, narrates — in the form of a dialogue with Francesco Sforza — the story of the foundation of an ideal city, named Sforzinda after his patron. This paper focuses on Filarete’s description of events that accompany the laying of the foundation stone. Besides several propitious omens and exorcising rituals, which all aim to exclude the powers of chaos from the urban cosmos and secure prosperity and longevity for the foundation, Filarete draws on a large number of cosmogonic images, such as the archaic human sacrifice, the snake as custodian of the tree of life or the world tree, and the cosmic hierogamy of heaven and earth symbolized in the coming together of eagle and snake. In this way Filarete locates the human architect’s foundation in the dimensions of God’s own original harmonious creation of cosmos, thus re-creating the world.

Intercontinental Grand Salon IV

**THE MAKING OF KINGSHIP: THE DISCOURSE ON KINGSHIP AND STAGING OF KINGCRAFT IN EARLY MODERN LITERATURE AND HISTORY**

*Sponsor:* TAIWAN ASSOCIATION OF CLASSICAL, MEDIEVAL STUDIES

*Organizer:* I-CHUN WANG, NATIONAL SUN YAT-SEN UNIVERSITY

*Chair:* FRANCIS SO, NATIONAL SUN YAT-SEN UNIVERSITY

*Respondent:* JANET L. SMARR, UNIVERSITY OF CALIFORNIA, SAN DIEGO

JUO-YUNG LEE, NATIONAL TAIPEI UNIVERSITY

Manipulation of Discourse on Kingship during the Henrician Reformation

This paper explores the polemical discourse on kingship held by Henry VIII. In the English Reformation, Henry VIII made the break with Rome and assumed the title as the Supreme Head of the Church of England. Henry’s move was adventurous, as his subjects were reluctant to the king’s decision. Henry caused himself an unprecedented crisis: he was under the threat of foreign invasions and domestic
revolts. The king thus launched a propagandist campaign to win back the support of his subjects. This paper argues that Henry VIII adopted the examples of biblical and English kings to demonstrate his idea of kingship: a king was nominated by God and legitimized by his royal blood and inheritance. Biblical figures, such as Moses, David, and Solomon, and English monarchs, such as King John and Richard III, will be given special attention.

I-CHUN WANG, NATIONAL SUN YAT-SEN UNIVERSITY
Mapping the Space of Royal Authority: Discourses on Kingship by King James VI/I, Cusacke, and Jonson

King James VI/I in his speech to Parliament on 21 March 1609 says, “The state of monarchy is the supreme thing upon earth . . . for that they exercise a manner or resemblance of divine power upon earth.” King James became King James I of England. Thereafter, he tried to consolidate his position not only as a king of England but also as a king of Great Britain. He established his theory of kingship in Basilikon Doron and The Trew Law of Free Monarchies by stressing the divine rights of kings and the king as lawmakers. Among the propaganda discourses, the courtly masques by Ben Jonson and the discourses made by John Cusacke paralleled the development of King James I’s self-fashioning as Solomon. This paper will explore the discourse of kingship by James I himself and discuss the interpretation of “absolute power” by Jonson and Cusacke.

HUI-CHU YU, SOUTHERN TAIWAN UNIVERSITY
The Rhetoric of Resistance and Obedience Concerning the Rule of a Protestant Female Monarch

The succession of Elizabeth I to the Tudor throne posed a new challenge to the royal apologists. Published in the year of Elizabeth’s succession (1558), John Knox’s First Blast of the Trumpet Against the Monstrous Regiment of Women, though directed more toward the Catholic Queens Mary of Scot and Mary I of England, highlighted the problem of female rule for Elizabeth I as well. As a female ruler, Elizabeth I had to confront the conservatives, who were suspicious both of her gender and her religious stance. This paper aims to investigate the political debates with regard to the legitimacy of Elizabeth’s regime. On the one hand, the pamphlets against the rule of Elizabeth will be studied to underscore the rhetorical strategies employed to demur the female rule. On the other, the focus will be on how the royal propagandists’ arguments justify the female rule. This comparative study expects to elucidate the rhetorical devices widely used in the controversy over the Protestant female rule.

Intercontinental Women and Medicine
Grand Chateau

Organizer & Chair: VALERIA FINUCCI, DUKE UNIVERSITY
MEREDITH K. RAY, UNIVERSITY OF DELAWARE
Prescriptions for Women: Gender, Medicine, and the Renaissance Debate over Women

Sixteenth-century Italy saw a proliferation of texts devoted to popular medicine, “secret” recipes, and practical alchemy. Many focused on women’s health, addressing such issues as menstruation, pregnancy, or infertility; or on female beauty, for example how to produce cosmetics and cosmetic remedies. This paper investigates the deployment of medical and arcane knowledge concerning women, first in the Renaissance secrets-book genre, and subsequently within the cultural polemics of the sixteenth-century querelle des femmes. From works such as the Segreti della signora Isabella Cortese, a compilation of medical and alchemical recipes, to Moderata Fonte’s Il Merito delle donne, in which women become the custodians of an ency-
WOMEN AND MEDICINE (CONT’D.)

clopedic array of alchemical lore and pharmaceutical therapeutics, I argue that the discourse of “secret knowledge” was deeply intertwined with notions about sex, gender, and the role of women in early modern society.

SHARON STROCCHIA, EMORY UNIVERSITY
The Melancholic Nun in Late Renaissance Italy
This paper asks how melancholy was interpreted and treated in Italian convents, and why it became such a widespread problem among nuns in the late sixteenth and early seventeenth centuries. While scholars have commonly linked melancholy with men’s intellectual creativity and artistic genius, this condition was associated more frequently among enclosed religious women with disobedience, diabolical possession, eating disorders, and other somatic symptoms. Using case studies and a range of unpublished archival evidence, this paper probes why the social construction of melancholy and its consequent evaluation seem so highly gendered. I also explore tensions between medical and spiritual (or supernatural) frames of reference articulated by nuns and their ecclesiastical supervisors. Why was melancholy in the convent perceived to be contagious and damaging to communal well-being? To what extent did these expanding custodial institutions actively create “illnesses of the head”?

MAURIZIO RIPPA BONATI, UNIVERSITÁ DEGLI STUDI DI PADOVA
Women at the Spa: The Pleasure of Healing, Healing for Pleasure
Beyond the facile ironies of famous authors, such as Niccolò Machiavelli and Michel de Montaigne, cures for sterility were for centuries one of the main reasons for women to go to the baths. Indeed, since women were thought of being more humid and colder than men, doctors and lay people alike assumed that they would enjoy a larger advantage than men from cures based on mineral waters, jet baths, vaporizations, and mud baths. Still some spas became well known for their obstetric and gynecological therapies and thus numerous patients as well as interested vacationers flocked there. A look at the many representations of the “fountains of youth” can easily give a sense of the varieties of balneological practices in the early modern period. This paper will analyze the various mythological as well as religious images that have women at the baths as their subject as well as the specific cures prescribed by doctors to female patients taking the waters in order to become pregnant.

Intercontinental Chateau VIII

WOMEN, GENDER, AND THE CONSTRUCTION OF SPACE II

Co-Organizers: KATHERINE R. LARSON, UNIVERSITY OF TORONTO AND MARY TRULL, ST. OLAF COLLEGE

Chair: KATHERINE R. LARSON, UNIVERSITY OF TORONTO

CHRISTOPHER MATUSIAK, UNIVERSITY OF TORONTO
“Mrs. Beestone’s Playhouse”: Elizabeth Beeston’s Professional and Political Spaces
Theater scholars have begun to challenge the axiom that the London playing business before 1642 was the exclusive preserve of men. Although women did not perform on public stages, they did devote considerable skill and labor to theatrical production, particularly as makers and maintainers of costumes and accounts. The most prolific of these practitioners was certainly Elizabeth Beeston, wife of the actor-manager Christopher Beeston and his partner at Drury Lane’s Cockpit playhouse. This paper reconstructs her artistic and managerial career as supervisor of the Cockpit’s wardrobe and overseer of the house’s finances between 1634 and 1655. Her determination to persist in the theater business following her husband’s death, I argue, was crucial for the continuation of London playing during the Civil Wars. Moreover, new evidence of Beeston’s political sympathies suggests she was instrumental in defining her theater as a space for downtrodden Royalists to gather in the 1640s and ’50s.

SARA L. FRENCH, STATE UNIVERSITY OF NEW YORK, ESF
Deconstructing Masculinity: The Not-So-Great Hall at Hardwick Hall, Derbyshire
In English country houses of the sixteenth century, the great hall served as a symbolic locus of masculine authority. The approach was circuitous and the hall’s entrances marked by visual and symbolic boundaries. Meals emphasized ceremony
and underlined one’s place in the social hierarchy. Masculine identity was bound up with the ceremonies of hospitality and rituals of authority in the great hall — an identity rooted in medieval traditions of kingly authority. At Hardwick (1590–97), the only prodigy house built by a woman, the traditional great hall was altered both symbolically and functionally. The hall has been rotated ninety degrees and is no longer a destination within the house. It is instead a transitional space, separate from the spaces of authority that had been gradually gaining precedence in the sixteenth century. In this paper, I will show that Bess of Hardwick’s reorientation of the great hall at Hardwick had a profound impact on English architecture and undermined traditional masculine authority in the country house.

ELIZABETH A. PATTON, THE JOHNS HOPKINS UNIVERSITY
Women as Property Owners — Both Overt and “Covert”— in Tudor England

In the early 1500s, when the new cultural elite of England was coming to value a stable central government, Margaret Pole seemed intent on establishing herself almost as a separate power, particularly along the south coast of England. Besides her hereditary properties, she bought others and allied herself with powerful southern landholders via strategic marriages for her children. Legally regarded as femme sole due to her early widowhood, Pole could purchase property independently and provides a more overt (and legally traceable) example of the role property could play in the lives of Tudor women. In many other instances, however, women brought property with them into more longstanding marriages. In the absence of legal documentation, is it possible to evaluate their continued participation in building family landholdings? (This talk will be illustrated with sites from an interactive digital map of property ownership.)
Friday, March 20, 2009
8:45–10:15

Hyatt
Los Angeles

CARAVAGGIO: REFLECTIONS
AND REFRACTIONS II

Co-Organizers: LORENZO PERICOLO, UNIVERSITÉ DE MONTRÉAL AND DAVID M. STONE, UNIVERSITY OF DELAWARE

Chair: LORENZO PERICOLO, UNIVERSITÉ DE MONTRÉAL

ITAY SAPIR, UNIVERSITY OF AMSTERDAM AND ÉCOLE DES HAUTES ÉTUDES EN SCIENCES SOCIALES

Unknowing Darkness: Caravaggio’s Tenebrism as a Crisis of Knowledge

It is conventionally claimed that Caravaggio revolutionized art by inventing a new realism, which “shows the world as it is.” However, the most striking feature of the artist’s painting is tenebrism. Instead of transmitting information about the visual reality surrounding him, Caravaggio, through his use of darkness, withholds much of the visible world’s rich spectacle. In this paper I will argue that the key to understanding Caravaggio’s paintings is epistemological. His art emerged at the time of a general crisis of knowledge. While the importance of this crisis for visual culture has been rarely studied, a comparison of Caravaggio’s pictorial rhetoric with the ideas and textual strategies of his contemporaries reveals interesting parallels. Caravaggio’s most important innovation was a style of painting that abandoned the sophisticated techniques of his masters and expressed his time’s anxiety of unknowing and failed seeing.

CATHERINE R. PUGLISI, RUTGERS UNIVERSITY, NEW BRUNSWICK

Caravaggio’s Soliloquies and Narrative Modes in Early Baroque Rome

A statistical survey of Caravaggio’s oeuvre reveals that approximately 49 percent of the total number of his easel paintings portrays a single figure. In Annibale Carracci’s case, the same percentage drops to 22 percent. This stark contrast raises critical questions regarding Caravaggio’s techniques of narration vis-à-vis contemporary painters, most significantly in the ideal number of figures necessary to tell a story. Annibale purportedly believed that twelve figures were the maximum for a narrative painting but said nothing about any figural minimum. Though admiring Caravaggio’s single figures, his critics judged him inadequate to the challenge of narrative painting with its attendant requisites of expression, movement, and grace. This paper will consider Caravaggio’s novel narrative methods in his easel paintings in the light of contemporary theory and against the artistic practices of other painters, notably Annibale Carracci, Domenichino, and Guido Reni.

TODD P. OLSON, UNIVERSITY OF CALIFORNIA, BERKELEY

Caravaggio’s Random Acts

Caravaggio’s paintings have offered little resistance to their place in the social history of art. The artist’s earliest critics assumed that the works were produced in close proximity to the street rather than the studio. The wealth of microhistories excavated from the archive has made the boundaries between art history and historical anthropology indistinct. Paintings often elude description because the social is assumed to be constituted outside these complex material structures. There is little room to investigate an object’s resistance to linguistic models of social processes. In the case of Caravaggio, the calibration of coincident evidence with the painter’s brief can foreclose consideration of the artist’s representation of unmotivated or accidental phenomena in material practice. This paper will consider the problems of randomness in Caravaggio’s work and its implications for his religious paintings.
Inventing the Sacred: New Texts and Relics in Seventeenth-Century Spain

In early modern Spain, the sacred emerged from strange places, often under the guise of tradition. This paper traces new sacred objects, spaces, and narratives generated by a notorious set of forged histories in early modern Spain known to historians as the “false chronicles.” For nearly a century, readers throughout Spain embraced the details these purportedly late-antique chronicles provided about the first centuries of Christianity on the Iberian Peninsula. Until the texts were denounced as forgeries in the late 1600s, they proved especially appealing in Andalucia, where centuries of Islamic rule in the Middle Ages were believed to have obscured historical memory of the origins of Christianity in Spain. The paper will focus on the texts’ particularly vivid effects in Arjona, a village in the Andalucian diocese of Jaén, where the chronicles helped create martyrs, a historical narrative of early Christianity, and a massive reliquary where none had existed.

Profaned Holiness: Christian Piety and Sacredness in the Old Yiddish Stanza Novel Paris un Vienne

The Old Yiddish stanza novel Paris un Vienne, written between 1537 and 1550 in Venice by Elia Levita, forms a unique part of Northern Italian Renaissance culture. Following his vernacular source in all major aspects of the adventurous love story, the Jewish author nevertheless creates a notably different work of art mostly by means of humor and satire. One of his main goals for satirical reevaluation are rituals, places, and characters closely connected with Christian notions of piety and sacredness. Although the story’s setting and all of its characters remain Christian in the Yiddish text written for a Jewish audience, the specific concept of Christian holiness is being ridiculed throughout the whole work — not by simply derogating Christian belief but through constant self-exposure of such characters as a holy bishop or pious monks. In Elia Levita’s work the Yiddish text becomes the strange place for Christian sacredness par excellence.

Representing Holy Bodies: Understanding the Power of the Hidden Sacred in Renaissance Art Theory

For Giorgio Vasari in his Lives of the Artists, artworks that contained the most vitally sensuous figures were, at the same time, the most holy. This was so because what made these figures more sensuous than any others was precisely their ability to reveal what is normally hidden from humankind, the presence of the divine. In the words of Vasari, it is only the most vibrantly moving figures that are able to reveal that “sweet and facile grace which hovers between the seen and the unseen.” The erotic potential of “sweetly” moving figures, however, was not lost on certain of Vasari’s contemporaries who took the Platonic view that artistic representation has, through its sensuous aspect, the power to corrupt. By further examining Vasari, this paper aims to uncover the ways in which Vasari rationalized what we might call the aesthetic potential of the hidden sacred to overly incite the passions.
At the beginning of the 1470s, Pulci’s polemical attitude and the change in the Medicean politics of culture resulted in the end of his cultural leadership. Two ruinous disagreements occurred in the years 1473–76 between him and Matteo Franco, a priest who exchanged with Pulci a series of violent sonnets, and Marsilio Ficino who, even more than Franco, was dear to the Medici family. Luigi engaged in a fierce cultural battle against Ficinian Platonism with attacks launched through his sonnets based on religious parody, and such actions resulted in his reputation as a heretic. This notoriety has had lasting effects on the interpretation of the poet’s religiosity and his works which, for too long, have been seen only as popular and burlesque. By reexamining Pulci’s unique use of parodic language in his sonnets and in *Morgante*, I would like to reconsider the heretical and comical interpretation of his texts.

Unlike Leonardo da Vinci’s other literary writings — namely his *Bestiary* and *Fables*, which delve into matters regarding the relation between human beings and the cosmos — the *Facezie* (ca. 1493–1512) reveal Leonardo’s more witty and licentious nature. Indeed, Leonardo’s *facetiae* aim to amuse and to celebrate the joy of laughter and the Renaissance taste for wit and humor. Leonardo owned a copy of the collection of witticisms assembled by Poggio Bracciolini, the *Liber facetiarum* (ca. 1438–52), held to be responsible for the introduction of the modern *facetia* in the first half of the Quattrocento. While this paper will examine the ways in which Leonardo imitated linguistic and stylistic devices found in Poggio’s collection, it seeks primarily to analyze Leonardo’s ability to produce humor and wit through a personal vocabulary and writing style, as well as his distinct use of irony as it is too revealed in his language.

Italian Renaissance literature abounds in works that treat acts of an explicitly sexual nature in order to arouse thoughts of non-reproductive gratification that conflict with accepted rules of religious orthodoxy, moral conduct, and social decorum. Generally pornographic, frequently misogynistic, these works constitute a literary tradition that flourished during the sixteenth and seventeenth centuries. From social satire to political parody, the works of such writers as Pietro Aretino, Antonio Vignali, to Antonio Rocco and Ferrante Pallavicino have lampooned everything from the sonnet, the epic, books of conduct, and political debates, to manuals of pedagogy and eloquence through the incorporation of various linguistic registers that span the scientific and academic, as well as the realistic and bawdy. Through an analysis of a cross-section of exemplary texts by the aforementioned authors, this paper will explore erotic and parodic patterns in Italian pornographic literature.
APPROPRIATION OF MYTHOLOGICAL IMAGERY IN RENAISSANCE ART AND LITERATURE I

Organizer & Chair: SARAH BLAKE MCHAM, RUTGERS UNIVERSITY, NEW BRUNSWICK

JONATHAN KLINE, TEMPLE UNIVERSITY
Classical/Christian Typology in the Decoration of Orvieto Cathedral’s Cappella Nova Building on Trecento developments in the allegorical interpretation of secular literature, artists, and iconographers of the Italian Quattro- and Cinquecento employed scenes and subjects from classical mythology in a manner similar to the medieval Christian use of scenes and subjects from the Jewish narrative, according to a perceived typology that enabled Renaissance artists to gloss Christian doctrines through the representation of subjects external to the Christian narrative. This paper posits that the mythological scenes represented in medallions painted by Luca Signorelli on the socle of the Cappella Nova of Orvieto Cathedral were intended to be understood as typological parallels to the scenes from Dante’s Purgatorio also painted in medallions on the Cappella Nova socle and that the representation of specific figures and events from classical mythology functioned as a means of glossing the developing Christian belief in the efficacy of prayer on alleviating the suffering of souls in purgatory.

JON SOLOMON, UNIVERSITY OF ILLINOIS, URBANA-CHAMPAIGN
Jupiter as Deus in Boccaccio’s Genealogia deorum gentilium
Though the ancient poets often described Jupiter-Zeus as “father of gods and men” (e.g., Iliad 1.544), ancient theologians separated out three distinct Jupiters (Cicero ND 3.53), and this tradition continued into the Middle Ages (e.g., Arnobius 4.14). Boccaccio cites Cicero in his discussion of the first Jupiter in Gen. 2.2. Here he traces Jupiter’s parentage to Ether and Day, demonstrating that this is the least mythological and familiar of the three. He recounts Theodontius’s story of the Arcadian Lysanias, who taught the formerly rustic Athenians ritual practices and hence earned the name Jupiter. Citing an astrological source (Albumasar), Boccaccio then attributes fine qualities to Jupiter, culminating in the (false) etymologies of his Latin (iuvans pater) and Greek names, and the Roman title Iuppiter optimus maximus. As the passage develops Boccaccio implies an appreciation for how this Jupiter developed from an Euhemeristic creation to an admirable deity.

LEATRICE MENDELSOHN, PRATT INSTITUTE
Sirens: The Female Hybrid Monster as Visual Metaphor
In the world of mythological figures, the siren belongs to the margins of Parnassus inhabited by satyrs and other hybrid monsters who kept one foot on earth. The sources of this fantastical creature in Homeric and Augustan literature provided visual characteristics that carried over into Renaissance grotesques and other decorative motifs. At the same time, previously unrecognized depictions of this female monster in drawings, paintings, and printed illustrations suggest that in signifying the dangers and rewards of poetic license, they provide oblique references to literary and political theories. A negative muse, the siren alludes to deception and disguise, qualities that were considered elements of style as well as modes of behavior during the Cinquecento. An analysis of two mythological paintings by Veronese and Bronzino supports their use as signifiers of style and carriers of multiple, often subversive, meanings.

REBEKAH TIPPING COMPTON, UNIVERSITY OF CALIFORNIA, BERKELEY
The Allure of Beauty: Bronzino’s Venus, Cupid, and Satyr
This paper will examine Bronzino’s Venus, Cupid, and Satyr within the context of its patronage and location within the Palazzo Salviati. Alamanno Salviati, the uncle of Duke Cosimo I de’ Medici, commissioned the painting around 1553 to hang within the family’s new Florentine palazzo alongside Ridolfo del Ghirlandaio’s copy of Michelangelo’s Venus and Cupid and painted versions of the sculptor’s Night and Dawn. Thus far, scholars have not discussed the relationship of Bronzino’s painting to the political, artistic, and literary interests of the Salviati family. The iconography of Bronzino’s panel belongs to a developing sixteenth-century taste for the erotic, a taste that led to the widespread printing of ribald material and thus to new subjective modes of viewing both the male and female nude body. The painting also playfully comments on the allegorical and mythographic roles of Venus and Cupid in Tuscan art and literature.
**Hyatt Olympic Ballroom I**

**NEW TECHNOLOGIES AND RENAISSANCE STUDIES V: EMERGING WEBSITES AND DATABASES FOR RESEARCH IN EARLY MODERN EUROPEAN ART**

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

**Co-Organizers:** RAYMOND G. SIEMENS, UNIVERSITY OF VICTORIA; WILLIAM BOWEN, UNIVERSITY OF TORONTO, SCARBOROUGH; AND PETER M. LUKEHART, CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS, NATIONAL GALLERY OF ART

**Chair:** PETER M. LUKEHART, CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS, NATIONAL GALLERY OF ART

In recent years teams of art and architectural historians in Germany, Italy, the UK, and the US have been developing electronic research tools for the use and benefit of scholars of early modern art, history, and culture. This session will present an overview of the work being done on a searchable critical edition of the *Teutsche Academie* (1675–1680) of Joachim von Sandrart (Sandrart.net: Kunstgeschichtliches Institut der Goethe-Universität, Frankfurt am Main in collaboration with the Max Planck Institute, Kunsthistorisches Institut in Florenz); on the publications produced by Italian academies in the fields of language, natural sciences, astronomy, technology, the humanities, art, and music (www.bl.uk/catalogues/ItalianAcademies: Royal Holloway/British Library; www.rhul.ac.uk/modern-languages/research/italian-academies); and a reference database of searchable documents from the unknown years of the painters’ academy in Rome, ca. 1590–1635 (Early History of the Accademia di San Luca: Documents from the Archivio di Stato, Rome: Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC). Participants will include:

ANA SCHREURS, CARSTEN BLÜM, AND THORSTEN WÜBENNA, KUNSTGESCHICHTLICHES INSTITUT DER GOETHE-UNIVERSITÄT, FRANKFURT AM MAIN IN COLLABORATION WITH THE MAX PLANCK INSTITUTE, KUNSTHISTORISCHES INSTITUT IN FLORENZ

Sandrart.net: Interlinked Entities in an Online Edition; Perspectives and Problems

PETER M. LUKEHART AND JILL M. PEDERSON, CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS, NATIONAL GALLERY OF ART

Early History of the Accademia di San Luca: Documents from the Archivio di Stato, Rome

JANE EVERSÖN, UNIVERSITY OF LONDON, ROYAL HOLLOWAY

Reconstructing the Intellectual Network in Late Renaissance and Early Modern Italy: The Italian Academies (1530–1700) Database

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**Hyatt Olympic Ballroom II**

**REINVENTING THE OLD MASTER I: FACT, FICTION, AND FABRICATION IN THE AFTERLIVES OF THE EARLY MODERN ARTIST**

**Organizer & Chair:** LINDSEY P. SCHNEIDER, NEW YORK UNIVERSITY

STEFFEN EGLE, UNIVERSITY OF HEIDELBERG AND CENTRE ALLEMAND DE L’HISTOIRE DE L’ART (PARIS)

Unmasking Old Myths — Creating New Fiction? Carl Friedrich von Rumohr on Raphael and Adam Weise on Dürer

It is a striking phenomenon of the early period of critical art historiography in nineteenth-century Germany that some scholars published both critical accounts as well as works of fiction about the lives of the old masters. Carl Friedrich von Rumohr produced the first study on Raphael based not only on a critical reading of Vasari but also on a thorough exploration of historical sources. At the same time, he contributed a short novel on the *Lehr- und Wanderjahre des Raphael Santi von Urbino* to Reumont’s
REINVENTING THE OLD MASTER I: FACT, FICTION, AND FABRICATION IN THE AFTERLIVES OF THE EARLY MODERN ARTIST (CONT’D.)

journal Italia. Likewise, the lesser-known Adam Weise wrote the first critical monograph on Dürer. He too is the author of a piece of fiction, entitled “Guido. Lehrling Albrecht Dürers.” How are we to interpret the status of these texts? Is it merely for reasons of popularization of knowledge that Rumohr, Weise, and others adopt the literary mode, or is the literary mode a way to lend credibility to the story as historical fact?

CLAIRE BLACK MCCOY, COLUMBUS STATE UNIVERSITY
Eugene Guillaume’s Michelangelo

In nineteenth-century France, Michelangelo’s work and biography were sites where the classic-versus-modern dialectic was played out in painting, art journalism, and more serious criticism. This paper will consider the understudied effort of academic artists and writers to claim, or perhaps reclaim, Michelangelo as one of their own. It will focus on the coverage of the 1875 Michelangelo Festival in a special edition of the Gazette des Beaux-Arts. In that edition, academic sculptor Eugene Guillaume wrote extensively about the artist and his work claiming that Michelangelo represented the metamorphosis of the classical (read “academic”) tradition, not its rejection. Guillaume relied upon early modern biographies, particularly the stories of Michelangelo’s youth in the Medici gardens, as support for his interpretation of Michelangelo as a model for the engaged academic artist. Such stories permitted Guillaume to characterize even Michelangelo’s later more problematic work as extensions of the classical ideal.

BRADLEY FRATELLO, ST. LOUIS COMMUNITY COLLEGE, MERAMEC

From Classic to Eclectic: Raphael’s Critical Demise in Mid-Nineteenth-Century France

Raphael Sanzio’s reputation plummeted among artists of France’s incipient avant-garde in the mid-nineteenth century. Hailed academically as the pinnacle of artistic achievement, Raphael found little favor during the July Monarchy and the Second Empire with anti-establishment personalities, who turned instead to Titian, Rembrandt, and Velázquez for inspiration. This presentation argues that republican critics used biography to reshape contemporary perceptions of Raphael from a staid classicist to an eclecti: an artist whose willingness to borrow, mimic, and compromise modeled official juste-milieu painting but stood as a foil to “strong-minded” republican art. Of special importance to this paper is a largely unstudied translation of Giorgio Vasari’s Lives by Philippe-Auguste Jeanron published in 1839. A known leftist, Jeanron’s ten-volume work includes lengthy addenda to the translated Vasari that celebrate individuality and strength of personal vision, while denigrating the “blending of styles” attributed to Raphael. It highlights the ideological function of biographical writing in the nineteenth century.
scholarly purpose of his library Cosimo had two distinct aims: to provide a place for scholarly study at a time when the Studio, the University of Florence, had closed its doors and transferred itself to Pisa, and secondly to furnish a setting for spiritual otium and intellectual exchange. Under Lorenzo de’ Medici, who continued his grandfather’s solicitude for this kind of humanistic lyceum, the library became known as the intellecutal meeting place of such luminaries as Poliziano and Pico della Mirandola.

OREN J. MARGOLIS, UNIVERSITY OF OXFORD, JESUS COLLEGE

King René’s Strabo: The Politics of the Book and of Its Transmission

Guarino of Verona’s Latin translation of Strabo’s Geography (Albi, Bibliothèque municipale MS 77) is one of the most important works from the collection of René of Anjou (1409–80), the ardent bibliophile, distinguished patron, courtly poet, and exiled king of Naples. This copy, commissioned and sent by Jacopo Antonio Marcello, a Venetian senator, provveditore, humanist, and knight of René’s chivalric Ordre du Croissant, has since become famous for its spectacular illuminations, credited to the young Giovanni Bellini, in which the physical act of the transmission of the book, from scholar to patron and from patron to recipient, is pictured. Starting from this book and these images, the paper will discuss how the Strabo was part of a much wider series of transmissions within a complex and long-term political-cultural network directed toward René’s ultimate aim of returning to the Neapolitan throne.

RAPHAËLE MOUREN, ÉCOLE NATIONALE SUPÉRIEURE DES SCIENCES DE L’INFORMATION ET DES BIBLIOTHEQUES

Le cardinal, sa familia et ses amis: Usages des livres et des bibliothèques cardinalices

À Rome au milieu du XVIe siècle, des cardinaux constituent et enrichissent des bibliothèques et stipendent, dans leur familia, des érudits spécialistes de l’Antiquité gréco-latine. Certains prennent le temps à continuer d’étudier les auteurs classiques, avec l’aide d’humanistes, et mettent leur collection au service de la République des lettres. Au sein des palais, nous connaissons grâce aux correspondances l’usage qui est fait de ces bibliothèques : recherches de manuscrits ou de corrections, lectures journalières d’Aristote, prêt et copie de livres, aide à la préparation d’éditions imprimées, réunions de travail en tous genres. Les palais Farnèse, Ridolfi, Gaddi, Salvati, ou encore la Chancellerie, où se trouvent ces bibliothèques, sont le centre de travaux érudits menés par leurs habitants sur les livres de ces collections.

Hyatt Constellation

Ballroom II

PERCEPTIONS OF THE OTHER IN THE GRAND DUCAL MEDICI ARCHIVES (1537–1743)

Sponsor: THE MEDICI ARCHIVE PROJECT, INC. (MAP)

Organizer: ALESSIO ASSONITIS, THE MEDICI ARCHIVE PROJECT

Chair: SHARON STROCCHIA, EMORY UNIVERSITY

LIA MARKEY, THE PRINCETON UNIVERSITY ART MUSEUM

Grand Dukes Francesco and Ferdinando de’ Medici and the Americas

In the late sixteenth century Grand Dukes Francesco and Ferdinando de’ Medici, like their father Cosimo before them, incorporated the New World in their cultural politics through artistic production, gift exchange, and collecting. Both dukes corresponded with ambassadors and agents in Spain, who provided them with news and goods from the Americas. Yet Francesco and Ferdinando each had very different motivations and methods for including information and objects from the New World into court culture. While Francesco sought to visually document and exchange American flora and fauna, Ferdinando’s interests were more
politically motivated and were manifested in public commissions such as paintings, frescoes, and courtly ephemera. Through an examination of archival documents, such as letters and inventories, as well as commissioned works of art at the court, this paper will compare the reception of the Americas under the two grand dukes and consider their diverse reasons for representing the Americas.

MARK ROSEN, UNIVERSITY OF TEXAS, DALLAS
Son of the Sultan? Jachia ben Mehet and the Medici Court
For over a quarter century beginning in 1609, a man claiming to be the son of Ottoman Sultan Mehet III traveled throughout Europe trying to raise money for an army to challenge his “brother” Ahmed I and his successors. Signing his letters as “Sultan Jachia” (or sometimes “Jahja”), he was baptized at a young age and to the West his challenge to the Ottoman rulers represented the possibility of Christianizing the feared Turks. The Medici court, particularly the Grand Duchesses Christine of Lorraine and Maria Magdalena of Austria, took a special interest in Jachia, receiving him with great ceremony in Florence and sending envoys around Europe to verify his claims. Based on unpublished archival documents, this paper investigates why the Tuscan state was unusually sympathetic to this now-forgotten figure and details the means by which Jachia extracted promises and funding from the Medici.

ALESSIO ASSONITIS, THE MEDICI ARCHIVE PROJECT
Perceptions of Africa in the Grand Ducal Medici Archives
This paper will explore the vast flow of information from and about Africa that arrived to the Medici court in the sixteenth and seventeenth centuries. Though the Medici were not directly involved with the colonization of the African continent, news of these distant lands arrived from merchants, missionaries, and, indirectly, from ambassadors and agents in other European courts. Particular emphasis will be paid to the reception of this news, as well as to aspects dealing with material culture, religious customs, geographical exploration, zoological observations, and economic exploitation.

LISA KABORYCHA, THE MEDICI ARCHIVE PROJECT
Reporting from seventeenth-century London, Medici agents — both writers of avvisi news reports as well as diplomats — kept the Grand Duke of Tuscany continuously informed of developments at the Stuart court. Their relations, which have rarely been examined, are collected in the Medici Grand Ducal archives. These reports, crafted with the reception of the Medici court in mind, satisfied a Florentine curiosity about the growth of the British nation-state, and its expansion in the Atlantic world and the East Indies. A unique source of information on economic, political, and cultural events in early modern Britain, these documents extensively describe mercantile activity, Britain’s growing role in Continental politics as well as internecine turmoil: the King’s conflicts with Parliament and the religious conflagration in the British Isles. Scandals in English society and sensational crimes are reported along with the latest developments in theater, art, architecture, and urban design.

Hyatt
Brentwood

DISSEMBLANCE: REPRESENTING THE UNREPRESENTABLE

Co-Organizers: DAVID J. DROGIN, STATE UNIVERSITY OF NEW YORK, FASHION INSTITUTE OF TECHNOLOGY AND BENJAMIN PAUL, RUTGERS UNIVERSITY, NEW BRUNSWICK

Chair: STEPHEN J. CAMPBELL, THE JOHNS HOPKINS UNIVERSITY

DAVID J. DROGIN, STATE UNIVERSITY OF NEW YORK, FASHION INSTITUTE OF TECHNOLOGY
Perspective, Space, and Meaning in Donatello’s Reliefs for the Santo in Padua
Donatello’s bronze reliefs representing miracles of Saint Anthony, part of the high altar of Sant’Antonio in Padua, are notable for the distinct ways in which the
representation of space and architecture echoes the scenes’ narrative content. In *The Miracle of the Miser’s Heart* and *The Miracle of the Irascible Son*, Donatello manipulated linear perspective and subverted a rational sense of depth and structure to underscore the narratives’ tenor of dismemberment and fracture; in contrast, *The Miracle of the Speaking Babe* and *The Miracle of the Genuflecting Ass* are marked by a balanced, codifying sense of structure that echo these positive, edifying narratives. This paper considers how, uniquely in these Paduan reliefs, Donatello used perspective and architecture as rhetorical tools to complement meaning, particularly to underscore the physical and psychological ruptures of death and corporeal violence.

**Benjamin Paul, Rutgers University, New Brunswick**

Tintoretto’s Angels

Most prominently in the *Last Supper* in S. Giorgio Maggiore, but already previously in the *Birth of the Virgin* in S. Zaccaria, Tintoretto stylistically distinguishes the representation of angels. Painted with transparent brushstrokes, the immaterial appearance of the angels contrasts with the corporeal presence of the saints below. Tintoretto thus ontologically differentiates the angels to depict the irruption of the supernatural order into the earthly realm. Their incorporeal appearance thereby corresponds to St. Augustine’s and Thomas Aquinas’s angeology according to which angels rank between God and corporeal creatures. For both theologians angels are composite beings that are less than God but superior to material substances, which is why angels are pure spirits that nevertheless can assume bodies. Tintoretto acknowledges this composite constitution of angels by depicting them simultaneously with human features and as pure spirits. His angels are thus at once similar and dissimilar substances.

**Christopher P. Heuer, Princeton University**

Enmity as Symbolic Form: Mannerism after Riegl

In 1792 the archeologist Luigi Lanzi famously coined the word *mannerism* to describe any artwork, epoch, or metaphor obsessed with its own virtuosity. By the nineteenth century mannerism had became a foil not just for Renaissance “styles” but for Renaissance modes of signification: it marked, as Walter Benjamin famously put it, a decay of symbol. In Alois Riegl’s 1898–99/1901–02 lectures in Vienna, however, published in fragments as *Die Entstehung der Barockkunst in Rom* (1908), mannerism emerged as a way to pose questions of all representation. This paper examines the legacy of that strange writing (and its form) in the refractory, extreme-right art history of the 1930s. In aggressively — and caustically — insisting upon the centrality of an “interested” response to past art, figures like Hugo Kehler and Hans Sedlmayr radicalized and blunted Riegl’s work; and in so doing, this paper argues, they effectively staged a mannerist method of art history. Neither a historicism or a strict formalism, certain 1930s writings posited a completely new relationship between the art object and the historian: one based less on projection, empathy, or identification than on enmity and the eschewal of an ideal.

**Hyatt Westwood**

A Contribution to the Iconology of Renaissance Tombs I: The Requiem-Projekt Database

*Organizer:* Philipp Zitzlsperger, Humboldt-Universität, Berlin

*Chair:* Horst Bredekamp, Humboldt-Universität, Berlin

Arne Karsten, Humboldt-Universität, Berlin

Papal Tombs in the Post-Tridentine Era

The lecture deals with the discussion of burial practices and the construction of tombs in Roman churches during the Tridentine era. It focuses on the monument that Pius V (1566–72), one of the most energetic reform popes, commissioned for himself in his birth-town Bosco Marengo in Piedmont. Although an interesting and brilliant monument was produced, Pius V was never buried there. Instead his successor and former protegé, Sixtus V (1585–90) decided to have another monument
built for himself and his predecessor in S. Maria Maggiore, Rome. These tombs range among the artistically most significant papal tombs of the early modern period. The comparison of the monument commissioned by Pius V and the grave in which he was ultimately buried facilitates important insights into the role of tombs for the self-perception and self-fashioning of the papacy in the sixteenth century.

**William L. Barcham, Fashion Institute of Technology**

*Remembering Cardinal Federico in the Cornaro Chapel*

Federico Cornaro’s burial chapel designed by Gianlorenzo Bernini is the lone visible legacy of a Venetian cardinal whose life and political career have generally been lost from view. In such instances, the iceberg below the surface requires study in order to understand the tip that is ordinarily seen. Examining the art and symbolism of the Cornaro Chapel necessitates that the historian — like a polar geologist focused on Antarctica — go onsite. But where? Beyond the chapel itself and Bernini’s Theresa to Cornaro’s ledgers, letters, and diaries that reanimate the political allegiances and family loyalties shaping the patron’s choices regarding location and form. This paper will explore the types of documentary and archival evidence relevant to the study of a cardinalate tomb. Whereas biography may not be essential to understanding an artist vis-à-vis his work, it is the bedrock for our comprehension of a patron’s last wishes.

**Karen J. Lloyd, Rutgers University**

*Altieri memoria*

The Altieri chapel in the Roman church of San Francesco a Ripa is a stylistic mongrel: the early Seicento chapel proper is austere and reserved, while Gian Lorenzo’s statue of the beata Ludovica Albertoni (1674) and the golden space that enshrines it present all the hallmarks of Baroque spiritual and stylistic excess. The iconography of Bernini’s Ludovica has been debated at length, largely without critical agreement. Relatively little attention has been given to how the form and decoration of the chapel on the whole, with its visibly incongruent phases, may have served the personal and spiritual interests of the chapel’s patron, Angelo Albertoni-Altieri. Examining how the chapel reflects earlier Albertoni monuments, and how it was then in turn used by Angelo in his own funerary chapel (1706), this paper traces the visual strategies used by an adopted Roman nobleman to preserve and promote the memory of his extinguished lineage.

**Hyatt Pacific**

*Hebrew Sources of the Renaissance V: Expansion of Hebraic Sources*

**Sponsor:** Medieval & Renaissance Studies Association in Israel  
**Organizer:** Ilana Y. Zinguer, University of Haifa  
**Chair:** Martin Elsky, The City University of New York, The Graduate Center and Brooklyn College

**Sharon Hampel, University of Denver, Center for Judaic Studies**

*Was John Selden Milton’s Rabbi?*

In *Renaissance England’s Chief Rabbi: John Selden*, Jason Rosenblatt asserts that Milton drew his Hebrew citations from Selden. Milton and Selden studied Jewish marital law and the contractual nature of Hebraic law. Selden codified laws while Milton studied the wording of key texts. In *De Jure Naturali* (1640), Selden writes that Noachite law is the “Universal Law of Divine Humanity” and connects marital law to it. Similarly, Milton defines marriage as a “covenant the very being whereof consists . . . in unfeigned love and peace.” Defining marriage, Milton and Selden cite the Talmud and Maimonides. However, Milton, not Selden, researched translations of key texts. Milton entertains two translations of Malachi 2:15–16: “God hates sending away” and “If you hate her, send her away.” Selden understood the scope of Hebraic law while Milton highlighted its individual application.
HEBREW SOURCES OF THE RENAISSANCE V: EXPANSION OF HEBRAIC SOURCES (CONT’D.)

BERNARD COOPERMAN, UNIVERSITY OF MARYLAND, COLLEGE PARK
Searching for Lost Time: Memory and the Medieval for Renaissance Jews

Historians have conventionally referred to a “historiographical revolution” that characterized Jewish writing in the sixteenth century. The supposed explosion in the Jewish use of history as a genre is traditionally linked to the trauma of the Spanish expulsion (which needed to be explained) as well as to the influence of the Italian Renaissance with its emphasis on rhetoric, its critical attitude towards documentary evidence, its interest in the recovery of classical antiquity and so forth. But did Jews of the Italian Renaissance really share the historical assumptions of their humanist contemporaries? Did they, for example, think of themselves as living in a new era? As recovering a lost past after a period of darkness? Did they even have a strong sense of distance from their forebears? What did the notions of past and present signify to them? This talk will focus on Shalshelet ha-Kabbalah, a work that builds upon the medieval Jewish “chain of tradition” format, using a well-established genre to express new interests in narrative and personal as well as family identity. New cultural aspirations and new technological possibilities lead to new content, but this is often expressed along well-worn generic paths.

Hyatt Palisades

ELIZABETH ISHAM AFTER 400 YEARS

Organizer & Chair: REBECCA LAROCHE, UNIVERSITY OF COLORADO, COLORADO SPRINGS

Respondent: SHARON CADMAN SEELEG, SMITH COLLEGE

HILLARY M. NUNN, THE UNIVERSITY OF AKRON
"Being as All Members of One Body": Health and Household in “My Booke of Rememberance”

In the opening of “My Booke of Rememberance,” Elizabeth Isham offers detailed accounts of both her mother’s and her sister’s battles with chronic illness. Elizabeth writes regularly of her often-ill female family members, and she makes tending them a chief purpose in life. She ministers to these women in her daily actions as well as in her text, faithfully recording their physical and spiritual afflictions. While her accounts of their sufferings reflect the era’s perceptions of female ailments, Elizabeth’s remembrances more than preserve the medical histories of women whose bodies serve as part of the Isham bloodline; they also memorialize the women’s less tangible contributions to the family’s identity. My paper will approach Elizabeth’s attention to her female kin’s illnesses as a device for establishing the Isham women’s importance to the family beyond the typically-valued role of childbearing: a role that Elizabeth’s own unmarried status did not permit her.

ERICA LONGFELLOW, KINGSTON UNIVERSITY
Melancholy, Gender, and Self-Writing

It is a commonplace among early modernists that women’s mental illness or melancholy was perceived as arising from the disordered female body. Burton’s chapter on “Symptoms of Maids, Nuns, and Widows’ Melancholy” in The Anatomy of Melancholy and the gendered and sexualized madness of female characters on the early modern stage all provide evidence of such a cultural trope. Yet historians of madness such as Michael Macdonald and Katharine Hodgkin have argued that, unlike its cultural representation, accounts of the lived experience of mental illness and its treatment display remarkably little concern with gender or the female body. This paper draws on such studies to explore the relationship between gender and melancholy in Elizabeth Isham’s manuscript “Booke of Rememberance,” arguing that the experience of melancholy provided the Isham women with an opportunity to develop novel forms of self-writing, culminating in one of the first narrative autobiographies.
ELIZABETH ISHAM
AFTER 400 YEARS (CONT’D.)

ISAAC STEPHENS, VANDERBILT UNIVERSITY
“Thou Art God All Sufficient”: The Personal Piety and Confessional Identity of a Seventeenth-Century Gentlewoman

This paper examines the personal piety and confessional identity of Elizabeth Isham, a never-married gentlewoman from seventeenth-century Northamptonshire. Relying on her “My Booke of Rememberance,” a spiritual autobiography she penned ca. 1639, the paper argues that Elizabeth’s religiosity was a fusion of Laudian and Calvinist beliefs. The autobiography illustrates that Elizabeth held characteristically Laudian tenets, revering The Book of Common Prayer, church ceremonies, and the celebration of holy days. Yet her “My Booke of Rememberance” also reveals that she associated with radical-Puritan clerics, had an affinity for the godly community, and practiced an intense form of “experimental predestination” or self-examination that was common among English Calvinists in the seventeenth century. Based on this, the paper concludes that Elizabeth Isham was a Prayer Book Calvinist, stressing that she is a case example of how a woman could combine differing religious traditions to shape her confessional identity in early modern England.

Hyatt
Sherman Oaks

CLASSICAL TOPOI IN COLONIAL TEXTS
AND IMAGES I

Organizer: PATRICIA ZALAMEA, UNIVERSITY OF LOS ANDES

Chair & Respondent: CLAIRE J. FARAGO, UNIVERSITY OF COLORADO, BOULDER

ANDREW JOHN LAIRD, UNIVERSITY OF WARWICK
Aztec and Roman Gods: Ethnography and Classical Interference in Early Colonial Mexico

Taking as a point of departure the general shaping of European apprehensions of the New World by Renaissance conceptions of Greco-Roman antiquity, this paper will focus on Bernardino Sahagún’s Historia general de las cosas de la Nueva España. It will be argued that this important work should be considered in the context of some highly influential handbooks of pagan mythology from the European Renaissance. The few explicit references to Greco-Roman antiquity in the Historia will be explored, showing how Sahagún manipulated a range of classical sources. The greatest emphasis will be on the more surreptitious role played by classical literature in the presentation of Nahua gods. Attention will be given to similar questions raised by other historians and ethnographers of the 1500s including Juan de Torquemada. Finally some limited but suggestive evidence for the possibility that acculturated Nahua themselves recognized affinities between Greco-Roman and Mexican polytheism can also be considered.

AMY FULLER, UNIVERSITY OF MANCHESTER
Morphing the Metamorphoses: Sor Juana’s Reworking of Ovid’s Narcissus for Indian Conversion and New World Devotion
In her Auto Sacramental El divino Narciso, Sor Juana takes the proud figure of Narcissus and transforms him into the image of Christ. This paper will explore Sor Juana’s sources for such a seemingly bizarre representation, which combines Ovid’s myth with imagery from the Gospels and Song of Songs. This paper will also explore the significance of the loa, or prologue of the play, which introduces the newly conquered Indians of Mexico as the intended audience for the auto. The loa opens with the Mexicans engaging in a human sacrifice, which appalls the Spanish conquistadors. Hence the auto is performed to teach the Mexicans about the sacrament of the Eucharist, which is hoped they will adopt as the correct way to sacrifice. Together, the auto and its loa present us with the paradox of a New World pagan people converted to Christianity with the help of a classical pagan myth.

PATRICIA ZALAMEA, UNIVERSITY OF LOS ANDES
Exoticizing Antiquity: Humanist Cycles in Tunja and Juan de Castellanos’s Elegías de varones ilustres de Indias
This paper analyzes the classical motifs found in the fresco cycles in the homes of Juan de Vargas and Juan de Castellanos in Tunja, a major site for the flourishing of
humanist culture in the Spanish territory of New Granada (currently Colombia). Whereas earlier studies have focused on identifying iconographic sources, as in prints by Dürer and René Boyvin, this paper proposes an attentive comparison of the cycles’ narrative structure, thematization of antiquity, and representation of exotic nature to Juan de Castellanos’s _Elegías de varones ilustres de Indias_ (ca. 1588). Written in Tunja, Juan de Castellanos’s epic project combines descriptions of the New World and references to classical authors in such a way that would seem to invert the traditional paradigm of Old versus New World in exotic terms, a reading that may be extended to the visual handling of classical themes in the fresco cycles.

_MACHIAVELLI’S WORLD:
WAR, RELIGION, POLITICS_

_Organizer: MARK JURDJEVIC, UNIVERSITY OF OTTAWA_

_Chair: EDWARD ENGLISH, UNIVERSITY OF CALIFORNIA, SANTA BARBARA_

NICHOLAS S. BAKER, MACQUERIE UNIVERSITY

Learning to Be Disinterested: The Retreat from Civic Political Discourse in Princely Florence, 1532–50

In the _Discourses_, Machiavelli suggests that civic conflict, that is, the clash between competing interests, was healthy and indeed had protected the liberty of the Roman Republic. This paper examines the decline of this type of civic discourse in Florence during the 1530s and 1540s. It argues that the closure of what Phil Withington has recently called the “civic public sphere” constituted an important element in the city’s change from republic to principality, as the Florentine office-holding class refashioned itself from citizens into courtiers. The civic public discourse of the republic was, above all else, an interested one — the participants staked out, pursued, and defended individual, familial, and corporate interests. By contrast, the participants in the discourse of a princely state must be disinterested not only because the sole interest is that of the prince, but also because to express any agenda would be uncivil and ill-mannered.

MARK JURDJEVIC, UNIVERSITY OF OTTAWA

Machiavelli and Savonarola Reconsidered

My paper reexamines Machiavelli’s thoughts on Savonarola. I argue that Savonarola played a more complex and catalytic role in Machiavelli’s writings than most accounts suggest. Although Machiavelli considered the Savonarolan experiment a failure, he thought frequently and in detail about the nature of the failure and its significance for the challenges Florence faced in the early sixteenth century. Reflection on the political meaning of the Savonarolan episode affected Machiavelli’s reading of Livy and hence a number of principal arguments in _The Prince, The Discourses_, and the _Florentine Histories_. Thinking about Savonarola involved thinking about a set of related issues — prophecy as a political phenomenon, tactical prudence, formation of faction, coercion and force, the power of speech and rhetoric, and Christianity as an alternately pacific and martial force in politics — that became part of an enduring part of Machiavelli’s language and imagination.

_MARSILIO FICINO I:
PHILOSOPHIC QUESTIONS_

_Organizer: VALERY REES, SCHOOL OF ECONOMIC SCIENCE, LONDON_

_Chair: MICHAEL J. B. ALLEN, UNIVERSITY OF CALIFORNIA, LOS ANGELES_

PASQUALE TERRACCINO, SCUOLA NORMALE SUPERIORE, PISA

Ficino and Origen

The revival of Origen’s work was a crucial step for Renaissance attempts to reconcile Platonic philosophy and Christian tradition. The rediscovery of his texts in the fifteenth century allowed scholars to better understand his words, despite the problematic nature of Rufinus’s version, and to grow away from the reductio of Jerome. My aim, therefore, is to demonstrate the relevance of this “dangerous” thinking for
Ficino, particularly on the resurrection of the body, the transmigration of the soul and the fate of the damned. Though not as daring as Pico, Ficino also used profitably some of Origen’s ideas on the common Platonic pattern and others linked to Plotinus and Proclus. I intend to follow two lines of enquiry: following the reading of Peri Archón with Ficino’s underlinings on the Ms. Laurenziano San Marco 609; and showing remarkable quotes of Origen, explicit or implicit, in the Theologia Platonica, especially book 18.

JAMES GEORGE SNYDER, MARIST COLLEGE
Marsilio Ficino on Natural Change “From Within”
This paper examines Marsilio Ficino’s theory that natural change originates “from within” the matter of a substance. Ficino’s view of change is distinct from the dominant Scholastic theories that generally attribute natural changes to form and not matter. Ficino held that both prime and corporeal matter “ferment” and “kindle” with the vestiges or seeds of all things. The vestiges or seeds of all forms lie hidden in matter, awaiting the appropriate time to move from potency to act. I will argue that Ficino’s view of natural change is a consequence of his “robust” conception of prime and corporeal matter. Also, his view of natural change appears to have been motivated by certain theological considerations concerning the perfection of God. Finally, I will examine elements of Ficino’s view of natural change that are detectable in the writings of Giordano Bruno.

CRISTINA NEAGU, UNIVERSITY OF OXFORD, CHRIST CHURCH COLLEGE
Unweaving the Rainbow: Ficino and the Franciscan Theories on Light
Physics today will talk of light as a band of the electromagnetic spectrum. The discourse sounded very different in the past, when light was regarded at once as a transcendental and physical reality, one of the fundamental principles of cosmogony and epistemology, and a powerful theological symbol. Light is one of the central themes in both Ficino’s work and in the writings of early Franciscan fathers such as Grosseteste, Bonaventure, Roger Bacon, and William Ockham. In their attempt to develop a synthesis of Neoplatonic thought and Christian theology, their revival of Plotinian light metaphysics was not without an impact. This paper aims to comment on the similarities and differences of approach, and to trace the influence that the thought on the nature of light as expressed by Ficino, on the one hand, and by the Franciscans on the other, might have had on the arts of their time.

Charles de Bovelles’s Enigmatic Liber de Sapiente: A Heroic Notion of Wisdom
Like many Renaissance philosophers before and after him, Charles de Bovelles invokes the name of an ancient hero to embody a philosophical ideal, in his case the ideal of Wisdom. His choice fell on Prometheus, whom he, however, does not remember as the benefactor of Greek mythology who brought fire to humankind and, then, became the fallen Titan chained to a rock in the Caucasus, his liver to be devoured by an eagle daily. In Bovelles’s philosophy Prometheus is a triumphant figure. He is Man himself who finds in himself the means to elevate himself to the heights of immortality. As a result, it is Man who brings down the heavenly flame of wisdom to give life to his body of clay. Unlike the ideal of the wise to be found in the very rich sapientia literature of his age, Bovelles’s wise is a divine hero who is his own creator.
IN AND AROUND CHARLES DE BOVELLES’S LIBER DE SAPIENTE:
500 YEARS LATER (CONT’D.)

CESARE CATÀ, UNIVERSITY OF MACERATA
Viewed Through the Looking-Glass: Human Nature as a Mystical Mirror in the
Conception of Charles de Bovelles’ Sapientia

Charles de Bovelles offers in De Sapiente a poignant and original exposition of the
typical Renaissance concept of man as a speculum of the Universe. In Bovelles’s
perspective, the status of human nature is seen as a direct and personal relation-
ship with the divine principle. Reflecting the Universe in his own Nature, man
realizes a contact with the divine and becomes himself a Deus in terris. This
anthropological concept of Charles de Bovelles is a fundamental philosophical
topic previously theorized in the systems of thought of Nicholas Cusanus, Pico
della Mirandola, and Marsilio Ficino. The goal of the present paper is to examine
Charles de Bovelles’s own notion of man as a “universal mirror” and clarify it in
the context of the philosophical-religious research of his age by also looking into
Ramon Lull.

MICHEL FERRARI, UNIVERSITY OF TORONTO
Charles de Bovelles on Developing Wisdom: A Personal and Transcendent View

One striking thing about Bovelles’s book The Wise Man is that personal wisdom
must be developed through knowledge: first knowledge of things in the “sublunar
world,” through the senses; then knowledge of the soul’s own proper species within
itself, through contemplation, which is the beginning of human wisdom — hence
Bovelles’s appeal to a definition of wisdom attributed to Apollo: O Homo, nosce te
ipsurn. Once self-knowledge is attained, the soul progresses to contemplation of sim-
pler and angelic perfection, and finally to participate in the more sublime wisdom
of God — the last and truest wisdom. The wise man is “wise man”: both man by
nature (i.e., by having a human body and soul) and man by his own art or intellect.
Since this suggests a humanity developed through personal effort, it is not uniquely
Christian, nor does it endorse the static medieval conception of someone being
made wise by the grace of God.

Hyatt

IMPERIAL IDEOLOGIES: ENGLAND,
SPAIN, AND PORTUGAL

Organizer & Chair: BRIAN CHRISTOPHER LOCKEY, ST. JOHNS UNIVERSITY

MIGUEL MARTINEZ, THE CITY UNIVERSITY OF NEW YORK, THE GRADUATE
CENTER

A Poet of Our Own: The Struggles for Os Lusiadas in the Afterlife of Luís de Camões

Miguel Martinez considers the complex politics of translation during this period from
the perspective of the Spanish and English translators of Os Lusiadas, the Portuguese
national epic published in 1572 by Luís de Camões. Shortly after Camoes died in
1580, two different Spanish translations of the epic were published at the very moment
that all the political efforts of Spain were devoted to integrating the kingdom of
Portugal along with all its overseas possessions into the Spanish Empire. Martinez
shows how such translations contort Camoes’s original poem so that it serves the
ideology of Spanish imperialism. From there, Martinez considers the royalist politics
of the first English translation in 1655 of Camoes’s poem by Sir Richard Fanshawe,
a royalist who served as Charles I’s ambassador to Spain and Portugal during the
English Civil War. Martinez shows how Fanshawe’s translation of the Portuguese
national epic championed the royalist ideal of imperialism based on traditional
monarchical ideology, which had been abandoned by Oliver Cromwell’s protectorate.

JASON ELDRED, UNIVERSITY OF VIRGINIA

Commerce and the Commonwealth: English Merchants and the Trade with Spain,
1554–85

The anti-Hispanism of Englishmen is one of the few remaining axioms in the study
of early modern England. But what happens if we look at the high-water mark
of that anti-Hispanism, the Armada War, as an aberration in Anglo-Spanish relations
rather than as the purest distillation of English Protestantism and patriotism? Can we learn anything new about Elizabethan England from such a reimagining of Anglo-Spanish relations? English merchants who traded to Spain routinely and actively undermined traditional notions of patriotism and allegiance to Protestantism in favor of a vigorous commercial relationship that laid the foundation for amiable relations between England and the Spanish Empire. This paper will argue that a closer examination of these “Spanish merchants” and their actions provides a new perspective into contemporary debates and our conceptualization of the early British Empire as Protestant, maritime, and free.

ERIC GRIFFIN, MILLSAPS COLLEGE
Span is Portugal and Portugal is England: George Peele, Thomas Kyd, and the Attractions of Empire
This paper considers the impact of Philip II’s 1580 assumption of the Portuguese crown in relation to English religio-political culture. Although it constitutes a series of largely forgotten chapters in the histories of the nations involved, the Portuguese succession crisis of 1578–83 may have been the most important political crisis of the later sixteenth century. As Fernand Braudel once observed, “the wars of Portugal opened up the great battle for control of the Atlantic and world domination.”
Employing as points of entry two English plays from the period — George Peele’s Battell of Alcazar (ca. 1589) and Thomas Kyd’s Spanish Tragedy (ca. 1587–89) — Griffin explores the implications of the incorporation of Portugal within the Spanish imperial system for the English succession crisis that loomed throughout the 1590s, and for England’s emergent nationalist and colonialist identities.

EVA BOTELLA ORDINAS, AUTÓNOMA DE MADRID
The Ideology of the British Empire and the Invention of Spain: 1660s–1730s
This paper considers British-Spanish imperial ideologies by studying the Spanish-British colonial debates during the last quarter of the seventeenth century. It explains the relationship between these imperial ideologies and the arguments used within and by these empires about ownership and claims of dominion. Most of the British writers who originated the ideology of the British Empire before 1707 were members of the Council of Trade and of the Royal Society, and they had direct private interests either in the West or the East Indies and thus had a personal stake in describing Spain as a declining and backward empire. It also considers Spanish contexts for the formation of late Spanish imperial ideology, and how they were related to Spanish defenses of its imperial claims against British arguments. The apparently different imperial cultures and ideologies of the two countries were shaped in particular contexts, and they shared worldviews.

Hyatt Malibu

ENGLISH POETS IN FRENCH AND ITALIAN CONTEXTS

Organizer: WILLIAM J. KENNEDY, CORNELL UNIVERSITY
Chair: CAROL V. KASKE, CORNELL UNIVERSITY

PAMELA J. BENSON, RHODE ISLAND COLLEGE
Mary and Her Son in the Works of Aemilia Lanyer and Chiara Matrani
One of the oddest moments in Aemilia Lanyer’s Passion narrative, Salve Deus Rex Judeorum, is Mary’s encounter with her son on the road to Calvary: for a substantial number of lines, the poem’s gaze turns from the son to the mother and moves inside her mind and heart as she remembers her motherly experience of him, and then moves to defend him in the only way she can, by washing his bloody sweat from the road with her tears. This scene has no parallel in contemporary English literature by women or by men. In this paper I will compare Lanyer’s handling of the scene with the narrative of the life of the Virgin and the Passion by Chiara Matrani, an Italian woman writer contemporary with Lanyer, in order to create a framework for appreciating the peculiar nature of the English poet’s accomplishment.
ENGLISH POETS IN FRENCH AND ITALIAN CONTEXTS (CONT’D.)

WILLIAM J. KENNEDY, CORNELL UNIVERSITY
Ronsard Furieux: The Prince of Poets Instructs Spenser, Lodge, and Shakespeare
Ronsard’s youthful enthusiasm for Platonic doctrine led him to promote a theory of
divine inspiration, or furor, as the basis of his poetics. This theory subdents his early
Odes and first Les Amours. As he puts these poems to revision and formulates plans
for his epic Franciade, however, he comes to embrace the competing Aristotelian
theory of craft or artisanal workmanship as the basis of his poetics. His pivotal expe-
rience occurs when he engages with the model of Ariosto both for revising his son-
nets and for plotting his Franciade. Ariosto’s workmanship in revising his Orlando
furioso as well as in publishing his lyric poetry made him a figure for Ronsard’s career
and, through the French “prince of poets” and “poet of princes,” a figure for the
careers of Elizabethan English poets. This paper will speculate about the impact of a
Ronsardian poetics chiefly upon Spenser, Lodge, and Shakespeare.

JOHN A. WATKINS, UNIVERSITY OF MINNESOTA
The Poetics of Renaissance Diplomacy: Spenser, the Pléiade, and Peacemaking after
Cateau-Cambrésis
The 1559 treaty of Cateau-Cambrésis inspired France’s first outpouring of printed
poetry on affairs of state. Numerous poets celebrated the inter-dynastic marriages
that ended the Habsburg-Valois wars in Italy. Spenser’s Shepheardes Calender marked
a similarly unprecedented commentary on international politics. This paper argues
that the French epithalamia constitute a previously unidentified subtext for The
Shepeareardes Calender. While Spenser borrows their pastoral figurations, he trans-
forms their stance toward European politics, their confidence in marriage as a means
of resolving international conflict, and their figuration of the poet’s relationship to
the crown. Spenser writes a de facto anti-epithalamion celebrating the fact that yet
another French marriage, between Elizabeth I and the Duke of Anjou, had failed
to materialize. The intertextual allusions signal a new force in European diplomacy:
the articulation of opinion about international relations by sectors of the population
that had never before been an influential part of the conversation.

Hyatt Directors II

Rhetoric and Seventeenth-Century Northern Art

Co-Organizers: SUZANNE JABLONSKI WALKER, TULANE UNIVERSITY AND DIANE WOLFTHAL, RICE UNIVERSITY

Chair: SUZANNE JABLONSKI WALKER, TULANE UNIVERSITY

CATHERINE H. LUSHECK, INDEPENDENT SCHOLAR
Rubens’s Landscape Drawings: Between Nature and Rhetoric
Rubens’s landscape drawings are often discussed as faithful transcriptions of his
beloved local countryside. But, this paper contends, the “natuerlick” manner of
Rubens’s graphic landscapes is an artificial construction built upon a rhetorical foun-
dation in classical and early modern philosophical and artistic concerns. Through an
investigation of the rhetoric of Rubens’s graphic practice, this paper proposes that
the drawings are a conscious effort to produce a distilled trope for the prodigious
Flemish landscape. Conceptually, Rubens’s approach to the rendering of landscape
on paper belongs to his formulation of the practice of painting. These sensitively
rendered, rhetorically complex drawings appealed to both the eye and the mind.

FRANZISKA GOTTWALD, QUEEN’S UNIVERSITY
Rubens’s Head Studies as a Rhetorical Device
Peter Paul Rubens’s painted rendering of pathos clearly served as a visual rhetoric
aiming at emotional impact on the beholder through the figures’ physical presence
and theatrical gesture. However, scholars have not yet examined Rubens’s use of the face
as a part of his rhetorical repertoire. My paper will investigate the visual and artistic
strategies that generate meaning, focusing on a new aspect of the painter’s process;
in creating his figures Rubens prepared head studies (tronies) that combined his
observation of nature with a traditional facial type. To be able to use one tronie for different contexts he modified the facial expression to achieve various effects. Looking at a significant example of the use of tronies for larger compositions I will show the steps of Rubens’s working process, but also the rhetorical strategies he knew of and used to persuade the beholder and, at the same time, to mirror his artistic abilities.

JUERGEN MUELLER, *INSTITUT FÜR KUNST- UND MUSIKWISSENSCHAFT
Schein bedrieght: Rembrandt and the Erasmian Poetics of Sileni Alcibiadis

This paper addresses specifically Christian conceptions of irony as manifested in the visual arts. Close readings of Rembrandt’s *Ganymede* and *Isaac and Rebecca* reveal Erasmian poetics’ potential for the critique of classical art theory.

**Hyatt**

**Governors I**

**HUMANISM, HEIDEGGER, AND STRAUSS**

*Organizer: TIMOTHY KIRCHER, GUILFORD COLLEGE*

*Chair: CHRISTOPHER Celenza, THE JOHNS HOPKINS UNIVERSITY*

NANCY S. STRUEVER, *THE JOHNS HOPKINS UNIVERSITY*

Heidegger on Aristotle’s *Rhetoric*: The Implications for the History of Humanism

The SS 1924 lectures, *Grundbegriffe der aristotelischen Philosophie*, offer a brilliant reading of Aristotle’s *Rhetoric*, here used as a gloss on the major Aristotelian texts: the *Physics*, *Metaphysics*, *Ethics*, and *Politics*. The account can modify, I shall argue, our notions of the assumptions and procedures of intellectual history as the history of modes of inquiry, and it is peculiarly suggestive for the revaluation of Renaissance humanist investigations.

TIMOTHY KIRCHER, *GUILFORD COLLEGE*

A Reading of Heidegger’s Letter on Humanism

Heidegger’s 1947 letter to Jean Beaufret has been seen as a challenge to the philosophical merit of Renaissance humanism, a challenge to which Ernesto Grassi has responded extensively. I take up the letter again by examining Heidegger’s criticism of categorical distinctions that are central to humanist thought, for example, between the practical and the theoretical and between subject and object. Other aspects that deserve scrutiny include his views of the holy, of exile, and of language as an instrument for domination.

MARK A. YOUSSIM, *INSTITUTE OF GENERAL HISTORY*

The “Enigma” of the Straussian Machiavelli

Leo Strauss, a representative of a Pleiad of German professors that fled to the US from the Nazi regime, wrote major works considered to have influenced modern American political theory. In his important book *Thoughts on Machiavelli*, with rare determination he calls the Florentine the “teacher of evil.” However, when reading this work, where a fine and quite objective analysis of Machiavelli’s treatises is proposed, one has a disappointing impression (noticed by critics) that the author is rather sympathizing and in part imitating the founder of modern political science. So questions arise about the extent to which he was sincere in his conclusions and whether his assessment of Machiavelli is completely unambiguous.

**Hyatt**

**Governors II**

**MUSIC AND POETRY IN THE SIXTEENTH CENTURY**

*Organizer: RUTH I. DEFord, THE CITY UNIVERSITY OF NEW YORK, HUNTER COLLEGE*

*Chair: JESSIE ANN OWENS, UNIVERSITY OF CALIFORNIA, DAVIS*

ANTHONY A. NEWCOMB, *UNIVERSITY OF CALIFORNIA, BERKELEY*

Ballata, Madrigal, Ballata-Madrigal

Some prints of musical madrigals in the mid-sixteenth century set a relatively high percentage of poems having some of the characteristics of the fourteenth-century
ballata. Why might this have been so? My thesis is that the various formal characteristics of the ballata (the separation and syntactic independence of the ripresa, the parallel structures of the piedi, the concatenazione, the return of elements of the ripresa in the volta) offer the sixteenth-century poet a promising field for experimentation with both line lengths and rhyme schemes (a less-rigid structure than the sonnet, canzone, or sestina), while still maintaining for both poet and musician some promising formal elements to hold on to. The essay will build on recent studies by Franco Piperno, Marco Mangani, and Michaela Zackova Rossi.

Catherine Deutsch, Université de Paris, Sorbonne
Rhythmic and Prosodic Vocabulary in Macque’s Madrigaletti et Napolitane: A Comparative Approach
This paper will analyze the rhythmic and prosodic vocabulary of the two books of Madrigaletti et Napolitane by Macque, published by the Venetian printer Gardano in 1581–82. It will focus on the high standardization of this vocabulary, identifying the few rhythmic patterns used by Macque that directly emerge from various prosodic structures of the Italian verses. It will locate the origins of these patterns in contemporary light genres and discuss the aesthetic issues that arise from their arioso aspect.

Laura Youens, George Washington University
Why Scold a Noble Bride?
Seven of the twenty-seven editions of Pierre Phalèse’s Septiesme livre des chansons a quatre parties carry a Latin-texted motet, Ut flos in saeptis/Sponte sua tellus. In the alto partbook of the seventh edition of 1576, it is attributed to Thomas Crecquillon, composer to the Holy Roman Emperor Charles V. Ut flos in saeptis, warning young women to remain chaste before marriage, comes from carmen 62 by Catullus. The Renaissance humanist who wrote Sponte sua tellus adjures the wife to remain faithful. Ut flos in saeptis is a dubious work. One must question an attribution in one partbook of the seventh edition of a series first published after Crecquillon’s death. Why would Crecquillon set these texts, and why would he write in such an atypical, resolutely chordal style? I propose to address these questions and set a larger context for Renaissance settings of classical poetry.

Hyatt
Senators I
CHARACTERIZING NONCONFORMITY IN EARLY MODERN BRITAIN
Sponsor: SOUTHEASTERN RENAISSANCE CONFERENCE
Organizer: Julie Fann, University of North Carolina, Chapel Hill
Chair: Jessica Wolfe, University of North Carolina, Chapel Hill
Respondent: Reid Barbour, University of North Carolina, Chapel Hill

Julie Fann, University of North Carolina, Chapel Hill
“Religion Was Mourning”: Conformity, Charity, and Clemency in Drummond of Hawthorden’s Irene
Scotland’s William Drummond is best known for his conversations with Ben Jonson, but his critiques of both Covenanters and King Charles I challenge our perceptions of how duty and conformity were conceptually related. When most Scotsmen were rebelling against the new liturgy, Drummond wrote Irene to encourage both the Presbyterians and the king to abandon coercive agendas, respect liberties, and appreciate Scotland’s discordia concors. This paper explores how Drummond’s desire for peace mitigated his conservatism. While advocating obedience as a religious and civil obligation, he strays from traditional absolutist theories by making charity the guarantor for spiritual and political unity. Christian monarchies can only survive, according to Drummond, when obedience, the sign of a subject’s love, is accompanied by toleration, the sign of
CHARACTERIZING NONCONFORMITY IN EARLY MODERN BRITAIN (CONT’D.)

the sovereign’s mercy. Drummond rebukes the failed shepherd as well as the wolves in his flock because being unneighborly seems almost as sinful as being treasonous.

NANDRA PERRY, TEXAS A & M UNIVERSITY
Contesting Conformities: Ceremonialist and Anti-Ceremonialist Polemic in Seventeenth-Century England

This paper focuses on the debate within the Caroline church about the proper role of ceremony in Protestant worship. It will explore how anti-ceremonialist representations of ceremonial worship as seductive and effeminizing participate in a broader religio-political debate about the reliability of the body as a vehicle of divine presence and revelation and by extension, as a guarantor of authentic Protestant piety and polity. While neither ceremonialists nor anti-ceremonialists are nonconformists in the usual sense, their mutual enthusiasm for representing each other as nonconforming points up the instability of conformity as a conceptual category in seventeenth-century England. In this context, the contest over outward forms of worship in the period emerges not only as an interrogation of the epistemological value of the body in Protestant faith and practice, but as a strategy for mediating even more fundamental anxieties about the capacity of human signs to adequately represent sacred referents.

KRISTEN E. POOLE, UNIVERSITY OF DELAWARE
Mutability, Conversion, Reform: Ovid and the Dynamics of Seventeenth-Century Nonconformity

When Bishop Joseph Hall described Christian identity, he turned to a source that seems oddly counterintuitive: Ovid’s Metamorphoses. He writes, “Our Mythologists tell us of many strange Metamorphoses, of men turned into beasts, birds, trees. . . . Let me tell you of a Metamorphosis as strange as theirs, and as true, as theirs fabulous.” This metamorphosis is true Christian conversion: rather than hearing of men turned into beasts, Hall will tell us of beasts turned into men, as converted individuals give over their wicked ways. Conversion is a foundational narrative of the sixteenth-century Reformation; in the seventeenth century, however, as Ovid falls out of literary fashion and as Aristotelian science (with its emphasis on change) gives way to a mathematical and mechanical universe, the notion of religious metamorphosis becomes fraught. Mutability, once a central tenet of natural philosophy and theology, becomes associated with religious nonconformity.
of objects not only through sight, but through touch, translates into a debilitating incapacity to learn, to observe, and even to narrate. Desengaño in early modern Spain takes on new meanings.

ENRIQUE GARCÍA SANTO-TOMÁS, UNIVERSITY OF MICHIGAN, ANN ARBOR
Divine Experiences: Tomás Hurtado’s Chocolate y tabaco, ayuno eclesiástico y natural (1645)
The controversial consumption of chocolate and tobacco by clergymen triggered in early modern Spain a fascinating line of treatises that skillfully navigate the murky waters of the unknown and the forbidden. Such is the case of Tomás Hurtado’s Chocolate y tabaco, ayuno eclesiástico y natural (1645), a thorough dissertation devoted to this thorny issue penned by a theology professor at the University of Seville and Censor of the Inquisition. This paper examines the author’s careful incursions into the realms of the culinary, the pharmacological, and the chemical, as it reflects on what treatises like this one meant to the textual transmission of knowledge in early modern Castile.

MARINA S. BROWNLEE, PRINCETON UNIVERSITY
Eaten, Burned, and Buried: The Somatized Text in Early Modern Spain
Why do we routinely speak of a textual corpus, often taking for granted the vivid and long-lived association of books with the human body and their potential for somatization? Among other reasons, the new threat of mass produced print, its possibilities for the dissemination of ideas that threaten official discourses led to the invention of such surprising, corporeally conceived spaces as bibliotafios (book gravesites), of worm-eaten “book corpses,” and the auto-da-fe style burning of books as heretics in the inquisition of Don Quixote’s library. Such sinister bookish somatizations, as well as positive ones, including the supernatural powers of books as amulets and relics, will be addressed. This paper will consider the cultural valences of such corporeal association: the practice of endowing inanimate verbal objects with bodily affect.

NATALIA PÉREZ, PRINCETON UNIVERSITY
The Acoustic Plot of Sánchez de Badajos’ Farsa del juego de las cañas
In the first half of the sixteenth century, Sánchez de Badajos (died ca. 1552) wrote Farsa del juego de las cañas, a dramatic work that can be read as an alternative dramatic model to the theatrical work driven by action that will become the norm with the development and establishment of the comedia in the seventeenth century. In this work, the author seeks to isolate the visual from the acoustic by creating separate theatrical spaces, one of which is not visible to the audience. In this paper I will study the use of different acoustic practices, such as voice, song, music, and different modes of polyphony, on the different stages and their relationship to the development of both story and characters.
regimes that aspire to the rule of law require a considerable degree of flexibility in their legal systems. The flexible mechanism described by Aristotle is *epieikeia*, loosely and perhaps inappropriately translated into English as *equity*. In this paper I will explore the problem of flexibility in the early modern English legal system, taking as my entrée the imagined conversation between Raphael Hythlodaeus and Lord Chancellor Morton in book 1 of Thomas More’s *Utopia*, and addressing it in the context of Tudor-era attempts to suppress and control jury nullification and other manifestations of flexibility.

DENNIS D. KEZAR, UNIVERSITY OF UTAH

Renaissance Police

How did the early modern polis police itself? Beyond the well-documented instruments of espionage, church authorities, law courts, and court power, what agents of recognized policing existed in late sixteenth- and early seventeenth-century England? Beginning with an attempt to answer these questions, this paper will then argue that the development of a prototype of our more modern conceptions of legal selfhood is inextricably linked to a development in the Renaissance of a prototype of our more modern conception of policing.

TODD BUTLER, WASHINGTON STATE UNIVERSITY

Writing Treason in Early Modern England

As a crime defined in part by “compassing and imagining” the death of the king, treason in early modern England centered on the transformation of intention to action. This movement, however, was often neither seamless nor complete, with monarchs and juries alike variously confronting evidence ranging from private speech to manuscript letters and printed texts. Each of these offered differing representations of interior thought, and therefore differing boundaries between state and subject. Focusing on a series of seventeenth-century treason trials and the attendant commentary produced by Francis Bacon, Edward Coke, Thomas Hobbes, and others, this paper charts how evolving English legal standards regarding such evidence demonstrate the dependency of the period’s understanding of sovereignty upon notions of counsel and privacy. In the link between consciousness and composition we thus find a new way to understand the legal and political epistemology of the early modern subject.

ELISSA B. WEAVER, THE UNIVERSITY OF CHICAGO

“Translating faithfully”? The Life’s Work of a Dominican Nun, Fiammetta Frescobaldi

Fiammetta Frescobaldi (1523–86), a Dominican nun in Florence’s convent of San Jacopo di Ripoli, translated numerous Latin texts into the Florentine vernacular for her convent sisters. She made compilations of materials she found — largely sermons and saints’ lives, but also geography and history — and wrote two chronicles of the Dominican order. Unusual for her times, she scrupulously cites her sources, whom she claims to “translate faithfully,” yet she transfers the register of erudite texts into a very accessible, conversational vernacular style. Her clear style and predilection for powerful images embody the aesthetic politics of the Counter-Reformation. I will examine some of her translations, seeking to define her praxis, her accuracy, and the attitude her translations imply toward sacred versus secular texts, and to determine how her audience of unlettered nuns and her interest in entertaining, enlightening, and inspiring them may have influenced the linguistic and stylistic choices she makes.
Bad Language: Reticence and Rebellion in the Poetry of Cinquecento Women in a Socio-Literary Context

Translation studies offers rich theorizations of the problems of working with source texts from historical periods distant by centuries from the activity of the translator targeting modern audiences. These problems are especially acute in the context of the moral expectations of women writing love lyrics for different reader communities of the sixteenth century in Italy. I will focus on ellipsis, metaphor, and unconventionally direct language in the poetry of Gaspara Stampa and Veronica Franco as textual elements that require above all an assessment of the sexually explicit languages available in their time and now expected, even required, for poets and translators in the twenty-first century.

Clothing Griselda

Toward the end of his life, Francesco Petrarca translated into Latin the final story from Boccaccio’s Decameron: the tale of the impoverished and “patient” Griselda. In his prefatory letter to the translation, Petrarch claims that he “changed the garment of the Italian” by “clothing” Boccaccio’s tale in Latin — just as Griselda is made twice to change her own garments. How can translation in early modern Europe be seen as imparting a kind of clothing? And of what relevance is the fact that Petrarch addresses several of his own Italian canzoni as rustic women, unable to “uscir del bosco e gir infra la gente” because they lacked the proper ornaments? This paper will explore the relationship between the feminized Italian vernacular and the clothing or “ornamenti” that a more masculine Latinity can supposedly confer, as a woman is translated in more ways than one.

“Questa congiugale amicizia”: Leon Battista Alberti and Bernardino da Siena on marriage and friendship

During the first half of the fifteenth century in Italy, ancient and medieval concepts of friendship as a loving, companionate bond and as a social duty became an important part of standard rhetoric on marriage. In particular, the marriage sermons of Bernardino da Siena (1380–1444), preached in Siena in 1427, and the dialogue I libri della famiglia (Books of the Family), composed by Leon Battista Alberti (1404–72) during the 1430s, intermingle classical and Christian concepts of marriage and friendship in an attempt to teach their listeners and readers about the conjugal relationship. Employing a language of marital friendship that was transmitted and transformed from pagan philosophers through the Church fathers and into the late Middle Ages and Renaissance, both texts display a rather remarkable concern for friendly relations between husband and wife. Bernardino’s sermons and Alberti’s dialogue emphasize the prominent place friendship occupies in thinking about marriage during the first half of the Quattrocento; they enable further exploration of Renaissance friendship as a male-female relationship situated within the bounds of marriage, which appears at the beginning of the Quattrocento both as a social and a personal ideal relationship between husband and wife.
**FRIENDSHIP IN THE RENAISSANCE I (CONT’D.)**

**ALEXANDRA COLLER, DICKINSON COLLEGE**

Female Friendship in the Renaissance: Women Writers and the Pastoral Genre

Literary examples of female friendship in the Renaissance are few and far between. The pastoral genre — and especially women’s versions of it — presents us with an extraordinary exception which has received little critical attention. This paper explores the phenomenon with a view to the ways in which women writers negotiated their place in the male-authored canon of pastoral drama. How did women writers use the topos of female-centered friendship to distinguish their works from Tasso’s *Aminta* and Guarini’s *Pastor fido*, generally recognized as the genre’s masterpieces? My analysis will focus on Maddalena Campiglia’s *Flori* and Isabella Andreini’s *La Mirtilla* as two noteworthy cases in point, both published in 1588.

**DALE V. KENT, UNIVERSITY OF CALIFORNIA, RIVERSIDE**

Friendship, Love, and Trust in Renaissance Florence

This paper considers a question that preoccupied fifteenth-century Florentines, as it had the ancient Greeks and Romans whose culture they admired and emulated. Could the mutual affection and trust considered by Cicero in his *De Amicitia* to characterize ideal friendship exist within the framework of patronage relationships, the functional friendships upon which most men of this era depended for protection and support? There is ample evidence in the actions and words of Renaissance men of various ranks and occupations of what Cicero saw as the measures of genuine love between true friends: honesty and frankness between them, the sharing of interests and attitudes, their delight in one another’s company, the pain that attended a falling-out, and their grief for friends lost to death. I will explore these elements in the relationships of a handful of particularly well-known and articulate Florentines.

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**Intercontinental Neo-Latin Translations of Vernacular Texts I**

**Sponsor:** SOCIETAS INTERNATIONALIS STUDIIS NEO-LATINIIS

**Organizer:** PHILIP FORD, UNIVERSITY OF CAMBRIDGE, CLARE COLLEGE

**Chair:** LEE PIEPHO, SWEET BRIAR COLLEGE

**LISE BEK, AARHUS UNIVERSITY**

Italian to Latin or Vice-Versa: Reflections on the Two Versions of Alberti’s *De Pictura*

Of the two versions of the treatise on the pictorial arts written by Leon Battista Alberti in 1435/36, the Italian version seems to be a little sketchy in some of its formulations, whereas the Latin one appears to be of a more thorough elaboration. But it is uncertain if the latter is the original, in which case the Italian version might be a hastily noted-down translation, or if it represents the original draft. A third possibility is that both versions originated from a common source: an earlier manuscript, now lost, but probably in Latin. A comparative textual analysis of the two versions might provide some clues, however, for the hypothesis that the Latin text now known came into being as a direct transcription from the Italian one, but with some amendments undertaken and a number of explanatory passages inserted.

**OLGA ANNA DUHĽ, LAFAYETTE COLLEGE**

Neo-Latin as a Mediator between Vernacular Cultures: The Case of the Ships of Foolish Maidens (ca. 1501)

In the early sixteenth century, Neo-Latin remained the predominant language of printing, despite the increase in vernacular publications. Indeed, it often served as a mediator between vernacular cultures, as illustrated, by Jacob Locher’s *Stultifera*
navis (1497), a Neo-Latin translation of Brant’s satirical work, Das Narrenschiff (1494). Locher’s translation gave rise to an impressive number of translations, adaptations, even plagiarized versions, composed both in the vernacular and in Neo-Latin. Among these, Jodocus Badius’s Stultiferae naves (1501), a humanist prosimetrum targeting women’s moral failings, stands out for its contribution to the querelle des femmes. The work’s success came from the publication of a French translation by Jehan Droyo, La nef des folles, reedited at least five times in the sixteenth century. Using the techniques of late medieval translation, Droyo recaptured the didactic tone of Brant’s original work by shifting Badius’s humanist, literary point of view to that of a popular preacher.

Jan Bloemendal, University of Amsterdam

Transfer, Integration, or Foreignization? Dutch Drama Transformed into Latin Plays

The Dutch morality play Elckerlijc became famous in world history thanks to its English translation A morall play of Everyman, and its Latin translations by Christianus Ischyrius and Georgius Macropedius entitled Homulus and Hecastus. In their translations, which can better be called adaptations, Brechtus and Macropedius reworked the play to make it fit in the genre of the Latin school play. Therefore they altered the structure and added and removed characters. Macropedius even added a chorus and a herald of Death beside Death itself. These Latin versions of Elckerlijc were in their turn adapted and translated, and became highly influential. This paper will explore the possibilities offered by the polysystem theory of Itamar Even-Zohar and the theory of literary fields of Pierre Bourdieu to map and analyze these forms of adaptation and the impact of these alterations for their reception.

Intercontinental Spaces of Discontent: Grand Chateau

Reading Dissent in Spanish Women’s Texts

Sponsor: GRUPO DE ESTUDIOS SOBRE LA MUJER EN ESPAÑA Y LAS AMÉRICAS (PRE-1800)

Organizer: Lisa Vollendorf, California State University, Long Beach

Chair: Amy R. Williamsen, The University of Arizona

Yolanda Gamboa, Florida Atlantic University

Enchanted House? The House as Microcosm of a Repressive State in María de Zayas’s Estragos que causa el vicio

In Estragos que causa el vicio, the main carácter has edified a fortress-like house where he lives with his family. This is not an “enchanted house,” as the modern reader would tend to infer, but a locked-up house. The description of such building bears a striking similarity with the one proposed by the nun Magdalena San Jerónimo to King Philip II for his establishment of the first women’s jail established in Spain and known as the “Carcel de la Galera.” Isabel de Barbeito’s study on the Spanish jail in the seventeenth century, Mary Elizabeth Perry’s historical study on the situation of the Spanish women, and Jacques Donzelot’s study of the “domestic monarch” provide the theoretical context that informs the analysis of this novel within Zayas’s Disenchantments of Love. Zayas employs the building as well as a caricaturized portrayal of don Dionis, the male of the house, in order to question the authority of the “domestic monarch” and, implicitly, of the state that gives him power.

Margaret E. Boyle, Emory University

Inquisition and Epistolary Negotiation: Teresa de la Valle y Cerda

Demonic possession, heresy, and “dishonest and libidinous tactics” are only a sampling of the Inquisitional charges directed towards Teresa de la Valle y Cerda and the Benedictine convent she founded in 1623. While Valle’s trial record
and autobiographical texts conspicuously display the various rhetorical strategies manipulated on both sides of this case, Valè’s personal correspondence with the Count-Duke of Olivares and her confessor Father Francisco García Calderón provides insight into her ability to negotiate and align with a dominant other. This paper will examine Valè’s engagement with the medieval *ars dictaminis*. By taking into consideration the contradictory nature of the letters’ organization, I will argue for a revision of Valè’s letters as space that both enforces and disrupts expected social relationships between correspondent and recipient and creates a public space, especially crucial for women, where epistolary negotiation is key. This revision of Valè’s correspondence will not only allow for a greater appreciation of her work, but will also invite a reconsideration of the role of women’s letter writing in early modern Spain.

**Intercontinental Chateau VIII**

**PRINT, PERFORMANCE, AND THE EARL OF ESSEX**

*Sponsor:* THE SOCIETY FOR COURT STUDIES

*Organizer:* LISA L. FORD, YALE CENTER FOR BRITISH ART

*Chair:* R. MALCOLM SMUTS, UNIVERSITY OF MASSACHUSETTS, BOSTON

LISA L. FORD, YALE CENTER FOR BRITISH ART

The *Lamentable Dittie On Robert Devereux, Earl Of Essex: Perilous Propaganda?* In 1603, the broadside ballad *A lamentable Dittie composed upon the death of Robert Lord Devereux, late Earle of Essex* was published. Appearing after the death of Elizabeth and in the early days of James I’s reign, it became a much-reprinted piece and established Essex as a popular chivalric figure in the ballad repertoire. This paper will explore various issues relating to the Essex ballad: whether it appears to have been a deliberate piece of political propaganda, created by a member of Essex’s circle, in an attempt to rehabilitate their damaged prospects by reviving a positive and active image of him in the public sphere, or whether it was simply a piece of entertaining storytelling made safe by the death of the queen. The paper will examine its success in either regard, the possible purposes of later printings, and how this piece fits into Essex’s own self-fashioning during his lifetime.

MICHAEL ULLYOT, UNIVERSITY OF CALGARY

Essex Reading/Reading Essex

After the death of Sir Philip Sidney, his admirers’ aspirations resettled on Robert Devereux, second Earl of Essex. John Philip and George Peele urged Essex to take up Sidney’s mantle, in two of the eighty-six texts dedicated to him between 1577 and 1599. This paper examines those dedications to consider how Essex became the object of others’ intentions, and uses Gavin Alexander’s recent study of Sidney’s “incompletion” to argue that Essex aimed to actualize and realize Sidney’s potential. It concludes with a study of what (if anything) dedications can tell us about a public figure’s habits of reading, and specifically whether Essex’s dedications influenced his ambitions and his own legacy.

DANIEL LAWRENCE, UNIVERSITY OF TORONTO

The “great patron of the warrs”: Military Books and the Essex Circle

Late sixteenth-century soldiers often questioned the usefulness of military books and derided authors of these works as armchair generals and “paper soldiers.” However, if we examine the soldiers and scholars who made up Essex’s circle, we find that Mountjoy, Southampton, and the Danvers, Charles and Henry, were soldiers and “bookmen,” eager to consult military books, discuss and debate their contents, and act as patrons to military authors such as Roger Williams, Francis and Gervase Markham, Matthew Sutcliffe, and Giles Clayton. As this paper reveals, Essex’s circle was replete with “men expert and wise” who believed that reading and discourse were “requisite, to make a Souldier.” Even as experienced soldiers,
they turned to military books, both English and Continental, to justify military policy abroad and reform at home, to comprehend the strengths and weaknesses of their enemies and to come to terms with the rapidly changing nature of early modern warfare.

KATHERINE A. ROYER HARRIS, CALIFORNIA STATE UNIVERSITY, STANISLAUS
The Last Words of That “Cunning Coiner” Henry Cuffe: Revisiting the Last Dying Speech in Early Modern England

Hardly submissive in 1601 as he stood before the executioner, Henry Cuffe resisted efforts to silence him and instead proclaimed his innocence. Challenged for refusing to die sufficiently penitent for his crime, Cuffe pressed his case and then delivered a eulogy for scholars and martialists who “must now die like dogs and be hanged.” Although the last dying speeches in early modern England have traditionally been viewed as statements of submission to the authority of the state, this paper will argue that Cuffe’s defiance marked a shift in the behavior on the scaffold of select members of the political elite. It will examine the factors that led to this more defiant posture as well as explore the implications of this change for the execution ritual.
ERIN BENAY, RUTGERS UNIVERSITY, NEW BRUNSWICK

Touching is Believing: Caravaggio’s *Doubting Thomas* in Counter-Reformatory Rome

Caravaggio’s ca. 1602 depiction of the *Doubting Thomas* quickly became the most copied of his works and perhaps the most iconic representation of the theme in the history of art. Little has been done, however, to suggest precisely how this version deviated from the sixteenth-century Thomas tradition or what contributed to its lasting popularity. Contemporary sermons and treatises about the wounds of Christ and the Sacred Shroud, not previously discussed with regard to this painting, reveal that Thomas was at the fore of Counter-Reformatory ideas about touch, verification, and faith. Caravaggio must have been aware of these associations given that his likely patrons were also involved with Tommasan churches in Rome, a connection that has been masked by the twenty-first-century obscurity of these buildings. I propose that these contextual factors became fodder for Caravaggio’s unprecedented *Doubting Thomas* and contributed to its relevance in the post-Tridentine milieu.

FRANCES GAGE, BUFFALO STATE COLLEGE

“Una Meretrice Come Nostra Donna”: Caravaggio’s *Death of the Virgin*, Giulio Mancini, and Blaspheming the Virgin in Early Modern Europe

Caravaggio’s *Death of the Virgin* has been interpreted alternately as representing the painter’s deep spirituality, on the one hand, or his bold realism, marked by utter disregard for doctrinal orthodoxy, on the other. In support of the latter, scholars have turned to the treatise *Considerazioni sulla pittura* of ca. 1619–21, by Giulio Mancini, who claimed Caravaggio had represented in the guise of the Virgin a “dirty whore” whom he loved. Mancini’s remarks demonstrate that, far from an opposition between an artist’s style and his faith, seventeenth-century writers perceived a complex interplay between the two. Reevaluating Mancini’s remarks in the context of discourses on the representation and veneration of the Virgin and in relation to blasphemy, I argue that Mancini’s criticism does not provide a literal description of Caravaggio’s working method. Rather, Caravaggio represented a quintessential example of the problematic relationship between artistic treatment and an artist’s conduct and religious beliefs.

OIPHER MANSOUR, DARTMOUTH COLLEGE

Triumph and Punishment: Caravaggio’s *Victorious Cupid* and Its Metamorphoses

Caravaggio’s *Victorious Cupid* attracted emulation and rivalry from its inception, impelling Giovanni Baglione to produce revised versions of the composition in which he attempted to both outdo and refute Caravaggio. Subsequent derivations, such as those by Orazio Riminaldi, continually varied Cupid’s age and appearance; while others, such as those by Guido and Manfredi, followed Baglione’s lead by splicing the Caravaggesque *Cupid* into scenes of castigation and bondage derived from alternative iconographic traditions. These draw on a well-established tradition of depicting Cupid-Eros-Amor as personifying a needful but disruptive erotic drive, often in conflict or reciprocity with itself or the
CARAVAGGIO: REFLECTIONS AND REFRACTIONS III (CONT’D.)

world around it. I argue that the fragmented reception and manifold appropriations of Caravaggio’s Cupid reflected the contested nature of this theme in the early Seicento, when both the poetics of eroticism and the decorum of its representation were in flux.

Hyatt Beverly Hills

THE SACRED IN STRANGE PLACES II: WHAT’S STRANGE ABOUT MARY? MARIAN CULTS FROM IMAGE TO TEXT

Co-Organizers: DAVID D’ANDREA, OKLAHOMA STATE UNIVERSITY AND LISA PON, SOUTHERN METHODIST UNIVERSITY

Chair: MEGAN HOLMES, UNIVERSITY OF MICHIGAN, ANN ARBOR

LISA PON, SOUTHERN METHODIST UNIVERSITY

Locals and Strangers in Two Marian Cults

In the 1630s, two local Marian cults, one at Guadalupe, Mexico and the other at Forlì, Italy, began to flourish. Though separated by the Atlantic and the Mediterranean, these two cults bear a number of striking resemblances. Both were founded on local miracles that had taken place a century or more earlier. Both these originary miracles featured images made without human hands. And both these images were installed in the cathedrals of their respective locales in the mid-1630s. Using pictures, documents, and printed books from the fifteenth through seventeenth centuries, I compare the Virgin of Guadalupe and Forlì’s Madonna of the Fire in order to discuss local cults far from centers of ecclesiastical power such as Madrid or Rome, and to consider the respective roles held by locals and strangers in these cults.

DAVID D’ANDREA, OKLAHOMA STATE UNIVERSITY

Noteworthy and Marvelous: The Miracles of Santa Maria Maggiore of Treviso

The Marian shrine of Santa Maria Maggiore of Treviso was typical of hundreds of sacred sites across Italy. A medieval image of the Virgin Mary became a focus of local devotion, leading to the construction of a church to house the miraculous icon. In the 1530s the church’s sacristan wrote a history of the shrine supplemented by the most noteworthy miracles reported to him. The history placed the local shrine within the grand narrative of Christian history, and the marvelous events testified to the continued protection and intervention of God and the Virgin Mary. In 1597 a history of the miraculous image was published, but not all of the miracles were reported. How the miraculous testimonies in the manuscript were reordered and edited for the printed book is significant, for it reveals that the interpretation and transmission of the sacred was influenced by the medium of printed books.

SHERRI FRANKS JOHNSON, UNIVERSITY OF CALIFORNIA, RIVERSIDE

The Virgin among Virgins: Suor Deodata Malvasia and the Madonna di San Luca

In legend, the Madonna di San Luca was entrusted to a group of hermitesses on the Monte delle Guardia outside Bologna in 1160. After the emergence of the icon in the fifteenth century as an important part of Bologna’s civic religion, the histories of the Madonna and the nunnery that began on the Monte della Guardia were intertwined. In a seventeenth-century chronicle about the icon and the convent, Deodata Malvasia, a nun of San Luca, follows the general narrative structure of earlier accounts. However, she departs from these other works in some important ways that can give insight into Deodata’s ideas about the role
of her community in civic life. In particular, she invokes biblical and classical examples to emphasize the sacredness of the location on the mountain, as well as the strategic importance of the icon and the women who guarded it in protecting the city from enemies.

**Hyatt Santa Monica**

**THE LINGUISTIC PRACTICE OF RENAISSANCE ITALIAN WRITERS III: THE LANGUAGE OF THEATER**

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

*Organizer: OLGA ZORZI PUGLIESE, UNIVERSITY OF TORONTO, VICTORIA COLLEGE and KONRAD EISENBIChLER, UNIVERSITY OF TORONTO, VICTORIA COLLEGE*

*Chair: THOMAS E. MUSSIO, IONA COLLEGE*

**KONRAD EISENBIChLER,** UNIVERSITY OF TORONTO, VICTORIA COLLEGE

The Language of Theater in the Works of Giovan maria Cecchi

With over sixty plays to his credit, the Florentine notary Giovan Maria Cecchi (1518–87) was the most prolific Italian dramatist of the entire Renaissance. Not surprisingly, his fellow Florentines nicknamed him il Comico (“the playwright”) not only because of his great productivity, but also because of the unquestioned success of his works. In fact, his plays seemed to please audiences that ran the gamut from adolescent boys in confraternities to the grand-ducal court, from cloistered nuns in convents to Carnival brigades of carefree young men. Clearly, Cecchi knew something about theater and about audiences that worked to his advantage. This paper will propose that Cecchi’s dramatic talent rested, in part, on his keen sense of language and on his ability to adapt it as required not only by the plots and characters of his plays, but also by his audiences, their context, and the changing social-political situation of sixteenth-century Florence.

**GIANNI CICALI,** GEORGETOWN UNIVERSITY

The Language of Violence in Italian Sacred Plays

This paper will discuss aspects of the language of violence in some Florentine sacre rappresentazioni (sacred plays) of the fifteenth and sixteenth centuries. It will outline, in particular, how different languages of violence had different purposes, fulfilled various functions, and related to a variety of contexts. This genre of Renaissance theatre displays various degrees of violence, which ultimately have different performance values and ideological meanings. At times language aims to evoke torture or a general physical threat, while at other times violence is represented by means of special effects in order to shock and to attract and entertain the audience. Some sacred plays also involve anti-Semitic issues, which are treated differently in the various texts.

**ROSALIND KERR,** UNIVERSITY OF ALBERTA

Isabella Andreini’s Macaronic Madness

This paper looks at Andreini’s *La Pazzia d’Isabella* as an enactment of the clash of competing regional, national, and international languages at the Medici Wedding Gala of 1589. Part of the festivities designed by Ferdinando de’ Medici to dazzle Cristina di Lorena with the superiority of Florentine culture, Andreini’s performance made an unforgettable impression. Her linguistic depiction of madness exhibits the parodic ribaldry of the macaronic genre as it exploits polyglossic situations. I will argue that her performance depended on creating the stylistic and
diachronic interference that occurs when languages and dialects are juxtaposed. By examining the interferences that her nonsensical imitations of several European languages, regional dialects, and heightened Tuscan love speeches produced, I suggest that her performance served to remind the court of the limits of its linguistic and ideological reach.

**Hyatt Westside**

**APPROPRIATION OF MYTHOLOGICAL IMAGERY IN RENAISSANCE ART AND LITERATURE II**

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

Raymond B. Waddington, *University of California, Davis*

“Ercules’ Vein”: Herculean Mutations on Renaissance Portrait Medals

Renaissance artists and writers found the myth of Hercules, with its wealth of dramatic and visually inviting episodes, an endlessly attractive source. Its appeal was reinforced by the recovery of such artifacts as the ubiquitous antique coins, the bronze Hercules (Palazzo dei Conservatori), the Farnese Hercules, the Hercules and Antaeus, as well as the tendency to identify any nondescript torso, even Pasquino, with the hero. The meanings of the episodes were codified by Renaissance mythographers and made easily accessible in a succession of emblem books. Drawing largely on Italian and French portrait medals and plaquettes, with some attention to engravings, woodcuts, and poetry, this paper examines adaptations of Hercules and his feats for purposes ranging from dynastic to doctrinal, imperial, and satiric.

Luba Freedman, *The Hebrew University of Jerusalem*

*All’antica* Depiction of Myth in Titian’s Bacchus and Ariadne

Titian appropriated several elements from Catullus’s coverlet with a woven picture and from Politian’s intaglio designed by Vulcan, both describing Bacchus’s meeting with Ariadne. His painting was part of an ensemble based on Philostratus’s *Imagines* in Alfonso d’Este’s *camerino* that signaled the transition from imagined paintings of the ancients to visual enactments of the myths. Most were created following Alfonso’s visit in 1513 to Rome, where he focused on “commissioning pictures and seeing antiquities.” Titian’s *Bacchus and Ariadne* is the first painting since antiquity to interpret visually a dramatic encounter between the god and his mortal bride. By referring to specific sculptures Alfonso saw in Rome, it summoned their memories to his mind. By rendering the mythological event in expressive terms, Titian responded to his patron’s wish to recall the emotions of antiquity’s sculpted and painted images.

Francesca Alberiti, *Université Paris I Panthéon-Sorbonne*

Tintoretto’s Mythological Extravagances

Tintoretto’s mythologies, painted in the 1550s, are emblematic comic paintings in which gods with human vices are mocked in a way that recalls the antique divine burlesque and its Renaissance revival. These antithetical paintings also function as figurative examples of *beffe*: deities are depicted in situations that insinuate brief but clear narratives typical of moral *beffe* and *beffato* organized for love matters. In order to show how Danae gets *beffata* by her servant, or Jupiter is *uccellato* (that is, *beffato*) by Leda, I compare these artworks with the more libertine and popular iconography in prints and illustrations. Furthermore, the comic aspects of the mythological representations will be investigated in relation to contemporary literature by the Venetian
polygraphs. Tintoretto’s paintings were probably conceived to entertain Venetian studiosa gioventù for whom, as his biographer Carlo Ridolfi reports, he invented “capricci d’habiti di moti faceti.”

FELICIA M. ELSE, GETTYSBURG COLLEGE
Water Deities in the Age of Cosimo I de’ Medici
From aqueducts to ship building, Duke Cosimo I de’ Medici invested great time and resources in what geographer Leonardo Rombai calls “la politica delle acque,” a linking of political power to the economic and social benefits of water control. To glorify these endeavors, artistic and literary works featured a myriad of mythological deities from watery realms. This study analyzes the appropriation and manipulation of ancient water deities — from familiar Olympians like Neptune to local waterways recast as all’antica river gods — to enhance the territorial ambitions of ducal and granducal Tuscany. I will focus on major works commissioned by the Medici from artists like Giorgio Vasari, Niccolò Tribolo, and Bartolomeo Ammannati for civic centers in Florence.

Hyatt Olympic Ballroom I

NEW TECHNOLOGIES AND RENAISSANCE STUDIES VI: ELECTRONIC PUBLISHERS AND EDITORS OF EARLY LITERATURE

Sponsor: RENAISSANCE ENGLISH TEXT SOCIETY
Chair: MICHAEL DENBO, THE CITY UNIVERSITY OF NEW YORK, BRONX COMMUNITY COLLEGE
Co-Organizers: MICHAEL DENBO, THE CITY UNIVERSITY OF NEW YORK, BRONX COMMUNITY COLLEGE AND RAYMOND G. SIEMENS, UNIVERSITY OF VICTORIA

WILLIAM PIDDUCK, ADAM MATTHEW DIGITAL
Perdita: Early Modern Literary Manuscripts and Sources for Social and Cultural History
These are exciting times for literary scholars who wish to embrace the benefits offered by digital resources without learning the finer points of text encoding. Due to increased speed in download times, image compressions techniques, and a range of other software components, scholars can now see and use a wide range of manuscript material online. This paper looks at the development of both Perdita and Literary Manuscripts from the University of Leeds and places particular emphasis on the collaborative nature of these publications and the potential for communities of scholars to help develop and improve these resources. Finally, it looks forward to a range of future resources being contemplated concerning family life during the War of the Roses, Shakespeare’s London, and intellectual and political history.

WILLIAM BOWEN, UNIVERSITY OF TORONTO, SCARBOROUGH
Online Publication: Strategies and Challenges
Looking at two case studies involving Iter, the online gateway to medieval and Renaissance studies, this paper will underline practical choices and strategic challenges for publishing academic books and projects on the web. The case studies include MRTS Online, a collaboration with the Arizona Centre for Medieval and Renaissance Studies in Toronto. The paper will cover a range of possibilities from print-born books, through simultaneous publication in print and online, to digital-born projects.
REINVENTING THE OLD MASTER II:
FACT, FICTION, AND FABRICATION
IN THE AFTERLIVES OF THE EARLY
MODERN ARTIST

Organizer: LINDSEY P. SCHNEIDER, NEW YORK UNIVERSITY
Chair: MIA REINOSO GENONI, YALE UNIVERSITY

JILL M. PEDERSON, CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS,
NATIONAL GALLERY OF ART

Reassessing Leonardo and His Nineteenth-Century Interpreters

Nineteenth-century historiographic tradition has significantly shaped modern biographical interpretations of Leonardo da Vinci. This paper examines the role the politics of post-Risorgimento Italy played in the construction of Leonardo’s artistic and intellectual identity. During this period, Italian scholars such as Gustavo Uzielli and Arnaldo Della Torre went to great lengths to associate Leonardo with the republican tradition of Florence, while discounting the importance of the artist’s lengthy career in Milan. As advocates of liberal government, Uzielli and Della Torre championed republican Florence as the essential nurturing environment for Leonardo, a situation that was viewed in opposition to Sforza Milan with its tyrannical duchy: a political model deemed hostile to the artist’s creative development. This paper seeks to investigate themes such as regionalism and political bias in relation to the formulation of normative ideas about artistic autonomy and notions of genius.

VICTORIA GARDNER COATES, UNIVERSITY OF PENNSYLVANIA

A Renaissance Hero in the Nineteenth Century: Cellini, Stendhal, and Berlioz

Few Renaissance artists had a more spectacular reincarnation in the nineteenth century than Benvenuto Cellini. The rediscovery of his autobiography in the eighteenth century seemed to reveal the prototypical Romantic hero who was lover, fighter, sinner, and saint, and whose pursuit of intense experience knew no boundaries. In 1838, Cellini served as inspiration and model for two giants of the age: Henri-Marie Beyle, better known as Stendhal, and Hector Berlioz. Stendhal and Berlioz exploited two of the most famous passages in Cellini’s Vita — his attempted escape from the Castel Sant’Angelo and his casting of the monumental bronze Perseus — as centerpieces for their own self-reflective works, the novel The Charterhouse of Parma and the opera Benvenuto Cellini, respectively. This paper will explore how these two instances of appropriation translated the Renaissance Cellini into a Romantic hero who cut a dashing and compellingly modern figure quite at home in the nineteenth century.

MARI A H. LOH, UNIVERSITY COLLEGE LONDON

Titian and I

On 17 August 1852, Titian’s elaborate and grandiose funerary monument was inaugurated in the Venetian Church of the Frari, a tangible, concrete instance of the sixteenth century being constructed by its nineteenth-century successors. The long-overdue project owed its completion to the double arrogance of Habsburgian pride and Italian nationalism in the nineteenth century. For each group, the memorial narrated the story of a different illustrious legacy, but for both Titian was a cipher of the multiple desires and anxieties experienced by nineteenth-century spectators standing before the spectacle of history. Departing from this specific example in Venice, this paper determines to what extent and for what ends the Italian old masters were being staged, dramatized, and otherwise represented in nineteenth-century Italian visual culture.
**Organizer & Chair:** INGRID ALEXANDER-SKIPNES, UNIVERSITY OF STAVANGER

**Respondent:** INGRID ROWLAND, UNIVERSITY OF NOTRE DAME, ROME

**KATHLEEN M. SMITH, UNIVERSITY OF ILLINOIS, URBANA-CHAMPAIGN**

The Frauenzimmerbibliothek (Women's Library) and the Depiction of the Book Collector in Early Modern German Literature

This paper compares early modern depictions of book collectors and readers with the Frauenzimmerbibliothek (Women’s Library) in German-speaking territories. Many highly educated women owned library collections during this era, such as Louise von Savoyen (1476–1531), Anna Ovena Hoyers (1584–1655), Sophie von der Pfalz (1630–1714), and her daughter Sophie Charlotte (1668–1705). Contemporary recommendations for the ideal Frauenzimmerbibliothek did not limit the educated female reader to religious works. However, period portrayals of the book collector, such as Brant’s “Book Fool” from his Ship of Fools and Antoine de Bourgogne’s emblematic comparison of the book collector to a painter of wooden food (“beautiful but useless”) in Mundi lapsi Lydius (1712), often depict book-collecting as hazardous. The love and ownership of books is revealed as distracting and dangerous. This paper discusses early modern depictions of book collectors and library collections intended for female readers, in order to examine the apparent conflict between these cultural traditions.

**MARIA ALESSANDRA PANZANELLI FRATONI, UNIVERSITA DEGLI STUDI DI PERUGIA**

The Public Utility of a Private Library in Sixteenth-Century Italy: Prospero Podiani, Bibliophile, Bookseller, Librarian

Prospero Podiani (Perugia, 1535?–1615) was a great bibliophile. He created a collection that, at the time of his death, numbered nearly 10,000 volumes. Ca. 1580, Podiani decided to make a donation of the collection to the commune, with the purpose of transforming it into a public library and thereby securing the position for himself of public librarian. All did not turn out as he expected, although Podiani did succeed in placing the books in the quite-public Palazzo Pubblico. Some 200 letters and several registers of loans bear evidence to these developments and reveal Podiani’s role not only in building the library hall but also commissioning frescoes to decorate it. It was only after Podiani’s death that the collection became formally the public library. This paper aims to show to what extent that private library became a sort of academy where ideas were exchanged among writers, poets, and artists.

**Co-Organizers:** ANGELEKI POLLALI, THE AMERICAN COLLEGE OF GREECE AND BERTHOLD HUB, ETH ZURICH

**Chair:** ANGELEKI POLLALI, THE AMERICAN COLLEGE OF GREECE

**PAUL ANDERSON, BIBLIOTHECA HERZIANA**

Architetti-falegnami and the Emergence of the Professional Architect in Cinquecento Rome

Renaissance architects in Rome rose from the artisan ranks of carpenters, masons, and stonecutters. The ranking carpenter, or capomastro falegname, worked closely with architects and sculptors on monumental projects by supervising large teams of artisans as well as conducting appraisals and inspections of work completed. He was authorized to make changes to architectural plans and drawings and he had the
THE EMERGENCE OF THE PROFESSIONAL ARCHITECT I (CONT’D.)

freedom to carry out individual designs for specific projects, but most importantly, he was trained in perspective and the arte del disegno. Vasari wrote that through the diligent study and measuring of architectural elements carpenters could become architects. The close professional association between woodworkers and architects was the result of an educational system whereby carpentry formed an integral part of the training of architects as demonstrated by the careers of architetti-falegnami Flaminio Boulanger, Francesco Nicolini, and Giuseppe dei Bianchi, who will be the focus of this study.

DESLY LUSCOMBE, UNIVERSITY OF TECHNOLOGY, SYDNEY
Inscribing the Architect: The Frontispiece and the Renaissance Architectural Book
What is specific to the Renaissance book on architecture is that the staging of the emerging profession of the architect takes place in the book’s frontispiece. While this might appear straightforward it will be argued that the relationship between the figure of the architect, books on architecture, and the production of buildings is complex and cannot be reduced to simple correlations. The frontispiece illustrates the re-presentation of an architectural body of knowledge for specific historico-political contexts. Rather than the interior content of the book having primacy, in the Renaissance the frontispiece is the site for speculation that symbolizes architecture’s laboratory of practice and the architect’s sociology of practice. This paper contextualizes this argument through an examination of the two frontispieces of Daniele Barbaro’s commentary and translation of Vitruvius’s De architectura, titled I deci libri dell’architettura di M. Vitruvio tradutti et commentati da monsignor Barbaro eletto Patriarca d’Aquilegia, 1556.

THOMAS D. HANSLI, ETH ZURICH
The Emergence of the “New”: Architectural Drawing between Medieval and Renaissance Culture in Northern Europe
The emergence of the professional architect in Northern Europe is considered to be linked with the beginning of the Renaissance north of the Alps and, therefore, the transmission of Italian architecture toward the North, within the media of architectural drawing and illustration. However, the shift from medieval to Renaissance architecture in the North is paralleled by the adoption of local architectural practice and medieval drawing tradition, i.e., knowledge transferred through geometrical drawings, as they were known from medieval mason builders. Hence, the Northern architectural illustration, as it appears in the treatises, reflects both the changes in cultural paradigms and their influence to architectural practice, as well as giving strong evidence to the formation of the professional architect. Based on the mid-sixteenth-century books of columns, especially the treatise by Hans Blum, this paper will investigate the approach to the architectural illustration in Northern Europe and its role in the formation of the professional architect.

Hyatt
Brentwood
BEYOND THE NEIGHBORHOOD: REWRITING ITALIAN RENAISSANCE COMMUNITY I: THE PROTEAN CITY

Co-Organizers: NICHOLAS A. ECKSTEIN, UNIVERSITY OF SYDNEY AND DAVID C. ROSENTHAL, MONASH UNIVERSITY

Chair: DALE V. KENT, UNIVERSITY OF CALIFORNIA, RIVERSIDE

NIALL ATKINSON, MAX PLANCK INSTITUTE, KUNSTHISTORISCHES INSTITUT IN FLORENZ
Follow the Signs: The Silent Language of Urban Images
At the threshold of modernity, Florentine communities both marked themselves and were marked by a range of signs. The government of Florence organized the city by linking signs to neighborhoods. Signs designated both corporations and places:
confraternities, taverns, canti, places of work and play, public and private spaces, limits, borders, entrances, and exits. Strict regulation governed where signs could be placed, who could have them, what they could represent. By inflecting Třexler’s call to “follow the flag,” this paper explores how Florentines understood their individual, familial, spiritual, neighborhood, and communal identities through identification with the places and changing communities that signs inhabited and demarcated. At certain times, which signs took precedence over others? How did people situate themselves into hierarchies of signs and how did they read those of other communities? What can we learn about the transformations of communities by following the appearance, location, and relative visibility of signs?

Nicholas A. Eckstein, University of Sydney
The Anatomy and Physiology of an Early Renaissance Neighborhood: Central Florence in the Fifteenth Century

This paper offers early findings of a project that exploits the famous Quattrocento Florentine tax census, the Catasto, in a new way. Where previous study of the Catasto has produced “snapshots” of the city, this project examines successive surveys to map the urban evolution of central Florence between 1427 and 1480. Combining large-scale statistical analysis with an ethnographically keyed historical narrative, the study examines the city’s minute capillary structures at extremely high levels of magnification. By exposing the unevenness of changes that affected the urban landscape — the vertiginous rises and falls of wealth that could occur within meters along the same street; how microcommunities proliferated in amorphous zones not captured by familiar categories of neighborhood, instead spilling untidily along streets, huddling around knots of buildings, and radiating outwards from street corners — the project aims to advance discussion of the elusive relationship between the built environment and its human population.

John A. Marino, University of California, San Diego
The Stations of the Procession of San Giovanni in the Popolo Quarter of Naples

Naples had no popolo quarter per se, since the whole city was divided into twenty-nine popolo ottine overlayed on top of the city’s five noble seggi. In the seventeenth century the religio-civic procession of S. Giovanni provides evidence of the ideology of the ruling elite and its public indoctrination of Spanish “good government” before and after the 1647 Revolt of Naples. The eletto del popolo and his entourage met the viceroy and his party east of the Castel Nuovo and the procession moved through the heart of the city’s popolo neighborhoods where the eletto would present each ottina captain to the viceroy at some nineteen guild-decorated stopping places. Descriptions of the ottine captains, correlation of guilds with the decorations at the procession stops, and changes of the procession route over time allow us to see neighborhood life and organization in the densely populated working-class neighborhoods of the old city.

Hyatt Westwood
A Contribution to the Iconology of Renaissance Tombs II

Organizer: Arne Karsten, Humboldt-Universität, Berlin
Chair: Tod A. Marder, Rutgers University, New Brunswick

Laura D. Gelfand, The University of Akron
Ambiguity and the Female Figures on the Tomb of Philibert le Beau in Brou

The tomb of Philibert le Beau is located in the center of the chevet in the late Gothic splendor of the funerary church constructed by his widow Margaret of Austria at Brou, France. The two-level tomb, carved and constructed in the 1520s, features...
double gisants by Conrad Meit in its upper and lower levels. Ten female figures are located within the ornate elements of tracery on the lower level of the tomb. Scholars have long been divided about the identities of these women. In initial plans for the tomb, they were clearly intended to represent virtues and a contract attesting to this survives. However, recent scholarship favors their identification as sibyls. This paper examines the construction and planning of the tomb as well as the meaning that virtues and sibyls would have held within the context of the funerary program at Brou.

ANETT LADEGAST, Humboldt-Universität, Berlin
Chess Player or Chessman? The Ammanati Monuments in S. Agostino, Rome
In his testament Cardinal Jacopo Ammanati-Piccolomini (d. 1479), humanist and intimate advisor of Pope Pius II, asked for a modest tomb. In bright contrast to that, he received a splendid and extraordinary monument in S. Agostino: originally located in the main choir, the twin tombs of the cardinal and his mother Costanza (d. 1477) provide the only known Roman example for a combination of tomb and tabernacle in the liturgical center of a church. Contrary to the cardinal’s will, such a mixing of common liturgy and private memoria enormously glorifies the deceased, which raises many questions regarding the personal interests of the actual patrons of the Ammanati tombs. Reconstructing the genesis of the monuments and identifying those responsible for this ambitious project, the talk focuses on curial tomb strategies in Renaissance Rome.

JUDITH OSTERMANN, Humboldt-Universität, Berlin
A Royal Cardinal: The Tomb of Francisco Ximenez de Cisneros in Alcalà, Spain
Cardinal Cisneros (1436–1517), Archbishop of Toledo, Grand Inquisitor, reformer as well as royal regent, was one of the most influential personalities in early modern Spain. In accordance to his status he received one of the most expensive tombs in the history of Spanish sepulchral art. Produced by Domenico Fancelli and Bartolomé Ordóñez, who were crucial for the introduction of Italian Renaissance art in Spain, the tomb formally and stylistically relates to the monuments both artists designed for the Catholic kings in Avila and Granada and thus aligns the cleric with the royal family. In my talk I want to discuss the political implications of this connection that corresponds to the alliance between faith and state established by Ferdinand and Isabel and investigate the multiple interests leading to the enormous investment in the commemoration of this central figure.

Hyatt
Pacific

HEBREW SOURCES OF THE RENAISSANCE VI: LEONE EBREO’S DIALOGHI D’AMORE ACROSS GENRES, TIMES, AND CULTURES

Sponsor: MEDIEVAL & RENAISSANCE STUDIES ASSOCIATION IN ISRAEL

Co-Organizers: ROSSELLA PESCATORI, EL CAMINO COLLEGE AND ILANA Y. ZINGUER, UNIVERSITY OF HAIFA

Chair: MASSIMO CIAVOLELLA, UNIVERSITY OF CALIFORNIA, LOS ANGELES

DAMIAN BACICH, SAN JOSE STATE UNIVERSITY
“Good Wine in a Miserable Container”: Iberian Censorship of the Dialogues of Love
Leone Ebreo’s Dialogues of Love achieved a broad Spanish-language readership thanks to the three published Spanish translations that appeared during the sixteenth century, in addition to the circulation of manuscript translations. Yet
not long after the publication of the first Spanish translation, signs of ecclesiastical censure begin to appear: the 1581 Portuguese Index issued an order of expurgation of the work; the Spanish Index librorum prohibitorum et expurgatorum of both 1612 (Sandoval y Rojas) and that of Zapata in 1632 would eventually prohibit all vernacular editions of the Dialogues as well as command the expurgation of the 1564 Latin edition translated by Giovan Carlo Saraceno. This paper will explore Inquisitorial motivations that led to the eventual censure and ban of Leone Ebreo’s work and their possible connections to the author’s own theories on allegory and the safeguarding of philosophical and theological doctrines.

AARON HUGHES, UNIVERSITY OF CALGARY
A Note on the Reception History of the Dialoghi d’Amore: The Case of Abraham Kohen de Herrera

Abraham Kohen de Herrera (ca. 1570–1635) follows a number of earlier Jewish thinkers of the Italian Renaissance who sought to interpret the Kabbalah philosophically. However, the only Renaissance Jewish philosopher that Herrera mentions by name is Judah Abravanel (ca. 1465–after 1521). I shall address this by suggesting that Abravanel’s “circle of love” pervades Herrera’s cosmology, forming the background against which much of his thinking takes place. My goal in doing this is twofold. On the one hand, I offer this as an attempt to show an important, though often implicit, source in Herrera’s cosmology and metaphysics. Yet, seen from another angle, this will enable us to witness an important chapter in the reception history of Abravanel’s Dialoghi d’Amore. Within this context, there is a tendency in the secondary literature to focus solely on the possible sources of Judah Abravanel, yet virtually nothing on its subsequent reception by later thinkers.

DELFINA GIOVANNOZZI, LESSICO INTELLETTUALE EUROPEO E STORIA DELLE IDEE
Giordano Bruno’s Eroici Furori and Leone Ebreo’s Dialoghi D’Amore

Very likely Giordano Bruno eagerly read Leone Ebreo’s Dialoghi d’Amore, even though he never quoted this work and its author. This is very evident in Bruno’s Eroici furori, where many themes and motifs are recurrent and recall Leone’s Dialoghi. Common themes to Leone and Bruno are the relationship of the soul-world and individual soul, the terrestrial intellectual beatitude, the question about the disproportion between finite and infinite, and the main theme of love as cosmic drive and first universal motor of all things. In this paper I would like to offer a parallel between Leone and Bruno that shows that many of these topics were already part of the Aristotelian and Neoplatonic tradition, which both authors uniquely reappropriate.

Hyatt Emblematists and Science

Organizers: ANDREA CATELLANI, UNIVERSITÉ CATHOLIQUE DE LOUVAIN AND MONICA CALABRITTO, THE CITY UNIVERSITY OF NEW YORK, HUNTER COLLEGE

Chair: SARA F. MATTHEWS-GRIEClO, SYRACUSE UNIVERSITY

ANDREA CATELLANI, UNIVERSITÉ CATHOLIQUE DE LOUVAIN
Emblematic and Graphic Processes in Vaenius’s Physicae et Theologicae Conclusiones (1621): Semiotic Observations

This paper attempts a semiotic analysis of some aspects of Otto Van Veen’s Physicae et Theologicae Conclusiones. In his preface, the author says that he “shows and
demonstrates by figures” (figuraliter ostendo probo) his thesis on predestination and free will. But how exactly is this combined act of showing and demonstrating carried out? What kind of visual signs (“figures”) are involved, and how do they interact with “verbal” texts? There emerge from this analysis a number of visual “cognitive operators” — iconic, graphic-diagrammatic, and abstract figures — that shed light on the graphic processing of ideas. From this point of view, the strategy by which Vaenius intended to “show and demonstrate” his theories becomes clear: this short text is an interesting example of how emblematics and the so-called “emblematic process” were transformed and adapted to theological and scientific discourse.

RALPH DEKONINCK, UNIVERSITÉ CATHOLIQUE DE LOUVAIN
The Visual Demonstration between Science and Emblematics in Vaenius’s Conclusiones

The visual layout of the Conclusiones by Vaenius, with its diagrammatic figures combined with more iconic elements, seems really unusual. Nevertheless, further analysis shows that it shares some spatial and visual solutions with other illustrated publications of the same time. This paper will try to reconstruct this intertextual web and to address in particular the issue of early modern visual modalities of demonstration, at the intersection of emblematics and science. It will show that, in Vaenius’s text, science and emblematics borrow from each other visual solutions in order to convey an abstract message. Image becomes the place in which truth is not only expressed and effectively communicated, but also demonstrated: this last aspect, and its intertextual links, deserves a closer examination.

AGNÈS GUIDERDONI-BRUSLÈ, UNIVERSITÉ CATHOLIQUE DE LOUVAIN
Definition of the Figura in Vaenius’s Emblematic Works

In his address to the reader and beholder, Vaenius roots his Theologiae et Physicæ Conclusiones (1624) in a Platonic and mathematical tradition, in which figurae are used to formalize knowledge. Later in the text, he links his project to the alchemical world. In this paper, I will study how Vaenius uses an array of rhetorical notions (like allegory and symbol) and historical traditions — philosophy and theology, but also alchemy, physics, and chemistry — in order to explain his project. Figureæ appear as a sort of universal language, able to connect and articulate all the different forms of knowledge and science in a deep way. I will try to understand what figura is for him, and establish a tentative definition of the notion of figura in relation to his other emblem books.

Hyatt Sherman Oaks

CLASSICAL TOPOI IN COLONIAL TEXTS AND IMAGES II

Organizer: PATRICIA ZALAMEA, UNIVERSIDAD DE LOS ANDES
Chair & Respondent: ANDREW JOHN LAIRD, UNIVERSITY OF WARWICK

SARAH L. JACOBSON, BROWN UNIVERSITY
Imitatio, Aemulatio, and Allusion: Rereading Ercilla’s Lucan in La Araucana

This paper examines several allusions in Alonso de Ercilla y Zúñiga’s La Araucana to Lucan’s Pharsalia, not from the standpoint of Ercilla as imitator, but from the belief that allusions function as constructive literary tools. Allusions are a productive means of mediating the encounters between the Old and New Worlds. Moreover, they often serve to legitimate New World content through the use of Old World motifs. Numerous classical references have been cataloged in La Araucana, but their larger significance is rarely discussed in light of contemporary intertextual studies. When their significance has been broached it is from the standpoint of imitatio or aemulatio, which assumes that the text/poet is in competition with the source text/poet. In this paper, I look at how Ercilla employs tradition. This system privileges the text rather than the tradition and helps determine why Ercilla refers to the classical tradition.
Fray Bernardo de Lugo’s Muisca Grammar as a Case of Linguistic Humanism

Colonial grammars provide an ideal space to observe classical influences in the New World. In the native Artes (grammars) produced in the Spanish colonial territories, this presence is frequent because grammar is itself an inherited classical mechanism. Nonetheless, the imitation of Latin and Spanish grammars had to be adapted to the context of the native languages. Using Fray Bernardo de Lugo’s sonnets — written in Muisca in 1616 — as an example, this paper will address some of the ways in which attempts to write native grammars functioned: not just as powerful tools of representation and imposition on native people, but also as a manner of discovering the Other. Challenged by specific problems of translation, and finding themselves obliged to reshape Classical grammatical structures, such works may be read both as products of mestizaje and as testimonies of colonial readings of the American native as a different yet individual being.

Rhetorical Eloquence in Renaissance Vocal Music in the Colonies: The Case of Rodrigo de Ceballos’s Magnificat Cycle

This paper studies how the music of the Spanish composer Rodrigo de Ceballos (ca. 1525–81) was performed in the Cathedral of Bogotá (Colombia), the site where the only extant source for his Magnificat Cycle on the Eight Tones can be found. The way in which the composer used the medieval Magnificat formulas in his composition demonstrates how classical ideals revived by European Renaissance composers were performed in the colonies. Gregorian chants were used extensively as a basis for compositions during the Middle Ages and were set into larger polyphonic works untouched, as a symbol of their sacredness. During the Renaissance, however, the impact of humanism resulted in the understanding of music not as a mathematical science but as an art, and the classical ideal of rhetorical eloquence manifested itself in the direct connection between words and music, a method used by Rodrigo de Ceballos.

Hyatt Louis and the Renaissance: Anonymity, Eros, and the Poetics of Revival

Sponsor: Princeton Renaissance Studies

Organizer & Chair: Nigel Smith, Princeton University

Philip Ford, University of Cambridge, Clare College

Lucretian Love and Sex in the Poetry of Ronsard

At first sight, Lucretius may not appear to be an obvious influence on Ronsard’s poetry, especially given the general hostility towards Epicureanism exhibited by the poet and by other members of the Pléiade. Nevertheless, certain themes deriving from De rerum natura recur in his poetry, including the famous invocation to Venus at the start of the work. This paper will explore the various ways in which Ronsard exploits the Lucretian representation of Venus as a force of nature, as well as Lucretius’s ideas on sex and love presented in book 4. It will focus on the ways in which these ideas are integrated into Ronsard’s poetry, while at the same time avoiding those aspects of Epicureanism that were considered to be more objectionable to Ronsard and his contemporaries.

Gerard Passannante, University of Maryland, College Park

Lucretius and the Poetics of Revival

This paper concerns the material nature of transmission, and what scholars so often call “the materiality of texts.” Drawing upon the examples of three Renaissance philosophers — Marsilio Ficino, Pierre Gassendi, and Henry More — I will exam-
REID BARBOUR, UNIVERSITY OF NORTH CAROLINA, CHAPEL HILL
Anonymous Lucretius

Sometime in the middle of the seventeenth century, an anonymous translator rendered the whole of Lucretius’s *De rerum natura* into English prose. This translation exists in a single manuscript included in the Rawlinson collection at the Bodleian Library. On the basis of external and internal evidence, what can we tell about the translator? Why might this translator have considered prose an appropriate vehicle for rendering this epic poem? How did the translator go about mediating his contemporaries’ engagements with the physical, moral, epistemological, political, and religious issues raised by the ancient poet? How does the translation compare to efforts made by contemporaries such as Lucy Hutchinson and Edward Sherburne? Is there any evidence that the manuscript was intended for publication? Finally, how does the translator’s anonymity interact with Lucretius’s own complex claims on authority and authorship?

Hyatt Park

MARSILIO FICINO II: ART THEORY AND POETICS

Organizer: VALERY REES, SCHOOL OF ECONOMIC SCIENCE, LONDON
Chair: SUSAN BYRNE, YALE UNIVERSITY

EVELINE CHAYES, UNIVERSITÉ DE CHYPRE
Ficino in the Pléiade: Lyrical Crisis, Lyrical Renovation

Until now, traces of Ficino in French poetry between 1570 and 1635 have been identified mostly along the lines of Festugière (1941) as the transmission of a “philosophie de l’amour” and themes of eros and anteros; Lecointe (1993, 2001) has pointed at Ficinian influence on the conceptualization of the literary persona and inspiration. By revisiting works of the Pléiade poets I will show, however, that some of the concepts elaborated by Ficino were adopted by poets in such a way that their continuity profoundly oriented and shaped poetry in this period of “lyrical crisis.” I will show that this metabolism of Ficinian legacy was the foundation of a lyrical renewal and that it was not by accident that this poetical turn coincided with the creation of (new) literary academies.

STEFFEN SCHNEIDER, UNIVERSITAET TUEBINGEN
Theory and Practice of Poetic Commentary in the treatise *De sole*

Ficino’s *De sole* is a commentary on Plato’s parable of the sun. The text’s fascination stems from its being introduced by a reflection on language and writing that includes both a hermeneutic and a poetic theory: rather than striving for metalinguistic distance, the language of the commentary shows itself to be an inspired amplification and imitation of the interpreted text. Underlying such a confluence of work and commentary is the theory of methexis, subject to a twofold interpretation that grants it social as well as metaphysical dimensions. In the social sphere, participation in the Platonist society becomes indispensable to any adequate understanding of the Platonic work. From the metaphysical perspective, sunlight becomes at once the object of the commentary and its *sine qua non*. My talk will illuminate this theory of poetic interpretation and elucidate its implementation in *De sole*.
Hyatt
Directors I

NEW RESEARCH IN THE BIBLIOTECA
AMBROSIANA’S COLLECTIONS

Sponsor: AMBROSIANA FOUNDATION

Organizer: ANNA BETH MARTIN ROUSAKIS, AMBROSIANA FOUNDATION

Chair: W. SCOTT BLANCHARD, MISERICORDIA UNIVERSITY

SARAH CARTWRIGHT, COLUMBIA UNIVERSITY
Biblioteca Ambrosiana Ms. Trotti 373: New Research on the Antiquarian Legacy of Ciriaco d’Ancona

This paper will present new research on a manuscript in the Ambrosiana Library, Ms. Trotti 373. Especially famous for preserving several autograph pages of Ciriaco d’Ancona’s travel diary, the Commentari — specifically those from his journey to the Peloponese in 1447–48 — Ms. Trotti 373 has been included in several recent exhibitions (e.g., La Roma Antica di Leon Battista Alberti, 2005; In the Light of Apollo, 2003). Yet the bulk of the manuscript, which contains assorted antiquarian material assembled in the second half of the fifteenth century, has been very little studied. It is in fact an invaluable document for tracing the influence of antiquarianism in the late Quattrocento. Building on Remigio Sabbadini’s analysis of Ms. Trotti 373 in 1910 (repr. 1933), my talk will discuss newly uncovered links between the Ambrosiana manuscript and antiquarian activity in northern Italy, most notably in the Sforza dukedom of Pesaro through the figure of the noted humanist Pandolfo Collenuccio.

FRANCESCO BRASCHI, VENERANDA BIBLIOTECA AMBROSIANA
Early Christian Literature in the First Years of the Ambrosiana

Cardinal Federico Borromeo derived the name of his library not from his family name (as was usual at that time) but from the name of St. Ambrose, Father of the Church and Patron of Milan’s Catholic Church. This paper aims to discover what sort of knowledge Federico Borromeo had of St. Ambrose and how, when, and by whom his persona and his works were studied in the early years of the Ambrosiana Library. Our purpose is to highlight whether we can recognize any typical “Ambrosian” aspect that marked the Ambrosiana’s beginnings.

AMY J. BUONO, SOUTHERN METHODIST UNIVERSITY
Settala’s Braziliana: Preserving a Colonial Present in Seventeenth-Century Milan

The Tupinambá feathered cloak now housed in the Ambrosiana Library is one of eleven such objects in the world, and furthermore, exemplifies a technical-construction style for which there are no other surviving examples. This object — along with two other indigenous Brazilian pieces — was part of Manfredo Settala’s seventeenth-century collection. This paper will consider Settala’s connection to the donor of the object, Italian Prince Federico II Landi, and the social and economic networks that bridged indigenous Brazil and Northern Italy, as well as the early humanist culture that contextualized such rarified vestments in Europe. The Ambrosiana Tupi cape may well be a unique case study in the preservation of indigenous knowledge systems.

STARLEEN K. MEYER, BAGATTI VALSECCHI MUSEUM
Toward a Catalogue of Confraternal Material in the Biblioteca Ambrosiana

The decades-long study of confraternities has enriched our knowledge of a vast array of interdisciplinary topics, with particular attention to a few cities, particularly in English language publications: Rome, Bologna, Venice, and Florence. Scholarly attention for Milanese subjects of any topic are much more recent, a principal impetus having been provided by Evelyn Welch’s Art and Authority in Renaissance Milan (1995). Italian studies of confraternities have, in the last couple of decades, produced important works that remain, in this still early stage, principally sectorial. Italian studies of Milanese confraternities have been dedicated to identifying the confraternities and reconstructing their natures, and significant publications have contributed much to understanding the current state of material and immaterial
cultural legacy, while my contribution to the RSA 2007 Miami conference introduced the new approach focusing on the commission, or purchase, adaptation, and use of material and immaterial culture. One of the richest libraries and artistic collections in Italy, the Ambrosiana, does not have a catalogue focused on confraternity studies. I propose to present an initial compilation and analysis of written and artistic sources belonging to the Ambrosiana that focus on this increasingly important area of studies.

**PROBLEMS WITH PARENTING I: INFANTICIDE, INFERTILITY, AND CIRCUMCISION**

*Hyatt Bel-Air*

**Organizer:** DIANE WOLFTHAL, RICE UNIVERSITY

**Chair:** LAURINDA DIXON, SYRACUSE UNIVERSITY

JEREMY V. GLATSTEIN, UNIVERSITY OF SOUTHERN CALIFORNIA

In Your Blood, Live: Imagining the Fate of Children in the Venice Haggadah (1609)

In the cosmos of early modern Judaism, few rituals were invested with more power and joy than the *brit milah*, the ritual circumcision. As Christian authorities employed increasing force to pressure Jews to convert to Christianity, circumcision also inherited specific polemical associations. For Jews, the indelibility of circumcision represented symbolic opposition to baptism, the universal signifier of conversion to Christianity. Christians, meanwhile, imagined circumcision as a barbaric custom viciously perpetrated on innocent Christian infants, and an enduring symbol of Jewish perfidy. Jews employed infanticide images in the printed haggadah to represent the power of circumcision, and criticize conversion to Christianity and the sacrament of baptism, reinforcing communal bonds in the process.

DIANE WOLFTHAL, RICE UNIVERSITY

Ill-Fated Pregnancies: Representing Infanticide in Renaissance Europe

Infanticide, for most art historians, brings to mind images of the Massacre of the Innocents, which are filled with insensible mothers who try valiantly to save their babies. As Laura Jacobus recently argued, such images serve to support an ideology of motherhood that contradicted such “traditional maternal practices...as abortion, infanticide, or child abandonment.” My paper, by contrast, will explore fifteenth- and sixteenth-century legal documents, musical lyrics, and images that concern women who kill their own newborns. Images include a woodcut and manuscript illumination of the wives of the Cimbrians, who dash their children to the ground to preserve their honor in Boccaccio’s *On Famous Women*; a print of an angry mother killing her babies to illustrate the sin of wrath; and a lost sculpture of an infant that was once placed in the arms of its mother after she was burned at the stake as punishment for infanticide.

KATHRYN M. RUDY, THE NATIONAL LIBRARY OF THE NETHERLANDS

Unwanted Pregnancies in an Illuminated Copy of Gautier de Coinci’s *Miracles de Notre-Dame* (The Hague, Koninklijke Bibliotheek, 71 A 24)

From his position as a monk within the monastery of Saint-Médard de Soissons, Gautier de Coinci (1177–1236) compiled tens of stories that reveal the miraculous workings of the Virgin Mary. A number of these narrate the aftermath of unwanted pregnancies: new mothers murder their babies, but the Virgin rescues the infants from toilets, defenestration, and abandonment. On the other hand, some women want to conceive but cannot, and they regularly try to steal the Virgin’s child, Jesus, usually by taking his sculpted image. The largely unknown copy of *Les Miracles de Notre-Dame* in the Koninklijke Bibliotheek in The Hague is amply illuminated, with a large miniature for every miracle. This paper will consider the role the images play in narrating these moralizing tales, using the Koninklijke Bibliotheek’s copy of the manuscript as a point of departure.

NEW RESEARCH IN THE BIBLIOTECa AMBROSIANA’S COLLECTIONS (CONT’D.)
ENGLISH LITERATURE II

Chair: BARBARA TRAISTER, LEHIGH UNIVERSITY

ANN M. ROSS, CALIFORNIA STATE UNIVERSITY, DOMINGUEZ HILLS
The Union of the Thames and Rhine: The Work of Mourning and Empire in the Epithalamia of Elizabeth Stuart and Frederick V, Elector Palatine

There has been much recent interest in the visual arts and court masques as representations of Jacobean political and cultural significance. Less attention has been paid to the epithalamia celebrating the marriage of Elizabeth Stuart and Frederick V, 14 February 1613. I propose to examine the epithalamia of George Wither, Thomas Heywood, George Chapman, Robert Allyn, John Donne, and James Maxwell, scrutinizing the poems’ use of classical mythology and European topography as emblems of religion and state. Jacobean epithalamia of state use classical mythology to inscribe the royal bride and groom as icons of Protestant empire, with emphasis upon Frederick V as a martial defender in Europe of the Protestant confession and liberty of conscience.

PENG YI, NATIONAL CENTRAL UNIVERSITY
The Prince, Pretender, and Himself

I intend to look at Spenser’s Faerie Queene from the perspective of Carlyle’s On Heroes. This work provides some important concerns whose connection with and distance from the Elizabethan era are equally meaningful. The themes of political and religious authority embodied in the hero may strike a sympathetic chord. But in Spenser’s epic, the necessity of hero worship is similar to Carlyle but the mode of emblazon is radically different from that of the worship: Can we say that Spenser’s Faerie Queene represents a kind of worship? In what sense is is or is not Guyon a hero, or the subject of enthusiastic fascination of Carlyle? The differences may help us grasp the Elizabethan conception of kingship. If the forces against heroes are rationality and disbelief, the prince of Spenser has his enemy in the pretend, e.g., Mutabilitie, or in personification themselves. Carlyle portrayals of the hero stemming the tides of history by bold individual action may serve as contrasting basis on which the forces against Spenser’s personifications in the form of the pretend and of psychomachia can be highlighted and the epic heroes’ princely action better appreciated.

ANNA KŁOSOWSKA, MIAMI UNIVERSITY
Epistolary Nonsense: Early Novel and the Premodern Subject

Nonsense and non sequitur, rhetorical figures (one-liner response) and subgenres (long strings of poetic or prose nonsense): artifacts both highly characteristic (not modern) and alienating. Can we analyze nonsense first and foremost for its emotive function? Is the premodern subject, at its most nonsensical and abstruse, constituted in ways that are eminently legible in the postmodern optic? Drawing on Artaud, Beckett, and Deleuze and Guattari, I examine early modern nonsense in a search for multiple definitions of premodern subjects: frayed, fugitive, transhuman, bounded, unbounded, laminated, recycled. These multiple subjects are intended to replace the current opposition bounded-unbounded, modern-premodern, for I conceive of premodern subjects as both (not either/or). The logic of multiplicities prevents the emergence of the premodern subject as a given, as if we always already knew what “it” was. My principal texts are Ovid’s Heroïdes and their many incarnations, including early epistolary and sentimental novels ca. 1600.

Petrarch Reconsidered

Organizer: GUR ZAK, TEL AVIV UNIVERSITY
Chair: TIMOTHY KIRCHER, GUILFORD COLLEGE

Petrarch and the Pantheon of Humanism

It is a commonplace today to consider Petrarch as the founder of Italian humanism, but what was his status during the Renaissance? Using fifteenth- and sixteenth-
Petrarch Reconsidered
(Cont’d.)

In an influential study of motet performances recorded in the Sistine Chapel diaries, Anthony Cummings reported that “for the most part, the texts of the motets clearly...
RENAISSANCE MUSIC (CONT’D.)

pertain to the liturgy of the feast on which they were performed.” He acknowledged, however, that some “atypical” motets set texts that were unrelated, or only marginally related, to the day’s liturgy. My study of motet collections ordered according to the church year shows that their editors assigned motets to particular feasts according to a single criterion: the text’s ability to gloss — sometimes in unexpected and fanciful ways — the Gospel and Epistle readings of the day. Adopting the perspective of these sixteenth-century editors, I resolve the anomalies perceived by Cummings. Finally, I explain the relevance of this previously unrecognized use of the motet (as a form of biblical exegesis) to our own understanding of the function of the motet in the sixteenth century.

K. PAUL HARRIS, BOSTON UNIVERSITY
The Renaissance “Roots Revival”: Arcadelt’s Primo Libro at Forty
Jacques Arcadelt is typically described as one of the finest first-generation, Italy-based madrigalists. His Primo libro di madrigali (Gardano: 1538) became one of the most frequently reprinted music books of the Renaissance, going through at least fifty-eight editions to 1654. The continued success of — and apparent demand for — his music is often explained as reflecting a desire for simple pedagogical pieces to prepare singers for the more demanding works of the later sixteenth century by the likes of Marenzio, Lasso, Wert, and Rore. Reprint history, intabulation rates, parody works, and archival materials suggest an interpretation whereby the madrigals of the 1540s survived as a popular, non-professional repertory alongside the more avant-garde, courtly repertories of the 1580s. These same data further suggest that some Arcadelt chestnuts such as “Il bianco e dolce cigno” were less popular in their time than their representation in twentieth-century anthologies implies.

DREW EDWARD DAVIES, NORTHWESTERN UNIVERSITY
Angel Musicians and Neoplatonic Representation in Sixteenth-Century New Spain
Three early Augustinian convents in New Spain — Acolman, Metztitlán, and Yuririapúndaro — feature sculptures of angel musicians on their principal façades. Unique in sixteenth-century church architecture, these statues stand in the position occupied by standard mendicant symbols in other buildings and count among the earliest images of European music making in the viceregal Americas. This paper in music studies aims to correct literal interpretations of the sculptures as descriptive of conventual musical life by situating them within traditions of Neoplatonic representation in early New Spain. It will identify the instruments as the vihuela and the shawm, show how the combination of “soft” and “loud” instruments symbolizes the idea of the harmony of the spheres according to contemporaneous European traditions of representation, argue that the ensemble emblematically marks the building as Augustinian by indexing St. Augustine’s writings on music, and suggest that a 1536 Spanish image of Orpheus served as a model.

Hyatt
Senators I

MISANTHROPOLOGY: SHAKESPEARE AND THE LIMITS OF THE SOCIAL
Organizer: JULIA REINHARD LUPTON, UNIVERSITY OF CALIFORNIA, IRVINE
Chair: REBECA HELFER, UNIVERSITY OF CALIFORNIA, IRVINE

JAMES A. KUZNER, CASE WESTERN UNIVERSITY
“Why Want?”: Timon of Athens, Sodomy, and General Economy
This paper examines Timon’s misanthropology from the perspective of queer theory. The “economy” of Timon can easily be understood as a queer or sodomitical one: one defined by an “unnatural” expansion and consumption of wealth that is linked to non-normative sexual exchange. I argue that the play shows how sodomitical sociality need not be “leech-like” and how Timon’s form of non-relation calls for the transformation of life in Athens.
Forms of Life in *Timon of Athens*

This panel examines the forms of negative affiliation — antisocial, apolitical, exceptional — in *Timon of Athens* and *Coriolanus*, two Plutarchan plays that explore forms of life in and outside of political and social zones that have fallen into crisis. Both *Timon of Athens* and *Coriolanus* are late plays that test the limits of tragedy by systematically taking apart the building blocks of social and political association, including kinship, friendship, citizenship, hospitality, and election. My own paper will establish the stakes of “misanthropology” by tracking Timon’s exit from the city of citizenship and *xenia* for the landscape of creatures.

“Thus I turn my back”: Theatricality and the War Machine in *Coriolanus*

Banished from Rome, Coriolanus famously declaims, “Despising / For you the city, thus I turn my back. / There is a world elsewhere.” This proposition of “a world elsewhere” has long been seen as a brief opening in the claustrophic and overdetermined space of the play. This paper shares such concerns, but seeks to connect the play more strongly to the context of the theater than recent political readings. I use Gilles Deleuze and Felix Guattari’s idea of the War Machine as a way of understanding the relationship between Coriolanus and the Roman state.

Timon’s Epitaph

This paper seeks to give the misanthrope an objective character. In Shakespeare’s interpretation, Timon is characterized not by feelings such as hatred, but by actions: long speeches of invective, and the gesture of withdrawal from the world. What happens to the social when the misanthrope withdraws from it? Two things. On one hand, all human society is constituted through the exclusion of one individual who flees it. On the other hand, that individual represents a society of misanthropes who also flee human society. This solitude, in which persons are associated without being related to one another, is clearly delineated in Timon’s epitaph, which fuses two distinct poems (attributed to Callimachus and to Timon himself) quoted in Plutarch’s *Life of Antony*. The speaker in the epitaph refuses to name himself and then gives his name, thus establishing a collective by denying membership in any collective.

Intercontinental Defying Death and Authority in Early Modern English Drama

Chair: Rachel Wifall, St. Peter’s College

This paper focuses on the walking dead in *Edward II*, *Henry V*, *Richard II*, *Titus Andronicus*, and *The Tragedy of Mariam*, and on the characters who believe without hesitation that Aspatia and Desdemona have sustained life beyond the rhythmic heartbeats that give breath to their customary O, O, Os. I argue that a Renaissance preoccupation with the physiological and psychological indeterminacy of death provided English playwrights with a resource for staging an apostrophic “almost” whose visual distortions and temporal dislocations give shape, however briefly, to a mingling of the supposedly discrete worlds of the tragic and the comic. I analyze both the ineffable variants of the familiar (the simultaneous reign of deposed and usurping monarch, the unlikely coexistence of otherwise incompatible forms of authority) that this staging allowed Renaissance audiences to encounter, and the even less familiar textures of thought and behavior that these encounters might plausibly have encouraged.
DEFYING DEATH AND AUTHORITY
IN EARLY MODERN ENGLISH DRAMA
(Cont’d.)

JONATHAN SIRCY, UNIVERSITY OF SOUTH CAROLINA

Becoming Saul/David: Macbeth and the Performance of Royal Legitimacy

Both the Anglican homily “Against Disobedience and Willfull Rebellion” (1571) and James VI’s Trew Law of Free Monarchies (1598) invoke Saul and David’s story from 1 Samuel as an answer to this question: is regicide ever justified? Using David’s refusal to kill Saul as defense exhibit A, both texts answer the question with a definitive no. Macbeth examines this same question, conjuring up 1 Samuel through Macbeth’s experience of becoming, by turns, David and Saul. When King James and others use David’s refusal to kill Saul to prohibit regicide, I argue, they are in fact covering over the problematic nature of royal legitimacy. Macbeth exposes legitimacy’s theatrical roots through Macbeth’s problematic status as a perpetrator and victim of regicide. In becoming both David and Saul, Macbeth embodies the structural crisis at the heart of monarchical succession, the fact that legitimacy is inseparable from its instantiation in particular political practices, and in particular, theatrical representation.

MARGARET OAKES, FURMAN UNIVERSITY

First to Be Hanged and Then Confess: Interrogating Love and Law in Othello

The metastructure of Othello is the use and abuse of discourses of law: it is informed by a framework of legalistic principles and procedures that defines the intentions and actions of the characters, whether honest or deceitful, guilty or innocent. This paper will focus on the evidentiary standards and interrogatory processes that determine the “truth” of alleged events and the culpability of the accused. Standards and processes established as fair and accurate at the beginning are supplanted by those intended by Iago to be biased and deadly. In a paranoid search for the “truth,” Othello operates outside of the marital relationship, acting as factfinder, prosecutor, judge, and executioner in a judicial “cause” against Desdemona. The extraordinary use of procedures of investigation and interrogation causes concepts of law to be perverted from their original intentions, resulting in the legal and moral tragedy that is Othello.

Intercontinental Grand Salon II

TRANSLATING THE RENAISSANCE II:
ENGLISH (MIS)TRANSLATIONS OF CONTINENTAL TEXTS

Organizer: JANE C. TYLUS, NEW YORK UNIVERSITY

Chair: DIANA ROBIN, UNIVERSITY OF NEW MEXICO

DANIEL JAVITCH, NEW YORK UNIVERSITY

What Got Lost in Harington’s Orlando furioso?

In his 1591 translation of the Orlando furioso, John Harington consistently “homogenizes” Ariosto’s collocation of different registers and sudden shifts of tone or stylistic levels. More than once, he seems disturbed by Ariosto’s playful narratorial intrusions, tampering with them so that they lose their irreverent or ironic effects. Particularly interesting is the fact that Harington modifies (not to say flattens) Ariosto when he is being most “Ovidian”; the reduction or omission of playful narratorial intrusions or parenthetical asides offering a good example. After illustrating how Harington diminishes Ariosto’s wit quite systematically, I will offer some explanation for his changes.

JOSHUA SAMUEL REID, UNIVERSITY OF KENTUCKY

Englishing the Italian Romance Epic in the Elizabethan Fin-de-Siècle

From 1590–1600 there was an unprecedented proliferation of English translations of Boiardo’s Orlando innamorato, Ariosto’s Orlando furioso, and Tasso’s Gerusalemme liberata. These “Englishings” include Harington’s Orlando Furioso in English Heroical Verse (1591), Carew’s Godfrey of Bulloigne (1594), Tofte’s Two Tales, translated out of Ariosto (1597) and Orlando Inamorato (1598), and Edward Fairfax’s Godfrey of Bulloigne (1600). No study has adequately accounted for
this decade of Tudor transmission and appropriation of the Italian romance epic. These linguistic transformations were as important for English nationhood and self-fashioning as vernacular projects. They signaled a pivotal moment in the status and influence of translation and translators, while also staging Englishness versus the foreign other. This paper will explore how these English translators converted the competing energies of romance and epic from their Italian sources into English texts that helped shape their particular historical milieu: the unstable environment of the Elizabethan fin-de-siècle.

LAURA LEVINE, NEW YORK UNIVERSITY

Our Mutual Fiend: Exorcism and the Rehearsal of Analogy in Reginald Scot

Midway through *The Discoverie* Scot says the words of charms and incantations have no magical power, that they cannot work material change. But although he insists they have no magical power, Scot recites most of the charms and incantations he knows. If Scot doesn’t believe the incantations he cites have magical power, why does he recite them at such length? The answer, I argue, lies in a contradiction built into Scot’s notion of language and consequently translation itself, a discrepancy between his deepest beliefs about words and his actual interpretive practice. This paper traces the disjunction between the two. It suggests Scot’s compulsive repetition of the charms he says have no power is his way of exorcizing or ridding himself of habits of mind he shares with those irrationalities he attacks and argues that his repetition itself is a way of arriving at his rationality or skepticism.

Intercontinental Friendship in the Renaissance II

FRIENDSHIP IN THE RENAISSANCE II

Grand Salon III

Organizer: AMYROSE MCCUE GILL, CORNELL UNIVERSITY
Chair: REINIER LEUSHUIS, FLORIDA STATE UNIVERSITY

MICHAEL URSELL, UNIVERSITY OF CALIFORNIA, SANTA CRUZ

Friendship in Lyric, Friendship in Print

The publication of Louise Labé’s *Oeuvres* (1555) and the appearance of Henry Howard’s poetry in Tottel’s *Miscellany* (1557) offer case studies for the effect of printing on the friendship networks vital to poetic and political work in the early modern period. My paper focuses on Labé’s dedicatory epistle addressed to a female friend and Howard’s elegy for a lost male friend, “So cruel a prison.” Signed “votre humble amie,” and directed to a female audience, Labé’s open letter uses print technology to call Lyon’s civic community to reorganize itself along rewritten lines of gender. In contrast, Howard’s elegy laments an enforced separation from a masculine friendship network. The elegy’s posthumous printing in Tottel makes public “the secret thoughts” and “the friendship sworn” between men in a politically tumultuous moment. The material circulation among friends of these printed texts unsettles the figure of the enamored heterosexual couple central to sixteenth-century political and poetic activity.

DANIEL T. LOCHMAN, TEXAS STATE UNIVERSITY, SAN MARCOS

Friendship’s Passion and Disorder in Sidneian Narratives

Philip Sidney opened his revised *Arcadia* with the shepherds Strephon and Claius, friends who, despite their low status and love rivalry, share an exemplary “love-fellowship” that violates strictures of Greco-Roman ethical philosophy. Their friendship is rooted in experience of beauty and desire for Urania, involving sense and passions of the lower soul that philia typically spurned. Likewise deviating from convention, Edmund Spenser’s Britomart betrays Artheall when proclaiming Amoret a friend “more deare” than any and her “true love.” Britomart’s exemplary friendship recalls Claius and Strephon’s in its intimacy, displaced passion, and grounding in sensation. Mediated by the *Defence of Poesie*’s promotion of passion as a motive of ethical action, the *New Arcadia* and works influenced by it — notably
Spenser's *Faerie Queene* — elevate the passions in friendships that presume change, separation, and difference. My paper focuses on passion as the foundation of disorderly yet exemplary friendships in Sidneian literary narratives.

Intercontinental Neo-Latin Translations of Vernacular Texts II

**Sponsor:** SOCIETAS INTERNATIONALIS STUDII NEOLATINIS

**Organizer:** PHILIP FORD, UNIVERSITY OF CAMBRIDGE, CLARE COLLEGE

**Chair:** CLARE MURPHY, UNIVERSITÉ CATHOLIQUE DE L’OUEST

**ELена Dahlberg, UPPSALA UNIVERSITET**

Feofan Prokopowich's *Panegyricos*, 1709

Renaissance ideas and ideals reached Russia long after they arose in Western Europe. The churchman and statesman Feofan Prokopowich (1677/81?–1736) was one of the scholars who contributed to the Russian assimilation of the *renascentes litterae*. A talented and purposeful person, Prokopowich received an education that was exceptional from a Russian perspective. He studied, among other places, in Rome. He was also a prolific writer. His main literary production is philosophical and theological. After the Russian victory over the Swedish army at Poltava 1709, Prokopowich wrote a *Panegyricos* in order to celebrate the event and to praise Peter I. The speech was composed and recited in Slavonic, but the tsar ordered a Latin translation, understanding the importance of spreading propaganda abroad. The aim of this paper is to discuss the peculiarities of the Latin version, and also to pay special attention to how the Renaissance traditions were transferred to Russia.

**Grainne McLaughlin, UNIVERSITY OF ULSTER**

Irish into Latin: Translation of Bardic Verse in the Work of Robertus O’Connellus (fl. 1650–70)

There is now an increased awareness of the rich intellectual inheritance of the educated Irish in the seventeenth century. Although many sources for this period have been destroyed, certain literary and historical sources survived on the Continent. These include some of the work of the historian and poet Robert O’Connell. In his writings he preserved Irish poetry that either has not survived elsewhere or survives in his writings a century earlier than any other manuscript source. His translations into Latin of poetry from different genres show both a sensitivity to the traditions of the original and an awareness of the power of classical and medieval Latin diction and allusion. This poetry is located within prose narrative and historiographical analysis written in Latin that is vituperative, empathic, arch, intimate, ecclesiastical, and colloquial: in the process Latin syntax is stretched to the breaking point. The paper discusses the verse translated into Latin from Irish.

**Jeanine G. De Landtsheer, KATHOLIEKE UNIVERSITEIT LEUVEN**

*Justi Lipsii Diva Sic hemiensis sive Asp ricoli (1605)*

Around 1600 a statue of the Virgin in Zichem (Belgium) gained renown thanks to a series of miracles, attracting people from all over Brabant and beyond. On 8 September 1603, the feast of the Virgin’s birthday, about 20,000 pilgrims prayed at the shrine, although it had not yet been confirmed as a place of worship by the Archbishop of Mechelen, Matthias Hovius. The latter asked Johannes Miraeus to examine as many testimonies of alleged miracles as possible. When he became bishop of Antwerp, he passed this task on to Philip Numan, who soon gave a positive view and even had his reports published in Dutch and French (1604). Lipsius received the French translation and was invited by Jesuit friends to translate it. Despite some hesitation, Lipsius obliged. This paper compares Lipsius’s *Diva Sichemien sis* with Numan’s French and Dutch versions, as well as with Miraeus’s manuscript, preserved at Leiden UB.
This paper seeks to compare the textual strategies of the two authors Michel de Montaigne and Sperone Speroni, and through the comparison stress the essays’ indebtedness to the genre of the humanist dialogue. In their meta-reflections both Speroni and Montaigne compare their works with wanderings into the uncertain or meanderings in labyrinths. Speroni compares himself to the archer Alcestes, who in the fifth book of the *Aeneid* lacking an aim shot his arrow into the air. Montaigne, who stated that the fifth book of the *Aeneid* was “le plus parfait” (II, 10:172) and explicitly wrote “non pour establir la verité, mais pour la chercher,” uses similar metaphors for his own writing. Though there might be no biographical bond between the two authors, there is a poetological bond, and the humanist dialogue, which Speroni brought to its apogee, counts as one of the important forefathers to Montaigne’s *Essais*.

The thematic affinities between Montaigne and Cervantes are striking, as are the similar ways both authors dramatize such themes in the form their narratives assume. I will focus on Cervantes’ novella *Colloquy of the Dogs* against the backdrop of “Raymond Sebond” and some of Montaigne’s more “epicurean” essays (e.g., 3.6, .9, .13), and in the context of other Spanish Renaissance dialogues (Vives, El Pinciano). Attention to the game imagery deployed by both writers (billiards, bowling, tennis, etc.) will further illustrate the dynamic nature of dialogue, and suggest an important shift in emphasis vis-à-vis the Aristotelian-Horatian heritage. The approving reception by the human characters at the end of the *Colloquy of the Dogs* affirms, along with Montaigne, that “Pleasure is one of the principle kinds of profit.”

This paper will examine the literary intervention of the essayist and jurist Michel de Montaigne at a moment of acute tension between law and social justice during the religious wars in early modern France. Montaigne’s ethical inquiry in the *Essays* is informed by legal knowledge and a skeptical outlook that target dislocations between law and morality. In the context of early modern debates on toleration, I show that he opens new conceptual possibilities for legal change, not least by his innovative literary adaptation of the academic dialogue to a conversational model, an eminently legal form of address. My analysis focuses on the relation of belief to conscience in “Of Prayers,” drawing on the parable of the tares, used to support toleration, to make several points. Montaigne’s references to conscience do not constitute a theory of human rights based on an appeal to individual conscience nor do they reflect before their time liberal and Enlightenment values. Instead, they show a distinctive early modern attitude with significant implications for ethical, political, and legislative action. Through a conversational form of legal and moral reasoning, they engage us in the complexity of questions regarding toleration that continue to perplex us today.
Alchemy and Patronage in Tudor England

The English alchemist George Ripley, Canon of Bridlington (ca. 1415–90), produced some of the most widely circulated alchemical texts of the English Renaissance, including his famous poem, the “Compound of Alchemy,” reputedly written for Edward IV. Throughout the sixteenth century, Ripley’s reputation provided a touchstone for alchemists working, or hoping to work, at the courts of the Tudor monarchs. In particular, the alchemist Samuel Norton (1548–1621) provoked a sensation among alchemical enthusiasts when he claimed to have rediscovered Ripley’s lost “Bosome Book.” Norton used the book as the basis of his own synthesis of medieval and contemporary alchemical theory, the “Key of Alchimie” (1578), dedicated to Elizabeth I. While the book’s discovery heralded a new surge of interest in Ripley’s alchemy, its spurious authenticity and providential appearance raise questions over both the construction of alchemical authority and its deployment in the quest for patronage.

Quintessence and Spiritus Mundi in Quercetanus’s Paracelsian Alchemy

The French Paracelsian Joseph Du Chesne alias Quercetanus (1546–1609) was the general physician and secret diplomat of the Protestant King Henry IV. His fame spread all over Europe through his extensive network of alchemists and their protectors (both Catholic and Protestant). Together, they formed a republica chymica in the larger humanist Republic of Letters, and Quercetanus emerged as one of the most influential Paracelsian alchemists of his time. In his main philosophical work, Ad veritatem hermeticae medicinae (Paris, 1604), Quercetanus developed a system of cosmological alchemy that was largely inspired by a belief in “ancient theology” (prisca theologia), reactivated by the work of the Florentine Platonist Marsilio Ficino (1433–99). The Ficinian theory of spiritus mundi and the alchemical doctrine of quintessence occupy prominent places in this system. I will show how, through this system, Quercetanus tried both to restore the lost “ancient medicine” and to establish the alchemical interpretation of the creation story of Genesis.

Social Alchemy in Late Renaissance German Territories

In the early Renaissance those identified as alchemists were practitioners of material and intellectual intercourse, exercising their crafts on a variety of materials and producing diverse end-products for exchange in networks of commerce. Yet, despite these very social exchanges, the alchemist is typically a lone figure, working in court cultures with few helpers or in relative isolation from other alchemists. There were good reasons for this. In cultures where secrecy was often a means to control guild or family recipes, isolation from other alchemists was often a means to guard hard-won trade secrets. Yet this predisposition towards isolation and secrecy changed dramatically in the late Renaissance with the advent of a society of physicians and alchemists called the Academia naturae curiosorum. This society’s published transactions provide evidence of alchemists’ efforts to compare recipes, exchange knowledge, and arrive at consensus. Through this social exchange, alchemists shared not only what was previously secret, but also shared key characteristics that define early modern science.
Caravaggio Betrayals: The Lost Painter and the “Great Swindle”

An oeuvre of paintings based on mistaken attributions can lead to a kind of connoisseurial Ponzi scheme in which one problematic picture supports the next. Ultimately, an artist’s reputation can be so warped, even obvious copies and pastiches are taken seriously. A rash of recent exhibitions and publications — some organized by major scholars, others produced by knowledgeable dealers — has presented an astounding number of new works as genuine Caravaggio paintings, greatly stretching the established boundaries of Merisi’s known corpus. This paper examines some of these recent Caravaggio attributions and the contexts in which they have been put forth. In an era in which fewer and fewer students of Seicento art specialize in problems of style, technique, and attribution, the burden of scrutinizing new attributions becomes increasingly heavy on those who do. Does the Caravaggio field need its own “Rembrandt Research Project”?

Caravaggio and the “Truth in Pointing”

This paper takes as its “point” of departure Bellori’s anecdote of Caravaggio pointing to a random crowd to demonstrate that his painting captures empirical truth. It investigates the predominance of indexical gestures in Caravaggio’s work, and queries whether their demonstrative and deictic functions convey narrative perspicuity or ambiguity. How does Caravaggio employ “pointing,” when charged to manifest theological truth: spiritual avocation in the Calling of Saint Matthew, bodily resurrection in the Doubting Thomas, and the Incarnation in the Madonna of the Rosary? What evidentiary value does the relationship of sight and veritable touch offer? How does one assess ambivalent or misaligned pointing, especially that directed outside of the field? How might Caravaggio’s literal pointing parallel Derridean pointure: its playful association of the humble object in art, its empirical naturalization, the self-referentiality of the maker and exegete, and positing truth within/out the frame of the representation?

Deaf and Blind Actions: On Cecco del Caravaggio’s Chicago Resurrection

At first glance, Cecco del Caravaggio’s 1619 Resurrection (Art Institute, Chicago) does not differ from other contemporary representations of the same subject. On closer analysis, however, the picture manifests itself as an unsolvable riddle. In fact, visual action in the Chicago picture is so disconnected and multicentered that the viewer is literally unable to link together the different gestures and postures of its figures. More particularly, Cecco disjoined action from the acoustic stimuli traditionally conveyed by the biblical subject of Christ’s Resurrection, by blinding not only the soldiers around the savior’s tomb, but also the beholder, misled by the angel’s pointing attitude in another direction, away from divinity. In this paper I will concentrate on these narrative disjunctions, and explain why they must be considered as extreme elaboration upon Caravaggio’s techniques of narration.
MINOU SCHRAVEN, UNIVERSITEIT LEIDEN
Building Deposits in Renaissance Italy: Presence, Agency, Secrecy

As recent research demonstrates, building deposits are a truly universal phenomenon. As material remains of consecration rituals, they were placed within the foundations of a building to implore protection and health for its future inhabitants. Consisting either of ostrich eggs, terracotta figurines, or animals, they were meant to exert their magical agency from below ground, without ever being uncovered. However, some ambitious patrons in Renaissance Italy started to use portrait medals with their own portrait as building deposits. To what extent does the very inclusion of their portraits change the intentions of patrons with regard to these building deposits? Humanists at their courts indeed toyed with the idea that one day future generations would retrieve the medals and thus recognize the magnificence of its founder. I would like to affront this intriguing use of Renaissance portrait medals with the anthropological theory of the gift and the concept of distribution of agency.

LUc L. D. dUERLOO, UNIVERSITEIT ANTWERPEN
Miracle-Working Montaigu Wood

The rise of Montaigu (Scherpenheuvel) east of Leuven from a local shrine to an icon of the fight against Protestantism can be compared to shrines like Lourdes and Medjugorje. Until the 1580s the cult served just the local community. By 1604 up to 20,000 pilgrims climbed the hill of Scherpenheuvel in a single day. The cult centered on a small statue of the Virgin Mary that hung in an oak tree. Uneasy about the role allotted to the tree in popular devotions, the Church ordered its removal when it authenticated and organized the cult. The wood of the tree was then used to make statues and rosaries. Miracles were soon attributed to the agency of Montaigu wood, which became one of the agents in spreading the cult. The paper will explore how Montaigu wood became an instrument of rising and descending cultural practices and how it functioned in aristocratic gift exchange.

CHRISTY M. NEwTON, GRADUATE THEOLOGICAL UNION
The Shifting Image of Saint Francis of Assisi: The Popular Commodification of a Religious Icon

The proliferation of Saint Francis artwork, garden statuary, and kitsch indicate a fascination with the image of this thirteenth-century saint, which grew during the Renaissance and continues today. But what remains of the historical Francis? Has his image become commodified to a point that little sacred value remains? What happens when twenty-first-century consumer-driven commodification meets the mendicant saint who lusted after poverty? This paper untangles some of the historical, cultural, religious, and economic threads that are woven together into the image of Saint Francis. Using history, hagiography, art history, and material culture, this paper cites specific examples and traces the manipulation and transformation of the image of Saint Francis over the centuries. The shifting image of Saint Francis demonstrates a form of supply and demand, in which individuals and communities seek to surround themselves with objects that represent their values, beliefs, and desired identities.
Isabella di Morra’s Language Choices: On Dante, Petrarch, and Regionalisms

Isabella di Morra’s isolated and tragic existence is admirably narrated in her thirteen compositions that were first published in several sixteenth-century Italian anthologies. Her choice of language is particularly reminiscent of Dante’s “rime petrose,” Petrarchism, and regionalisms found in other poets from Southern Italy, such as Angelo di Costanzo, Luigi Tansillo, and Sannazzaro. In fact, despite her secluded geographical situation, her poetry demonstrates a fairly wide literary education and awareness. Her linguistic selection culminates in an essentially uniform and evocative poetic language that closely mirrors the poet’s existence and prompts her to reflect on her own linguistic preferences and style. This paper will closely analyze Isabella’s language, sometimes judged too scholastic by literary critics, and show that, despite the lack of ornamentation and artifice, it admirably proves her competence as a poet to her readers as well as to herself.

“Ma io son lombardo”: Bandello’s Relation to his Literary Models

Several times in the introductions to Bandello’s novelle, the narrator reminds the reader of his lack of style, linking this deficiency directly to his Lombard origins and his distance from the eloquence associated with Tuscan and Roman. This self-consciousness recalls a passage in the introduction to Castiglione’s Libro del Cortegiano. Yet while Castiglione conceives his resistance to Tuscan and preference for his native language as a way of imitating the spirit of originality felt in Boccaccio’s use of language, Bandello’s position with regard to the more privileged Tuscan and Roman dialects reveals a keen sense of his own inferiority. Still, it remains ambiguous how and why Bandello pulls away from the Boccaccio model. I propose to explore Bandello’s style in his novelle in order to determine whether or not Bandello’s distance from Boccaccio signifies the former’s deliberate rejection of the Trecento auctor on ideological or aesthetic grounds.

The Language of Dialogue in Ludovico Domenichi’s La nobiltà delle donne (1559)

The longest treatise on the defense of women produced in early modern Italy, Domenichi’s La nobiltà delle donne examines the role of women in contemporary society, their moral and intellectual integrity, and their place in the context of gender relations. The treatise is divided into five books and showcases as interlocutors several characters, both male and female, who express different opinions and beliefs with regard to the topics discussed. In this context, the writing of Domenichi provides a site for exploring the dynamics of early modern attitudes toward gender, as well as controversial ideologies regarding women’s involvement with the public sphere. This paper explores Domenichi’s uses of both female and male voices in the traditionally male-dominated genre of dialogue and assesses how characters use language as an ideological strategy in order to express their agreement or disagreement on the issues debated.
MAKING PUBLICS I

Co-Organizers: BRONWEN WILSON, MCGILL UNIVERSITY and TRACY E. COOPER, TEMPLE UNIVERSITY

Chair: BRONWEN WILSON, MCGILL UNIVERSITY

MASSIMO ROSPochER, ISTITUTO StORico ITALO-GERMANico / ITALIENISCH-DEUTSCHES HISTORisches INSTITUT

Immagini e stampe “alla” guerra e “nelle” guerre d’Italia (1494–1527)


TRACY E. COOPER, TEMPLE UNIVERSITY

Subscribing to the Classical: Mechanisms for Early Modern Publics

Reception of Vitruvius in the early modern period mobilized interpreters of classical style into social networks of producers and consumers with both shared and competing visions of what that style constituted. Architectural treatises, such as Palladio’s I quattro libri di architettura, were critical elements in the longevity and widespread transmission of diverse programs for classical architecture. Allegiances were formed among those who supported or rejected particular interpretations of the classical style, even being adopted across geographical and chronological boundaries and by more overtly political groups. Indeed, the social range of publics Palladio was able to address in his works is reflected in the expectations of new consumers into the eighteenth century. This paper will explore the potential of “style” as a visual language that “speaks” to, or convenes, a public, the sum of which amounts to more than shared taste, and has the potential political agency of a public.

PATRICIA L. REILLY, SWARTHMORE COLLEGE

The Unfinished Works of Leonardo and Michelangelo and the Publics that Developed around Them

Many of the images that Leonardo and Michelangelo created were never completed. Yet despite this fact, or perhaps because of it, unfinished works such as Leonardo’s Adoration of the Magi (ca. 1481/82) and Michelangelo’s Battle of Cascina (ca. 1504) drew crowds of admirers and enhanced these artists’ reputations. As Vasari tells us, in some cases “men and women, young and old” flocked to see these works. In other cases, artists sought out these images to admire and emulate them. In still other instances, small groups or individuals sought to engage with them in the workshop or collection. This presentation will consider how and why such publics developed around these images. Why did (and do) so many different people want to see, talk about, and understand these works? What does this tell us about these groups of individuals and what does it tell us about the works themselves?

TEMPERED TEMPERAMENTS

Chair: FERN LUSKIN, THE CITY UNIVERSITY OF NEW YORK, LAGUARDIA COLLEGE

SARAH KYLE, EMORY UNIVERSITY

Why Grisaille? Monochromatic Portraiture at the Carrara Court in Padua

At the turn of the fifteenth century the lord of Padua, Francesco “il Novello” da Carrara, commissioned Pier Paolo Vergerio to write a biography of his family in the
tempered temperaments

(cont’d.)

tradition of the “vir illustri,” the famous Roman statesmen celebrated by Petrarch in his Lives of Famous Men. The resulting illustrated codex, The Book of the Carrara Princes and Their Deeds, both textually and visually connects Francesco and his forefathers to a particularly Paduan refashioning of Petrarch’s vision of ideal Roman leadership. The anonymous illuminator depicted the Carrara lords as scholars and knights in the monochromatic technique grisaille. The portraits are allegedly imitations of life-size grisaille frescoes of the Carrara rulers that encircled their palace in Padua. Similarly, the exterior fresco cycle likely mirrored Altichiero’s lost fresco cycle of Petrarch’s famous men housed inside the Carrara palace. This paper will explore the relationship between the grisaille portraits of the Carrara and the rhetorical and visual principles of imitation, ekphrasis, and exemplarity circulating at the Paduan court.

Daniel Maze, University of California, Los Angeles
Color Theory, Humoral Theory, and the Portrait in Renaissance Venice
Did the use of certain colors in Renaissance portraits connote to viewers personal information about the portrait subjects? Did color amplify gender distinctions? In this paper, I will consider the significance of Renaissance Venetian portraiture palettes within two contexts: that of humoral theory, the dominant medical paradigm in Renaissance Europe, and that of sixteenth-century color theory, as represented by Ludovico Dolce’s 1565 treatise on color and its meaning, Dialogo nel quale si ragiona delle qualità, diversità, e proprietà dei colori (itself based largely on Telesio’s Libellus de coloribus [Venice, 1528]). In general, Venetian portrait palettes, as represented by the palette of Titian, consisted of only four of the seven primary colors described by Dolce; these four coincided with the four colors of the humoral palette. I propose that the associations Renaissance viewers would have made between portraiture color palettes and the humoral color palette gave them insight into the “complexion” of painted subjects.

Cathy Santore, The City University of New York, New York City College of Technology
Sposi and Amanti
The early decades of the sixteenth century witnessed a new genre in Venetian painting — the depiction of lovers. The iconography of these images is examined in the light of textual sources. The symbolism of men in armor paired with women garbed in fantastical raiment, or in ordinary dresses, goes beyond the familiar Venus and Mars allusion. The Renaissance understanding of this goddess extends to the courtesan’s embrace of venereal associations, and aids in a fuller understanding of such images. The meanings implied by introduction of music, fruits, flowers, and pets into pictures of couples and into group portraits will be addressed.

Jessica Richardson, Center for Advanced Study in the Visual Arts, National Gallery of Art
The Fourteenth-Century Banner in the Museo di San Rufino: Sacred Topography and Confraternal Identity in Medieval and Renaissance Assisi
Bilateral painted cloth banners, while probably common in Trecento Italy, rarely survive. Scholars usually focus on the significance of their iconography in the external environment of the city. Largely due to the paucity of examples and related documentation, little is actually known about the creation, use, and reception of specific banners in medieval and Renaissance Italy. One of the earliest surviving examples, from Assisi, dates from around 1370. This banner offers a unique case study because surviving information documents its creation and use. Yet to understand fully its significance, we must travel both temporally and spatially through the city of medieval and Renaissance Assisi. The banner employs a matrix of signs that were informed and enhanced by various stationary images it encountered in both space and in the memory of its audiences. This paper addresses the banner’s viewing contexts within the urban fabric of Assisi and offers a fresh reading of its imagery, bearing new light on Italian confraternal devotion, the special role afforded to saints, and the ability of images to act as conveyors of meaning and markers of ritual practice.
Hotel Olympic
Ballroom II

REINVENTING THE OLD MASTER III:
FACT, FICTION, AND FABRICATION IN
THE AFTERLIVES OF THE EARLY
MODERN ARTIST

Organizer: LINDSEY P. SCHNEIDER, NEW YORK UNIVERSITY
Chair: MIA REINOSO GENONI, YALE UNIVERSITY

ALEXIS JOACHIMIDES, LUDWIG-MAXIMILIANS-UNIVERSITAET MUNCHEN
Salvator Rosa’s Posthumous Career as an Italian Banditto in Eighteenth-Century England

In his own lifetime an artist with philosophical and literary aspirations cherished for the intellectual evocations in his works, Salvator Rosa had become the ideal prototype of the romantic bohemian by the early nineteenth century. This shift in the semiotics of his artistic persona had occurred in the later half of the eighteenth century, with the ascendancy of a new concept of landscape painting among critics and collectors. Within the aesthetic dichotomy of the beautiful and the sublime, Rosa’s imagination gained the status of an ideal antipode to Claude Lorrain’s. Consequently, in his biographies he acquired the proto-romantic quality of an Italian banditto. This reinvention was particularly promoted by contemporary artists who were in search of an historical precedent for the figure of the social and aesthetic outlaw. John Hamilton Mortimer in particular was instrumental in shaping the posthumous image of Rosa as a means to reach out to his contemporary London audience.

LINDSEY P. SCHNEIDER, NEW YORK UNIVERSITY
Pietro Berrettini and the Sorcerer’s Stone: Pietro da Cortona in Nineteenth-Century Children’s Literature

Pietro Berrettini, called Pietro da Cortona, was one of the most successful painters in seventeenth-century Italy, but his reputation began to suffer shortly after his death and by the nineteenth century critics had vilified him as the corruptor of the arts. Newly discovered material, however, reveals that a fable featuring the artist was widespread in children’s literature throughout the nineteenth century. Why would Pietro da Cortona be the choice of protagonist for children’s literature at a time when critics deemed his work “decadent,” “diseased,” and “degenerate”? Why was he held up as a model and source of inspiration for children? This paper explores what these stories can tell us about the fortuna critica of Cortona, particularly the popular, as opposed to academic, reception of him and his work in the centuries following his death. This body of juvenile literature indicates that his later reputation was not as bad as his critics might have us believe.

HEATHER HYDE MINOR, UNIVERSITY OF ILLINOIS, URBANA-CHAMPAIGN
Obscurity and Renown: Piranesi’s Early Life as an Old Master

G. B. Piranesi (1720–78) is perhaps the most reinvented old master of all time. From Egyptomaniacs to romantics, opium eaters and existentialists, Piranesi’s work fueled the imaginations of a diverse group in the nineteenth century. While artists, architects, authors, and designers were gobbling up Piranesi’s prints, historians, critics, and members of the academic establishment were panning him. The official elogio published after Piranesi’s death moves from critique to libel. Francesco Milizia could not bring himself to pronounce Piranesi’s name. The Accademia di San Luca concurred and did not register their fellow member Piranesi’s death in their official records. How can these radically different views of Piranesi be reconciled? How is it he came to be worshipped by creative people and damned by academics? In my talk, I will argue that the great diversity of Piranesi’s images and words, appealed to (or disgusted) these two different audiences in very different ways.
Goldsmiths as Universal Artists

The ideal of universal artist is found in the Bible and medieval sources, according to which a single person executed works of sculpture, goldsmithing, painting, sculpture, architecture, even blacksmithing. Goldsmithing, in particular, required many types of knowledge, techniques, and materials, as described by Alexander of Neckham through Biringucci, Cellini, and Garzoni. No wonder, then, that so many fifteenth-century artists (Brunelleschi, Ghiberti, Masolino, Uccello, Botticelli, Ghirlandaio, Pollaiuolo, Verrocchio, Francia) trained as goldsmiths. In sixteenth-century Italy, however, their numbers drastically declined. Indeed, the whole notion of universality had changed, emphasizing design rather than technique. The ideal universal artist no longer had to be a versatile craftsman, capable of working in a variety of media, but rather the ideator and supervisor of others who carried out his designs. And goldsmithing, once considered a school of design, was excluded from this paradigm.

Christina S. Neilson, Oberlin College

Mixed Media as Experiential Judgment

Best known today as a sculptor, Verrocchio was celebrated in his own day as a multimedia artist. From surviving works we know that he produced sculpture in marble, wood, stucco, bronze, and terracotta, and according to Vasari, Verrocchio collaborated with a wax maker to create wax votives. He was also a master metalworker and produced armor and bombards. And he was a celebrated painter and draughtsman. Crucial to Verrocchio’s production was his frequent practice of transferring tools and techniques from one medium to another. This paper will assess the meaning of Verrocchio’s multi-media techniques by considering them within the broader framework of a little-discussed debate in early fifteenth-century Florence about the nature of judgment, known to Verrocchio via manuscripts made in his workshop. I will propose that the artist’s sophisticated mixed media production is evidence of an experiential theory of art expressed through the material and technical aspects of making.

Cammy Brothers, University of Virginia

Giuliano da Sangallo and the Pictorial Culture of Ruins

Giuliano da Sangallo, though trained as a carpenter and belonging to the first professional family of architects, adopted many painterly techniques in his architectural drawings. Particularly in his drawings of ancient Roman ruins in the Codex Barberini, he introduced narrative elements by including figures and emphasized the passage of time through his use of ink wash. In these regards, he demonstrated a particular closeness to Florentine painters such as Filippino Lippi, who likewise was fascinated with the idea of the decaying monument. Broadly, the painterly qualities of Giuliano’s drawings suggest the proximity of the cultures of painting and architecture — and their shared response to ruins — in the last decades of the fifteenth and first decades of the sixteenth centuries.
KIMBERLY SKELTON, BRANDEIS UNIVERSITY
A Book-Based Profession: Seventeenth-Century English Architectural Practice
Printed treatises circulated architectural theory and design throughout seventeenth-century Europe, yet specific national circumstances shaped the role of the treatise in architectural education. Mid-seventeenth-century English architectural practice particularly turned to the treatise in the unprecedented absence of court patronage. In the 1650s publishers newly printed English translations of treatises affordable to master craftsmen. After the 1640s Civil War, however, the royal Office of Works was no longer the center of architectural design. Parliament abolished the monarchy, and county gentry, who patronized regional master craftsmen, replaced courtier nobility and gentry in national political office. Scholars have yet to explore this shift characteristic of English practice until the mid-eighteenth century; they have instead focused on court patronage. By examining the 1650s translations alongside royal architect reading techniques, I argue for a more complex portrait: the treatise translation provided knowledge of classicism analogous to that of a royal architect and desirable to newly prominent lower gentry patrons.

ANTHONY GERBINO, UNIVERSITY OF OXFORD, WORCESTER COLLEGE
Compass and Rule: Architecture as Mathematical Practice in Early Modern England (1550–1750)
The paper explores the material culture of English architecture, with a special emphasis on the role of practical mathematics in the origins of the profession. It is based on research undertaken for an exhibition scheduled to open in May 2009 at the Museum of the History of Science in Oxford. The exhibition is driven by two principal themes. The first explores the origin and changing role of design, conceived as a discrete feature of architectural practice, while the second tracks the way in which this new concept was used as a support for social and professional legitimacy. In both cases, mathematics — geometry in particular — provided building practitioners with an important analogy and resource for their work. The paper will provide a brief overview of the exhibition, before focusing on the galleries devoted to the figure of Christopher Wren, a central figure in this tradition and one of the keynotes of the show.

NIKLAS NAEHRRIG, ETH ZÜRICH
“L’Architecte sage, docte et expert”: The Relationship of the Professional Architect with the Arts, Education, and Society in the French Renaissance
The development of the architectural profession during the French Renaissance is related to two facts. First, the consideration of architecture as the most important representational art led to the growing social prestige of the architect. Secondly, the increasing level of education, supported by the establishment of academies, such as the Collège Royal after 1530, urged the architect to equal his own profession with the new standards of erudition. During the first half of the sixteenth century only Italian architects mastered this educational challenge. However, as architecture was progressively associated with other disciplines, the first French architects emerged on the architectural scene. Based on these considerations, I will present Philibert Delorme as a prototype of an early modern French architect and show the formation of the architect’s profession on the basis of his life, work, as well as his treatise.
David C. Rosenthal, Monash University
“Alessandra and her Sisters”: Neighborhood, Gender, and Reform in Florence
The effort to reform Christian life among the urban “poor” in late sixteenth-century Italy not only had a strong neighborhood focus but was informed by a distinctly gendered discourse of redemption. Artisan male culture — such as tavern-going, street-corner gambling, and, above all, Carnival-style festive excesses — was identified as a key problem. Moreover, in increasingly hard times, men’s sinful waste was seen as undermining the integrity of the Christian family. In Florence, these reformist imperatives set the stage for the transformation of men’s neighborhood-based Carnival brigades into devotional associations. At the same time they opened up a new moral space for artisan women in these same neighborhoods to act on their own behalf. This paper discusses how women seized this opportunity, creating self-governing local groups identical to the men’s now-reformed festive brigades. In so doing, they also implicitly challenged male dominance of neighborhood public life.

Jeanette M. Fregulia, Carroll College
Mercurial Women and Neighborhood in Catholic Reformation Milan
The mercantile women of late sixteenth-century Milan represent a unique group of city dwellers. These women, many of them widows, were usually identified in notarial records not only in relation to their male kin but also by the parish in which they lived. Yet the parish was not their only neighborhood: some had business interests in other parts of the city, while others depended on their land in the countryside. Women could also change their place of residence to accommodate their activities, as well as forge commercial relations with both men and women. Taking into account the way religious upheaval and economic change in the late 1500s impacted women’s daily lives, this paper discusses how Milanese women of means helped shape, through commercial pursuits, the neighborhood communities of which they were a part. I argue that this has important implications for our understanding of city neighborhoods in the period.

Stefanie B. Siegmund, Jewish Theological Seminary
The Italian Ghetto as Parish: Setting Limits (for the Analogy)
The Catholic Reform movement gave special attention to defining parish boundaries and the integrity of parish churches. The establishment of ghettos for Jews can be seen in this context, part of what I have called a “spatialization of power” by both papal and secular governments. Indeed, the exclusion of Jews from other neighborhoods helped define these neighborhoods as a set of parishes, and suggests an analogy between the parish, as a socio-spatial-religious institution, and the ghetto. This paper explores whether the focus on parish informed the decision to ghettoize Jews, and provided a blueprint for the ghettos themselves. It also explores the parish-ghetto analogy. Does it enrich the already well-known analogy between ghettos and semi-autonomous communes and urban neighborhoods? My approach is comparative, but also introduces distinctively Jewish material, such as the Eruv (a boundary line prescribed in rabbinic law) and the mikvah, the baths used for ritual ablutions.
Aristotle in the Works of Cusanus

Since the early days of Cusanus research, the influence of Neoplatonism on the cardinal’s philosophy has been the focus of much scholarly attention, and the contribution of thinkers like Proclus, Pseudo-Dionysius, and Augustine to his thought continues to be a major topic of study. On the other hand, the issue of Cusanus’s engagement with Aristotle has been relatively little addressed. However, a close look at his works reveals numerous substantial references to Aristotle, and his manuscript collection shows that Cusanus was well acquainted with the works of the philosopher. Furthermore, although his relation to Aristotle is most often characterized negatively, I will attempt to show that, while certainly not uncritical, Cusanus’s engagement with the Aristotelian philosophy may not be characterized as a rejection, and that he seeks to incorporate and develop, rather than replace, certain key Aristotelian teachings.

Inquisitio Pythagorica: Nicolaus Cusanus on the Meaning of the Medieval Quadrivium

Nicolaus Cusanus (d. 1464) engaged fifteenth-century natural philosophy for theological reasons: perspective, measurement, optics, and cartography help the intellect find traces of divine order in the cosmos. Yet he consistently returned to the medieval quadrivium that previous centuries eclipsed. Paradoxically, an obsolete theory of science grounds the cardinal’s theological interest in current science. This paper evaluates how Cusanus approached the quadrivium across the three decades of his writings. While the medieval quadrivium was not a viable tool for natural science, it took on a deeper symbolic significance for Cusanus: it represented the very idea of mathematizability. Mathematical order, the world’s universal subjection to number, is the primary theophany of divine immanence according to the cardinal.

The “Wall of Paradise”: A Metaphor of Perspective

In this paper I want to explore the usefulness of Cusa’s “Wall of Paradise” metaphor (De visione Dei) in understanding the function of Renaissance single-point perspective. Why, for example, did Brunelleschi choose the space of “paradise” between the Florence Baptistry and Cathedral as the site of his perspective scene? Is his location of the point at infinity on the east Baptistry doors, like Cusa’s wall, a way of invoking a place that is both barrier and gateway between the finite and infinite realms? Is the Baptistry, including the space from within, and through the east doors toward the Cathedral not a conceptual paradise, and in that sense like Cusa’s “wall”? I will also compare Cusa’s metaphors of vision to how perspective functions in painting and how it illuminates understanding of spaces of paradise as we often see them, for example, in Annunciation scenes.

Hebrew Sources of the Renaissance VII: Leone Ebreo’s Dialoghi: New Perspectives

In 1503 Yehudah Abravanel proclaims in his Lament on Time that he was planning to compose a “love song for God of Israel” (shir yedidot) and about “his passion for
foreign idols” (shir agavi) and with this he would finally fulfill his soul. He gives
to the project of his shir an important mission; he wanted his work to be offered
as symbolic gift to the temple in order to obtain his reconciliation with God, the
return of his lost converted son to the house of the father, and his personal intel-
lectual fulfillment. Already Carl Gebhardt observed that Abravanel’s Lament could
allude to his philosophic work (Dialoghi D’Amore, Rome, 1535) for a vague refer-
ence to the erotic thematic. In this paper I will deal with this problematic, and I will
examine the role of the Dialoghi in the intellectual and personal iter of Leone Ebreo,
as outlined in his poetic work.

DEBORAH ACHTENBERG, UNIVERSITY OF NEVADA, RENO
Love as Need and Love as Gift or Respect in Ebreo’s Dialogues and Levinas’s Totality
and Infinity
In Plato’s Symposium, Socrates argues that love is a type of desire and desire a type
of need. What though about God’s love, we might ask, since God is not needy? In
Ebreo’s second Dialogue, Philo argues that truer, more unalloyed love and desire is
not a type of need but of giving and lists as among his examples God’s love for his
creatures and a father’s love for his child. In Totality and Infinity, Levinas echoes
Philo. Love, according to him, is not a species of need but of desire, which desires
beyond anything that could simply complete it. Unlike need, desire is not onto-
logical comprehension of beings but is instead metaphysical respect for exteriority.
Desire is about the other, Levinas maintains, not about the self. This talk explores
the distinction between love as need and love as gift or respect in Ebreo’s Dialogues
and Levinas’s Totality and Infinity.

JAMES W. NELSON NOVOA, UNIVERSIDADE DE LISBOA FACULTADE DE LETRAS
The Multifarious Contexts and Worlds of Leone Ebreo’s Dialoghi d’amore
After over a century of concerted scholarly work on the Dialoghi d’amore what do we
really know about the text and the contexts in which it could have been composed?
What can we really claim to know about its intended readership? This paper, based
on archival work and critical textual analysis of the Dialoghi, seeks to emphasize
and understand the two Italian locations which could have most influenced the
writing and the subsequent transmission of the primitive versions of the work: the
Aragonese Kingdom of Naples and papal Rome. By emphasizing the specificity of
these places and the nature of Leone Ebreo’s and the Dialoghi’s links to them we
hope to better understand the work itself.

Hyatt
Palisades
HUMANIST RHETORIC AND EARLY MODERN POLITICAL THOUGHT
Organizer: PETER STACEY, UNIVERSITY OF CALIFORNIA, LOS ANGELES
Chair: LODI NAUTA, UNIVERSITY OF GRONINGEN
PETER STACEY, UNIVERSITY OF CALIFORNIA, LOS ANGELES
Definition, Division, and Difference in Machiavelli’s Political Theory
Recent groundbreaking work on the role of classical rhetoric in Machiavelli’s po-
itical philosophy has begun to map out the complexities of the Florentine’s debt
to ancient theories of eloquence. This paper continues the investigation, show-
ing how Machiavelli regularly resorts to a number of argumentative techniques
recommended by classical rhetoricians in order to marshall his material and press
his case. Some of the most characteristic traits of Machiavelli’s philosophical
style indicate his reliance upon a body of classical rhetorical doctrine, which
Renaissance humanists read as a guide to successful ratiocination. Both the struc-
ture and the content of Machiavelli’s thought in Il Principe point to the forma-
tive influence of Quintilianic theory upon Florentine humanism from Alberti to
Adriani (and thereby into the Florentine chancery itself). The Institutio oratoria
can help us break the rhetorical codes of Machiavelli’s text and unravel some of the problems surrounding Machiavelli’s perplexing contribution to princely political theory.

**Martin van Gelderen, The European University Institute, Florence**

In the Eye of Providence: The Rhetorical Strategies of Arminians and Calvinists

The 1619 Synod of Dordrecht was a watershed for European Calvinists. For a decade followers of Arminius argued against the idea of predestination, that God divided mankind unconditionally into elect and reprobate. The Arminian concept of salvation wanted to highlight the subtle interplay between man’s will and God’s grace. The Synod affirmed predestination as a core dogma of Calvinism. These theological debates entailed a heated dispute on the relationship between civil and ecclesiastical authority. Was the church, as Calvinists claimed, autonomous in deciding theological controversy, or, was it, as Hugo Grotius argued, as public institution part of the commonwealth and subject to civil government? This paper explores the rhetorical strategies of Arminians and Calvinists. Whilst Calvinists clung unto predestination by arguing through *assertio*, Arminians followed the line Erasmus had adopted in the debate with Luther, insisting on the principle to deliberate *in utramque partem* to cast doubt on Calvinist certainties. The paper also explores why and how both parties lost themselves in the heat of the debate and decided, against principles of church discipline, to adopt satire and libel as rhetorical strategies.

**Arthur Weststeijn, The European University Institute, Florence**

Motivating the Passions, Debating the Body Politic: Late Humanist Rhetoric and Radical Dutch Republicanism

Around the middle of the seventeenth-century, the Baroque rhetoric of the passions, drawing especially on Aristotle, was reinforced by Cartesian and Hobbesian notions of the ways in which human action is triggered by passionate impulses. This paper intends to show how this awareness of the dangerous but also useful power of the passions informed a radical turn of seventeenth-century Dutch republican theory. Focusing on the works of Johan and Pieter De la Court (1622–60; 1618–85), the paper discusses how these republican brothers deployed a rhetoric that addresses the body politic in its entirety, not only speaking to its rational, aristocratic limbs, but also to its passionate, populist parts. Their Machiavellian concern about this rhetorical engagement of the multitude would leave a clear imprint on the thought of their most important follower: Spinoza.

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**Hyatt Sherman Oaks**

Ideas of War and Representations of Warfare in the Hispanic Culture

*Organizer: Jorge Checa, University of California, Santa Barbara*

*Chair: Luis F. Avilés, University of California, Irvine*

Luis F. Avilés, University of California, Irvine

Ideas on War in *La selva militar y política* by the Conde de Rebolledo

The purpose of my paper is to study a poem on war written by the soldier and poet D. Bernardino de Rebolledo (1597–1676), otherwise known as the Conde de Rebolledo. During his military career he was active in many of the major conflicts of the Thirty Years War. Based on his own experiences and readings, he wrote a long poem devoted to the topic of war in which he expounded a theory of conflict. I would like to specifically study the way in which he conceives the roles of the soldier and the commander in war, with a particular emphasis on the manner in which he addresses the ethical limits of conflict. It is my purpose to show the complexity of the ideas presented in the poem, and how they are related to the better-known theories of war prevalent in Renaissance Europe.
IDEAS OF WAR AND REPRESENTATIONS OF WARFARE IN THE HISPANIC CULTURE (CONT’D.)

IVETTE HERNÁNDEZ-TORRES, UNIVERSITY OF CALIFORNIA, IRVINE
Justifying War: Sepúlveda’s Arguments for a Just War in Las Indias
The purpose of my paper is to study the arguments in favor of a just war against the Indians in Juan Ginés de Sepúlveda’s Tratado sobre las justas causas de la guerra contra los indios. My approach to the subject will be centered on his glorification of war and, more specifically, the figure of the soldier, vindicating notions of heroism, glory, and honor that were seriously undermined in several humanists texts written by Erasmus, as well as the writings of Las Casas. By following the argument of natural law and the derecho de gentes, Sepúlveda was able in the end to justify to a large extent the atrocities committed by the conquistadors, effectively protecting from any blame the figure of the king. I will explore how Sepúlveda responded to the criticism of war that circulated in intellectual circles at the time.

Jorge Checa, University of California, Santa Barbara
Women at War in Lope de Vega’s Theater
The figure of the woman warrior plays an important role in the historical dramas of Lope de Vega. By examining a group of comedias revolving around the Spanish campaigns in Italy and the Netherlands during the reigns of Fernando de Aragón and Felipe II, my paper will examine some ideological values attached by Lope to this figure. Particular attention will be paid to the relations between war and certain images of masculinity that are paradoxically enhanced in the depiction of female characters.

Hyatt Encino

MAKING CONNECTIONS: THE MEDICI AND THE COURTS OF EUROPE I

Organizer: HEATHER L. SALE HOLIAN, UNIVERSITY OF NORTH CAROLINA, GREENSBORO
Chair: SHEILA FFOLLIOITT, GEORGE MASON UNIVERSITY

HEATHER L. SALE HOLIAN, UNIVERSITY OF NORTH CAROLINA, GREENSBORO
Medici Daughters and Foreign Crowns: The Grand Ducal Portrait Type Revisited
Beginning in 1589, Medici Grand Duchesses were each depicted in state portraits with the dynasty’s grand ducal crown. This proprietary and politically potent form of imaging a female consort was unique among European Renaissance court portraiture of the period. Interestingly this manner of presenting a Medici Grand Duchess was also used by the dynasty to depict at least two daughters bound for foreign courts, although here the women are notably depicted with the foreign crown of their husband. This paper will explore the political and dynastic meaning of the established Medici portrait type as it was applied to the images of Maria di Francesco I, future Queen of France, and Caterina di Ferdinando I, Duchess of Mantua, as well as the resulting message of, and audience for, these works.

LEAH R. CLARK, MCGILL UNIVERSITY
The Carafa Horse’s Head: A Medici Gift to Naples
In 1471 Lorenzo de’ Medici sent a colossal bronze horse’s head to Diomede Carafa, Count of Maddaloni, advisor to King Ferrante of Naples, author of numerous humanist texts, and collector of antiquities. Featuring prominently in Carafa’s courtyard among other diplomatic gifts, the horse’s head became an important symbol of Naples, and will be examined not only as symbolic of the city, but also within the larger discourses of the equine in Italian politics. Given at a time when relations were fraught between Florence and Naples, the horse will be studied not only as a valuable art object, but an object that imbued value to the men who exchanged it. My paper will argue that the gift functioned on multiple levels, situating Lorenzo and Diomede within the circles of humanist collecting and knowledge, while also speaking to their political positions and solidifying diplomatic relations between the Medici and the court of Naples.
Alejandra Giménez-Berger, Wittenberg University

Visual Alliances: Gauging Medici-Habsburg Cultural Exchanges in the 1560s

This paper explores Medicean contributions to the formulation of Habsburg court culture following the marriages of Philip II to Isabel of Valois, daughter of Catherine de Medici, and of Johanna von Habsburg to Francesco I de Medici in the 1560s. Isabel’s arrival at the Spanish court signals subtle, albeit intriguing changes in representation practices and portrait production. Sofonisba Anguissola’s hire as her companion and drawing instructor complements the increased attention to the visual practice of power. In particular, the renewed emphasis on the image of the king as primus inter pares, in contrast to the militaristic emphasis of the preceding decade, demands attention. This apparent softening of the royal image introduces an ambiguous visual alliance across class boundaries. The practice continues in the goods and portraits sent from the Spanish and the imperial courts to the Medici dukes, as attested by the Medici ambassadors Leonardo Nobili and Vincenzo Alamanni.

Hyatt Park

Marsilio Ficino III: Models of Transformation

Organizer: Valéry Rees, School of Economic Science, London

Chair: Christopher Celenza, The Johns Hopkins University

Unn Irene Aasdalen, University of London, Royal Holloway

Diotima’s Role in Ficino’s De amore

The sixth speech of Ficino’s commentary on Plato’s Symposium brings a surprise: in this speech the prophetess Diotima reappears at the banquet in Careggi, addressing Socrates anew. In Plato’s Symposium Diotima had teased Socrates for his incomprehension of love before giving him insight into her mysteries, but in Ficino’s De amore Diotima directs “the wisest among Greeks” as if he were a schoolboy, and expounds her own words from Plato’s text. While in the Symposium Diotima had led Socrates up a ladder from singular beauty to a vision of beauty, in Ficino’s reworking Diotima promises to lead Socrates all the way to God. This paper will examine Diotima’s role in Ficino’s banquet and her new directions for ascent in love.

Isabelle Frank, The New School

Ludovico Lazzarelli’s Intellectual Voyage: From the Classical Gods to Hermes Trismegistus

Ludovico Lazzarelli is best known for his hermetic writings and his translation of the last tracts of the Corpus Hermeticum. There the poet explains that he has turned away from classical sources to follow a Christianized version of Hermes Trismegistus. Yet Lazzarelli’s trajectory is much more complicated than this suggests. His Fasti Christianae of the mid-1480s is not a simple celebration of Catholic feast days; his classical verses on the caterpillar-butterfly play on the double meaning of Catholic salvation and Hermetic regeneration within a classical Neo-Latin structure; and his De gentilium deorum imaginibus defies easy categorization. Not purely classical, Catholic, or Hermetic, this astrological poem introduces planetary deities with descriptions and illustrations inspired by the “Tarocchi of Mantegna.” But if Lazzarelli’s writings frustrate easy classification, their very richness helps us appreciate the variety of intellectual and spiritual influences open to ambitious writers like Lazzarelli at the end of the Quattrocento.

Christophe Poncet, Independent Scholar

Vir Solis Alumnus: Marsilio Ficino and the Macrobian Serapis

In his 1992 study “Homo ad Zodiacum: Marsilio Ficino and the Boethian Hercules” Michael J. B. Allen revealed the ubiquitous presence in Ficino’s works of a solar Herculean figure inspired by Boethius, and expounded the significance of this image. Following Allen’s steps, we will widen the focus to the context in which the hero is featured, showing the role he plays in a recurring pattern, composed of a
Marsilio Ficino III: Models of Transformation (Cont’d.)

solar divinity, a three-headed creature and a dragon, evocative of the god Serapis described by the Latin Platonist Macrobius in his *Saturnalia*. Analyzing Macrobius’s interpretation of Serapis as a tamer of time, and tracing Ficino’s systematic use of the figure in his writings, we shall envision it as an expression of a moral philosophy of time, that the famous Horatian formula quoted by Ficino in some letters epitomizes so well: *Laetus in praesens*.

Hyatt

Directors I

**Material Texts in Early Modern England**

*Hyatt Directors I*

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

**Peter Hinds, University of Plymouth**

John Dryden’s Material Texts

This paper considers several moments in the publication history of John Dryden’s drama and poetry, analyzing the social and political significations implicit in the material features of these texts, and tracing their effacement in later editions and replacement by different significations. It tracks the initial manuscript circulation of Dryden’s unperformed opera *The State of Innocence* (1673–74) to its first printed edition, through to its latest modern edition in *The Complete Works of John Dryden* (1994). It argues that there are several features of the first printed edition — the title page, dedication, commendatory poems — whose importance for contemporary readers is, based on the California edition’s editorial assumptions and principles, lost or left insufficiently acknowledged. The paper also examines the poetical anthology, *Complementum Fortunatarum Insularum* (1662), in which Dryden’s “To His Sacred Majesty” (1661) is republished, demonstrating how this poem’s republished, anthologized situation helps articulate definite political values in relation to European politics.

**Cedric C. Brown, University of Reading**

Textual Gifts and Material Responses

This paper uses gift theory to examine the related practices of letter writing, the presentation of epistolary or similar verses, and the gift of books. My first case study is that of John Milton, who, though a reluctant writer in epistolary forms, could work with great inventiveness within their codes. He used letters, verse letters and gifts of printed books (sent with covering letters). My second case study is that of John Evelyn’s letters to younger female friends, particularly four textual series in which a sustained social and epistolary exchange took place. In these Evelyn typically adopted the role of mature, male advisor. Though insistently didactic, he attempted to be fashionably gallant, offering verses and gifts of books. In contrast with Milton’s texts to his former (male) pupils, which tend to be terse, Evelyn’s more leisurely addresses to female readers combine play and friendship exchange with didacticism.

**James Daybell, University of Plymouth**

Women, Politics, and Domesticity: The Scribal Publication of Lady Rich’s Letter to Elizabeth I

This paper studies a single letter by Lady Penelope Rich (1563–1607) as a means of examining the roles of early modern women in scribal publication and Elizabethan court politics. It explores the intersection of domestic and political spheres during the sixteenth and seventeenth centuries. Working largely through the influence of her brother, the Earl of Essex, Lady Rich acted as a political intermediary in the 1590s; after his fall from power she drew on other networks of contacts in attempting to secure his pardon. Surviving in over thirty manuscript versions, Lady Rich’s letter, which circulated with other manuscript Essex materials at different times, generated meaning within varied contexts: copied for discussion by privy councilors, read by Essex supporters, and later consumed by those interested in salacious political intrigue. This text raises important issues in women’s letter-writing, which is often viewed as quintessentially domestic, private, and singular.
Displaced Pregnancies: Gestation Outside the Womb in Early Modern France

Early modern French obstetrical treatises and medical journals regularly describe “unnatural” pregnancies in which malpositioned children made the birthing process difficult if not impossible. These texts also highlight those rare cases when pregnancy occurred outside the womb: in women’s abdomens, men’s testicles, or men’s buttocks. According to some early modern authors, the latter cases of male birth proved that men could indeed gestate children, though women’s bodies remained more conveniently disposed to the task. My close analyses of the texts and images related to these cases suggest that the womb was not the only organ that could be identified with childbirth. They add another layer to the debate about the so-called “one-sex” body, providing more evidence that early modern medical writers portrayed male and female bodies as simultaneously comparable and different.

“Thus Taughte me My Dame”: Problematic Parenting in The Canterbury Tales

Thus taughte me my dame,” says Chaucer’s manciple at the end of his tale. As a servant who cheats his masters, disrupts the Host’s request that the Cook tell the next tale by insulting and overpowering his rival pilgrim with wine, and then tells a story first told him by his mother about a disobedient servant, the manciple situates himself at the nexus of the crisscrossing power dynamics between parent and child, master and servant, and teller and audience. This paper will explore Chaucer’s interest in the parent as teacher, and the ways in which this benevolent ideal can be appropriated to explore less benevolent relationships between power and powerlessness, mastery and servitude. For Chaucer, the literature of childhood is inseparable from the context of parental teaching and learning, and the “Manciple’s Tale,” I will argue, examines the effects of the sociopolitical implications embedded in the terms of childhood, and especially in childhood education, upon the act of storytelling in a moral and religious universe.

Motherhood or Maidenhood? Art, Medicine, and the Hazards of Childlessness

Paintings bearing such modern titles as The Doctor’s Visit and Lovesick Maiden are familiar to museum goers: an attractive young woman — well dressed, but pale and listless — languishes in bed or falls to the floor in a faint. Some interpret these scenes, which were popular in the seventeenth century, as representations of illicit pregnancy. However, when the medical context of the time is considered, the opposite is true. The women in these paintings are sick because they are not pregnant, and as a result suffer uterine displacement and inflammation. Knowledge of early gynecological theory explains pairs of pendants in which one painting represents an ailing woman and the other a trollop or contented mother. Instead of reading such pairings as moral exhortations, we may interpret them as representations of the unhealthy effects of celibacy on one hand, and the curing power of sex, childbirth, and motherhood on the other.

Better Forgetting through Science: Donne’s Alchemy Un-Remembers Transubstantiation

John Donne’s metaphysical vocabulary is famously alchemical, a fact that has often been explained as part of Donne’s interest in metamorphosis or of his attraction to esoteric and scientific discourse. But throughout its European history, alchemy
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1:00–2:30

**Knowledge Management (Cont’d.)**

was synonymous in elite intellectual circles with discredited knowledge systems. For Donne as for others, alchemy is a useful metaphorical touchstone because it is a body of knowledge that crowds out others. In this paper, I read the way in which alchemy serves as a useful device in Donne’s poetry for labeling once-urgent theological controversy as forgettable. Alchemical imagery for the degenerate or resurrected body transmutes the Reformation controversy over the Eucharist — transubstantiation or mere symbol? — into a matter of female physical virtue. Language that once signaled aspects of this formerly hot-button issue is shunted off into alchemical terminology, a lexicon that, while evocative, carries with it the air of being of no consequence.

**William N. West, Northwestern University**

Panepistemon, Pansophia, and the Perils of Planning Ahead

New ideas about the nature of knowledge across seventeenth-century Europe, in particular the growing sense that the perfection of knowledge required development as well as conservation, changed in fundamental ways the organization of the period’s encyclopedic texts. Technicians of knowledge like Francis Bacon, Jan Amos Comenius, and Thomas Browne were increasingly critical of efforts to record and schematize all knowledge (the work of whose writers Comenius compared to “Squirrels that are shut into a turning cage”) and turned instead to programmatic projections that would allow for the systematic increase of knowledge. But the open-ended methods they developed still retained a concept of knowledge as perfectible and finite — in various ways as like a Borgesian map coterminous with its territory. In effect, mid-seventeenth-century epistemology began to forestall its own execution. This paper will address some of the practical problems that arose from theoretical attempts to project the organization of knowledge.

**Paula Findlen, Stanford University**

Res publica: The Idea of the Civic Museum in Late Renaissance Italy

By the end of the sixteenth century a rich and varied collecting culture flourished in the Italian peninsula. One of the pressing questions that arose was the problem of conservation. How could a collector ensure that a museum would survive his or her death? What sort of custodianship would guarantee the future of these things? This paper explores the idea of the museum as res publica, discussing the emergence of a new kind of collection — the civic museum — in light of Renaissance collectors’ understanding of ancient Roman accounts of the the public value of things.

**Hyatt Directors II**

Representations of Islam and Muslims in Renaissance Literature

**Organizer:** Pia Schwarz Lausten, University of Copenhagen

**Chair:** Ignacio Navarrete, University of California, Berkeley

**Pia Schwarz Lausten, University of Copenhagen**

Christians vs. Saracens in Boiardo and Ariosto: Historical Reality or Literary Topos?

The battles between Christians and Saracens are the central issue in two of the most popular Italian Renaissance epics, Boiardo’s *Orlando innamorato* (1495) and Ariosto’s *Orlando furioso* (first edition 1516). It is the aim of this paper to analyze the representations of the Saracens in these texts and to explore whether the conflicts are to be interpreted as conflicts between Christianity and Islam — considering the great threat from the Turks at the time when these works were written — or as the results of literary genre-specific topoi without any direct relation to the historical reality, as many scholars have argued. Through the analysis I argue that these texts did indeed contribute to the formation of the idea of a European, Christian identity as an opposition to Islamic culture.

**Elizabeth Pettinaroli, Rhodes College**

Guerras Civiles de Granada: Emplacing the Muslim in the Landscape

Throughout the 400 years after its publication, *Guerras Civiles de Granada* has sparked the imagination of writers and readers of multiple generations and
sensibilities. Ginés Perez de Hita’s text served as a privileged source and reading for those who have wanted to imagine and reconstruct the exotic nature of the last moments of Muslim culture in the Iberian Peninsula. With an interdisciplinary approach, this paper proposes a reevaluation of the work both regarding its genre and its internal dynamics. Considering literature and geography as mutually constitutive shapers of the literary elaboration of empire, I look into how the literary making and remaking of geographic-historical panoramas strives to impose formal coherency upon conquered worlds. Through the reshaping of the chorography (the description of the particular) of the Alpujarran landscape, Perez de Hita emplaces the Muslim within discourses that reveal the tensions in the debate between Castilian Monarchy and Universal Empire. Moreover, his work suggests the struggle to organize the monarchy’s recently conquered spaces into new imperial places, and to redefine the role of the individual within the local.

ROBEY CLARK PATRICK, THE OHIO STATE UNIVERSITY

What Makes a Novela “Morisca”?

The novela morisca has always been a problematic genre due to the small number of texts in the corpus and to their heterogeneous nature. Although recent studies have challenged traditional critical approaches to individual novelas moriscas, to date no reassessment of the genre itself has taken place. Yet the traditional description of the genre novela morisca (as stories of pure love, virtue, and honorable nobles, both Christian and Muslim) fails to acknowledge the sociopolitical implications of such border-culture interactions from which it arose. Focusing on the interpolated stories of “La historia del cautivo” by Cervantes, “La historia de Ozmín y Daraja” by Mateo Alemán, and “El Abencerraje” of unknown authorship, this paper will shed light on some of the more subtle preoccupations of empire, dominance, and mercantile society characteristic of cross-border cultural encounters that have always been present in the works, though rarely discussed.

George Buchanan

Governors I

Organizer: DUSTIN MENGELKOCH, UNIVERSITY OF NORTH CAROLINA
Chair: PHILIP FORD, UNIVERSITY OF CAMBRIDGE, CLARE COLLEGE

DIEGO PIRILLO, SCUOLA NORMALE SUPERIORE DI PISA

An Early Italian Critic of the De iure regni apud Scotos Dialogus: Alberico Gentili’s De legationibus libri tres

Buchanan’s De iure regni had an immediate impact in England, mostly in Philip Sidney’s circle. The aim of my paper is to shed light on a still obscure aspect of Buchanan’s English reception, concentrating on Gentili’s De legationibus (London, 1585) where an entire chapter is devoted to discussing the De iure regni. Gentili, an Italian Protestant exile, is known mostly for his De iure belli. On the contrary, the De legationibus has not yet received much attention, except for his famous praise of Machiavelli’s Discorsi. The De legationibus, dedicated to Sidney, is a tract on the perfect ambassador, in the tradition of Barbaro’s De officio legati and Tasso’s Messagiero. A whole chapter of the work criticizes Buchanan’s political ideas, mainly the distinction between legitimate monarchy and tyranny. At the same time Gentili still admits that sovereign power should be limited and states that when the prince’s orders contradict the moral law the ambassador is no longer bound to obedience and has the duty to resist.

DUSTIN MENGELKOCH, UNIVERSITY OF NORTH CAROLINA

George Buchanan and Hugo Grotius: Power and Justice in Euripides and Statius

The nexus of Statius and Euripides in the Thebaid and Phoenissae, respectively, presents an opportunity to explore the larger political and legal themes found in the De Iure Regni apud Scotos Dialogus of Buchanan and the De Iure Belli ac Pacis of Grotius. For the Phoenissae and the Thebaid are tales about power; and in connection with this principle, their application is definite and their messages unmistakable. At
GEORGE BUCHANAN (CONT’D.)

nearly all points, injustice and the malicious facets of the exercise of authority are manifest, resulting in the ensuing torment and destruction of their victims. The ignominy of Eteocles and Polyneices themselves and humanity in general is precisely recognized by both humanists in their own copies of the Thebaid, as well as in Grotius’s edition of the Phoenissae. And a closer inspection of both Statius and Euripides will provide a literary and historical account of the vituperatio regis felt in the aforementioned opera of both humanists.

CARINE FERRADOU, UNIVERSITÉ PAUL CÉZANNE (AIX)
The Specificity of George Buchanan’s Latin Tragedies as a Model of European Classical Drama: The Example of Jephthes siue Votum (1554)

When George Buchanan was a Latin teacher in Bordeaux (1540–43), he turned the obligation of creating plays for his pupils into an occasion of revealing his great talent as a dramatist, and composed two original, sacred Latin tragedies, Baptistes siue Calumnia published in London only in 1577 and Jephthes siue Votum published in Paris in 1554. These tragedies, and more particularly Jephthes, are counted among the first ones that were written in early modern Europe according to Aristotle and Horace’s principles and on the Euripidean pattern, as far as the subject and the plot, the style and the use of classical sources, and finally the “didactic” dimension (moral as well as religious and political) of the dramas are concerned. Jephthes became somehow a model for some French sixteenth-century dramatists; Jodelle and La Péruze knew the Scottish scholar very well.

Hyatt Governors II

RENAISSANCE MUSIC THEORY

Organizer: RUTH I. DEFORD, THE CITY UNIVERSITY OF NEW YORK, HUNTER COLLEGE
Chair: TIMOTHY MCKINNEY, BAYLOR UNIVERSITY

INGA MAI GROOTE, LUDWIG-MAXIMILIANS-UNIVERSITAET
A New Project for Interdisciplinary Research on Sixteenth-Century Music Theory at the Ludwig-Maximilians-Universitaet in Munich

This paper is a progress report on a project entitled Humanistische Theorie der Musik im Wissenssystem ihrer Zeit: Pluralisierung eines Kunstdiskurses, which has recently received funding for four years under the auspices of the Collaborative Research Centre at the Ludwig-Maximilians-Universitaet in Munich. The project deals with fundamental changes in sixteenth-century writings on music and the influences of extra-disciplinary factors, such as developments of humanist erudition, impulses from poetics and rhetorics in relationship to the discipline’s traditional quadrivial foundation, or confessional controversies, as well as general intellectual strategies of the authors. Considering these, it aims at refining an interdisciplinarily aware methodology for the treatment of texts on music. Among the authors Heinrich Glarean can serve as a model for the broadness and intertextual relations of his writings (e.g., his modal theory being adopted by Catholic and Protestant authors alike), but the research program considers other authors with similar profiles as well.

SUSAN FORSCHER WEISS, PEABODY INSTITUTE
Nicolaus Wollick: New Perspectives on the Teaching of Music Theory in the Renaissance

The theorist and historiographer Nicolaus Wollick not only wrote a widely read music textbook, but was also one of the first to describe differences between refined singing and folk song. As secretary to Duke Antoine of Lorraine, Wollick wrote other works including a tract on the peasant uprising of 1525 in Lorraine. His music treatise, Opus aureum, published in 1501, is based on a number of earlier models, among them Franchinus Gaffurius’s Practica musice. In its various editions it was quite influential among sixteenth-century writers of theoretical treatises. An examination of Wollick’s writings and the numerous surviving copies of his music treatise, one owned by the eighteenth-century pedagogue Padre Martini with annotations by the sixteenth-century theorist-composer Giovanni Spataro, greatly enhances our understanding of the reading, teaching, and networking practices of Renaissance musicians.
Renaissance Music Theory (Cont’d.)

Russell E. Murray, University of Delaware

Useful Fools and Omniscient Observers: The Use of Dialogues in Renaissance Theoretical Discourse

The dialogue as a genre played an important role in intellectual discourse from ancient times through the Renaissance. While the nature of this literary form has been discussed in general terms, little regard has been taken of its role in writings dealing with music. This paper will survey the studies on the dialogue as a literary and intellectual genre and then turn that evidence to an evaluation of the genre in musical treatises of the Renaissance, ranging from Anselmi’s De Musica to Morley’s A Plaine and Easie Introduction to Practicall Musick. Specifically, I will look at the varying stances taken by authors ranging from the pedagogical to the polemical, and explore how authors used the form as a tool to make specific arguments, contextualize learning and argument, and as a seemingly neutral space for laudatory self-citation and criticism of others.

Hyatt

Senators I

Women, Gender, and Language on the English Stage

Sponsor: Massachusetts Center for Renaissance Studies
Organizer: Marsha Robinson, Kean University
Chair: Harry Keishian, Fairleigh Dickinson University

Marsha Robinson, Kean University
Performing Submission: The Language of Female Retraction

In The Taming of the Shrew Shakespeare foregrounds gender as a verbal performance taught in social interaction. Men as tutors, tamers, and stage directors mediate language acquisition and author female scripts, comically enacting the culture’s production and reinforcement of gendered identities. This essay analyzes Katharina’s performance of submission or retraction by setting her final speech against a speech attributed to Queen Catherine Parr recorded in Foxe’s Acts and Monuments and glossed as “politic submission.” I examine the pragmatic features of female interaction and the linguistic strategies by which each woman stages her submission. What can we learn about the verbal performance of submission or retraction as we compare these speeches? How did Renaissance women articulate their subordination? How did they mitigate or “re-frame” their transgressions of patriarchal expectations for female speech? What purpose is served by their recitations of patriarchal ideology?

Liberty Stanavage, University of California, Santa Barbara

“What’s a Play Without a Woman in It?”: Royal Self-Representation and Elizabethan Gender Anxiety in The Spanish Tragedy

Bel-Imperia is the first character in the play to claim motive and intent for revenge, basing both her reason and her method in her illicit liaisons with men of lower station, thus positioning both her vengeance and her core identity as contrary to her social roles. Bel-Imperia’s assumption of male agency, while simultaneously reinscribing this agency in the language of courtly love (a structure that places the female love object as superior), parallels Elizabeth’s own use of courtly love language to support her appropriation of male authority with a preexisting structure allowing and endorsing female authority. Bel-Imperia also stakes her claim in other contested areas, such as writing, traditionally circumscribed for women, that Elizabeth herself actively appropriated and engaged in. We can thus understand the play as responding to societal concerns raised by Elizabeth’s unorthodox status and actions, ultimately decrying the chaotic, disruptive nature of female rule.

Brandon W. Shaw, University of Massachusetts, Amherst
Transvestism and Transcendence in Shakespeare’s Comedies

Three of Shakespeare’s most notorious women in drag — Portia in the guise of the learned Balthazar in The Merchant of Venice, Rosalind as Ganymede in As You Like It, and Twelfth Night’s Viola as Cesario — learn that disguise both masks
their identities and further allows them to transcend the societal bounds that normally restrict them. Operating as clandestine players and playwrights, the characters assume an enormous task: to convincingly play men within societies defined by idiosyncratic male customs and cant. All three women become increasingly comfortable and apt with appropriating the powers of language normally exclusive to men. As traditional societal roles are restored at the end of the plays, the men and women learn sobering lessons of the sometimes-fatal capacity of language available to men and those who play them. The legitimacy of the patriarchal structure is rendered questionable since women easily infiltrate, impersonate, and wield its power.

PAMELA ALLEN BROWN, UNIVERSITY OF CONNECTICUT, STAMFORD
Supersubtle Divas and Foreign Hypertheatricity
This essay will investigate and historicize the linguistic markers of ethnic and gender identity that define the exotic foreign woman, a central subject of anxious fascination in early modern English drama. Hypertheatricity draws a bold outline around Kyd’s Bel-Imperia, Marston’s Mellida and Sophonisba, Webster’s Vittoria, and Shakespeare’s Cleopatra, among many others, who emblemize the tight associations among femaleness, foreignness, sexuality, rhetorical display, and theatricality. While these “diva-roles” have been read against antitheatricalist, xenophobic, proto-nationalist discourses of the day, they should also be set within the context of the transnational circulation of dramatic innovations. In the 1570s and ‘80s, news of the spectacular advent of “supersubtle” professional actresses in Italian troupes came to London. Soon playwrights from Kyd and Marlowe to Shakespeare, Marston and Webster were creating foreign divas who spoke many languages, made love in sonnet form, and ran mad or killed themselves in scenes redolent of Italian forms and methods. In widening the scope and range of gendered acts of language on stage, the impact on early modern theater and women’s history was profound.

Hyatt Senators II
THREE WORDS: SLAVERY, TRUTH, LESBIAN
Organizer & Chair: WILLIAM J. KENNEDY, CORNELL UNIVERSITY
ROLAND GREENE, STANFORD UNIVERSITY
Truth
This paper speculates on the semantic issues involved in the relation between troth and truth during the sixteenth and seventeenth centuries, especially their divergence into complementary ideas and their coexistence, as adjacent and mutually illuminating concepts, in much of the canonical literature of the period. I will argue that discussions of one term or the other are often stalked by the open questions (fascinating to many early modern scholars and writers) of how particular words change, for which several provisional answers were available in the period; I will discuss some of the available models for both recording and imagining semantic change, and how they are put to use in literature. When Thomas Wyatt, Luis de Góngora, or William Shakespeare considers the meaning of truth, therefore, he is also considering the meaning of troth.

PAULa BLANK, COLLeGE OF WiLLiAM & MARY
The Proverbial “Lesbian”: Etymology in Contemporary Critical Practice
As old historicisms in literary studies have given place to new, and as new historicisms seem to be giving way to anti- and un-historicisms, the uses of linguistic history in literary critical practice are ripe for new scrutiny: how do we and how might we conceptualize the relationship between the past and present of language? In this talk I consider the example of the history of the word lesbian as the basis for observations and speculations about the recent critical linguistic return to etymology. Although not always expressly identified with recent approaches to time and space in LGBT studies, contemporary etymologies are progressively “queering” English in relation to normative histories of the language. With examples from recent scholarship, I suggest why we are doing etymology again, what pleasures it currently affords, and what unacknowledged trouble it may be causing, for lesbians and for others.
Intercontinental Grand Salon I

ANGELO POLIZIANO AND GREEK STUDIES

Organizer: ALAN COTTRELL, INDEPENDENT SCHOLAR
Chair: W. SCOTT BLANCHARD, MISERICORDIA UNIVERSITY

JESSICA WOLFE, UNIVERSITY OF NORTH CAROLINA, CHAPEL HILL
The Specter of Homer in Poliziano and Chapman
This paper will mostly focus on the figure of Homer in Poliziano’s Sylvae (his poetic introductions to courses he taught in Florence’s Studio), in particular Ambra (in praise of Homer), and on the English playwright and classical scholar George Chapman’s reliance on the Sylvae in his own Homeric translations a century later (1598–1616). Of especial interest will be spectral apparitions of Homer or Homeric heroes in both writers and what this might have to do with the rhetorical quality of enargeia for which Homer is commended by both.

ALAN COTTRELL, INDEPENDENT SCHOLAR
The Translatio of Greek Culture to Quattrocento Italy in the Scholarship of Angelo Poliziano
“Athens was not taken over and obliterated by the barbarians but fled away of its own accord, migrating to Florence,” thus wrote Angelo Poliziano (1454–94) in his Oration on Homer. Poliziano was the first Westerner since antiquity to become a true expert in the Greek language, and his scholarship proved a crucial force in revitalizing study of the classical age on its own terms by pioneering historical and textual criticism and joining Greek scholarship to Latin. This paper will analyze principal examples of Poliziano’s utilization of Greek philology, including cases drawn from his Miscellanea, and consider how his Greek scholarship reflects a fundamental element of his historical age: the influence of Byzantine émigrés, both through their introduction to the West of Greek texts (now directly rather than indirectly) and via their own Byzantine Renaissance scholarship.

Intercontinental Grand Salon II

MATHEMATICS IN EARLY MODERN CULTURE I

Co-Organizers: RAINER BAYREUTHER, MARTIN-LUTHER-UNIVERSITÄT HALLE AND SYBILLE GLUCH, STAATLICHE KUNSTSAMMLUNGEN, DRESDEN
Chair: JACQUELINE WERNIMONT, BROWN UNIVERSITY
Respondent: RENZO BALDASSO, THE NEWBERRY LIBRARY

ELISABETH TILLER, UNIVERSITÄT DRESDEN
“Peroché dal corpo umano ogni mesura con sue denominazioni deriva”: Luca Pacioli’s De divina proportione (1509) as “Mathematical” Adaptation of Architecture’s Metric
This paper will discuss the ways in which Luca Pacioli established the body of architectural theory as a mirror of mathematical proportionality, the inner principles of the cosmos and universal harmony. During the last quarter of the fifteenth century the mathematician Pacioli met artists and architects such as Francesco di Giorgio Martini and Leonardo da Vinci. Pacioli’s De divina proportione reflects these acquaintances. The text, embedded in Euclidean and Neoplatonic concepts, discusses
a number of topics such as the golden ratio and the cosmic role of polyhedral solids. In its second part, Pacioli focuses on architecture and Vitruvius’s canon of proportion, which he interprets as the anthropomorphic and anthropometric matrix for the production of architectural space. In addition, Pacioli attempts to construe the male body as a model of cosmic beauty, which in turn can be described in a mathematical way. Thus, the Vitruvian *homo ad circulum et quadratum* becomes the divine apotheosis of basic geometrical forms. However, Pacioli also makes use of the metaphorical, narrative dimensions of the human body as practiced in architectural discourse of his time, linking his text in this way not only backward to Vitruvius, but also forward to Vesalius and the new Renaissance knowledge of empirical anatomy.

**Daniel Newsome, The City University of New York, The Graduate Center**

Beyond Harmonics: Leon Battista Alberti’s Forgotten Proportions from *De re aedificatoria*

This paper addresses the collection of Alberti’s architectural proportions as described in his treatise *De re aedificatoria* and the problems of finding these proportions in actual buildings. The structural designs of Alberti have often been analyzed using the musically derived ratios he promotes in book 9 of *De re*, but these proportions are just a part of his larger theory. In the same part of the book he also describes numbers derived from the cube and numbers from the three principal mathematical means. Historians have typically ignored these other relationships favoring the Pythagorean intervals. When all of his mathematical derivations are included and the ambiguity of measurement is factored in, his system of architectural proportion includes more than it excludes. This paper describes the proportions that have been ignored and shows how most any building can demonstrate Albertian proportion.

**Lilia Campana, Texas A & M University**

Geometrical Methods in Ship Design Used by Shipbuilders in the Venetian Arsenal from the Late Middle Ages to the Renaissance

In the late Middle Ages, shipbuilding was mostly an empirical practice depending on the shipwrights’ skill, which developed from acquired experience communicated orally from masters to apprentices, and fathers to sons. However, during this period practical shipbuilding knowledge began to be recorded in texts, and no longer limited to the tradition of oral transmission. Literary evidence suggests that, at least starting from the fourteenth century, shipwrights used a number of geometrical methods to ensure control over the final shape of a ship’s hull with a fair degree of precision. Although it is assumed that shipwrights were generally uneducated craftsmen, the geometrical methods used in ship design involved a profound understanding of mathematical notions, such as algorithms and triangular numbers. This paper aims to explain as clearly as possible the geometrical methods used in ship design during the Medieval and Renaissance periods in the Arsenal of Venice. By presenting several written sources, such as the unpublished *Libro di Navigar* (mid-fourteenth century), we attempt to demonstrate that shipbuilding was a complex craft dictated by geometric rules, which, during the Renaissance, found similar applications in the principles of architectural design and perspective in painting.

**Intercontinental Grand Salon III: Translating the Renaissance III: Charting Histories of Early Modern Translation**

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

**Maria Esposito Frank, University of Hartford**

Ficino’s Contribution: Translating Dante

I intend to present a paper that deals with Marsilio Ficino’s vernacular translation of Dante’s political treatise *Monarchia*. My paper will explore the reasons why Ficino devoted particular attention to that political text (while most of his contemporaries turned to the *Comedy*). Although two other Florentines, unschooled in Latin, commissioned him to translate the *Monarchia*, the decision to translate this work had
a specific appeal to Ficino that went beyond merely pleasing his two Florentine friends. I plan to demonstrate how Ficino’s interest in translating the Monarchia was spurred by philosophical and political concerns, which involved his patrons. In light of what I attempt to show, one will be able to read Ficino’s Umanesimo volgare more as a political stance than as a literary one.

ANDREA RIZZI, UNIVERSITY OF MELBOURNE
Translation History and Cultural Translation: Research on Early Modern Translation
“In any history of cultural exchange, translation between languages is obviously of great importance” (Burke, 2007). Such importance is today recognized by most historians, literary scholars, and linguists. In particular, both cultural historians and translation scholars have recently come to agree that to study early modern translation is to address the following questions: who translates what? Who are the target readers? How is the text translated? What are the implications and consequences of the translation? Finding the answers is no easy task, for different disciplines are needed: philology, cultural history, translation studies, linguistics, and anthropology. The difficulty in disentangling the often intricate nexus of authors, translators, editors, printers, patrons, and readership requires a collaborative effort. This paper addresses the most effective ways to investigate the “cultures of translation” in early modern Europe and suggests how collaborative efforts between cultural historians, literary scholars, and translation studies scholars can be promoted.

ALISON CORNISH, UNIVERSITY OF MICHIGAN, ANN ARBOR
Vernacular Translation after Humanism
Philological recovery and reconstruction of texts inspired by Petrarch, as well as an insistence on learning classical languages, are antithetical to the project of vernacular translation that was key to Italian literature since its beginning. My paper will suggest that vernacular translation was a cultural movement that contained the seeds of its own destruction, because the desire for greater understanding of content led ultimately to a desire for greater understanding of the source language, and less tolerance, consequently, for translation because it necessarily misconstrues. Vernacular translation was essentially abandoned with the rise of humanism, only to reemerge at the end of the fifteenth century as a much different undertaking. This paper will focus on the rival translations of Pliny’s Natural History by the Florentine Cristoforo Landino in the 1470s and the Neapolitan librarian, Giovanni Brancati, in the 1480s, to gauge the distance traversed from the first age of volgarizamenti.

Intercontinental
Grand Salon IV

THE POETICS OF HUMOR AND IRONY IN EARLY MODERN FRENCH LITERATURE

Organizer: HERVÉ THOMAS CAMPAGNE, UNIVERSITY OF MARYLAND, COLLEGE PARK
Chair: KENDALL B. TARTE, WAKE FOREST UNIVERSITY

STEPHEN MURPHY, WAKE FOREST UNIVERSITY
Macaronic Politics
How the satirical power of macaronic Latin develops in particular situations is worth examining in some detail. This paper will study the use of macaronic poetry in the hands of Rémy Belleau and Agrippa d’Aubigné during the French Civil Wars. What these poets accomplish are vigorous adaptations of the great “model” of Teofilo Folengo to the native context of political-religious polemic.

FRANÇOIS ROUGET, QUEEN’S UNIVERSITY
Maurice de La Porte satiriste dans Les Epithetes (1571)
Publié en 1571 et réédité huit fois jusqu’en 1612, le volume des Epithetes se présente comme un dictionnaire choisi de noms propres et communs, sélectionnés

HERVÉ THOMAS CAMPAN,NE, UNIVERSITY OF MARYLAND, COLLEGE PARK
The Admonishers; Figures of Parenesis and Suspens in Early Modern French Comedy
According to Renaissance playwrights, comedy was to be “didascalique et enseignante” (Ronsard) on the one hand, and “embellie par industrieuses tromperies et impreveuz evenemens” (Larivey) on the other. In other words, French comic theater rested on a paradox: although it was to be the illustration of a moral lesson given from the onset, leaving little room for surprise, its unexpected twists and quid pro quos were to create a form of suspense “pour tenir le peuple en attente de connaître le surplus” (Peletier). Examining plays by Larivey, Grévin, Laphrise, and D’Amboise, I propose to analyze the techniques used by playwrights to fulfill and reconcile these two contradictory tendencies, paying particular attention to figures and characters whose role was to guide the spectator’s reactions and emotions. This specific role will be examined in relation to that played by “admonishers” in Renaissance paintings, consistent with principles defined in Alberti’s De pictura.

Intercontinental Varieties of Editorial Grand Chateau Experience
Sponsor: SOCIETY FOR THE HISTORY OF AUTHORSHIP, READING AND PUBLISHING (SHARP)
Co-Organizers: MICHAEL ULYOT, UNIVERSITY OF CALGARY AND STEVEN W. MAY, EMMORY UNIVERSITY
Chair: ANNE LAKE PRESCOTT, BARNARD COLLEGE

PETER C. HERMAN, SAN DIEGO STATE UNIVERSITY
“No other than suche a King could write such a sonnet”: A New Poem by Henry VIII
In 1609 Sir John Harington answered a request by Prince Henry for examples of “suche scraps and fragments of witte and poesie as I mighte from my poore braine.” But instead of providing samples of, say, Sir Philip Sidney or Edmund Spenser, Harington provides Prince Henry with examples of what he calls “Royal Poetrie.” In particular, Harington offers up a “special verse of King Henry the Eight.” The editors of Henry’s verse, however, have not accepted Harington’s attribution as genuine. In this paper, I will argue that the poem, “The eagle’s force subdues eache byrd that flyes,” is in fact by Henry VIII, and that it represents the overlap of poetry and politics that is the hallmark of monarchic verse.

JOSEPH BLACK, UNIVERSITY OF MASSACHUSETTS, AMHERST
The Sidneys and Their Books: The Sidney Family Library at Penshurst
In the mid-seventeenth century, Robert Sidney, second Earl of Leicester, had a manuscript catalogue made of the approximately 4,500 books held in the family library at Penshurst Place, Kent. The library had been collected by several generations of the Sidney family, and would continue to play an important role in the intellectual life of family members into the eighteenth century, when the library was dispersed. This paper reports on the forthcoming edition of this catalogue by
Germaine Warkentin, Joseph Black, and William Bowen. It discusses the challenges of editing a Renaissance booklist of this size and eclecticism, addresses the uses of library catalogues as social and cultural documents, and sketches some of the ways this particular catalogue sheds light on the lives and interests of various members of the Sidney family.

MATTIEF ZARNOWIEC, AUBURN UNIVERSITY
Purging Grossness: Richard Tottel’s Errors, Genetic Criticism, and the Lyric Present
This essay links Richard Tottel’s numerous legal texts to his most famous editorial production, Songs and Sonettes. I argue that Tottel’s collections of statutes, with their close attention to each new deviation from former law, provide us with a better understanding of the mutations and changes to the poems he printed. Tottel’s career as a legal printer began in earnest during Mary Tudor’s rule, and the changes documented by his statute collections encompass pressing contemporary issues of succession, treason, and religious conformity. Tottel’s treatment of these legal changes deepens our understanding of Songs and Sonettes, especially two instances in which poems underwent substantive change. Tottel’s changes are often seen as unnecessary editorial interventions, and thus as errors, in much the same way that laws are judged to be erroneous. Genetic criticism, which reexamines textual errors and repetitions, may provide an alternative to the traditional revilement of Tottel’s editorial changes, and a more nuanced view of how editors of both lyric and legal collections negotiate their dual responsibilities to the past and present.

Intercontinental Sexual Performances in Chateau VIII

Aphrodisiacs and Sexual Performance in Early Modern England
This enquiry seeks to expand on the basis of the many works addressing infertility during this period by examining the treatment of impotence and barrenness through the use of aphrodisiacs, focusing on how remedies related to, and enhanced, sexual performance. To do so, this paper will discuss the causes of barrenness and impotence during the period and highlight how the humoral understanding of the reproductive body defined aphrodisiacs and allowed for their use in a medical context. Within this section the understanding of aphrodisiacs will be explored in detail to establish their effects on the sexually dysfunctional body. This discussion will also look at the moral and religious framework in which sexual performance, demonstrated by conception, became a key concern of early modern society. The argument will conclude that aphrodisiacs were an explicit element of early modern sexual health regimes used to augment and enhance a couple’s chance of conceiving.

Victoria SPARF, UNIVERSITY OF EXTER
Inherited Humors: The Role of the Mother’s Blood in Renaissance Reproductive Theory and The Winter’s Tale
To date, literary and historical criticism has failed to discern the potency of the mother’s blood in the formation of early modern offspring. Blood, one of the four bodily humors, when located in the female body has become entrenched in ideas that equate women’s blood with menstruation and monstrosity. Within Renaissance reproductive theory, however, infants were imagined to be nourished by the mother’s menstrual blood for nine months in the womb, and at the breast for at least a year in the form of milk. As a humoral substance that influenced physical and emotional condition, the mother’s blood presents a troubling complication to fantasies of male parthenogenesis. In a reading of Shakespeare’s The Winter’s Tale, this paper will demonstrate how dramatic performances of the fraught relationship between parents
and progeny are underpinned by anxieties over the performance of the mother’s “too much blood” in reproduction.

SARAH SCUTTS, UNIVERSITY OF EXETER
Saint Æthelthryth of Ely: Marriage, Sex, and Procreation in Protestant Religious Polemic

Clerical celibacy was a contentious topic within Reformation debates. Religious chastity, argued Protestants, was an impious ideal advocated by the Catholic Church that detracted from God’s teachings. Man was to be fruitful and multiply; sexual abstinence was neither pious nor endorsed by true Christianity. Female religious came under fire from Reformers, with Protestants charging them with marital and religious insubordination by not performing their procreative duties. This paper examines how Protestant theology interacted with, and shaped, Reformation perceptions of Saint Æthelthryth of Ely, an Anglo-Saxon princess twice married but resolute in maintaining her virginity. While her hagiography played a didactic role in the medieval period, Protestants vilified her. Her refusal to bear her husband children was viewed as an affront to God, and suggestions were made about her sexual promiscuity with bishops. All of these aspects combined to demonstrate the anti-Christian teachings of medieval Catholicism, and provide Protestantism with precedence.
CARAVAGGIO: REFLECTIONS
AND REFRACTIONS V

Co-Organizers: Lorenzo Pericolo, Université de Montréal and David M. Stone, University of Delaware

Chair: H. Perry Chapman, University of Delaware

Julian Kliemann, Max Planck Institute for Art History, Rome

Cecco del Caravaggio’s Amor at the Fountain, or the Limits of Painting

Researchers in the 1980s believed Cecco del Caravaggio’s Amor at the Fountain to be perhaps “the most shameless painting ever to emerge from the time and artistic milieu [of Caravaggio].” However, such an interpretation, derived solely from the supposed sexual disposition of the artist, cannot explain many details within the painting. In fact, the painting illustrates amor Dei, the desire for God. If one accepts this interpretation of the painting, the composition as a whole unfolds as a highly complex reflection upon the possibilities and limitations of a realistic religious painting. Furthermore, by analyzing Cecco’s debt to Caravaggio’s (probably) lost St. John at the Fountain, I will demonstrate to what extent Cecco transformed Caravaggio’s original ideas.

Gail Feigenbaum, The Getty Research Center

Caravaggio, La Tour, and the Object of Deceit

Caravaggio’s early paintings of cardsharps and fortune-tellers inspired a brisk production of such subjects by other artists. At a moment when Caravaggio and others had made fidelity to nature an urgent problem, such genre subjects, wherein a gullible youth is tricked, became a field for the painter to thematize the project of verisimilitude. For the painter, being true to nature entails an act of deception: making a convincing illusion of the object being depicted. But when the very subject of the picture is cheating or dissimulation, the painting itself comes to embody the deception of appearances. Such themes of deceit are treated similarly in new works of naturalistic literature, and may have fed into La Tour’s interpretations. In remaking Caravaggio’s genre subjects, La Tour picked up on the treacherous implications of painting a perfect illusion of what is itself counterfeit, of making what is false appear to be true.

Devin Therien, Queen’s University

Beyond the “Manfrediana Methodus”: Narrative and Intimacy in the Art of Mattia Preti

Like Bartolommeo Manfredi, Mattia Preti was fascinated by Caravaggio’s innovative narrative and pictorial strategies. Preti demonstrated this by depicting tightly cropped tavern scenes and sacred histories. Despite his contemporaries’ emphasis on complex narrative techniques, he continued to reinterpret Caravaggio’s and Manfredi’s strategies throughout his career. Given his career-long reinterpretation of a seemingly stale formula, this paper will question how Preti engaged his audience in an era fascinated with paintings containing elaborate conceits. In doing so, I argue that Preti’s representation of figural intimacy — the dynamic that unites figures around a central action — in monumental paintings facilitated an innovative narrative method, regardless of its fidelity to a dated style.
A Secular Use of Sacred Places: Some Cases in Late Medieval Cities in Sicily

The cities of late medieval Sicily attributed great importance to sacred places (e.g., parish churches) in local political administration, and on many occasions used these places without any overt religious purpose. Councillors held the concilium civium (the main local administrative institution) in the parish or the main church because its importance fit their political needs, and without any particular respect for the church. Brawls during the concilium civium sometimes closed the church doors to the people of the opposing parties. Churches were used to promote local requests in struggles with higher authorities, and neighborhoods aimed to improve the status of parish churches so as to help in collecting local taxes on religious institutions. Drawing on archival documents, this paper will explore these secular uses of sacred space in an effort to clarify the intersection of the civic and the religious in late medieval Sicilian towns and cities.

Desperately Seeking the Sacred in St. Paul’s Precinct

The precinct of St. Paul’s Cathedral was phantasmagoric in its activities. The gallants of Paul’s Walk paraded the cathedral’s nave. Interior spaces of the structure were rented by laborers. Visitors to Paul’s might attend a play performed by Paul’s Boys in St. Gregory’s Church, a banquet at Stationers’ Hall, a proceeding of the ecclesiastical court, a burial, an execution. And many went to Paul’s churchyard to shop for books. While looking for the “sacred” in a precinct dominated by a cathedral may not seem particularly difficult, the increasing secularization of the activities of Paul’s makes such a task worthwhile. This paper is an attempt to investigate just what was sacred about St. Paul’s. Looking beyond (while briefly including) a discussion of the Paul’s Cross sermons, I will attempt to locate the “sacred” in the church proper, the precinct, and the behavior of those who lived and ventured there.

Conciliabulum Pisanum: Situating the Sacred in the French Annexation of Renaissance Milan

The arrival of the French-sponsored anti-papal council in Milan (1512) provoked two developments that this paper explores. First, the confrontation of secular and ecclesiastical powers became explicit when King Louis XII ordered the city to ignore Pope Julius II’s interdict. This ultimatum forced the Milanese to show their allegiances, and encouraged an unusual intertwining of sacred and secular politics in both streets and cloisters. Second, the council highlighted the foreignness of Milan’s transalpine occupiers and brought into relief the ways that France used sacred tokens and traditions to justify its annexation of the Lombard duchy. I will pay particular attention to the playing out of these tensions in the decorative schemata of three religious institutions: the Grazie, Santa Marta, and the Fontana. This paper investigates how secular powers mounted a sacred campaign to secure military dominance in Milan, and how both church and city responded to this challenge.
SPENSER IN SHORT

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

MELINDA SPENCER KINGSBURY, INDIANA UNIVERSITY
“The rest untold no loving tongue can speake”: The Idiom of Evocation in Spenser’s The Teares of the Muses
The Teares of the Muses has long been regarded as one of Spenser’s “most disturbing and perplexing” poems primarily because of the disparity between the “Spenser” of the poem and readers’ sense of “Spenser” from other works. This paper examines such disparity as a poetic strategy wherein associations are continually evoked but rendered problematic. Rather than approaching the Muses’ complaints as authorial symptoms, I read them as Spenser’s operation of the discursive resources that the mode of female-voiced complaint offers. These resources include the complications arising from a narrator positioned as an “I” who is refracted through the speakers and their subject matter thereby creating, through personification, complex metaphorical compounds for readers to interpret. Examining disparity as a poetic strategy informing the poem at a number of levels, I argue that Teares is a critical exploration of the seductive power of textuality and the authority of antiquity.

HEATHER JAMES, UNIVERSITY OF SOUTHERN CALIFORNIA
Aromatherapy: Political Discontent in Spenser’s Flowerbeds
Literary criticism typically locates Spenser’s political sympathies and Protestant polemics in moments of The Faerie Queene that seem to privilege and honor acts of violence, in which (as the reading goes) idols are smashed and idylls disrupted. Of such scenes, Guyon’s destruction of the Bower of Bliss is simply the most important and memorable. This paper explores, by contrast, the politics as well as the lush poetics to be found in Spenser’s careful and lavish preparations of floral passages in the minor poems, such as Virgil’s “Gnat,” “Muiopotmos,” and “Epithalamion,” and The Faerie Queene, especially the Garden of Adonis.

TIMOTHY JOHN DUFFY, UNIVERSITY OF VIRGINIA
New Methods of Empire: Revisions of Imperial Space in Spenser’s Complaints
The wave of Protestant Dutch refugees into England in 1567 pushed the question of England’s role in the Protestant and Catholic conflicts on the Continent. My paper will place Spenser’s lyric contributions in terms of this struggle. To this end, Spenser’s Complaints (1591) shows an interest in apocalyptic antiworldliness as well as Neoplatonic desires for transcendence, but, as critics have rarely asserted, this interest is deeply tied to a critique of New World cartography and imperial geographic expansion. In the imperial lens of a new Europe, the complaint genre challenged cartographic certainty over space and the owning of space. All space, the Complaints insist, except allegorical, ethical, and antiworldly space will fall out of ownership. I will argue that the Complaints shape Spenser’s Calvinist agenda and present themselves as a lyric offering to what Van der Noot and Spenser had hoped would be Europe’s first antiworldly, fully Calvinist nation.

Making Publics II

Co-Organizers: BRONWEN WILSON, MCGLLL UNIVERSITY AND TRACY E. COOPER, TEMPLE UNIVERSITY
Chair: TRACY E. COOPER, TEMPLE UNIVERSITY

ANGELA VANHAELEN, MCGLLL UNIVERSITY
Death and Dutch Art
Dutch art is a worldly art. This axiom is derived in part from Hegel’s lectures on Dutch genre painting, which argued that the man-centered art that emerged in post-Reformation Holland was actually an inadvertent outcome of theocentric Calvinist interdictions against sacred art. Analyzing paintings of tombs and memorials, my
paper examines art’s potential to defy death by preserving human accomplishments in enduring material things. This humanist desire for everlasting fame was in sharp conflict with Calvinist convictions that human virtue was never a guarantor of eternal life, however. Public action and personal piety are at odds here, and I argue that this paradox structures the look of many Dutch paintings and the concomitant emergence of new understandings of public life in the late seventeenth-century Dutch Republic.

CARLA BENZAN, UNIVERSITY OF BRITISH COLUMBIA

Proximate Distance: Sociability and the Early Modern Portrait Medal

The early modern portrait medal was an object that maintained and transformed courtly and elite social relations in Renaissance Europe. Whether commissioned to commemorate an event of personal or public significance, the medal was itself a mode of making public ideas about individuals. The role of the portrait medal within new formations of sociability in European courts and humanist collections depended upon the nature of the individual encounter as well as the social conditions of viewing. Within the space of the studiolo, the individual’s experience of the medal was characterized by a tension between distance and proximity created by reproducibility, scale, and miniaturization. This tension affects the conditions of collection and contemplation and suggests alternative ways of understanding the portrait medal in the context of nascent modernity.

BRONWEN WILSON, MCGILL UNIVERSITY

The Politics of the Face

Recent debates about the authenticity and constructed nature of interiority have drawn attention to the role played by social and political changes, religious conflicts, and representational technologies. This paper shifts the focus toward exteriority and what was becoming identified as public, a concept used to signify how actions and appearances come under scrutiny not only by the court but also by strangers. Interiority is thus constituted, in part, against the ground of what Torquato Accetto calls “public notice” in his tract Della dissimulazione onesta. The increasingly urgent stakes of this divide are brought forward in changes that can be traced in physiognomy treatises into the seventeenth century. The face had become a thing that matters. This new political physiognomics, as I argue, was concomitant with a new public body, one that was shaped by the interests that others took in it.
THE CULTURE OF DESPOTISM FROM
HUMANIST EPICTO FASCIST IDOL
(CONT’D.)

models, the Iliad and the Aeneid, the gods help and hinder the heroic Sigismondo, who is cast as a new Achilles and represents all of Italy against the foreign invaders, the Spanish Aragonese. Classical values permeate Basinio’s epic, which is a prime example of how the imitation of classical models shaped the way humanists read and presented contemporary events. My talk will explore Basinio’s descriptions of Sigismondo’s triumphal procession in Florence in 1448, how this relates to other sources, and the way in which Florence treated her mercenary captains.

EMILY O’BRIEN, SIMON FRASER UNIVERSITY
The Savior of Italy: Sigismondo Malatesta in the Hesperis of Basinio Basini

“Such was Sigismondo, a man with no tolerance for peace, a devotee of pleasure . . . eager for war, the worst of all men who have ever lived or ever will live, the shame of Italy, the disgrace of our age.” So concludes the sketch of the famed lord of Rimini in book 2 of Pope Pius II’s Commentaries. Pius’s portrait would create a lasting imprint on later historiography and leave Sigismondo with a reputation as a perverse and despised tyrant. But another, very different image of Sigismondo was emerging at the same time as this negative caricature. It portrayed him as a man of exceptional virtue and heroism, and the very savior of Italy. Humanist poet Basinio Basini helped to create this image in his lengthy and little studied epic poem the Hesperis. This paper proposes to explore Basinio’s flattering portrait of Sigismondo in its historical and historiographical contexts.

Hyatt Olympic
Ballroom II

REINVENTING THE OLD MASTER IV:
FACT, FICTION, AND FABRICATION
IN THE AFTERLIVES OF THE EARLY
MODERN ARTIST

Organizer & Chair: LINDSEY P. SCHNEIDER, NEW YORK UNIVERSITY
Respondent: MIA REINOSO GENONI, YALE UNIVERSITY

DANIEL MCREYNOLDS, PRINCETON UNIVERSITY
Palladio’s Ghost: The Afterlife of a Renaissance Master

On 22 September 1786, the members of the Accademia Olimpica gathered in the Teatro Olimpico in Vicenza for their annual discussion, whose official theme that year was “If the spirit of invention or imitation should be considered the most useful for the progress of the arts.” Johann Wolfgang von Goethe, who was in attendance, noted that “Palladio was mentioned at every turn,” and indeed, a poem recited by the academician Arnaldo Arnaldi Tornieri and composed in the voice of Palladio himself lends credence to his assertion. The conference, however, did little to settle the issue, for Palladio was summoned yet again at the following year’s meeting, the subject of which was “If the many discoveries of the recent centuries compensate for the damage caused by the loss of so many ancient inventions.” It will be the purpose of this paper to provide a discussion of these peculiar events as they relate to Palladio’s afterlife and contested legacy at the close of the eighteenth century in his native city.

CHRISTINA FERANDO, COLUMBIA UNIVERSITY
Woman as Muse: A Critique of Canova’s Neoclassicism

In the late 1870s, playwright Lodovico Muratori (1834–1919) wrote a play based on the late eighteenth- and early nineteenth-century sculptor, Antonio Canova, which focused on the fictional, unconsummated passion between Canova and his housekeeper, Luigia Giuliani. This play, published by the Milanese editor Carlo Barbini concurrently with several plays about famous Italian artists, including Michelangelo, Raphael, and Tintoretto, was designed to emphasize Canova’s connection to these great masters, in particular his role as an artist/lover. By comparing the texts of these plays to one another and closely examining Muratori’s play, I argue that the insistent repetition of the trope of Luigia-as-muse is an implicit critique of neoclassicism. The idea that Canova’s muse must have been a beautiful woman and that her
features reappear throughout his oeuvre distance Canova from the academic practice of copying and imitating the antique. His art, Muratori claims, like all great art, can stem only from ardor, passion, and nature combined.

Baldassare Peruzzi was a quintessential Renaissance polymath. Though acclaimed by contemporaries as a painter, architect, scenographer, engineer, and draftsman, the interdependence of his work in these fields has been inadequately valued in modern assessments. Peruzzi’s surviving drawings reveal the degree to which perspective, foundational for his figural work, also informed his building designs. Perspective and mathematics were key elements of his earliest artistic formation, and together these served as the intellectual underpinning for all aspects of his artistic practice throughout his career. Peruzzi’s use of perspective in his architectural drawings, however, has been taken as an outmoded holdover from his training as a painter. My paper argues instead that Peruzzi used perspective in a calculated manner, fluidly manipulating it as an exploratory tool in his analysis of ancient architecture and for new design proposals, while also invoking it as a new means of configuring both built and painted space.

When he began work on Villa Madama in 1517, Raphael was the most sought-after visual culture impresario of his time. Famous both as painter and architect, he was also renowned for his ability to elicit cohesive assemblages from a large, talented group of artists working in many media. The Medici villa provided him a rare opportunity to conceive the architecture and decoration of a complex together from its inception. It was also his last testament, left incomplete at his death in 1520. Although he did not live to see it decorated, new evidence reveals that the general concept of the decorative complex was taking shape in his lifetime. This paper considers Raphael’s overall conception integrating architecture, ornament, painting, sculpture, antiquities, and stucco decoration. Breaking down distinctions between media allows a new perspective on Raphael, his highly sophisticated interplay of materials and media, and his mature ideas about architecture and decoration.

As Catherine Wilkinson-Zerner argued in a famous article, it was in the Renaissance that the architect first emerged as a distinct profession. Even into the seventeenth century, most designers of buildings found their way into that practice from other fields. Though the backgrounds of the painters, goldsmiths, writers, and others whom we now celebrate as the great architects of the early modern period were as diverse as the monuments they produced, a comparative look at these figures does reveal common transitional touchstones. The present paper will identify some of these — tombs and chapel furniture, for example — and will comment on how an increasingly shared aspiration to architecture shaped their conception.
From Moral Tale to Political Meditation: Sultan Muhamad II as Allegory in Two Histoires tragiques (1559–69)

Muhamad II, the Conqueror of Constantinople, occupies a place of choice in the Histoires tragiques. His murder of a Greek concubine is the subject of one of the six novellas with which Boaistuau inaugurates this new genre in 1559, at the dawn of the civil wars. As Belleforest adapts this collection and expands it widely until his death in 1583, he also includes a second, much longer tale on the reign of Muhamad, first published in 1569. Both histoires (1.2 and 3.15) testify not only to the fundamental differences between Boaistuau and Belleforest as storytellers but also to the changing face and allegorical function of the Ottoman sultan over a decade marked by the intensifying crisis of the French kingdom. An ambivalent figure in both tales, Muhamad’s role shifts from a deviant but corrigible prince to a politically complex figure, allowing Belleforest to examine the quandaries of absolute monarchy.

The Rhetoric of Diplomacy: Jean d’Yversen’s Negotiations with Ottomans and Protestants

As a French envoy to Constantinople in the late 1550s, Jean d’Yversen was charged with a variety of missions that required extensive maneuvering among the Ottomans. In the 1560s, Yversen was back in his native Gaillac, a small town in southwestern France then faced with growing Protestant presence and demands. The nobleman found himself using his newly acquired diplomatic skills, this time to defend the interests of the Catholics. Taking Yversen’s diplomatic stances as a case study, this talk investigates the workings of early modern French diplomacy. By examining understudied correspondence from the mid-sixteenth century as well as a wooden sculpture commissioned by the diplomat to celebrate his missions to Constantinople, I first analyze Yversen’s Asian embassies. Next, I show the ramifications and applications of the rhetorical talent displayed by Yversen in the Ottoman context on the religious conflicts that developed in France, and particularly Gaillac, as early as 1562.

Visions of an Empire: French Accounts of Turkey in the Sixteenth Century

Pierre Gilles, the French humanist, describes in the late 1540s the panoramic view enjoyed by the Turkish sultan from his palace. This singular vision that the sultan enjoys and which the French traveler Gilles describes from the position of the observer is the symbol of his imperial power. I argue that the Turkish Empire becomes in the sixteenth century the symbol of an immense imperial power, both an object of envy and identification and an excluded other. It is in travel literature, books of customs and costumes, tales, and tragedies that this imaginary screen for French fantasies for power is made apparent. This paper undertakes to describe the imperial imaginary in texts associated with the embassy of Gabriel d’Aramon (1547–54) by Thevet, Gilles, Postel, Gassot, Chesneau, Nicolas, and Belon. What representations do these authors, not directly speaking on behalf of the monarchy, craft of the city of Istanbul?
This paper tests recent conclusions regarding the complexity and dynamism of local social and political structures between the Middle Ages and the eighteenth century, and the political agency of peasants and rural notables, through a study of the parish of St. Vincent, a walled borgo with ten or so outlying villages in the center of mountainous Val d’Aosta. Here kin groups were concentrated in particular villages, though some families spread across several villages and the borgo, where most outsiders or recent arrivals congregated. The spatial division between borgo and montagna was also reflected in the parish’s fiscal and political organization. What other key formal and informal political structures existed in this community-group of communities? How did individuals and families articulate and pursue interests within and outside St. Vincent, given ongoing sixteenth-century struggles between the Val d’Aosta as a whole and the House of Savoy for political authority in the valley?

In the mountainous borderlands of the late sixteenth- and early seventeenth-century Apennines, communities coexisted uneasily. Interlocking jurisdictions of regional powers, riddled with exclaves and enclaves, faced their own particular challenges. Here intercommunal disputes, state politics, and the scarcity of resources in times of mounting population pressure fueled persistent hostility between subjects of different princedoms, but also within communities of the same state. As a result the zone was characterized by multi-generational conflicts, disputes over ill-defined jurisdictions, cross-border raids, and factional animosities that drove communities apart, leading to permanent division and even defection. This paper explores the interplay between private, communal, and state interests, while illustrating how a pervasive culture of violence put internal and external peace in jeopardy. My research draws from Florentine and Lucchese archival material.

During the late Renaissance, the Roman countryside experienced almost continuous outbreaks of brigandage. Some areas in the province fell under bandit control for decades at a time, long enough that there formed semi-stable bandit communities, with their own customs and governance set up in opposition to legitimate power structures. In this paper, I will examine such bandit communities (or anti-communities) using a sociological approach to focus on how bandits used violence to define themselves, create a cultural ethos, and advance particular agendas. I will read bandit behavior and claims against those of the village communities in which most of them originated, and whose values they purportedly rejected. The paper will be primarily based on the processi, or depositions, concerning banditry, found in the series of criminal and civil proceedings of the Governatore di Roma, held in the Archivio di Stato di Roma.
JOVINO MIROY, ATENEO DE MANILA UNIVERSITY
Concordance and Difference: A Possible Political Reading of Nicholas of Cusa’s
De coniecturis
Although Nicholas of Cusa later repudiated the De concordantia catholica, he did not abandon the metaphysics of concordance in his later works, such as De coniecturis. In De coniecturis, Cusanus uses “concordance” to bring opposites and extremes together. In De concordantia, Cusanus thought concordance was higher than difference. In the later works, however, the metaphysical relationships of things would be found not only in unity but also in difference. Relating, however, De coniecturis and De concordantia catholica requires asking if this work has implicit political philosophy and theology, as De docta ignorantia confirms metaphysically the papalism found in his Letter to Rodrigo de Arevalo. This paper intends to investigate the continuity and discontinuity between the De concordantia catholica and De coniecturis, following a similar investigation of the relationship between the Conciliarist work and De docta ignorantia. The study will also suggest ways in which the metaphysical and epistemological ideas of De coniecturis contribute to contemporary political discourse.

CLYDE LEE MILLER, STATE UNIVERSITY OF NEW YORK, STONY BROOK
Cusanus Looks at Aristotle
Two of Nicholas of Cusa’s later works, De Beryllo and De li Non-Aliud, let us see Cusanus’s understanding of Aristotle. This paper explores what Nicholas appreciates and also what he rejects of Aristotle’s ideas in the two works. His encounter with “the Philosopher” demonstrates the unique Neoplatonic emphasis of his philosophical theology.

MATTHIEU VAN DER MEER, STATE UNIVERSITY OF NEW YORK, BINGHAMTON
“Ut scias sapientiam esse non in arte oratoria”: Nicholas of Cusa’s Ambivalence toward Rhetoric
This paper will demonstrate the importance of the art of rhetoric in Cusa’s later works, especially De venatione sapientiae, Compendium, and De ludo globi. In the history of fifteenth-century rhetoric, the name Nicholas of Cusa is remarkably absent. This may be primarily caused by Cusa’s own critical position towards rhetoric. Most prominently in Idiota de sapientia (1450) he expressed the idea that the layman’s intuitive wisdom is superior to the bookish knowledge of his dialogue partner, an orator. Emulating Plato, Cusa understood his philosophy as a quest for truth that stands in opposition to rhetoric. Attention to rhetorical topics such as the value of eloquence and the use of historical examples is only marginally present in Cusa’s philosophical works. However, especially in his later period, Cusa appears to be increasingly conscious of the possibilities of rhetoric. With the above-mentioned works it can be demonstrated that Cusa’s organization of his materials has a strong mnemonic component. Moreover, his dialogues deploy a host of rhetorical topoi. The paper concludes with some conjectures about the role of Cusa’s later appreciation for Aristotle and pre-Socratic philosophy in this rhetorical turn.
Nebuchadnezzar's Jewish Legions: Spain as a Second Promised Land in Renaissance Historiography

In his 1571 *Compendium* of Spanish history, the humanist historian Esteban de Garibay proposed to add a new figure to the pantheon of Spain’s legendary founders. Alongside mythical kings like Hispan, present in Castilian chronicles since the Middle Ages, Garibay proposed to install Nebuchadnezzar, King of the Babylonians and conqueror of Jerusalem. According to Garibay, Nebuchadnezzar had also conquered Spain, leaving behind his Jewish prisoners from the siege of Jerusalem. This *translatio* had converted Spain into a second promised land, just as the Spanish conquest of the Americas was soon to produce a third. In this paper, I trace the origins of the Nebuchadnezzar legend in Sephardic and Renaissance historiography. I then examine how Garibay and subsequent writers tried to prove Spain’s status as a promised land, reflecting on what their manipulation of Hebraic texts and visual evidence can tell us about history writing in the Spanish Renaissance.

Two Romes and Two Promised Lands: Italy and the Land of Israel in the Early Sixteenth Century

The early modern period was witness to numerous attempts at restyling specific European locales as new promised lands on the model of the biblical Israel. But how does this tendency affect or relate to conceptions of the original promised land itself? By examining two writers at the heart of the promised-land discourse of the early sixteenth century, the Italian Christian Kabbalist Egidio da Viterbo (1469?–1532) and the Jerusalemite Kabbalist Abraham ben Eliezer Halevi (1460?–1530?), this paper will note a curious and nearly contemporaneous development. Whereas Egidio emphatically applies the biblical imagery of the promised land onto his home country, as it were importing Jerusalem and Israel onto Rome and Italy, Halevi imposes Rome onto the promised land. For rejecting the longstanding Jewish tradition of a Messiah waiting at the gates of Italian Rome, Halevi instead suggests that the intended Rome is actually to be found in the Galilee.

Conrad Zenn and the Origins of the Augustinian Observant Movement in the Empire

Recent scholarship on the fifteenth-century Observant Reform of the religious orders has stressed its importance for later developments and questioned its place in larger narratives of religious change. This paper examines a key reform text for the Order of Augustinian Hermits in Germany, the *De vita monastica* of Conrad Zenn (ca. 1415). While the work may be linked to narratives of Reform and pre-Reformation, the particulars of the text defy such an easy characterization. Though Zenn attacks indulgences, he does so using the canon law that Luther came to abhor. Moreover, Zenn’s work seems to have less in common with his own order’s tradition than it does with a broader effort of reform in the Empire, grounded in the spirituality of the Modern Devotion. The paper highlights the interpretive dangers of reading early Observant reform either within strict institutional boundaries or in anticipation of a later era.
MENDICANT SPIRITUALITY AND THE TRANSFORMATION OF THE EARLY MODERN CHURCH (CONT’D.)

TAMAR HERZIG, TEL AVIV UNIVERSITY
Italian Holy Women and Dominican Spirituality in Bohemia around 1500
This paper explores the uses of Dominican female spirituality in the Catholic campaign against the Unitas Fratrum (Bohemian Brethren) in the Kingdom of Bohemia in the last years of the fifteenth century and the first years of the sixteenth century. It focuses especially on the propagation of oral and written accounts in praise of the mystical gifts of four Italian Dominican tertiaries in the cities of Olmütz and Breslau. The four Italian women were known for paramystical experiences that had been associated with Dominican female spirituality since the days of the Trecento Dominican mystic Catherine of Siena, and were all hailed as Saint Catherine’s spiritual successors. I propose that reports of the Italian women’s miraculous experiences spread north of the Alps thanks to the endeavors of German and Silesian friars, who revived the Dominican tradition of employing the physically manifest sanctity of female mystics in confutation of heretical contentions.

MEGAN C. ARMSTRONG, MCMASTER UNIVERSITY
Spiritual Renovation: Franciscan Restoration of the Holy Sites in Palestine, 1500–1700
The order of friars minor was the official custodian of the Latin Christian sites in the Holy Land from the fifteenth century onward. During the sixteenth and seventeenth centuries they were increasingly preoccupied with the physical restoration of these sites. The friars read the pitiable state of the sites as a material manifestation of moral decay in the Catholic Church, a spiritual understanding that reflected their close attachment to the beliefs of their founder. For Francis of Assisi, the material world was the site of spiritual renewal as well as corruption. Just as Francis first restored the chapel at St. Damian, the Palestine friars of the sixteenth century undertook the physical restoration of the holy sites as a necessary first stage in the spiritual renewal of Christendom. This constant interaction of past and present was critical to the friars’ effectiveness as agents of Catholicism throughout the early modern period.

Hyatt Sherman Oaks

GRIEF AND MATERIALITY: MATERNAL MOURNING IN EARLY MODERN ENGLAND
Co-Organizers: LISA J. SCHNELL, UNIVERSITY OF VERMONT AND MARION WELLS, MIDDLEBURY COLLEGE
Chair & Respondent: LAUREN SHOHET, VILLANOVA UNIVERSITY
LISA J. SCHNEELL, UNIVERSITY OF VERMONT
“Let me not pyne for poverty”: Property and Maternal Elegy in Early Modern England
In this paper I am interested in the ways in which the elegiac poetry of Mary Carey and Anne de Vere performs a sad but determined kind of cultural labor in the context of shared Protestant and patriarchal ideas about maternity, and particularly in terms of the gendered issues of property that underwrite many of those same ideas. I argue that early modern expressions of maternal mourning function, at least in part, as a sad accounting by women who, despite their socioeconomic privilege, are very much aware of their propertylessness. The poignancy of elegies I will discuss is accompanied by an unmistakable whiff of resentment. That resentment, grief’s twin sister, registers both lament and resistance; the elegies thus become a place to examine early modern women’s attitudes to their own maternity, and also their subtle but anguished resistance to the ways in which patriarchal culture recruits theology and maternity — and, in particular, theological commonplaces around maternal grief — to further its own agenda of female powerlessness.

PATRICIA PHILLIPPY, TEXAS A & M UNIVERSITY
A Comfortable Farewell: Parental Grief and Post-Reformation Monuments for Children
Reading funeral monuments as vehicles for self-representation and self-expression in sixteenth- and seventeenth-century England and as sites for early modern women’s
writing, this paper studies a number of monuments erected for dead children, and attempts to locate and describe the voice of maternal mourning in these works. I interpret children’s epitaphs in relation to expressions of maternal grief in other media (including elegies and letters) in order to show that post-Reformation tombs share a spectrum of strategies for gender construction with other cultural and textual forms of the period, and I isolate specific examples to demonstrate that, despite the collaborative and conventional qualities of monumental works, some women were able to inscribe highly personal expressions of sorrow within these consolatory forms. In doing so, they energize the material aspects of the funeral monument and its effigies to commemorate and record the physical demise of their offspring.

Marion Wells, Middlebury College
Tainted Blood: Pregnancy and Maternal Melancholy in Early Modern England
When Webster’s Duchess of Malfi attempts to hide her pregnancy she evokes a disorder of the womb known as the “suffocation of the mother,” a disease thought to have close connections with love-melancholy. Once her pregnancy is discovered, her brothers refer repeatedly to her “tainted” and “rank” blood, eventually construing her response to the suffering they impose on her as “melancholy.” The play connects their victimization of her maternal body to an increasingly desperate attempt to “purge” their own blood and to separate the masculine body from the feminine — and especially maternal — one. This paper explores the complex nexus of connections that emerge in early modern discourse between female blood, pregnancy, and melancholy, considering in particular the anxiety surrounding maternal expressions of grief. When Bosola laments the duchess’s death he remarks “these tears, I am very certain, never grew / In my mother’s milk.” Considering other texts of this period, including child-loss poems by women, I conclude by exploring the sources of this anxious desire to separate “manly sorrow” from the maternal body.

Hyatt Encino
Making Connections: The Medici and the Courts of Europe II
Organizer & Chair: Heather L. Sale Holian, University of North Carolina, Greensboro
Ioana Magureanu, Universitatea National de Arte, Bucharest
Arts and Power at the Medici Court in the Seventeenth Century: Baccio del Bianco, a Case Study
The subject of my paper is Baccio del Bianco, a Florentine artist of the first half of the seventeenth century, representative of a group of artists working in close relation to one another, and using mostly the graphic medium. Given Baccio’s deep involvement with the Medici court, for which he undertook a variety of projects (scenographic, decorative, architectural and engineering works), he is an interesting topic of research in relation to the cultural politics promoted by the grand dukes (characterized by a clear emphasis on craft, as I will argue), to their very carefully staged-managed process of submitting the arts to their authority and using them as political tools. The “traffic” of artists orchestrated by the Medici court, illustrated by Baccio’s trips to the courts of the Emperor Ferdinand II and the Spanish king Philip IV, is evocative of the kind of artistic production the Medici were exporting.

Katherine M. Poole, Kenyon College
Grand-Ducal Prestige, Catholic Unity: The Cavalieri di Santo Stefano and the Medici Weddings of 1589 and 1608
Cosimo I’s 1562 foundation of the knightly order of Santo Stefano, modeled after the Hapsburg-controlled order of the Golden Fleece, positioned the Medici as warriors for the true faith, and an integral part of the Spanish-led Catholic coalition against the Ottoman “infidel.” The widespread use of imagery connected to the order by Ferdinando I, Cosimo’s son, testifies to its effectiveness as a marker of grand-ducal prestige. This paper focuses on festival decoration for two weddings,
both blatant vehicles for elevating Medici status in monarchical Europe; Ferdinando to Christine of Lorraine and his son Cosimo II to Hapsburg Archduchess Maria Maddalena. Using images of knightly achievement on the triumphal arches lining the entry routes, mock naval battles, and the Cavalieri themselves, these propagandistic spectacles impressed upon the royal courts the unity and intertwined destinies of the great Catholic powers, the Tuscan grand duchy now among them.

LISA HOPKINS, SHEFFIELD HALLAM UNIVERSITY

Staging the Medici

In 1974, T. S. R. Boase published an article entitled “The Medici in Elizabethan and Jacobean Drama” in the Journal of the Warburg and Courtauld Institutes. Boase’s valuable study did not, however, acknowledge that two plays by John Ford, The Fancies, Chaste and Noble and The Lady’s Trial, register a debt to some of the more overtly Medici plays that he identified and also show other, independent signs of Medici influence. The Fancies, Chaste and Noble, in particular, clearly draws on the plot of Women Beware Women, closely echoes some lines from Massinger’s The Great Duke of Florence, and may well owe the name Morosa to James Shirley’s 1635 play The Traitor, which tells the story of the assassination of Alessandro, the first Medici duke. The Lady’s Trial too tells a story of those in the ambit of the duchy of Florence. In this paper, I seek to reinsert Ford’s two late tragicallydies within a tentative “canon” of plays dealing with the Medici and to point to some concerns that recur within the group.

Hyatt Park

MARSILIO FICINO IV: OPPONENTS AND DEMONS

Organizer & Chair: VALERY REES, SCHOOL OF ECONOMIC SCIENCE, LONDON

SUSAN BYRNE, YALE UNIVERSITY

Ficino in Spain II: The Dark Side?

Spain’s library and cathedral holdings of translated works by Marsilio Ficino are multiple and intriguing. This paper will offer results of archival research into some of these holdings, with an eye to glosses, censors’ marks, recommendations, and condemnations. Works to be studied include: handwritten notes on a copy of Ficino’s translation of the Corpus Hermeticum held by the Santa Iglesia Catedral at Burgos de Osma; two copies of Ficino’s Omnia divini Platonis opera held by the University of Salamanca, one with censor’s marks, the other without; and a Platonis Opera that bears an annotation recommending the work. Any information gleaned from the differences in works approved versus works rejected, commentaries as to reasons, and any other marks on the works, will be the focus of my study.

DENIS ROBICHAUD, THE JOHNS HOPKINS UNIVERSITY

Marsilio Ficino and Gianfrancesco Pico della Mirandola on the Proximity of the Platonists to Christian Theology

When considering Gianfrancesco Pico’s attitude towards Platonism, Charles Schmitt argues that, while never a Platonist nor sympathetic to Neoplatonic magic, he was more favorable to Plato than to Aristotle, since Platonism provided an alternative to the dominant Aristotelianism that had grafted itself to Christian theology. Pico, he argues, adopted Augustine’s opinion concerning the propinquity of the Platonists to the Christians. Nevertheless, unlike Ficino who welcomed these resemblances, for Pico the similarities were dangerous ludificationes daemonum since they closely imitated the Christian religion. Pico’s criticism of these Platonic deceptions are prominent in his De rerum praenotione (1507) where he draws from the Neoplatonic texts edited and translated by Ficino and published at the Aldine press in 1497. Accordingly this paper not only discusses some of Pico’s censures brought against Iamblichus, Proclus, Porphyry, Synesius, and other authors found in the 1497 volume but also his disapproval of Ficino’s scholarly and religious programs.
MARSILIO FICINO IV: OPPONENTS AND DEMONS (CONT’D.)

MAUDE VANHAELEN, UNIVERSITY OF WARWICK

Platonism and Demonology after Ficino: Francesco de’ Vieri and His Discorso a’ Dimonii

Francesco de’ Vieri the Younger (Verino il secondo) is mostly known by historians of philosophy as the professor who taught Ficino’s Platonism at the University of Pisa, in an apologetic and scholastic context, with the intention to demonstrate the essential agreement between Platonism and Christianity and stress the didactic value of Plato’s dialectics. This paper seeks to nuance this view by exploring Francesco de’ Vieri’s lesser-known Discourse about Demons commonly called Spirits (Discorso a’ dimonii, volgarmente chiamati spiriti), which was published in Florence in 1577. This work shows that Neoplatonic demonology, the revival of which culminated with Ficino’s 1497 “edition” of Iamblichus’s De Mysteries, was still central to philosophical inquiries during the Counter-Reformation, even as the recourse to this kind of “esoteric” doctrines had become increasingly problematic.

Hyatt Directors I

DESIRING DIFFERENCE: GENDER AND ETHNICITY IN IBERIAN LITERATURE

Sponsor: GRUPO DE ESTUDIOS SOBRE LA MUJER EN ESPAÑA Y LAS AMÉRICAS (PRE-1800)

Organizer: MARY BECKER QUINN, UNIVERSITY OF NEW MEXICO

Chair: SHERRY VELASCO, UNIVERSITY OF SOUTHERN CALIFORNIA

MICHELLE HAMILTON, UNIVERSITY OF CALIFORNIA, IRVINE

The Politics of Marriage: Efer ve-Dina and the Jews of Fifteenth-Century Iberia

Melitzat Efer ve-Dinah, a fifteenth-century Hebrew narrative by the Jewish author Vidal Benveniste, is the tale of a lusty old widower, Efer, who decides to remarry the young virgin Dinah. The old man, seeking to revitalize his sexual performance, takes an herbal remedy that poisons him and he dies. The author claims the story is an allegory for man’s plight in this world, a reading that would require us to identify with Efer. I argue, however, that it is the female character who elicits empathy from the reader. Comparing this work to Rodrigo Cota’s Diálogo de amor y un viejo, which has been read as an allegorical converso lament, I contend that it is Dinah who represents the plight of the Jews at the turn of the fifteenth century, suggesting the work is not simply about marriage and gender, but also about the contemporary sociopolitical reality of Iberian Jews.

MARY BECKER QUINN, UNIVERSITY OF NEW MEXICO

“And every lass a queen”: The Reina Sultana of Guerras Civiles de Granada

As one of the first of its kind, the Moorish novel Guerras Civiles (1595) occupies a unique space between history and fiction and is a key to understanding the different ways Christians envisioned themselves during a period of national unrest and transition. I shall focus specifically on the role of its female protagonist, the nameless “queen sultan.” While a marginal figure for much of the book, the nameless and powerless queen becomes one of the most interesting and complex characters of the text, personifying contradictory views on cultural identity. A victim of matrimonial betrayal and a shrewd convert to Christianity, the queen goes beyond the stereotype of Christian vs. Muslim that is portrayed in the rest of the work. As such, she represents a satirizing of the stereotypical pure Christian and pure Muslim while advancing a critique of sixteenth-century Spain vis-à-vis a historically remote and nostalgic setting.

LISA VOLLENDORE, CALIFORNIA STATE UNIVERSITY, LONG BEACH

Rethinking Gender in Don Quixote

New research on women’s reading practices, literacy rates, literary production, economic roles, and political influence have shown that a revolution was afoot during Cervantes’s lifetime. To note, women in early modern Spain and colonial Latin America began to act in increasingly visible ways in the cultural, economic, and political spheres in the last two decades of the sixteenth century. Upon Cervantes’ return to Spain after his captivity in North Africa, he would have found a changing
culture in which women exercised economic and cultural power in more visible ways than ever before in Spanish society. This paper will highlight emerging knowledge about women’s role as cultural, economic, and political actors in the early modern Habsburg Empire as a point of departure for reconsidering Cervantes’ depiction of gender issues in *Don Quixote*.

**Hyatt Bel-Air**

**PROBLEMS WITH PARENTING III:**
**ABANDONED CHILDREN, GRIEVING FATHERS, AND DYING MOTHERS**

*Organizer & Chair: Diane Wolfthal, Rice University*

**Anat Gilboa, Salem State College**

*Childbed and the Ars Moriendi in Rembrandt van Rijn’s Graphic Works*

Rembrandt illustrated the death of his three newborn babies and the ensuing death of his wife Saskia in a number of graphic works produced during the last years of Saskia’s life. Rembrandt’s drawings of his wife in childbed with a book are observational sketches, yet at the same time they are characterized by references to literary themes of dying mothers that Rembrandt explored, such as etchings of the biblical Rachel, who died after giving birth to Benjamin in *Joseph telling his Dreams*. Other images, such as *Mary’s Dormition*, are based on Dürer’s print *Anne Giving Birth to Mary*. In both etchings Rembrandt associates aspects of literacy with childbed and death. Rembrandt’s transformation of this theme refers to both the moralistic Catholic imagery of the *ars moriendi* and to Protestant sermons encouraging reading of the scriptures as a means of dealing with grief.

**Diana Bullen Presciutti, Rice University**

*Confratelli e bambini esposti: Visualizing the Charitable Mission of the Compagnia degli Angeli in Bologna*

This paper examines the relationship between confraternal piety and the care of abandoned children in the visual culture of the San Procolo foundling hospital in Bologna. I focus on the illuminated frontispiece of the *Statuti* (1479) of the Compagnia degli Angeli, the confraternity that administered San Procolo. In the frontispiece, Saints Eustace and Proculus, patron saints of the sodality and its hospital, present two swaddled infants to the Virgin and Child, while a group of hooded confratelli is represented praying intensely below them. In fifteenth-century Bologna, charitable institutions were controlled primarily by confraternities. The frontispiece engages with this local inflection of the visual culture of charity, constructing the care of foundlings as inextricably linked with confraternal devotion and ritual. Through Eustace and Proculus, their surrogates, the confratelli were reimagined as paternal guardians, protecting needy foundlings through their patronage of a hospital dedicated to their care and protection.

**Julia Ann Vitullo, Arizona State University**

*Grieving Fathers in Early Modern Italy: Do Real Men Cry?*

This paper examines texts in which fathers are encouraged to express their grief over the death of children in fifteenth-century Florence. Scholars such as Danièle Alexandre-Bidon, Pierre Riché, Margaret L. King, Richard Trexler, and Jacqueline Marie Musacchio have examined texts and the material culture of childbirth to argue that strong affective bonds existed between parents and children during the early modern period. My paper will continue to examine those affective bonds, focusing on the importance of emotion for men in fifteenth-century Florentine culture. I will first analyze descriptions of men who are praised for having created close affective bonds with their children, and for having grieved over the loss of such bonds. I will then pose the question of why emotion, and in particular affective bonds with children, might have become an important ideal for proper virile conduct in fifteenth-century Florence.
Embedded Texts in Wroth’s Urania

This paper examines the materiality of texts in Mary Wroth’s The Countesse of Mountgomeries Urania, part one of which appeared in print, and part two in a manuscript that has only recently been printed. My paper focuses on the question of what the material aspects of these texts reveal about reading and writing, particularly women’s reading and writing. The embedded poetry materializes in the romance in a variety of ways: some of the poems are spoken or sung, some are carved or written, and some are encountered as textual artifacts (a slip of paper on a table, for example), and some (in the manuscript especially) as mysterious textual omissions. The manuscript indicates where poems were supposed to be inserted into the narrative, but in some cases, the poems seem to be lost or never written at all. The paper considers how we are to read Wroth’s sonnet sequence, Pamphilia to Amphilanthus, in this context.

Milton’s Devious Printing of an Elizabethan Court Manuscript

In 1658, Milton put into print the manuscript of Sir Walter Raleigh’s supposed Cabinet-Council, an act that reveals much about manuscript and print culture. This book of commonplaces from Machiavelli, Lipsius, Bodin, and others is actually not by Raleigh (even in the loosest sense), but by a compiler with the initials “T. B.” Among other things, T. B. circulated in this manuscript shocking bits of Machiavelli’s Prince in the very court that would not allow the work to see the public light of print. The scandalous nature of the text’s history continues in the seventeenth century, when Milton gives the work its title and, it seems, its false attribution. As I will argue from the extant manuscript evidence, Milton even seems to add a few passages not in the original. These passages seem directed not toward the Elizabethan politicos of the manuscripts’ earlier context, but here toward Cromwell, whose policies Milton hopes to shape indirectly.

Sidney Versus Drayton: Dialogues in Manuscript and Print

This paper looks at two sonnet sequences: Philip Sidney’s Astrophil and Stella, originally disseminated in manuscript in the author’s private circle, and Michael Drayton’s Idea, written for a print readership. The paper discusses the publication intentions expressed by Sidney and Drayton in their work, and argues, firstly, that the discursive gestures of their sonnets represent these publication intentions, engaging in a relationship of dialogue with the private or public readerships envisaged by the authors; and, secondly, that the sonnet inscribes the social dynamics of the reading communities fashioned through the media of manuscript and print. The dependence of the sonnets’ discursive strategies on publication milieux and reading modes will be placed in the context of the orality/literacy continuum. The paper argues that in both manuscript and print, oral and written discursive modes remain complementary: the sonnet conducts an imaginary colloquy between one absent person and another, and the difference consists in the intimacy or distance of the literary relationship it creates.
REWITING POLITICAL AND RELIGIOUS DISCOURSE IN THE HABSBURG EMPIRE: WOMEN AND THE RITUALS OF DYNASTIC RULE, 1503–1696

Sponsor: ARIZONA CENTER FOR MEDIEVAL & RENAISSANCE STUDIES (ACMRS)
Organizer: STEPHANIE FINK DE BACKER, ARIZONA STATE UNIVERSITY, WEST CAMPUS
Chair & Respondent: RONALD SURTZ, PRINCETON UNIVERSITY

STEPHANIE FINK DE BACKER, ARIZONA STATE UNIVERSITY, WEST CAMPUS
Courting Empire: Of Marriage and Matriarchs in Vice-Regal Naples, 1596–1646
In the viceroyalties of Naples and Sicily, Italian noblewomen simultaneously acted to uphold Habsburg rule and advance their own status by acquiring lands and offices via petitioning the crown for favors. This paper will consider the case of the Stigliano princesses in order to reevaluate Spanish foreign relations within the context of the Thirty Year’s War (1618–48). The concerted efforts of the elder princess, her daughter-in-law, and her granddaughter to secure position and prestige in Italy via marriage to a Spanish nobleman provide a deeper understanding of the competing pressures that affected the Italian theater during the first half of the seventeenth century. The story of these women and their successful bid to gain the viceroyship of Naples for heiress Ana’s Spanish husband reveals that marriage negotiation strategies formed a key element of diplomatic efforts, which wedded women’s personal, dynastic interests to the interests of the Spanish crown.

AURELIO ESPINOSA, ARIZONA STATE UNIVERSITY
Galactic Polity and the Court of Empress Isabel of Portugal, 1503–39
This paper will show how the court of Empress Isabel of Portugal embodied a totalizing construct in which social, religious, and cosmological orders were integrally linked. Grounded in a Christian worldview, her court shared a talismanic power with other sacred sites, and it forged a galactic polity through its performances and rituals, which were decorated choreographies and aesthetic manifestations of religious conversations. Her court was an axis of performances and rituals within the topographical aggregate of cardinal positions consisting of cities and lesser cardinal points of villages, many of them possessing sources of grace and providing materials for her court. As the celestial archetype, conferred through its participation with the Holy Family, the crown facilitated religious and cultural identities with believers who also participated in the production, distribution, and consumption of holy things, a common heritage of Christian pantheism that gave expression to local, religious, and royal character.

FABIO LÓPEZ LÁZARO, SANTA CLARA UNIVERSITY
The Widow Ruler: Queen Mariana’s Baroque Governance of Spain, 1679–96
This paper considers the second part of the two-staged political life of Queen Mariana of Spain (1634–96), considering her identity as queen and widow. Studies have primarily focused on Mariana’s career as a regent from the death of her husband Philip IV in 1665 until the coup d’état in 1677, which brought Philip’s bastard son Juan José de Austria to power. But Mariana’s continuing role in Spain’s government after the brief but violent interlude of Juan José’s dictatorship (1677–79) has been neglected. In fact, the crisis of the 1670s taught Mariana the principal lesson of Baroque political culture — that secretiveness was a virtue, where reason of state and self-interest meant “outer persona” could and might have to be the opposite of “inner self.” The pragmatic value of this contemporary theory was reinforced by experience, which proved to her that Juan José’s brand of brutal honesty was a political vice.
This paper will examine links in compositional technique between the “ensemble” or “part-book” ricercar in Northern Italian music in the mid-sixteenth century and “free” organ music from the same period, such as the intabulated keyboard works of Girolamo Cavazzoni, Padovano, and Buus. An analysis of the role of Italian keyboard tablature and its practice will be considered as a key element in demonstrating possible ties between the two genres. Specifically, Annibale Padovano’s 1556 part-book ricercars will be considered, a study facilitated by the existence of contemporary keyboard intabulations. A comparison of lute intabulations will also be included, along with an examination of Padovano’s employment of plainchant melodies, and a comparison of compositional techniques used by Cavazzoni and other liturgical settings in “free” keyboard style.

**Teresa Batterson, Bowling Green State University**

**Variant Versions in Egerton MS 2013**

The English lute song (or *ayre*) was a short-lived song genre, usually consisting of a solo vocal line accompanied by a lute or continuo (harpsichord and a bass instrument such as a bass viol). Most collections of these pieces were written between 1596 and 1632. While some of the works have been transcribed, edited, and published, many manuscripts are still not available in modern editions. One such manuscript is Egerton MS 2013. An interesting feature of this collection is the inclusion of multiple copies of several works within the manuscript. In this paper, I will examine three case studies of variant versions from the Egerton MS: “Tell me not I my time misspent,” by Dr. John Wilson; “Hark! Hark, how my Celia” by Henry Lawes; and “Cloris, yourself you so excel,” an anonymous work.

**Sherri Winks, Indiana University**

**What’s in a Name? Composer Attributions in Venetian Madrigal Collections (1538–60)**

Music historians have long recognized the close relationship between the development of music-printing technology and the rise of the Italian madrigal. Following the introduction of single-impression printing in Venice in 1538, publishers Antonio Gardano and Ottaviano Scotto quickly made the madrigal the cornerstone of their musical output by frequently printing and reprinting the works of composers such as Philippe Verdelot and Jacques Arcadelt. Although a survey of the madrigal books from this period reveals a clear desire to capitalize upon the popularity of such well-known composers, Gardano and Scotto were often inconsistent in their approach to composer attribution. In madrigal books containing works by more than one composer, the appearance of a composer’s name on the title page, in the tavola, or even before each piece suggests that publishers may have relied on the value of the composer’s name for the success of these early collections.
about swindling his Italian victims, cultivates a mysterious and ever-changing narrative of origin. At times he tells his onstage audience that he is from the East, at other times from Africa. The offstage audience, however, learns from a soliloquy delivered by the magician’s assistant that Negromante is actually a Jew expelled from Castile. This mutability calls attention to the mountebank’s inherent theatricality, as it also raises questions about the performative qualities of both race and nationality. While “passing” for wildly different “strangers,” Negromante embodies the reality that Italian mercantile success depended on crosscultural exchange, which involved the inescapable risks of religious conversion, partial identity loss, and miscegenation.

KARINA FELICIANO ATTAR, THE CITY UNIVERSITY OF NEW YORK, QUEENS COLLEGE
Noble Saracens, Humanism, and Religious Conflict in Masuccio Salernitano’s Novellino (1476)
This paper examines a singular novella of Christian-Muslim relations from Masuccio Salernitano’s Novellino. A tale of mutual magnificence that rivals Boccaccio’s tenth day novellas of magnanimity graphically dramatizes amity and enmity between Christians and Muslims in the early modern Mediterranean. The key figures are the Christian King of Portugal, an Arab military captain called Molefes, and the latter’s mother. The representation of acts of mutual magnanimity and moral courage enacted by these three characters produces a non-normative representation of Arabs and Christians. I argue that Salernitano, usually remembered for his less-than-favorable depiction of non-Christians in other tales, was also the author of more “neutral” or “positive” treatments of cultural and religious others, and that this tale speaks to the varied and complex historical realities of Christian-Muslim encounters beyond the text.

CATHERINE BURRIS, CALIFORNIA STATE UNIVERSITY, CHANNEL ISLANDS
Venetian and Other Identities in Aretino’s Comedy Talanta
Performed during Venetian Carnival with sets designed by Vasari, Pietro Aretino’s 1542 comedy, Talanta, seizes the popular comic motif of crossdressed twins and expands it into transvestite triplets, one of whom is further disguised as a “Saracen” with tinted skin. Vasari’s decorations of the sala in which the comedy was first performed seem to encourage the audience toward nationalistic identification with the Venetian self-image as La Serenissima, yet the metatheatricality of the play’s triplets, particularly Lucilla who is dressed as a “Saracen boy,” troubles the stability of such cultural identification. This paper argues that the unusually complicated layering of identity on stage allows Aretino a multivalent critical exploration of the various processes of identification — as male, female, Venetian, Turk, master, servant — at a time when the rigidly hegemonic atmosphere of Venice was evolving into site of cultural intersections and commercial interactions.

Hyatt
Senators II

LATIN EROTIC POETRY IN THE RENAISSANCE: MUSSATO, MARULLO, PONTANO, AND THEIR MODELS

Organizer: LUC DEITZ, BIBLIOTHEQUE NATIONALE DE LUXEMBOURG
Chair: PHILIP FORD, UNIVERSITY OF CAMBRIDGE, CLARE COLLEGE

CHARLES FANTAZZI, EAST CAROLINA UNIVERSITY
Marullo’s Chaste Muse
Since the poetic formation of the young émigré to Italy was in the Neapolitan Academy of Pontano, the impress of this poet’s style and that of his friend, Sannazaro, are clearly to be seen in Marullo’s love poetry. Pontano’s first collection of erotic poetry entitled Pruritus sive de lascivia owes much to the obscene poems of Beccadelli. Marullo, however, did not subscribe to the duplicitous slogan of Catullus, reinforced by Martial and then by Pontano, which enjoined that the
poet must remain chaste while his verse need not be so. In a poem to a certain Quintilianus, Marullo declares his abstention from lascivious poetry: “Sit procul a nobis obscena licentia scripti.” It seems not to be a religious or moral criterion that moves him, but rather an ascetic and aesthetic principle inherent in his melancholic sensibility. This results in a very different type of love poetry, which appealed very much to Ronsard, who closely imitated seventeen of Marullo’s poems in Le second livre des amours.

Julia Haig Gaisser, Bryn Mawr College
Pontano and Renaissance Catullan Poetry

When a lone manuscript of Catullus washed up on the shores of the Renaissance around 1300, it was greeted with great enthusiasm: Catullus was one of the most celebrated poets of antiquity, and his work had been lost for a thousand years. The difficulty was that no one knew what to do with it. It was another 150 years before anyone was able to interpret and imitate Catullus’s poetry successfully. The feat was accomplished by Giovanni Gioviano Pontano (1429–1503). Reading Catullus through Martial and the Priapeia, as well as through the scandalous work of his Neapolitan mentor, Beccadelli (called Panormita), Pontano created a new kind of Latin erotic lyric: Renaissance Catullan poetry. In this paper I will discuss both Pontano’s use of Catullus and the issues it raised for contemporary poets, especially Mantuan and Marullo. The questions they debated (in poetry) include: what constitutes obscenity, the relation between poetry and life, and the sources of poetic inspiration.

David R. Marsh, Rutgers University, New Brunswick
The Guardians of Priapus: Obscene Latin Poetry from Mussato to Panormita

In the early Renaissance, three major Italian humanists revived the ancient Latin genre of priapic poetry, which they knew from two classical miscellanies: Virgil’s Catalepton and the anonymous collection called Priapeia. Sometime before 1309, Albertino Mussato (1261–1329) boldly revived this erotic tradition by composing two works in elegiacs, the “Priapeia” and “Cunneia,” celebrating the male and female genitalia. A century later, Leonardo Bruni (1370–1444) composed an invective, which he titled “Hendecasyllabi in Gallam” (before 1412), using the “signature” meter of Catullus and the Priapea. These sporadic experiments in priapic verse paved the way for the succès de scandale of the Hermaphroditus (1425) by Antonio Beccadelli (1394–1471), called Panormita after his native Palermo. A closer study of these works reveals a complex interplay of classical poetics and humanistic eroticism, and illuminates the “shady” area between invective and pornography.
military prowess. Male bodies and violence — both sacred and profane — loom large in Castagno’s small corpus. He was known to his contemporaries as Andreino of the Hanged Men because of an early commission, and by the early Cinquecento he had himself been branded a murderer. To depict his beautiful biblical killer in this work, Castagno chose to adopt a classical sculptural type and a format that makes the viewer David’s next victim. This paper examines the intersection of communal performance, male beauty, and sacred violence that structured this unique object, and suggests that this same intersection was central to Quattrocento theories of painting at the moment of Castagno’s work.

MEGAN HOLMES, UNIVERSITY OF MICHIGAN, ANN ARBOR
Mapping the Sacred: The Topography of Image Cults in Renaissance Florence
The physical locations where miraculous images performed and were enshrined became loci sancti within the dynamic sacred topography of the Renaissance city. Miracle-working images were found on, or close to, key urban structures linked with the security and well-being of the populous: city walls, gates, bridges, roadways, piazzes, the market, churches, nunneries, the hanging ground, and hospitals. Image cults provided potent sacred intercession at these critical locations. In turn, these urban sites endowed images with distinct spatial identities (the Madonna of Orsanmichele, the Chiarito Crucifix) that figured significantly in the variety of devotion exercised by supplicants. In this paper I provide a spatio-temporal mapping of the ca. forty image cults that flourished in Florence between 1280 and 1600. I explore how miraculous images and their foundation legends and miracles were resonant elements within the physical, cultural, and human geography of Florence and were woven into spatial narratives about the city.

PATRICIA SIMONS, UNIVERSITY OF MICHIGAN, ANN ARBOR
Mystical Love Actualized: The Case of the Seventeenth-Century “Lesbian Nun”
In 1623, when investigating whether the Pescian nun Benedetta Carlini was a valid mystic, officials were surprised to hear, in explicit detail, about her sexual relations with her assistant Bartolomea. The case, published by Judith Brown in 1986, shows that cloistered women could have clear ideas about how to attain sexual pleasure. The devotional literature and imagery that formed the cultural context of a nunnery was crucially reimagined by the abbess and her servant so that the passion of mysticism was experienced on a physical register. There was a third, divine, only partly masculinized presence in the room, active by way of the voice of an androgynous angel or a nurturing Christ. Through the triangulation of desire, the women enjoyed a longterm erotic relationship. The paper focuses on the part played by Benedetta’s key role model and dedicatee of her convent, the fourteenth-century St. Catherine of Siena.

Intercontinental Grand Salon II

Co-Organizers: RAINER BAYREUTHER, MARTIN-LUTHER-UNIVERSITÄT HALLE AND SIBYLLE GLUCH, STAATLICHE KUNSTSAMMLUNGEN, DRESDEN
Chair: JACQUELINE WERNIMONT, BROWN UNIVERSITY
Respondent: RENZO BALDASSO, THE NEWBERRY LIBRARY

SIBYLLE GLUCH, STAATLICHE KUNSTSAMMLUNGEN, DRESDEN
Mathematics at the Sixteenth-Century Electoral Court of Saxony
This paper explores the status of mathematics at the early modern Saxon court. Elector August was well known as a lover and practitioner of the mathematical arts as the praise of the Parisian scholar Petrus Ramus shows, who described the Saxon court as an environment where mathematics thrived. August’s active interest particularly in practical mathematics is well documented in the great number of scientific instruments that he not only collected but also developed. Taking surveying
Instruments as an example I will show the complex networks, which included scholars from nearby universities as well as craftsmen, that the elector established in order to accomplish such tasks as the surveying of his territory. In addition, I shall investigate whether August's interest and wishes advanced and/or altered the part that mathematics played at the universities of Leipzig and Wittenberg, where many of the scholars with whom he corresponded worked. Finally, I shall look at the Saxon Kunstkammer where many of those instruments developed and used by August were later on displayed. Indeed, although the term Wissenschaftskammer (scientific cabinet) has lately been rejected, the Saxon Kunstkammer was a place where theory and practice met.

Rainer Bayreuther, Martin-Luther-Universität Halle
On Numbers in Late Sixteenth-Century Music Theory
Around 1590 the lutenist Vincenzo Galilei challenged the until-then-incontrovertible truth that a musical theory of the consonance and dissonance of intervals can be extracted from studying small integers and their proportional relationships. In several treatises Galilei claimed numbers to be nothing else than nominal media of measuring acoustic phenomena. Considering the musical and scientific context of the time the paper will discuss whether Galilei's ideas can be seen as an indication of a new function of numbers within the analysis of natural processes in the seventeenth century.

Intercontinental Grand Salon III

A Venetian Sculptor in America: Tullio Lombardo in 2009
Sponsor: The Italian Art Society
Organizer & Chair: Debra D. Pincus, National Gallery of Art

Alison Luchs, National Gallery of Art
An Antiquity of Imagination: Tullio Lombardo in Washington, DC

The poetic approach to classical antiquity in sculpture will be celebrated in a major exhibition opening 4 July 2009 at the National Gallery of Art, Washington, DC. Venetian sculptors around 1500 created their own antiquarian ideal, one which is epitomized in two mysterious reliefs with busts of young couples by Tullio Lombardo—in the Ca’ d’Oro, Venice and the Kunsthistorisches Museum, Vienna—works that will form the centerpiece of the show. This talk will deal with some of the major themes of the exhibition, emphasizing the creation and impact of Tullio’s powerful romantic expression, hypnotic design, and brilliant carving technique.

Claude D. Dickerson, Kimbell Art Museum
Tullio in Texas

In 2005 the Kimbell Art Museum became the first collection in Texas to own a work attributed to the great Venetian sculptor Tullio Lombardo: an exquisitely carved relief showing Christ’s head in profile. This paper will investigate the validity of the attribution and consider the possibility that it might be by an unknown member of his late workshop. Careful comparison will be made to works that are usually assigned to Tullio’s later career. The investigation will also highlight several works—including a spectacular head at the Louvre—that, while never attributed to Tullio, must have been produced in his immediate orbit.

Sarah Blake McCham, Rutgers University, New Brunswick
St. Mark outside Venice: The Monumental Reliefs on the Façade of the Scuola di San Marco

The occasion of the first exhibition in the United States on Tullio Lombardo prompts reevaluation of sculptures that could not cross the ocean. This paper focuses on two monumental reliefs of St. Mark that flank a major portal of the Scuola Grande di San Marco, attributed to Tullio as early as the mid-sixteenth century by the authoritative Francesco Sansovino. They are dated to ca. 1489–90, part of the documented completion of the building’s lower façade, on which Tullio worked alongside his brother Antonio and father Pietro, the latter the
head of the family’s architectural and sculptural dynasty. These reliefs are the earliest narrative sculptures in which Tullio’s, and perhaps Antonio’s, distinctive styles can be seen. The sculptures’ extraordinary size, outdoor location, format, and composition have eclipsed recognition of their equally unusual content, an investigation undertaken here.

Intercontinental Grand Salon IV

TEACHING CLASSICAL RHETORIC TEXTS

Organizer & Chair: Jean Dietz Moss, The Catholic University of America

LAWRENCE GREEN, University of Southern California

Aristotle and the Status of Emotion in Renaissance Rhetoric

Renaissance commentators struggled to make sense of Aristotle’s theory of the emotions in the Rhetoric, and in 1624 Paolo Beni summarized some of the most pressing problems they faced in the preceding century: is fear really a motivation in civic discourse? Does shame rest only “in the eyes of the beholder”? How can gratitude, or indignation, truly serve as the basis for public argumentation? This paper will explore the difficulties encountered by commentators as varied as Borrahus, Maiorago, Riccoboni, and Schrader, as they sought to reconcile Aristotle’s psychology of the passions with their own understanding of the relations between reason and emotion, and as they wrestled with the ethical problems of what to teach about classical rhetoric.

LINDA D. BENSEL-MEYERS, University of Denver

Erasmus, Aphthonius, and the De copia of Inventio

The popularity of Erasmus’s textbook De copia verborum et rerum was grounded in the cultural privileging of style as the locus of invention. Close examination of Erasmus’s text reveals parallels between his ordering of the figures with the classical progymnasmata of Hermogenes.

MANFRED E. KRAUS, Universitaet Tuebingen

The Best-Selling Rhetoric Textbook of the Renaissance: Reinhard Lorich’s Edition of Aphthonius’s Progymnasmata

While Aphthonius’s Preliminary Exercises were around in Renaissance classrooms in nearly a dozen different Latin translations, the bestseller by far was Reinhard Lorich’s richly commented version, concocted from two earlier translations by Agricola and Cattaneo. It was printed in more than 150 editions from 1542 to 1719 and used in grammar schools — both Protestant and Catholic — all over Europe (and the Americas). This paper will survey and comment on the complex twists and turns of the longlasting printing history of this text and its use in the classroom.

Intercontinental Grand Chateau

SEVENTEENTH-CENTURY ENGLISHWOMEN’S WRITING AND GENEALOGY

Sponsor: Society for the Study of Early Modern Women

Organizer: Michelle M. Dowd, University of North Carolina, Greensboro

Chair: Sharon Cadman Seelig, Smith College

MICHELLE M. DOWD, University of North Carolina, Greensboro

Genealogical Counternarratives in the Writings of Mary Carey

Recent criticism on the mid-seventeenth-century writer Mary Carey has focused on her poetry as emblematic of the genre of elegy, and specifically the subgenre of child-loss poetry. In this paper I take a new approach to Carey by considering her prose writings alongside her poetry and by placing both in a different literary context, namely early modern discourses about patrilineality, succession, and lineage. Carey’s writings offer a particularly rich case study for considering
the available narrative and poetic resources for representing deviations in lineage or even crises of lineage. What rhetorical tools can writers like Carey draw on to both make sense of these disruptions and to write them anew? I argue that for Carey, the answer lies in the production of a counternarrative that holds in tension spiritual and earthly time. Developed in her prose works, this alternative temporality becomes spatially visible in the poetry through her use of biblical marginalia.

Sara Murphy, Columbia University
The Description of a New Genealogy, Called The Blazing World: Margaret Cavendish’s Reconceptions of Patrimony and Posterity
This paper argues that Margaret Cavendish’s The Blazing World (1666) is a text preoccupied with the generations and genealogy of kinship by offering a new reading of the episode in which the Duchess petitions for Fortune’s favor on behalf of the duke. Critics have rightly noticed Cavendish’s revision of her 1651 appearance before the Interregnum Committee of Compounding, but less attention has been paid to the allusions in speeches by the Duchess and Honesty to the Lucas family history and the role of women in shaping kinship networks. Cavendish not only redeems her father from charges of dishonor and exile, but she also proves her own value as the member of his posterity who increases the family’s fame and fortune even without providing future heirs. Cavendish thus demonstrates how early modern women could contribute to their familial genealogy through fictional representations of family histories, finding in textual generation and circulation a powerful alternative to biological procreation.

Julie A. Eckelbre, University of Minnesota, Morris
Dorothy Calthorpe’s Family History
This paper introduces another seventeenth-century Englishwoman’s effort to write family history, this time as romance. Dorothy Calthorpe’s A Short History of the Life and Death of Sir Ceasor Dappefer, written in the late seventeenth century and alternately titled A Pleasant History of Jewlius and Dorinda, uses romance motifs to tell the story of her father and grandfather’s adventures. To make sense of this focus on the male line, I read Calthorpe’s family romance alongside the imaginative Garden of Eden narrative that immediately precedes A Short History in Calthorpe’s manuscript volume. From this perspective, her depiction of her grandfather and father as “prodigal son” figures can be seen as in part redeeming her own family from the consequences of the Fall. In other words, Calthorpe implicitly represents her patriarchal predecessors as having learned from past mistakes (something her Adam requests of all his descendants in the Garden narrative), thus glorifying her own family in the context of the Biblical narrative. Calthorpe thus demonstrates the potential power of genealogical writing for an individual and/or her family.

Intercontinental Art and Art Theory: Northern Italy and Northern European Artists
Sponsor: The Association for Textual Scholarship in Art History
Organizer: Liana De Girolami Cheney, University of Massachusetts, Lowell
Chair: Saundra L. Weddle, Drury University

Jeffrey M. Fontana, Austin College
Lomazzo on Northern Italian Painting: Titian, Correggio, and Barocci
Too blind to paint, after 1572 Giovanni Paolo Lomazzo turned to writing about painting, but must have depended on others’ eyesight to supplement his memory and feeble vision. The reliance on such compromised sources may account for
inconsistencies between his *Trattato dell’arte della pittura* (1584), *Idea del tempio della pittura* (1590), and *Rime* (1587), but by analyzing comparable material from the three works on the characterization of painters’ manners we may gain a clearer picture of his conceptualization of the contemporary artistic environment. As a case study this paper uses Lomazzo’s treatment of Federico Barocci, and sorts out his pairings with Titian, Correggio, and Raphael.

YAELEVEN, UNIVERSITY OF MISSOURI, ST. LOUIS
Semi-Public Art and the Florentine Spectator
The access that ordinary Florentines had to public art introduced them, perhaps superficially, to ancient culture. Luca Landucci, Agostino Landini, Baccio Baldini, and other sixteenth-century narrators note that numerous enthusiastic commoners, from the city and its periphery, attended mythologized pageants even as they viewed the newly installed statues of Greco-Roman gods and heroes in the Piazza della Signoria. The present paper evaluates the influence that semi-public art had on the inhabitants of Florence. It examines outdoor images, which had been commissioned by private patrons and placed in courts, gardens, and porches, visible to curious onlookers.

KIMBERLY IVANCOWICH, PENNSYLVANIA STATE UNIVERSITY
The Triumph of Flemish Art in Siena: The Survival of an Artistic Community after the Sienese Defeat of 1555
The sudden popularity of Flemish art in Siena during the 1560s and ’70s, as patrons attempted to fill a void left by the flight of many native Sienese artists after the Florentine siege, is extraordinary, especially for a city-state known for its adherence to local traditions. Yet treatises such as Karel van Mander’s *Schilder-boeck* (1604) tend to overlook this phenomenon, instead focusing on artists such as Domenico Beccafumi (1486–1551) to illustrate the end of Sienese artistic production. My paper will investigate the rise of Flemish artists during mid-Cinquecento Siena (thus refuting the notion of a cultural decline) and their lasting impression in a town still labeled as medieval.

LIANA DE GIROLAMI CHENEY, UNIVERSITY OF MASSACHUSETTS, LOWELL
Giuseppe Arcimboldo’s Four Seasons
Giuseppe Arcimboldo’s creation of the Four Seasons is most ingenious. The numerous versions of the Four Seasons cycle accompanied by the Four Elements cycle occupy a large part of his artistic endeavors during his residence at the imperial court. Arcimboldo repeats this pair of themes several times in 1563, 1569, 1573, and 1575–77. These cycles are praised by late sixteenth-century artists, theorists, and writers such as Giovanni Paolo Lomazzo in *Idea del tempio della pittura* (Milan 1590), Gregorio Comanini in *Il Figino, ovvero del fine della pittura* (Mantua 1591), and Paolo Morigia in *Historia dell’antichità di Milano* (Venice 1592). This presentation aims to provide a view on the symbolism of the senses in Arcimboldo’s Four Seasons.
Saturday, March 21, 2009
8:45–10:15

Hyatt Los Angeles

CARAVAGGIO: REFLECTIONS AND REFRACTIONS VI

Co-Organizers: LORENZO PERICOLI, UNIVERSITÉ DE MONTRÉAL AND DAVID M. STONE, UNIVERSITY OF DELAWARE

Chair: CATHERINE R. PUGLISI, RUTGERS UNIVERSITY, NEW BRUNSWICK

H. PERRY CHAPMAN, UNIVERSITY OF DELAWARE

Rembrandt/Caravaggio, Caravaggio/Rembrandt

The 2006 blockbuster exhibition Rembrandt/Caravaggio met with wide scholarly disdain. Specialists in seventeenth-century Italian and Dutch art concluded that the nigh-arbitrary juxtaposition was meant to appeal to the masses and offered little to those of us in the know. One essayist summed up Rembrandt and Caravaggio as “two artists who have no direct historical connection but who will make a striking visual juxtaposition and draw huge crowds.” The New York Times’s Michael Kimmelman took the show seriously but only after he called it “a ludicrous idea for an exhibition.” This paper is historiographic in that it analyzes scholarly resistance to the exhibition. Its larger purpose is to reexamine some of the show’s pairs of paintings to suggest that Rembrandt/Caravaggio was not at all an arbitrary comparison and to reassess what we might have learned from the juxtaposition of two of the early seventeenth century’s most independent and radically naturalistic painters.

ANETA GEORGIJEVSKA-SHINE, UNIVERSITY OF MARYLAND, COLLEGE PARK

Caravaggio, Velázquez, and the Substance of Bacchus

It is generally believed that Velázquez completed his Triumph of Bacchus in 1629, shortly before his first trip to Italy. This assumption, as well as the absence of documentary evidence concerning his prior knowledge of Caravaggio’s works, have effectively discouraged extended comparisons between his singularly demythologized Bacchic scene and paintings by the Italian master, including those that betray remarkably similar thematic concerns, such as the Uffizi Bacchus (ca. 1596). I wish to explore not a case of possible influence, but the shared approach of the two painters to the idea of artistic inspiration in their different, yet similarly un-divine versions of Bacchus. As I hope to demonstrate, in both paintings the realism of the god becomes the vehicle for transformation of the ordinary (or the low and sordid subject, a rhyparographos) into its sublime artistic counterpart.

RICHARD E. SPEAR, UNIVERSITY OF MARYLAND, COLLEGE PARK

The Bottom Line of Painting Caravaggesque

Theory and technique aside, painters in Italy who chose to adopt Caravaggio’s manner must have increasingly worried about the economic consequences of their decisions, given that to be truly “Caravaggesque” meant forgoing grand fresco projects and the likelihood of commissions for many, if any, major altarpieces, which indisputably were the most prestigious and lucrative kinds of jobs. This paper examines what is known about prices paid to Caravaggio and his followers (including their relatively rare altarpieces) in the context of the broader Roman market. Its goal is to understand the economic accomplishments and failures of Caravaggio’s followers and how, in turn, by the measure of demand, Caravaggio’s style was valued by those who were or weren’t willing to pay for it.
Becoming Bernini: Gianlorenzo’s Sculptural Formation and the Critique of Michelangelo

Gianlorenzo Bernini, identified by supporters and detractors alike as the “Michelangelo of his age,” credited Buonarroti’s example as fundamental to his artistic formation. Indeed, the visual evidence of Gianlorenzo’s early sculptures confirms that a discriminating study of Michelangelo’s art was constitutive of his mastery of sculpture. Contemporary scholarship frequently acknowledges Bernini’s visual dialogue with his predecessor, yet little attention has been paid to the significance of Michelangelo’s critical reception upon Bernini’s sculptural practice and self-formation. This paper contextualizes Bernini’s early sculptures, particularly those based formally or conceptually on Michelangelo’s, within both seventeenth-century discourses censuring Buonarroti’s sculpture as the index of lifeless motion and Seicento theories of moto, including Bernini’s laconic statements on movement. I suggest Bernini methodically infused life, through vivid action, into figures by Michelangelo that embodied or were theorized as states of lifelessness and stasis. This eristic strategy of mobilization, I argue, constitutes a theory of moto in practice that is essential to Bernini’s conception of individuality.

Broken by Bernini? Reconsidering Francesco Mochi’s Late Works

Rudolf Wittkower characterized Francesco Mochi as an early innovator in Baroque sculpture who was broken by Bernini’s success and reverted to an austere form of mannerism in his later works; Irving Lavin instead saw Mochi’s works as “the only sculptures produced in Rome after about 1625 which one could imagine would have looked no different had Bernini never been born.” This paper will reconsider the strange appearance of Mochi’s late sculptures, including the Baptism group for S. Giovanni dei Fiorentini, relating them to Mochi’s commitment to the Florentine tradition and his reflection upon Donatello and Michelangelo. Mochi’s increasingly erratic carving procedures and seeming inability to complete the Baptism point to the cultural fault lines that shaped and ultimately fractured his art. Though Mochi’s retrospection finds parallels in Florentine art writings, the Baptism was rejected even by the Florentines at S. Giovanni, supplying one measure of the length of Bernini’s shadow.

Bernini’s Unpopularity in Late Baroque Rome in Theory and in Practice

Although Giovan Pietro Bellori did not consider Bernini worthy of being included in his Lives of the Modern Painters, Sculptors, and Architects (1672) and despite a general contemporary belief that the sculptures executed for the nave of St. John Lateran are indicative of Bernini’s unpopularity at the beginning of the eighteenth century, there is an obvious dichotomy between the connoisseurs’ classical theories of the late Baroque and the artistic goals of practicing artists and patrons, alike. In fact, even in a conservative context such as the Academy of St. Luke, Bernini’s sculptures remained exempla on a par with ancient statuary, to be studied and emulated by young artists well into the classical age. This paper will consider the extent to which the perception of Bernini’s unpopularity is sustained by the sculptural practices of late Baroque Rome.

Bernini and the Anxiety of “i suoi”

As was Michelangelo in his day, so was Bernini in his — a presence. Unlike the poet Giovanni Battista Marino, whose reputation could not escape censure, whose hypertrophic and conceit-riddled rhetoric was branded “marinismo” and “secentismo,” Bernini, no less enamored of concetti and the rhetoric of affect, died rich and famous. His reputation post-mortem was relatively unscathed by the adherents
of buon gusto and the admonitions of those who championed Giovanni Mario Crescimbeni’s battle cry: “Stamp out bad taste!” Bernini’s immediate “epigones” (R. Wittkower’s term) nonetheless suffered from a later Baroque version of Harold Bloom’s “anxiety of influence” as they came of age in the master’s long shadow. This paper will explore the immediate afterlife of Bernini’s emotive images and his persisting authority.

Hyatt Santa Monica

THE MEDICI: BETWEEN FLORENCE AND ROME I

Co-Organizer: PIERS DOMINIC GERVASE BRITTON, UNIVERSITY OF REDLANDS
Chair & Co-Organizer: LINDA A. KOCH, JOHN CARROLL UNIVERSITY

NICOLE HEGENER, HUMBOLDT-UNIVERSITAT, BERLIN

“E mi ricordo quando stavo con Papa Leone”: Baccio Bandinelli and His First Medici Maecenas, Pope Leo X

Baccio Bandinelli rarely mentions Leo X. In a letter of 1547 to Duke Cosimo I, the sculptor recalled the never-realized Leonine project for the façade of S. Lorenzo, which was a tremendous disappointment, not only for Michelangelo but also for Bandinelli, who had expected to contribute to the sculptural program. More telling than Bandinelli’s own few words on Leo is a neglected group of works he produced during Leo’s pontificate and afterward. This paper first considers Bandinelli’s underestimated but leading role in the preparation of ephemera for Leo’s Florentine 1515 entrata. A new hypothesis on the Navicella boat will then be presented together with a series of unidentified Leonine heraldic works. Analysis of the hitherto underappreciated honorific statues of Leo X in S. Maria sopra Minerva, Rome, and the Sala dell’Udienza, Florence, will provide new insight into how decisive Leo was as the first important Medici maecenas in Bandinelli’s career.

SHERYL E. REISS, UNIVERSITY OF SOUTHERN CALIFORNIA

Julius de Medicis Leonis X Frater Patruelis: Giulio de’ Medici, First Cousin and “braccio destro” to Pope Leo X

Contemporaries of Cardinal Giulio de’ Medici (the future Pope Clement VII) and his first cousin Pope Leo X commented often on the closeness of the two and on the pontiff’s reliance on his younger relation for counsel. During both his cardinalate and pontificate, works of art produced for Giulio/Clement often stressed his relationship to Leo: both as blood relative and as “righthand man,” as was so vividly captured in Raphael’s famed group portrait now in the Uffizi. This paper examines how the visual arts proclaimed this relationship, which was signaled through words and images. Paintings, sculpture, manuscript illuminations, tapestries, metalwork, and buildings all stressed Leo and Giulio’s bond through an array of means including inscriptions, coats-of-arms, imprese, portraits (both real and metaphorical), and leonine imagery. As cardinal and pope, Giulio de’ Medici used art to emphasize his identity as Leo’s close relative, trusted advisor, and sanctioned, legitimate heir.

PIERS DOMINIC GERVASE BRITTON, UNIVERSITY OF REDLANDS

Tuscan and “Proto-Tuscan” in Leonine/Clementine Architecture

It is surely no coincidence that the architectural membering behind the protagonists’ heads in Raphael’s Portrait of Leo X resemble those planned for the garden loggia of the Villa Madama. Nor, I will suggest, is it coincidental that the lesenes articulating fictive and real structures look very much like proto-Tuscan pilasters. Experiment with this proto-Tuscan form is rife in works directly commissioned both by Leo X and Cardinal Giulio, and also in works of which they are, in Caroline Elam’s choice phrase, meta-patrons. Key examples can be found not only in the architecture of Raphael and his associates but also in that of Michelangelo and Peruzzi. In
THE MEDICI: BETWEEN FLORENCE AND ROME I (CONT’D.)

this paper I review evidence about current understanding of the Tuscan order in Leonine and Clementine Rome and Florence, and argue that the Medici popes’ sponsorship of experiment with this most rudimentary of orders was a subtle under-scoring of both their progressiveness and their patriotic pride.

Hyatt
Westside

MANNERS OF SELF-FASHIONING IN THE RENAISSANCE

Chair: STEPHEN J. GREENBLATT, HARVARD UNIVERSITY
Organizer: WILLIAM J. LANDON, NORTHERN KENTUCKY UNIVERSITY

MAY-SHINE LIN, THE NATIONAL CHENG-CHI UNIVERSITY
Fashion of Self-Fashioning: How Did Queen Elizabeth Use Cloth to Define Her Rule?
In Renaissance Europe, most people could not “touch” monarchs; they could only “see” how the kings and queens appeared. Thus, monarchs’ clothing defined their fame and authority to a great degree. Problematically, Elizabeth and her sister, Mary, ushered in a new question where clothing and royal fashions were concerned: how should a queen regnant use her clothes to define her rule and to emphasize her place at the pinnacle of a patriarchal society? This paper attempts to understand whether Elizabeth employed the same language of clothing as preceding kings or if she was able to develop a different vocabulary of dress. Furthermore, Elizabeth’s use of clothing was unlike her general self-representations at least in two points: first, she scarcely dressed in a manly style, while she promoted herself as an embodiment of androgyny; second, she hardly clad herself in English fashions, while she was identified as an icon of Englishness.

WILLIAM J. LANDON, NORTHERN KENTUCKY UNIVERSITY
Gentlemanly Self-Fashioning: Lorenzo di Filippo Strozzi and the Strains of Isolation
Lorenzo di Filippo Strozzi’s impeccable manners, mild temperament, and appearance of general ease seem to have been shaped by that gentlemanly, self-fashioning ideal, sprezzatura. With that in mind, this paper will examine Renaissance “self-fashioning,” so famously described by Stephen Greenblatt, together with Lauro Martines’s “strains of isolation in the body politic” as they pertain to Strozzi. Under the Medici regimes and the Florentine republics, Lorenzo was a success, but he paid heavily for it. In order to maintain his position in Florence, he was forced to hide behind carefully fashioned masks. The only place where he could find true freedom was in the alter-universe of literature. There, the disguises melted and the layers of decorum peeled away, revealing the “real” Lorenzo di Filippo Strozzi. His works are sprinkled with personal confessions, insights on Florence and brief, though splendid, perversities written with the knowing and mischievous smile of a profane schoolboy.

SIMONE TESTA, UNIVERSITY OF LONDON, ROYAL HOLLOWAY
Political Self-Fashioning: Cardinals, Nuncios, and Dissimulation in the Thesoro Politico
The Thesoro Politico was one of the most successful late sixteenth-century texts, but until recently, it has not been the subject of much sustained scholarly investigation. The Thesoro is a compendium of treatises that vary widely: ambassadorial reports, instructions to ambassador, comments on religion, and, of special importance for this paper, treatises that emphasize “dissimulation,” or “political self-fashioning.” This type of self-fashioning might be explained, in the context of the Thesoro, as a type of sprezzatura: a blend of grace, affectation, and dissimulation in the court environment. In other word, it provides its readers with advice pamphlets on the art of survival in some of Italy’s nastiest courts. Those treatises in the Thesoro that illustrate “political self-fashioning” most succinctly are instructions written to cardinals and papal nuncios. While it was necessary for many in Renaissance Italy to wear a “mask,” it was essential for survival for those closest to the Holy See.
Hyatt Olympic Ballroom I  REPRESENTATIONS OF POWER IN COURTS WITHOUT KINGS I

Sponsor: THE SOCIETY FOR COURT STUDIES

Co-Organizers: JELENA Todorović, UNIVERSITY OF THE ARTS, BELGRADE and ALEJANDRA B. OSORIO, WELLESLEY COLLEGE and GABRIEL GUARINO, UNIVERSITY OF ULSTER

Chair: JOHN A. MARINO, UNIVERSITY OF CALIFORNIA, SAN DIEGO

ALEJANDRO CAÑEQUE, UNIVERSITY OF MARYLAND, COLLEGE PARK
“We venerate what we see”: The Visual Construction of Imperial Authority in Habsburg New Spain

The Habsburg monarchs proved to be especially adept at creating powerful images to represent their power and authority throughout their vast empire. Using the viceroyalty of New Spain as the main focus of analysis, this paper argues that the Habsburg monarchy went beyond the simple production of images to represent and assert its authority by making the very concept of image a fundamental notion in its conceptualization of imperial power. This was so because imperial authorities were always conceived of by the theorists of the Spanish empire as the “king’s images,” since, it was thought, wherever there was an image of someone there was a true representation of that one whose image was represented. Furthermore, to a great extent, as this paper will show, the royal-official-as-image-of-the-king construct owed its effectiveness and power to its religious and theological connotations.

SABINA DE CAVI, MAX PLANCK INSTITUTE FOR ART HISTORY, ROME

Burgundian Court Etiquette in Spanish Naples

From 1503 to 1734 the city of Naples was the capital of a Spanish viceroyalty in Italy. Around 1600 it became the representational center of the Habsburg Spanish crown. Under Philip III (1598–1621) the city was provided with a royal palace, whereas in Rome the Spanish embassy was missing a permanent site. The new building could stand comparison with any modern princely palace in Italy — even the pope’s — as it was planned by Domenico Fontana (1543–1607), once architect of Sixtus V. It was, however, also Spanish and accommodated the needs of Habsburg court etiquette. In my paper I will outline the role played by the Flemish master of ceremonies, Miguel Diéz de Aux, in guiding the planning. I will also discuss how his unpublished etiquette book and his own presence in town (from 1580 to 1622), provided a beneficial continuity on which the unstable government of the Neapolitan viceroys relied.

GIOVANNI MUTO, FEDERICO II UNIVERSITY, NAPLES

The Sovereign and His Alter Ego: Representations of Political Power in Naples in the Early Modern Period

In the two centuries of Spanish supremacy over the Kingdom of Naples, political treaties were based upon a contractual theory and were seeking consensus to legitimize the use of power. On the one hand this was an attempt to reconcile the image of an absent sovereign and that of the viceroy, and on the other, to balance the power of a powerful yet distant king with that of urban elites who played a central role in helping the king rule the country. The main issue was how power was to be represented and transferred in the collective imagination of Neapolitan subjects. This paper analyzes a number of political documents written by Neapolitan authors (i.e., T. Costo, G. A. Summonte, F. Imperato, G. A. Palazzo, G. F. De Ponte, G. C. Capaccio) that date to the sixteenth and seventeenth centuries and highlight the language, categories, and metaphors used to draw the attention of the reader.

JASON NICE, CALIFORNIA STATE UNIVERSITY, CHICO

Provincial Patrons of Sacred History: The Council in the Marches of Wales

Scholars have long recognized that early modern governments employed ecclesiastical historians to define and strengthen their power. This paper argues that provincial courts also manipulated sacred history to support their interests. Established in 1471,
the Council in the Marches of Wales was used by the crown to suppress crime and extend royal jurisdiction over Wales and its Marches. In 1543 Parliament confirmed the council’s authority; but by refusing to define the geographic limits of the Welsh marches Parliament also provided an opening for the council’s opponents — especially gentry from the wealthy counties bordering Wales — to challenge its role. In response members of the council patronized a number of literary and historical activities — ranging from David Powell’s *History of Cambria* to Milton’s *Comus* — calculated to bolster the council’s authority through the use of both ancient and recent sacred history.

**Hyatt Olympic Ballroom II**  
**RENAISSANCE MUSIC AS POLITICAL AND PERSONAL STATEMENT**

*Organizer: Ruth I. Deford, The City University of New York, Hunter College*  
*Chair: Russell E. Murray, University of Delaware*

**Adrian Willaert’s Revenge: A Further Reexamination of His Celebrated Duo**

Adrian Willaert’s well-known “chromatic” duo, *Quidnam ebrietatis*, appears to conclude improperly with the dissonant interval of a minor seventh, although in order for it to end on a correct, consonant perfect octave, numerous accidentals must be added in performance. The piece was celebrated among theorists of the sixteenth century, who argued with one another about it in a preserved body of correspondence. These writings have given rise to the assumption that Willaert composed the piece to confound the theorists, but there is reason to believe he intended it as a response to a perceived slight by the papal singers of the Sistine Chapel. Evidence suggests, however, that the duo came into the hands, not of the Sistine Chapel singers, but of the musicians of Pope Leo X’s private chapel.

**Katherine Wallace, National University of Singapore**  
*Mia Patrona e Signora: Political Intent in Female Music Patronage*

Recent studies have brought to light the activities of Renaissance women patrons of music, centering on Isabella d’Este and her peers, to the extent that college music history texts now allot at least a paragraph to this famous female patron of the Frottola. Scholars have concluded that women were significant patrons of music in early sixteenth-century Italy, but only within their private sphere of domestic secular and courtly entertainment. There are, however, instances of Italian noblewomen working outside of this accepted norm. Beatrice d’Este, Iolanda of Savoy, and Duchess Bona of Milan maintained chapel choirs and supported the composition and performance of sacred music, and Lucrezia Borgia and Isabella d’Este used music and musicians for political as well as personal objectives. This paper will explore the motivations that prompted Renaissance noblewomen to step outside of the traditional female domestic sphere into public and political patronage and music making.

**Martine Clouzot, Université de Bourgogne**

**Serving the Prince with Music: Jongleurs, Minstrels, and Jesters in the Service of the Prince in the Courts of France, England, Flanders, and Burgundy, 1350–1480**

Illuminated books and texts in prose and verse, encyclopedias, political tracts, and chronicles from the years 1350–1480 all mention jongleurs, minstrels, and jesters in the service of a prince or king. These documents establish the relationship between political power and music in the form of musicians whom historians of the time regarded as marginal. Why did painters and writers represent music with people of these types? What were the models for their descriptions, and what musical, political, and moral significance did they have for the court? This paper aims to go beyond the reductive image of music as entertainment and propaganda and to demonstrate the role of music in the exercise of political power and the art of government through court jongleurs and minstrels.
Barbara Gaehgens, Independent Scholar

Tapestries and Propaganda: Three Images of Catherine of Medici

When Catherine of Medici became queen regent for her son Charles IX, she was desperately in need of political imagery to justify her position. In response, three different series of tapestries were imagined for her, each corresponding to a distinct challenge of her regency. The first two series, the “Artemisia tapestries” and the “Histoire des rois de France,” were not executed during Catherine’s lifetime: they remained finely crafted models or cartoons. The third series, however, the so-called “Valois tapestries,” was manufactured and is an important example of Catherine’s political propaganda in her later years. This paper seeks to analyze the various ways in which Catherine was represented as a regent and attempts to read the political intention behind these images. In addition, it probes the legacy of the Valois tapestries: Catherine selected them as a dowry gift to her granddaughter Christina de Lorraine. Could this gift have contained a message for Christina’s political life at the Medici court in Florence?

Christina Strunck, Villa I Tatti, The Harvard University Center for Italian Renaissance Studies

The Lessons Chréstienne de Lorraine Learned from Caterina de’ Medici

Chréstienne de Lorraine (known in Italy as Cristina di Lorena), born in 1565 and raised at the court of her grandmother, the French queen Caterina de’ Medici, became Grand Duchess of Tuscany by marrying Ferdinando de’ Medici in 1589. From the time of his death in 1609 she ruled Tuscany jointly with her young son Cosimo II, and from 1621 to 1628 she acted as regent during the minority of her grandson Ferdinando II. Thus, her political responsibilities were comparable to those of Caterina de’ Medici (though within a smaller state). My paper will investigate the ways in which Chréstienne drew inspiration from her grandmother both in her approach to politics and as a patron of the arts.

Gerry P. Milligan, College of Staten Island

An Amazon and a Duchess in the Mirror: Christine of Lorraine’s Book of Famous Women

In 1596 Francesco Serdonati dedicated a new edition of Giuseppe Betussi’s vernacular translation of Boccaccio’s Famous Women to Christine of Lorraine, asking her to let the biographies serve as a “living mirror.” In addition to Boccaccio’s text, the book contains those biographies added by Betussi in his 1547 translation, an essay on women’s competency in learning and military prowess, as well as an additional 120 biographies of women written by Serdonati himself, the longest of which is of Caterina de’ Medici. This paper will argue that the Serdonati text seeks to narrate a history of Medici female regents as well as to formulate a guide for proper rule by a woman. Notably different from Boccaccio’s architext, biographies of (in)famous chaste women are all but nonexistent, while the emphasis is shifted to women’s ability to negotiate the roles of virago and obedient wife.
TRACY E. ROBEY, THE CITY UNIVERSITY OF NEW YORK, THE GRADUATE CENTER

Before Black: Real and Imagined “Moors” in Renaissance Italy, 1450–1600

Before the term black was used to describe people of African origin, Renaissance Italians called Africans and Euro-Africans, those born to African parents living in Europe or the children of one African and one European parent, “Moors” or “mori.” A Moor could be a Muslim, be from North Africa or Sub-Saharan Africa, or be a European thought to have darker skin than his contemporaries. In this paper I will study sources describing men, both powerful and powerless, called Moors, as well as imagined Moors in literature. Beyond identifying these people and the many meanings of Moor, I will describe the status of Moors in Renaissance Italy and situate this in the history of race and racism in Europe.

RACHAEL B. GOLDMAN, THE CITY UNIVERSITY OF NEW YORK, THE GRADUATE CENTER

That Which Is Excellent in Every Way: Clothing and the Cultural Construction of Elite Women in a Renaissance Court

Women’s clothing and jewelry from the Italian Renaissance are subjects that have been historically marginalized in the mainstream of Renaissance cultural conscience of the self. Through an examination of the personal letters of Isabella d’Este (1484–1539), the marchioness of Ferrara, and her sister Beatrice d’Este (1475–97), I propose to emphasize here the prevailing attitudes toward clothing and the individual self of women and social strata. These letters provide ample evidence for both material aspects of contemporary elite costume — prices and sources — as well as subjunctive attitudes toward clothing, its associated status for the individual and its purveyors. In addition to the insights into the economic aspects of the Renaissance social strata, women’s fashion in the letters provide evidence of a hitherto neglected aspect of dress, the changes in elite women’s clothing across the lifespan.

SETH A. PARRY, THE CITY UNIVERSITY OF NEW YORK, THE GRADUATE CENTER

Venetian Humanists and the Ottoman Turks

Unlike earlier threats from the East, the Ottoman Turks established a European empire after subsuming Byzantium. Venice had the longest experience with the Turks, and their Senate negotiated with the Ottomans rather than join an initiative to push out the interlopers. A segment of the Venetian ruling classes, composed of the literary elite humanists, disagreed with this policy, and attempted to convince their state to adopt an aggressive strategy towards the Turks. Thereafter, Venice’s humanists pursued a program of linguistically alienating the Turks, constructing an image of the Other. These Venetian humanists merged several discourses in their program, mixing the languages of crusade, empire-defense, and the protection of Western culture in an effort to convince their colleagues to change course and lead the endeavor to drive the Turks back. This plan may have failed politically, but it did leave a fascinating record of an effort to create a Turkish Other that may not have previously existed.
The Brilliant Line: Following the Early Modern Engraver

Separated by only a little over 100 years, engravings by Martin Schongauer (German, ca. 1430–91) and Claude Mellan (French, 1598–1688) were produced via the same technical operations, but with strikingly different “syntaxes” or vocabularies of the engraved mark. This paper presents a beginning from which to assess the astounding level of technical knowledge acquired and processed by engravers in the relatively short period of 1480 to 1650. Presentation of research on workshop practices, professionalization, contact between key figures, and the perceived function(s) of engravings demonstrates how particular innovations occurred. The paper discusses how innovation, in turn, was controlled by the technical and material demands as well as the sociopolitical uses of engravings. These latter conditions led to the affiliation of the medium, by 1650, with convention rather than innovation, despite the medium’s striking visual changes.

Copying the Reproductive Print

Recent scholarship on reproductive engraving has focused on prints after paintings, sculptures, drawings, decorative arts, and original prints. Virtually no attention has been given to a related phenomenon: the reproduction of reproductive engravings. Early modern engravers like Agostino Carracci made copies after Cornelis Cort, and, in rare instances, etchers like Andrea Schiavone and Léon Davent made prints after reproductive engravings by Marcantonio Raimondi. Current studio practice and the chance to profit from the redistribution of popular designs — from plates that were exhausted or still in circulation — accounts for many of these prints. Revered as exemplary models of disegno, reproductive prints could also have didactic value, and printmakers copied works in an effort to perfect their engraving or etching skills. What these prints suggest is that a handful of reproductive engravers achieved an importance that made their images not just worth duplicating but also worth emulating.

Beatrizet’s Choices

Nicholas Beatrizet, one of the major engravers of Renaissance Italy, produced an oeuvre of at least fifty-two engravings — and the number reaches over ninety if the forty-three plates in Valverde’s Anatomia of 1556 are included. These include figural subjects after major contemporary artists, architectural and sculptural monuments — both modern and antique — portraits, and maps. Through a quick overview of Beatrizet’s output in roughly chronological order, this paper will examine patterns in his work that might shed light on the wider situation of engraving in the middle decades of the sixteenth century, not just in Italy.

The Early Works of Nicolaes de Bruyn

The Flemish printmaker Nicolaes de Bruyn (1571–1650) engraved both his own designs as well as those provided by the most prominent artists of his day, such as Marten de Vos, David Vinckboons, and Gillis Coninxloo. Today he is known primarily for his large-scale forest landscapes populated with religious and mythological figures, which all date to 1600 and later. However, he began his career by engraving series of allegorical figures and naturalia, including animals, birds, and insects, during the last decade of the sixteenth century. He was trained by his father Abraham de Bruyn, who also specialized in this type of imagery. This paper will examine Nicolaes’s early work, which is heavily indebted to his training in Abraham’s workshop, and is closely linked to sixteenth- and even fifteenth-century traditions of scientific illustration. A significant percentage of these suites of prints were engraved after de Vos and almost all were printed by Jan van Londerseel. This paper will also consider the relationships between these three men to understand how these series of prints were commissioned, executed, and marketed.
ISSUES OF COMMERCE, PATRONAGE, ATTRIBUTION, AND RELIGION IN ITALIAN ART

Chair: FERN LUSKIN, THE CITY UNIVERSITY OF NEW YORK, LA GUARDIA COLLEGE

ROSI PRIETO, SACRAMENTO STATE UNIVERSITY
Art as Enterprise in the Fifteenth Century: Gleanings from Neri di Bicci’s Ricordanze
Between 1453 and 1475, the Florentine painter Neri di Bicci documented his artistic commissions in a journal known today as the Ricordanze. This voluminous account-book chronicles his paintings, their intended destination, material specifications, patron information, and other data in considerable detail. The comprehensiveness of this document has helped scholars assign altarpieces to this Florentine painter and to learn much about workshop practices of the period. In spite of its abundant information, Neri’s Ricordanze has not been examined as an entity. Published in 1975, the ledger has only been studied piecemeal, serving mainly as a reference source in regards to artistic methods during the Renaissance. To date, no modern studies on an artist’s practice of writing and keeping such journals (and their implications) exist. This paper, which is one of a series of studies on Neri’s Ricordanze, examines and contextualizes the notion of art as enterprise during the early modern period.

MORTEN STEEN HANSEN, STANFORD UNIVERSITY
Raphael Deconstructed in Polidoro da Caravaggio
Having escaped the Sack of Rome, Polidoro da Caravaggio eventually settled in Messina. His Sicilian altarpieces stand as a negation of the Roman classicism that he himself had practiced. In the Way to Golgotha of 1534 (Capodimonte) one sees the artist taking Raphael’s Spasimo di Sicilia as a point of reference while proceeding to literally let his former teacher’s invention come apart, depriving it of beauty and charm which were signature features of Raphael’s art. Scholars have presumed that Polidoro’s meeting with a “medieval” religious culture, untainted by classicism, accounts for his stylistic change. Instead I argue that the artist was responding to the traumatic circumstances of the Sack, which even by Catholics was viewed as an instance of divine retribution. Polidoro’s turn to an anticlassical mode played out a sense of loss as he submitted his maniera to the mortification of the penitent.

SARAH E. DIEBEL, UNIVERSITY OF WISCONSIN, STOUT
The Mnemonic Culture of San Giovanni Evangelista in Parma
The refectory of the Benedictine abbey of San Giovanni Evangelista in Parma houses a most unusual work: a painting on canvas depicting a nocturnal Last Supper, painted by Girolamo Mazzola Bedoli in 1562, which is embedded within a much larger frescoed architectural perspective that renders the illusion that the biblical scene takes place at the back of an airy Renaissance courtyard. While the theme of the Last Supper is typical for monastic dining halls, the combination here of a dark interior scene and the bright daylight of its architectural surround creates a striking visual incongruity. Documents suggest that the whole was indeed planned and executed as an integrated ensemble, and the unusual combination suggests a link to the practice of the Art of Memory. Further, the presence of similar types of decoration in the abbey’s choir, cloister, and library suggest a wider “culture of memory.”

WOLFGANG WERNER LOSERIES, MAX PLANCK INSTITUTE, KUNSTHISTORISCHES INSTITUT IN FLORENZ
Unequal Brothers Decorate a Church: New Documents on Perugino’s Washington Triptych and an Altarpiece in San Gimignano by Pier Francesco Fiorentino
Perugino’s Adoration of the Crucified Christ (National Gallery) and Pier Francesco Fiorentino’s altar (S. Agostino) were donated almost contemporaneously, during a restoration campaign, to the Dominican church of San Gimignano by Bartolomeo and Lorenzo Quarquagli. Both Dominicans, Bartolomeo had made an ecclesiastical career in Rome and ordered the triptych from the famous painter of the Sistine Chapel, while his brother remained a friar in their native San Gimignano and became a patron of the provincial artist. Hitherto unknown documents reveal the relationship and the original location of these artistically unequal altarpieces, and allow
new insights into their history and iconography. Perugino’s triptych was connected with a newly established cult of the Holy Cross in San Gimignano and was part of a generous donation including liturgical instruments, textiles, books, carpets, and additional pictures made to the convent by Bartolomeo, who was confessor of Pope Alexander VI and was murdered in 1498.

Hyatt Pacific

TOWARD AN ICONOLOGY OF THE
TEXTILE I: MOBILE IMAGES

Organizer: TRISTAN WEDDIGEN, UNIVERSITÄT ZÜRICH
Chair: KOENRAAD BROSENS, KATHOLIEKE UNIVERSITEIT LEUVEN

ELIZABETH A. H. CLELAND, THE METROPOLITAN MUSEUM OF ART
“Ensclosed behind the arras”: Small-Scale Tapestries and Private Devotion during the Renaissance
Among the sumptuous array of paintings, collectibles, and tapestries inventoried at Lorenzo de Medici’s death in 1492 was a “tapestry panel depicting the Virgin in half-length with the Infant at her breast and the three kings.” Small-scale devotional tapestries are traceable throughout wealthy patrons’ collections during the Renaissance, and some survive. Although the devotional role of small-scale paintings on parchment, panel, and cloth has received significant scholarly attention, the importance of tapestries as devotional aids has been relatively ignored. In their scale, iconography, function, and display, these small tapestries differed from their more well-known, monumental counterparts, having more in common with similarly-scaled devotional paintings, woodcarvings, and manuscripts. This paper provides new research about these understudied Renaissance objects of private devotion. The historical context and function of these expensive figurative textiles is explored using evidence from inventories and account books, together with surviving examples.

LORRAINE KARAFEL, NEW YORK UNIVERSITY
Site Specificity? Raphael’s All’antica Weavings and the Vatican’s Sala dei Pontefici
Pope Leo X (r. 1513–21) commissioned Raphael to design several important sets of tapestries, including the famous Acts of the Apostles, the allegorical Playing Children, a magnificent ceremonial bed, and an innovative series in an antique style that came to be known as the Grotesques of Leo X. While tapestry is traditionally prized as a medium of portable grandeur, these projects were conceived for specific spaces at the Vatican: the Acts for the Sistine Chapel, the Playing Children for the Sala di Constantino, and the papal bed for the Sala di Pappagalli. This paper proposes that the Grotesques, too, were planned for a particular room, the Sala dei Pontefici. Furthermore, the tapestries’ complex iconography with its pagan-Christian meaning complemented the room’s astrological painted and sculpted vault decoration, also executed in an antique style by Raphael and his workshop. Together, these decorative elements presented an unprecedented, integrated multimedia program that served to define Leo’s papacy as a fated new golden age, where peace and prosperity reigned and the arts and learning flourished.

JAMES G. HARPER, UNIVERSITY OF OREGON
Solenne Comparsa: Mutable Meaning and Contextual Significance in the Display of Tapestry in Seventeenth-Century Rome
For tapestry, the history of meaning is complicated because each new hanging constitutes a new installation, especially when the tapestries are hung in a new place or in juxtaposition with new objects. The inherent instability of tapestry’s relationship
TOWARD AN ICONOLOGY OF THE TEXTILE I: MOBILE IMAGES (CONT’D.)

to place means that its iconology is more complicated and richer in mutative possibility than any other early modern medium. Following Aby Warburg’s characterization of woven images as “mobile image vehicles,” this paper will explore a recently discovered account of the tapestry installations that marked the reception of the English ambassador to Rome in 1687. Particular attention will be paid to a banquet at the Palazzo Barberini. There, the installation of the Life of Urban VIII series in the gran salone and the juxtaposition of another tapestry series, a frescoed ceiling, and a monumental painted allegorical equestrian portrait of King James II added meaning to the tapestries that their creators could not have expected when they planned the series a quarter of a century before.

Hyatt Palisades

GIORDANO BRUNO

Organizer: INGRID ROWLAND, UNIVERSITY OF NOTRE DAME, ROME
Chair: DAVID R. MARSH, RUTGERS UNIVERSITY, NEW BRUNSWICK

SERGIUS KODERA, UNIVERSITÄT WIEN
A Missed Encounter: Skepticism and Bestiality in Giordano Bruno’s Cabala del cavallo Pegaseo (1585)

It is well known that Giordano Bruno’s position toward major philosophical schools of thought was highly conflictual (to say the least). My paper will look at what is perhaps Bruno’s most radical text, the Cabala of the Pegasean Ass. Here the philosopher from Nola is not only fiercely attacking Aristotelians and Platonists, but also heaps scorn on the skeptical school, which had important contemporary followers such as Michel de Montaigne (1533–92), as well as religious fanatics, among them Gianfrancesco Pico della Mirandola (1469–1533). The writings of Sextus Empiricus, our most important source for ancient Skepticism, were translated only in the 1560s and therefore not necessarily part of Bruno’s cultural baggage. I will argue that his knowledge of Phyrrohnist arguments was rather limited, because his attack on the skeptics is mainly based on the introduction and the first few pages of Gentian Hervetus’s 1569 translation of Adversus mathematicos. With hindsight it is rather strange that Bruno obviously failed to acknowledge the impact of the skeptic’s arsenal of arguments. His concept of universal vicissitude as well as the assumption that truth is relative to time would have been amazingly compatible with the nolana filosofia, as well as the formative role of the phantasmata in our cognitive approach towards the world.

HILARY GATTI, UNIVERSITÀ DEGLI STUDI DI ROMA, “LA SAPIENZA”
Giordano Bruno on the Science versus Religion Debate

The proposed paper includes and extends an open letter I sent in spring 2008 to the Society of Biology Students of the University of Michigan, Ann Arbor. In a series of meetings of their Society, the students were taking into consideration the new National Academy of Science report on the teaching of Evolutionary Theory, which contains an important section on the status of scientific truths and the problem of the often-conflicting texts of the Bible. The students had decided to take into consideration some historical figures explicitly concerned with the vexed relations between scientific and religious truth. They had been concentrating their attention specifically on Giordano Bruno and Spinoza, and requested from me a few considerations on Bruno’s thoughts on the problem as a basis for discussion. The text I sent them, somewhat expanded here, emphasizes the sixteenth-century Copernican context of Bruno’s discussion of what must clearly be considered a perennial problem, still acutely relevant even after the Copernican issue as such was resolved by the indisputable nineteenth-century proofs of the correctness of the heliocentric theory. Bruno’s thoughts on the subject are illustrated with reference to three key texts that present the conflict between scientific and religious truth from differing points of view, all of them united by a constant and eloquent plea for the liberty of the natural philosopher to inquire into the ways of nature without interference from
GIORDANO BRUNO (CONT’D.)

those whose principal concern is with the question of God’s word and the religious truth of the Bible.

INGRID ROWLAND, UNIVERSITY OF NOTRE DAME, ROME
Poetry and Cosmology in Giordano Bruno’s Eroici Furori
Giordano Bruno’s latest and most complex Italian dialogue, De gli Eroici Furori, provides a compendium of the philosophical insights he gained during two years’ residence in Elizabethan England. These insights included subjects as disparate as the structure of the universe, the writing of poetry, and his own intellectual biography, and in many respects his model must have been not the Neoplatonists but Plato himself. The paper will use his initial remarks about genre to show how a poetic dialogue can in fact (at least in Bruno’s mind) become an appropriate medium for communicating ideas that we would regard as scientific and therefore better adapted to expository prose.

Hyatt
Sherman Oaks

ENGLISH SOCIETY AND CULTURE

Chair: LAURA G. MUSSELWHITE, GEORGIA HIGHLANDS COLLEGE

OLIVER M. ARNOLD, PRINCETON UNIVERSITY
Compassionating the Poor in Early Modern England
Many early modern theologians, social philosophers, and literary artists addressed the suffering of the poor as an ethical problem: thus, Henry Smith begins The Poore-Man’s Tears (1592) by asking “when, and in what sort we ought to give to relieve the poor.” Other early modern commentators, by contrast, figured compassion for the poor as an involuntary response rather than the product of ethical consideration. In general, predicated relief for the poor on ethical grounds — if certain conditions obtain, we should compassionate and help the poor — was continuous with attempts to conceive the poor as a “population” that must be properly managed; by contrast, a more Aristotelian conception — if a certain relation obtains between A and B, A will compassionate B’s suffering — was continuous with attempts to locate social transformation in imaginative identifications between individuals.

SARA HONG, BOSTON COLLEGE
Erasmus, Affections, and Imitatio Christi
This paper examines the concept of ethical imitatio in Erasmus’s Ciceronianus, and argues that the key principle for imitative success in this work — knowledge and affections — reflects an important devotional aesthetic in Reformation England. For Erasmus, imitative failure occurs when no one’s affections are moved, and such failure is precipitated by the speaker’s own lack of feelings for the subject: “You will not inflame if you yourself are cold.” Erasmian privileging of one’s passions in literary imitatio is a key notion in the devotional concept of imitatio Christi. Just as Erasmus equates true expertise with feelings, a true knowledge of God is frequently articulated in affective terms in contemporary Reformist literature. In a period in which the psychologically was not yet removed from the physiological, the affective terminology with which the believer was encouraged to view his relationship with God required him to be moved not just rationally, but emotionally and bodily as well.

WILL FISHER, THE CITY UNIVERSITY OF NEW YORK, LEHMAN COLLEGE
The Traffic in Boys
Gail Rubin’s influential article “The Traffic in Women” sketches a portrait of the sex/gender system dominant in early modern English culture: this was a system in which patriarchs negotiated the marriages of their offspring, and female children were trafficked between families as a means of cementing patriarchal bonds. This paper sets out to argue that there was a similar “traffic in boys” in early modern texts. For example, in Beaumont’s Salmacis and Hermaphroditus, there is a scene where Salmacis helps Phoebus and, out of gratitude, the sun-god abandons his pursuit of her, and promises her that “she should enjoy . . . a well-shap’t boy,” namely, Hermaphroditus. A similar love triangle appears in Jonson’s Epicoene.
Finally, the erotics of this scenario are taken to their logical extreme in the ménage à trois described in Rochester’s *The Disabled Debauchee*. In each of these instances, the “trafficked” boys are not only the objects of desire for both the male and the female partners, they are also the means of cementing the relationships between them.

MARIE T. O’CONNOR, *THE UNIVERSITY OF CHICAGO*  
Why Redistribute? *King Lear* and the Union Controversy  
My paper focuses on the relationship between *King Lear*’s well-known interest in economic distribution and a vibrant, contemporary discourse about economic redistribution that emerged during the Union controversy, namely King James’s attempt to unite Scotland and England into Britain. I aim to show that this Union discourse offers a new lens for interpreting key speeches in *King Lear* on distribution, such as Gloucester’s famous words on giving his purse to Poor Tom: “So distribution should undo excess, / And each man have enough.” In particular I propose that pro-Union theories of the benefits of redistribution allow us to challenge the longstanding scholarly view that redistribution in *King Lear* must be interpreted as a form of charity (however radical). I argue that the play draws on these pro-Union redistributive theories, which included viewing redistribution as reducing violence, recognizing equality, and building community, and extends them beyond the English/Scottish divide to social distinctions more broadly cast.

**Hyatt Encino**  
**MELANCHOLY IN A EUROPEAN CONTEXT I: MELANCHOLY AND RELIGION**

**Co-Organizers:** MONICA CALABRITTO, *THE CITY UNIVERSITY OF NEW YORK, HUNTER COLLEGE* and ELIZABETH WALKER MELLYN, *UNIVERSITY OF NEW HAMPSHIRE*  
**Chair:** SHARON STROCCHIA, *EMORY UNIVERSITY*  

JENNIE M. VOTAVA, *NEW YORK UNIVERSITY*  
“This Strange Affliction”: Dr. Timothy Bright’s Metaphorization of Melancholy  
This paper addresses religious melancholy from the standpoint of English physician-divine Timothy Bright’s *Treatise of Melancholie* (1586). Usually read as biomedical context for melancholic characters in early modern drama, this is also an important document in the history of what is sometimes called the “mind-body problem.” Half a century before Descartes, Bright attempted to separate what he saw as the exclusively physical ailment of melancholia from the incorporeal sufferings of the sinful soul, thus rescuing the soul from imputations of corporeality implicit in Galenic humoralism. My paper examines the self-consciously metaphorical language that Bright employs to describe what he views as the highly mediated relationship between body and soul. Bright’s *Treatise* offers evidence that the late sixteenth century medical community was not only aware of the metaphoric capacity of humoral terminology, but also recognized its simultaneously destabilizing and recuperative potential in religious and medical matters.

ERIN SULLIVAN, *UNIVERSITY COLLEGE OF LONDON*  
Bodies and Souls: Locating Melancholy and Despair in Early Modern Autobiography  
This paper focuses on the relationship between physical and spiritual suffering in sixteenth and seventeenth-century English autobiography. While medical literature from the period often explained the experience of anxiety and sadness as a symptom of melancholy, Protestant theology tended to interpret these emotions as a consequence of an afflicted conscience and the temptations of despair. In my paper I examine the nature of religious despair as outlined in several autobiographies, paying special attention to the ways in which writers confronted the problem of its resemblance to melancholy. Through this study I hope to shed light on the historical role medicine and religion have played in framing and defining kinds of emotional experience.
Melancholy in a European Context I: Melancholy and Religion (Cont’d.)

**KEVIN P. LAAM, OAKLAND UNIVERSITY**

Melancholy and Affective Piety in Robert Southwell’s *Triumphs over Death*

The ethics of mourning in early modern Europe were shaped instrumentally by the *consolatio*, the rhetorical mode of consolation naturalized in the Stoic works of Seneca and Cicero and revised for Renaissance humanist sensibilities by Petrarch and Erasmus. The works of the English Jesuit Robert Southwell provide an illuminating vantage from which to observe the contested status of melancholy in the late sixteenth century. As persecution of English Catholics steepened under Elizabeth, Southwell produced a series of *consolationes* translatable to their plight. Southwell’s contention that melancholy violates the scriptural boundaries of sorrow seems, on one hand, to support the emergent discourse of neo-Stoicism as seen in the works of Justus Lipsius and Guillaume du Vair. Yet Southwell’s critique of melancholy’s solipsistic nature also enables him to comment on the experience of loss in ways that transcend Stoicism’s narrow concern with reason. Southwell’s emphasis on the corporate dimensions of sorrow underlies his larger enterprise to consolidate aggrieved Catholics in psychic opposition to the forces of Protestant reform. This paper demonstrates how Southwell’s seemingly doctrinaire admonitions against melancholy serve what is actually a robust, twofold defense of Catholic theology and effective piety.

**ANGUS GOWLAND, UNIVERSITY COLLEGE LONDON**

Melancholy and Consolation in Late Humanism

This paper explores the interaction of medical psychology, spirituality, and practical ethics in late humanist consolatory literature for melancholy. It begins with a consideration of the foundations of the *consolatio* in classical moral philosophy and rhetoric, and a summary of its revival in Italian humanism. Its principal concern is to analyze the development of the European *consolatio* in the period ca. 1570–1640, when, in systematic treatises as well as letters, the genre became increasingly employed as a measure against melancholy. Tracing the relationship between the therapeutic role of consolation in learned Galenic medicine and its elaboration in the moral writing of late humanists such as Stefano Guazzo, Michel de Montaigne, and Robert Burton, a dynamic but sometimes problematic relationship becomes discernible between medicine, humanistic ethics, and Christian spirituality on questions concerning death, the management of passions, and the relationship between body and soul.

**Hyatt Park**

**Mapping Imaginary Worlds in the Renaissance I**

**Organizer: DEBORAH PARKER, UNIVERSITY OF VIRGINIA**

**Chair: FRANCESCA FIORANI, UNIVERSITY OF VIRGINIA**

**SIMONE PINET, CORNELL UNIVERSITY**

**Of Islands Lost and Found**

Through a close analysis of the episodes describing the Insola No Fallada, kingdom of Urganda la Desconocida, the enchantress of *Amadís de Gaula*, this paper will address the possible effects of the contrast between a cartographic insistence on making the verbal visible and the insistent desire on the part of the verbal on things invisible. The Insola No Fallada moves between mapping and the writing of chivalry in a series of generic and cultural loans from the legend of Saint Brendan to “floating islands” to the Canarian archipelago. These will be briefly addressed to establish a tradition in the contradiction between the verbal and the visual. The term *found*, which alludes to the events of discovery that permeate Montalvo’s Renaissance recension of the medieval romance of *Amadís*, will be put to dialogue with the subjective process proposed by the archipelagic itinerary in the Spanish book of chivalry.
Tom Conley, Harvard University

Pantagruel Cordiform

To say that geography is a topos in Rabelais belabor the obvious. From Lefranc to Lestringant the oeuvre has been treated as a spatial creation for which cartographic latency in the early work (Pantagruel and Gargantua) later becomes, like the author’s own signature, manifest and of uncommon complexity. In this paper I would like to study the latent material: how the famous chapter of Pantagruel describing the chronicler’s sojourn in his master’s mouth, known to be inspired both by Folengo and the Bible, is crafted in view of Oronce Finé’s double cordiform world-map (1531), appended to Gryneaus’s Novum Orbis, in which the gap between “new” and “old” worlds finds a compelling form. The map bears on the construction of the episode, on its site or situation in the work, and especially on a mode of writing based on contour, altitude, and physical variation.

Deborah Parker, University of Virginia

The Aesthetics of Damnation: Botticelli’s Chart of Hell

Departing significantly from the stratified representations of hell depicted by earlier artists such as Nardo di Cione and Domenico di Michelino, Botticelli’s Chart of Hell is a marvelously detailed and proportional reconstruction of Dante’s “abysmal valley of pain.” This talk will address how Botticelli renders the continuum of hell through more than twenty-four vignettes showing Dante and Virgil’s descent through hell. My specific focus will be additions which the artist makes to Dante’s description of the journey. Botticelli’s Chart of Hell portrays numerous aspects of the journey or hell’s topography that Dante does not specify: art interprets what words do not convey. These visual interpolations form a kind of serial storytelling. More exposition than representation such features amply confirm Vasari’s claim that Botticelli was a devoted student of Dante.

Hyatt Directors I

Aspects of Renaissance Science

Chair: Irving A. Kelter, University of St. Thomas, Houston

Gayle Bruneelle, California State University, Fullerton

“Beneficent Stars”: The Science and Magic of the New World

In 1643 a French company sent an expedition to French Guiana to plant a colony. Four hundred laymen under the command of Charles de Poncet, Sieur de Brétigny landed at Cayenne. The expedition ended in disaster when the Galibí slayed most of the colonists. One of the survivors was Paul Boyer, who in 1654 published a 467-page narrative, his Véritable Relation. His account is valuable not only for its narrative of the fortunes of the expedition but also because it illuminates the mentality of an ordinary French colonist and the strange mixture of religious and pecuniary motives that would spur an educated man such as Boyer (he was most likely a doctor) to join this expedition and endure the hardships it entailed. I have translated the account for publication and will present a paper focused on the deep influence of Renaissance science and mysticism on Boyer’s interpretation of the New World.

Raffaella Fabiani Giannetto, University of Maryland, College Park

Garden Poiesis between Art and Science

In the early Renaissance the art of making gardens was indebted to an oral knowledge that was handed down from one generation to another as a slowly evolving tradition. The sources related to the most famous of the Italian gardens do not reveal the name of their makers. Nonetheless, modern scholarship has assumed that fifteenth-century gardens, like buildings, were the product of an established design practice, whereby architects produced garden designs by means of drawings and models. In this paper, two sources will be discussed in order to develop a more complex
understanding of the poietic aspect of Renaissance gardens: primary sources related to the Medici gardens. Drawing on archival documents I shall identify the moment at which garden-making becomes an art form that requires design tools borrowed from other disciplines; inventories of European botanical gardens show that the evolution of botany into a science brought about a change in garden-making that required the production of drawings in order to record the planting of specimens in their plant beds.

LOIS G. SCHWOERER, THE GEORGE WASHINGTON UNIVERSITY
The Anti-Gun Rhetoric of Renaissance Humanists
“Oh God immortal!” exclaimed Erasmus in 1521. “With what weapons doth anger arm a man?” Guns are the “engines of hell,” he declared. “Who can believe that [they] were the invention of man?” In Complaint of Peace, Erasmus encapsulated the view of Renaissance literatti towards firearms. The terrible consequences of guns in war — the awful injuries and death of human beings, the devastation of cities, the despoiling of the countryside, and the destruction of chivalric principles — horrified them. Instead Christian humanists from all over Europe — famous among them Petrarch, Ariosto, Cervantes, Vives, Erasmus, More, and Colet — decreed firearms, deplored war, praised the beauties of peace, and dilated on the idea of an ideal ruler. They used a range of rhetorical appeals: history, the Bible, God, personal experience, and imaginary events to convey their convictions. But their impassioned rhetoric failed to move political leaders to adopt policies that promoted peace or to dampen the enthusiasm of their subjects for guns.

Hyatt
Bel-Air Room

LADY MARY WROTH

Sponsor: INTERNATIONAL SIDNEY SOCIETY
Organizer & Chair: MARGARET HANNAY, SIENA COLLEGE
Respondent: KATHERINE R. LARSON, UNIVERSITY OF TORONTO

ILONA D. BELL, WILLIAMS COLLEGE
Mary Wroth’s Crowning Glory
This paper argues that “The Crown of Sonnets,” the fourteen interlocking sonnets that play a climactic role in Mary Wroth’s Pamphilia to Amphilanthus, looks totally different when read in the handwritten Folger manuscript as compared to the revised, expurgated edition printed in Urania (1621). In the private text Pamphilia pleads with Amphilanthus to honor their extramarital love affair. Allusions to pregnancy, which are elided to metaphor and impenetrable allegory in the printed text, comprise a cri du coeur that fuels the “Crown’s” private persuasive purpose in the handwritten text. The multivalent diction, ambiguous syntax, and loose punctuation convey a less transgressive meaning in the reconfigured, printed text. Without the preceding aubade and the following Song, the Crown becomes a paean to idealizing Neoplatonic love. “The Crown’s” radical origins and striking metamorphosis demonstrate that Wroth deserves far greater recognition as a multifaceted and boldly innovative poet.

AKIKO KUSUNOKI, TOKYO WOMAN’S CHRISTIAN UNIVERSITY
Mary Wroth’s Representations of Elizabeth I in Urania
In view of the political climate of England around 1621, the year of the publication of Urania part 1, we need to think about the work through a new definition of political thought, particularly through the relationship between women’s exclusion and their political involvements in early modern England. This paper examines the possibility of women’s political involvement implied in Wroth’s writings in terms of the public and private, focusing on her representations of Elizabeth I in Urania 1. The paper first discusses why Wroth wrote a romance at such a late period when the vogue for the genre was almost over in England, and

ASPECTS OF RENAISSANCE SCIENCE
(CONT’D.)
LADY MARY WROTH (CONT’D.)

then, with reference to other historical queens, notably Queen Anne and Queen Elizabeth of Bohemia, how she uses the representations of Elizabeth I in Urania to pursue the possibilities of women’s involvement in politics in early modern England.

MARY ELLEN LAMB, SOUTHERN ILLINOIS UNIVERSITY
Signifying through Clothing in Wroth’s Urania

As recent scholars have shown, the language of clothing became increasingly complex in the early modern period, with the conjunction of a neo-feudal society in which established livery dependably signified rank and social allegiances, and a consumer society in which the increasingly wealthy middle classes, newly able to afford rich fabrics and colors, actively competed with the aristocracy for cultural forms of distinction. These complications in class status created at least three signifying forms of clothing in the Countess of Montgomery’s Urania: the use of livery to signify familial identification; the use of colors to signify emotions, displaying the self to the public eye; and the use of jewels and fabrics to signify the wealth of the consumer. Sometimes overlapping and sometimes existing in contradiction, these systems generated meaning as metaphors, as the deserted Bellamira, for example, metaphorically wears the “livery of loss.”

Rebecca Helfer, University of California, Irvine
Milton’s Spenser Remembered
Milton’s famous praise of “our sage and serious” Spenser in the Aeropagitica involves an infamous error. “Describing true temperance under the person of Guyon,” Milton writes of The Faerie Queene, Spenser “brings him in with his palmer through the cave of Mammon and the bower of earthly bliss, that he might see and know, and yet abstain” from temptation. Milton seems to forget Spenser’s poetry even as he remembers it, as Guyon goes alone through the cave of Mammon. Although this mistake has long been read as an instance of “misprision,” I’ll suggest instead this illustrates Milton’s ironic...

BILL GOLDSSTEIN, THE CITY UNIVERSITY OF NEW YORK, THE GRADUATE CENTER

"ALL PASSION SPENT": SAMSON AGONISTES AND THE ENGLISH MYSTERY CYCLES

THE MYSTERY CYCLES, OFFERING PUBLIC PERFORMANCES OF KEY MOMENTS OF BIBLICAL HISTORY, ARE AN UNEXAMINED MODEL FOR MILTON'S POEMS. I ARGUE THAT MILTON TRANSFORMS THESE PERSISTENT CATHOLIC THEATRICAL MODELS INTO VEHICLES FOR PRINTED PROTESTANT POETRY AND TAKE UP A QUESTION POSED IN A BRIEF QUERY IN A 1895 MODERN LANGUAGE NOTES THAT REMAINS UNANSWERED: "WAS PARADISE LOST SUGGESTED BY THE MYSTERY PLAYS?"

I DEMONSTRATE THAT MILTON'S TRILOGY MATCHES THE DEFINITION OF THE CYCLE PROPOSED BY PETER HAPPÉ, SPECIFICALLY THE SUBJECTS UNIQUE TO ENGLISH CYCLES, WHERE "A NARRATIVE FROM CREATION TO DOOMSDAY WAS USUALLY ADOPTED." CONTINENTAL CYCLES FOCUSED PRIMARILY ON CHRIST'S DEATH AND RESURRECTION; A DIFFERENCE, I ARGUE, THAT SUGGESTS THAT MILTON'S TRILOGY, IN WHICH THE PASSION IS BARELY EVEN ALLUDED TO, REPRESENTS THE RENEWAL OF A PARTICULARLY ENGLISH CYCLE FORM. THIS HIGHLIGHTS THE POLITICAL STRAINS OF MILTON'S EFFORT TO ESTABLISH ENGLISH FORMS OF POETRY FROM THE NATIVE ENERGIES GIVING RISE TO A ONCE AND PERHAPS FUTURE REPUBLICAN GOVERNMENT.

Hyatt

Directors II

ROMANCE AND THE TRANSMISSION OF LITERARY CULTURE: PRINTERS, PEDAGOGUES, AND CLASSICAL PRECEDENT

Sponsor: PACIFIC NORTHWEST RENAISSANCE SOCIETY

Organizer: TIFFANY J. WERTH, SIMON FRASER UNIVERSITY

Chair: JEAN R. BRINK, HENRY E. HUNTINGTON LIBRARY

TIFFANY J. WERTH, SIMON FRASER UNIVERSITY

EVOKING THE MEDIEVAL? THE "ENGLISH" FONT AND ANTIQUE VERNACTERIALITY IN POPULAR ROMANCE

In his 1683 MECHANICK EXERCISES, JOSEPH MOXON REFERS TO WHAT SCHOLARS NOW CALL "BLACK LETTER" OR "GOTHIC" AS THE "ENGLISH" TYPEFACE. DESPITE THE ECLIPSE OF THIS FACE IN THE EARLY SEVENTEETH CENTURY BY PICA ROMAN — USED IN THE COLLECTED WORKS OF NOTABLE ENGLISH AUTHORS SUCH AS PHILIP SIDNEY, BEN JONSON, AND EVEN IN SHAKESPEARE'S FIRST FOLIO — EDITIONS OF GEOFFREY CHAUCER CONTINUED TO BE PRINTED IN IT. SCHOLARS SUCH AS SETH LEHRER HYPOTHEZIZE THAT BY MOXON'S TIME AN EVOCATIVE RELATIONSHIP EXISTED BETWEEN A TYPEFACE AND THE MATTER SET IN IT. THE "ENGLISH" FACE MIGHT SIGNAL ANTIQUITY, VERNACTERIALITY, AUTHORITY, AND EVEN NATIONAL IDENTITY — ALL THINGS THAT CHAUCER EMBODIED AS AN EARLY, INFLUENTIAL FIGURE FOR ENGLISH LITERATURE. YET, ONLY A CENTURY EARLIER, BLACK LETTER ACCOUNTED FOR A DIVERSE BODY OF TEXTS: THE BIBLE, POETRY MISCELLANIES, PLAYS, ROMANCES. FOCUSING SPECIFICALLY ON REPRINTED ROMANCES, I EXPLORE A COALESCENCE OF DEVELOPING TYPOGRAPHICAL FORMS WITH A SENSE OF NOSTALGIA — OF A NASCENT MEDIevalISM. I PROPOSE THAT A RECEPTION HISTORY THROUGH TYPOGRAPHY REVEALS A VEXED RELATIONSHIP BETWEEN PAST AND PRESENT IN THE MATERIAL REPRESENTATION OF EARLIER LITERARY WORKS.

ALEXANDER L. DAVIS, UNIVERSITY OF ST. ANDREWS

FIGURES OF PITY: REPETITION AND HISTORY IN SIDNEY'S NEW ARCADIA

THE DEATH OF LYCURGUS AT THE HANDS OF PYROCLIS IN SIR PHILIP SIDNEY'S REVISED "NEW" ARCADIA HAS LONG BEEN RECOGNIZED AS INVOLVING AN ALLUSION TO THE DEATH OF TURNUS THAT CLOSES VIRGIL'S AENEID. THIS PAPER PROPOSES A SECOND REFERENCE TO THE SAME SCENE EARLIER IN SIDNEY'S TEXT, AND THEN PROCEEDS TO CONSIDER THE SIGNIFICANCE OF THIS REPETITION.
To allude to the death of Turnus once may be powerful; to allude to it a second time risks squandering through duplication the affective power drawn from the Latin original. In fact, I will argue, this apparent trivialization of Sidney’s source is entirely to the point. In book 3 of the revised *Arcadia*, we can see Tudor practices of literary composition in the process of being mapped onto a sense of history as tragic repetition. The episode offers an insight into the peculiarly mixed nature of Sidney’s narrative *mise-en-scène*, with its seemingly anachronistic blending of classical, medieval, and Tudor forms, and into the methods by which Sidney’s prose romance articulates a vision of history through its management of the literary and cultural past.

Joyce Boro, *Université de Montréal*

Romance Pedagogy

By exploring the reception of romances printed in multiple-language, parallel-text editions, this essay lends additional support to arguments for the didacticism of the romance genre that have been advanced by scholars such as Cooper, Hutson, and Stanivukovic. Polyglot romances formed an integral part of the sixteenth-century vernacular language curriculum, facilitating students’ progress from language manuals to unilingual, foreign language texts. Yet language instruction offered more than linguistic proficiency; it furnished lessons in cultural competency, morality, and exemplary behavior. As with the language textbooks, romances also functioned as didactic manuals, supplying their audiences with the range of linguistic, cultural, social, and intellectual qualities and abilities necessary to succeed in both the private and public spheres. The easy accommodation of the romance into the vernacular language curriculum speaks to the genre’s pedagogical emphasis and corroborates that its didactic potentialities were recognized by early modern printers, pedagogues, and readers.

Hyatt Renaissance Scholasticism

Governors I

Organizer & Chair: Lodinauta, *University of Groningen*

JozeF Matula, *Palacky University*

Bessarion as a Reader of Thomas Aquinas

Although Cardinal Bessarion was not a Thomist, he appreciated Aquinas’s thought, calling him “divus Thomas.” Indeed, Bessarion mentions Aquinas more often than any other author except for Plato, Aristotle, and Bessarion’s opponent George of Trebizond. He also possessed more manuscripts of Thomas Aquinas than of any other Latin author, and his library confirms this abiding interest in Aquinas. Aquinas was also an important source for Bessarion in the latter’s *In calumniatorem Platonis*. In this paper I will focus on Bessarion’s usage of Aquinas to support his various arguments in *In calumniatorem Platonis*. Special attention will be paid to Bessarion’s discussion of Aquinas’s attitude towards the theory of knowledge. In this way we can see in what way Bessarion read and used scholastic philosophy.

Andrea Aldo Robiglio, *Albert-Ludwigs Universität*

Dante at the Council: John Bertoldi of Serravalle, OFM, Theologian, and Philosopher

The theologian Giovanni Bertoldi da Serravalle, OFM (ca. 1360–1445) taught at the Franciscan Studium in Florence. He was, in his day, a successful preacher and later became bishop of Fano. While participating in the sixteenth Ecumenical Council (1414–18) he produced, at the request of British bishops, an extensive *Commentary* on the new Latin translation of Dante Alighieri’s *Divine Comedy*. Giovanni worked rather hastily, drawing heavily upon previous commentaries (in particular, that by Benvenuto Rambaldi da Imola, who had possibly been Giovanni’s teacher and mentor). Several mythographical, doctrinal, and philosophical digressions in this work attest to his reputed erudition, although a thorough evaluation of his intellectual profile has yet to be produced. The aim of my presentation is to define Bertoldi’s
own contribution and to sketch the contours of his most significant philosophical conceptualizations.

JOHN MONFASANI, STATE UNIVERSITY OF NEW YORK, ALBANY

George Amiroutzes as an Aristotelian Philosopher

George Amiroutzes attended the Council of Florence as one of the three learned laymen (the other two being George Scholarius and George Gemistus Pletho) whose presence was meant to give intellectual heft to the Greek delegation. Back in his native Trebizond Amiroutzes, a staunch Aristotelian, was known as “The Philosopher.” I have recently discovered fifteen previously unknown Greek philosophical treatises of Amiroutzes as well as the original Greek text of his dialogue De Fide, which purports to be a literary creation of the discussions he and Mehmed the Conqueror had had on religion (Amiroutzes entered the Sultan’s entourage in the 1460s). Amiroutzes’ burden in the dialogue was to answer exclusively on rational grounds the Conqueror’s harsh criticisms of Christian beliefs. On the basis of these texts I shall attempt to analyze and evaluate Amiroutzes as a philosopher.

Hyatt
Governors II

Sponsor: THE JOHN DONNE SOCIETY

Organizer & Chair: GRAHAM ROEBUCK, McMaster University

ERNEST W. SULLIVAN, VIRGINIA POLYTECHNICAL INSTITUTE AND STATE UNIVERSITY

Are We Reading Donne? The Physical Facts of the Burley Manuscript

Any assignment of the anonymously transcribed thirty-two letters in the Burley manuscript depends to a considerable extent on an explanation of whether transcripts of Donne’s letters could have gotten in the manuscript that is congruent with the physical facts of the manuscript. The nature of the manuscript contents, the dates of these contents, the manuscript papers, and the binding details of the manuscript are not only compatible with the presence of one or more Donne letters, but even suggest some possibly unique Donne materials, including some letters, may have gone missing.

DONALD R. DICKSON, Texas A & M UNIVERSITY

Editing Donne’s Songs and Sonnets for the Variorum

Donne’s Songs and Sonnets, which appear in more than 100 manuscripts (with “Break of Day” in sixty-nine), pose unique editorial problems, especially involving the sequence of the poems. Modern editors have generally followed the order of the 1633 Poems. At issue is the question of authorial justification for the traditional order. This paper will discuss how the Variorum editors resolved the matter by subjecting the major groups to computer analysis to search for patterns or sequences similar to the traditional order. The implications of this analysis for the distribution of Donne’s poems will be discussed.

LARA M. CROWLEY, Texas Tech University

Reading the Early Readers: Donne’s Short Prose in Seventeenth-Century Manuscripts

Although Donne apparently sent copies of his topical and encoded paradoxes to only a few selected friends whom he begged not to disseminate them, these satiric works circulated in manuscript long before their posthumous publication (1633). Since 1980, when the only scholarly edition of Donne’s paradoxes and problems was published, six seventeenth-century manuscripts containing them have come to light for a total of twenty-nine manuscript sources — many with texts superior to the error-ridden early printed sources. This paper investigates these prose pieces within their manuscript contexts in order to reveal clues that help us understand literary interpretations by early modern audiences, thus enriching our exegesis. Some manuscripts contain informative marginalia, but additional evidence appears in elements such as the sequence of items chosen for inclusion, paratexts, indices, even scripts. Analysis of manuscript copies clarifies the need to reassess Donne’s prose canon, for some, if not all, of the six works excluded from the modern edition appear to be Donne’s.
Entre miles christi et miles comicus: L’ambiguïté du soldat rabelaisien
Le concept de la guerre dans la geste rabelaisienne a reçu beaucoup d’attention critique. Nous nous proposons d’y ajouter une facette un peu moins étudiée, à savoir celle des protagonistes des épisodes consacrés à cette activité condamnable. Nous nous concentrerons sur trois personnages exemplaires, Pantagruel, Panurge et Frère Jean, pour montrer la complexité de la description de la guerre, ancrée à la fois dans l’Enchiridion militis christiani d’Erasme, les grandes batailles religieuses et linguistiques de l’époque ainsi que les courants cynique, farcesque, et satirique qui dominent une large partie des Chronicques. À travers ses protagonistes, Rabelais se sert ainsi de la guerre pour défendre et illustrer quelques-uns des messages-clés de son texte.

La gastronomie militante de Frère Jean
Frère Jean occupe une place proéminente autant que paradoxale parmi les épisodes guerriers de la saga rabelaisienne puisque l’exemplarité de son statut de moine se révèle à travers sa bravoure militaire, à la manière d’un Turpin burlesque. À la différence des prouesses de l’évêque de la “Chanson de Roland,” celles de frère Jean sont étroitement liées à la cuisine, qu’il s’agisse de la défense héroïque de la vigne ou du carnage des Andouilles à la tête d’une armée de cuisiniers. Loin de considérer cet intérêt presque obsessionnel du moine pour le vin et la gastronomie comme une satire des moeurs relâchées du clergé, cette présentation explique la relation entre la métaphore de la cuisine, développée dans Gargantua (1542) et le Quart Livre (1552), et la prêche évangélique, dans un contexte d’affrontement entre le catholicisme humaniste de Rabelais et les positions plus conservatrices ou ascétiques de la Sorbonne ou du protestantisme calviniste.

Sagesse de soldat, sagesse de chef: Phronesis et phronimoi dans les quatre livres de Rabelais
La vertu de prudence occupe une place essentielle chez Rabelais. Cette vertu, propre au chef de guerre, apparaît en effet essentiellement pantagruélienne. Quels sont les personnages prudents et quels sont ceux qui le deviennent? Comment la prudence en vient-elle à déborder le cadre de la guerre (Gargantua chef d’Etat) pour incarner une vertu propre au chef en un sens plus général (Pantagruel guidant ses amis)? Et quel est le rôle de Panurge comme anti-prudent? En partant de la définition de la prudence de l’Ethique à Nicomaque, cette communication examinera comment Rabelais s’approprie cette vertu essentielle pour comprendre la confrontation et la gouvernance à la Renaissance.

RESISTING IMPERIAL EXPANSION IN THE EASTERN MEDITERRANEAN

Organizer: MONIQUE E. O’CONNELL, WAKE FOREST UNIVERSITY

Chair & Respondent: ERIC R. DURSTELER, BRIGHAM YOUNG UNIVERSITY

An Anatolian Muslim’s Views on the Fall of Constantinople and the End of the World: Ahmed Bican and His Hidden Pearls
The conquest of Constantinople in 1453 is hailed in Ottoman and Turkish historiography as a seminal achievement; concomitantly, it is assumed that the conquest was met with particular enthusiasm by the Turkish and Muslim subjects of the Ottoman sultan. This historiographical tradition omits apocalyptic speculations and political criticisms that were inspired by the conquest. The capture
of the city and the ensuing political developments helped the Ottoman sultan critically increase his power, and this development was seen by some religious scholars, tribal leaders, and Balkan frontier warriors with suspicion. Moreover, the conquest gave particular poignancy to the centuries-old Islamic and Christian Orthodox apocalyptic traditions associating the fall of Constantinople with the end of time. In my presentation concerning the work of an Anatolian Muslim scholar, Ahmed Bican, I will explore how apocalyptic speculation and political criticism merged together to produce a negative attitude vis-à-vis the Ottoman imperial project.

CHARLES WILKINS, WAKE FOREST UNIVERSITY
The Legal Incorporation of Northern Syria by the Ottomans, 1516–1600
In 1516–17 Ottoman armies defeated their chief rival Sunni Muslim power, the Mamluk Sultanate. The conventional narrative of post-conquest administration in the newly conquered territory depicts a highly flexible and pragmatic Ottoman policy, but recently other sources have offered a more nuanced picture of administrative flexibility. Records of the Muslim courts suggest that Ottoman authorities imposed an unambiguously Ottoman judicial system, marking a clear rupture in local legal practice. This paper traces the interaction of the newly established Ottoman legal system and the opposition to it in Syrian Aleppo, where many more officials of Turkic, non-local origin were appointed to judicial offices and where Ottoman officials sought to put in place legal procedures in line with Ottoman imperial kanun (non-shari’a) law and custom (‘urf). In response, members of Aleppo’s ulama (judicial, religious, and educational cadres) offered opposition, which with time receded as Ottoman rule extended throughout the sixteenth century.

MONIQUE E. O’CONNELL, WAKE FOREST UNIVERSITY
Venice’s Voluntary Empire?
This paper looks at the rhetoric and practices of empire surrounding Venice’s territorial expansion of the late fourteenth and early fifteenth century (1380–1420). As Venice acquired formerly independent city-states in the Adriatic and on the Italian mainland, the government met resistance from within its own patriciate and from subject elites. Venetian legislators and administrators placed a great deal of emphasis on communal representatives’ acceptance of Venetian rule, and Venetian chroniclers used these “pacts of dedication” to craft an idea of “voluntary” submission. Aimed to justify and legitimate Venetian expansion, these narratives responded to sharp critiques from Venetians within the government as well as to Milanese, Hungarian, and Roman observers while ignoring those subjects who rejected Venetian rule. The language of imperial justification thus made its way from Venice’s republican councils into chronicles, orations, and treatises pointing to the way in which theory followed practice in Venetian political thought.

International Grand Salon I

FRENCH LITERATURE II

Chair: RICHARD REGOSIN, UNIVERSITY OF CALIFORNIA, IRVINE

SARAH GORDON, UTAH STATE UNIVERSITY
Disability and Identity in Sixteenth-Century French Farce
In French farce (ca. 1520–30), representations of bodily difference, in particular of disabled or physically impaired bodies, are tied to the construction of identity. Farce is a highly physical corpus, often focusing on the body and daily household activities; in this corporeal context, representations of disabled characters become common and more complex. Le Ramoneur des cheminées, Goguelu, and Mimin et les deux sourds treat disability with ambiguity and reveal cultural perceptions of bodily difference, as some individuals are identified only by their
physical difference. Disabled characters are marginalized, but paradoxically either stigmatized or revered for their different bodies and differing abilities. Before turning to a close reading of farce images of deaf, blind, and physically impaired characters and dialogues about their disabilities, broader implications show that Disability Studies theory today offers an important critical perspective of difference that may be applied to early modern narrative and dramatic texts.

REBECCA C. HARMON, PRINCETON UNIVERSITY

Writing Art for Our Eyes to Witness

The prominent place of visuality in Agrippa d’Aubigné’s Tragiques (1616) has long nourished critical comment, particularly since it contrasts sharply with the iconoclasm of his Reformed convictions. Recent historical scholarship (notably the work of Philip Benedict), however, suggests that the hostility toward images in sacred spaces did not extend to other spheres of life and that, in fact, sixteenth- and seventeenth-century Huguenots maintained a more positive (and theologically endorsed) relationship with images than has been commonly thought. My paper builds on this revised characterization of early modern French Protestantism, and extends the discussion of visuality in Aubigné from the Tragiques to the less-studied satire, Les Avantures du Baron de Fæneste (1630). The final chapters of Fæneste describe a series of tapestries that tie the visuality of ekphrastic technique to the trope of the eyewitness in an effort to carve out a space for polemical truth-telling within the genre of satire.

Intercontinental Grand Salon II

TYPOLOGY IN DUTCH, FLEMISH, AND GERMAN VISUAL ART 1400–1700 I

Sponsor: HISTORIANS OF NETHERLANDISH ART

Organizer: DAGMAR EICHERGER, UNIVERSITY OF HEIDELBERG

Chair: SHELLEY KAREN PERLOVE, UNIVERSITY OF MICHIGAN, DEARBORN

ODILIA BONEBAKKER, HARVARD UNIVERSITY

Figural umbra: Representations of the Jewish Altarpiece in Netherlandish and German Art, ca. 1450–1520

Around 1500 Netherlandish and German New Testament images set in the temple — for example, the Presentation of the Virgin or the Circumcision of Christ — frequently demonstrate creative attempts on the part of the artist to represent the altarpiece on the temple altar in the background. Some show this “Jewish altarpiece” veiled to literally suggest Christ’s removal of the veil of the Old Law; others incorporated real Hebrew writing that concealed Christian texts. More than a strategic and unconventional typological device, the fictive Jewish altarpiece in Christian paintings — often a triptych within a triptych — also had the potential to elicit comparisons between Jewish and Christian visual liturgical practice. This paper shows fictive Jewish altarpieces in Netherlandish and Rhineland New Testament paintings and argues that they not only figured the supercession of the Old Law by the New, but were a site of theoretical argument and legitimization of the image in Christian worship.

JEANNE NUECHTERLEIN, UNIVERSITY OF YORK

Reformation Anti-Typology

Protestant Reformers rejected typological interpretation of the Bible. Typological thought viewed the Bible as a cohesive whole, the New Testament fulfilling the Old’s promise; Luther’s theology, however, presumed a fundamental break between the two Testaments, as manifested in images like Holbein’s and Cranach’s Allegories of Law and Grace. These images’ visual structure of juxtaposition accords with typological tradition, but now the New Testament becomes an inverse contrast to the Old. This paper will first examine how such images’ visual structures and accompanying texts help viewers understand juxtaposition as inversion rather than as fulfillment. Second, it will investigate how, in accordance with this new understanding of the Bible’s intrinsic structure, most Old Testament scenes for
Protestant audiences visually emphasize their literal or tropological (moral) content rather than potential typological meanings. Through such cases we see how Protestant theology stimulated artists to develop new forms of biblical imagery in the early modern period.

**Barbara Haeger, The Ohio State University**
The Annunciate Virgin in Post-Tridentine Art: Weaving the Temple Curtain and the Body of Christ

This paper examines Annunciations by Rubens, Maarten de Vos, and others in light of coeval texts to demonstrate that they include sewing implements not merely to refer to the apocryphal account of the Virgin sewing the temple curtain (heretofore only traditional in the East) but to contribute to the aims of the post-tridentine Church. Some make explicit the connection between the body of Christ fashioned by the Virgin and the temple veil — rent when Christ gave up the ghost (Matthew 27:51) — to portray the Virgin as the New Eve who participates in the redemption of humanity. Others employ the yarn winder to underscore that, unlike the God of Israel, the Incarnate God of the New Testament is visible, thereby justifying image veneration. This can be demonstrated by explaining its significance and an unnoticed reference to the Burning Bush in Cornelis Cort’s 1571 engraving of Federico Zuccaro’s Annunciate Virgin among the Prophets, the work in which the motif originated.

**Intercontinental Grand Salon III**

**RETHINKING THE EARLY MODERN PASTORAL I**

**Organizer:** Benjamin J. Nelson, University of South Carolina, Beaufort

**Chair:** Bruce Burningham, Illinois State University

**Alisa Tigchelaar, Calvin College**

Cecilia del Nacimiento’s Use of the Pastoral Mode

As Electa Arenal and Stacey Schlau note in Untold Sisters, “even after mainstream dramatic traditions had changed, women’s religious theater retained . . . [characteristics of] earlier dramatic periods” (150). In the case of Cecilia de Nacimiento, her one known extant dramatic text is a comedia in the pastoral mode. This paper shows how Cecilia de Nacimiento adapts this mode not out of ignorance regarding newer dramatic traditions, but because it was the most suitable to demonstrate the dramatic pilgrimage of the nun-shepherdess though natural and human-induced perils of the “world” towards union with the divine Husband at the end of the play. Commentary includes an analysis of the play’s dramatic merit focusing on how it may have been staged for a nuns-only audience and ties this work in with some of Cecilia de Nacimiento’s poetry and prose.

**Benjamin J. Nelson, University of South Carolina, Beaufort**

Do Two Bad Pastorals Make a Good One? Reevaluating the Two Continuations of Jorge de Montemayor’s La Diana, Alonso Pérez’s 1563 La Diana de Montemayor (2nd part), and Jerónimo de Tejeda’s 1617 La Diana de Montemayor (3rd part)

In 1561 Jorge de Montemayor died before composing a sequel to his celebrated, although incomplete, La Diana (1559). Shortly afterwards, two authors composed their own continuation: Alonso Pérez, with his La Diana de Montemayor (1563); and Gaspar Gil Polo, with his Diana enamorada (1564). Critics have praised the latter and have largely dismissed the former’s literary merit. Although there is no known continuation to Gil Polo’s text, Jerónimo de Tejeda, published in 1617, is a third part to Montemayor’s original with Pérez’s contribution as the definitive second part. Due to the lack of appreciation for Pérez’s continuation, critics have either quickly dismissed Tejeda’s text or simply ignored its existence. This talk reevaluates these two proverbial black sheep of the Spanish pastoral canon and how, when compared to Montemayor’s innovation, these three texts as a trilogy tell a larger and more compelling tale about the role of pastoral in imperial Spain.
Rethinking the Early Modern Pastoral I (Cont’d.)

JAVIER IRIGOYEN-GARCIA, UNIVERSITY OF ILLINOIS, URBANA-CHAMPAIGN
The Pastoral Search for Origins in Las abidas (1566) by Jerónimo de Arbolanche
This paper examines how Jerónimo de Arbolanche integrates his pastoral Las Abidas (1566) into a broader discourse to advance both imperial claims of control over Europe and Basque claims of universal nobility. The temporal location of the ancient kingdom of Tartessos allows for the representation of Spain as a civilized country far before Roman times, thus granting it an antiquity that rhetorically underlines its hegemonic position in Europe, and simultaneously supports Basque claims of ethnic continuity from ancient Iberia. This libro de pastores, I suggest, sheds light on the instrumentalization of the past in the whole pastoral novel that becomes in sixteenth-century Spain a privileged discourse for narrating the fictitious ethnic origins of a nation that casts itself as a country of shepherds.

Intercontinental Grand Salon IV

THE STUDY OF RENAISSANCE INVENTORIES I: THE INFLUENCE OF TASTE

Co-Organizers: JESSICA KEATING, NORTHWESTERN UNIVERSITY AND LIA MARKEY, THE PRINCETON UNIVERSITY ART MUSEUM

Chair: LIA MARKEY, THE PRINCETON UNIVERSITY ART MUSEUM

ELIZABETH CARROLL CONSAVARI, COLGATE UNIVERSITY VENICE PROGRAM
Interpreting the Inventory: Rediscovering Padovanino (1588–1649) through Collections in Seicento Venice
Early twentieth-century scholarly literature has often dismissed the talent of once-forgotten artist Padovanino. An early seventeenth-century painter from Padua who worked primarily in Venice, Padovanino was greatly influenced by Titian. Although Padovanino’s neo-Renaissance revival was at odds with the mannerist trend, his paintings were widely collected in Venice. Works by Padovanino were registered in no fewer than twenty-four different collections. Reflecting his widespread popularity, the Venetian art critic, dealer, and guide Marco Boschini (1613–78) described Padovanino as an “ingenious and noble talent” in La Carta del Navegar Pitoresco (1660). This paper will utilize inventories to interpret Padovanino’s works, exploring issues of aesthetics and imitative production. The use and context of language in inventories versus contemporary Seicento literature will be scrutinized, particularly varied usage of copiare. Examining seventeenth-century inventories will provide the opportunity to posit some ideas about collecting aesthetics, articulation of taste, and cultural cravings in seventeenth-century Venice.

TODD MAGRETA, INDIANAPOLIS MUSEUM OF ART
The 1632 Orange-Nassau Inventory and the Issue of Taste
A 1632 inventory records the furnishings belonging to Frederik Hendrik and Amalia of Orange-Nassau in their two residences in The Hague. The Orange-Nassau family experienced great changes to their political and aristocratic positions and to their material fortunes over two generations and four leaders, and this is the first inventory of their consolidated holdings. This paper looks critically at the 1632 inventory as the crucial document for understanding the development of the princely couples’ artistic interest and activity at the time. Central to this analysis is the issue of taste: Can taste be determined from the contents of such an inventory, which, narrowly speaking, simply records ownership? How do gifts and inheritance contribute to an artistic atmosphere and future preferences and patronage? Do the origin, attribution, or hanging location of works of art reflect their owners’ tastes? What other contemporary documents, activity, or factors are relevant?

JUAN LUIS GONZÁLEZ GARCÍA, UNIVERSIDAD COMPLUTENSE
The Royal Inventories of Charles V and the Imperial Family
This paper will introduce a major research project funded by The Getty Grant Program and The Prado Museum. Besides the emperor’s inventories, those of his
closest dynastic milieu are quite significant because of the direct contribution and influence that these figures exerted on his intellectual education and the shaping of his tastes; through their privileged status among the most outstanding patrons and collectors of the period, they furnished the future emperor with a multicultural background during his formative years. This contribution was materialized in the governing view of Charles V as restorer of a supranational horizon. Their impact is also made manifest in his own inventories, which constitute a basic resource to assess the depth of his stamp on his lineage’s aesthetic judgment in general, and on Philip II’s in particular, since the latter often emulated his father’s appreciation of art.

**Intercontinental Grand Chateau**

**THE POETICS OF ARCHITECTURAL IMAGERY**

*Organizer: Mari Yoko Hara, University of Virginia*

*Chair: Tracy Cooper, Temple University*

**Arthur J. Di Furia, Moore College of Art & Design**

Serlian Motifs in Prints by Maerten van Heemskerck

This paper argues that Haarlem painter Maerten van Heemskerck translated the imagery in Sebastiano Serlio’s groundbreaking architectural books into the scenery in his prints. Heemskerck’s Roman sojourn (1532–36) would have fostered such practices. In Rome, he encountered Serlio’s mentor, Baldassare Peruzzi, a painter-architect at the forefront of efforts to translate Roman architecture into the pictorial realm. Peruzzi’s image-oriented study of Rome’s ruins would soon provide the basis for Serlio’s books. Heemskerck was engaged in a similar pursuit: pictorializing Rome’s ruin landscapes in his sketchbook. After returning to the Netherlands, Heemskerck used his drawings for the scenery in some of his prints. But I will show that other prints by Heemskerck contain variations on the motifs found in Serlio. Thus, for his Netherlandish Romanist milieu, which included Cornelis Bos, engraver of the Flemish Serlio, Heemskerck demonstrated his mastery of Serlio’s books, which he used alongside his own sketchbook, as a repository of motifs all’antica.

**Mari Yoko Hara, University of Virginia**

Theatricality and Illusionism in Peruzzi’s Sala delle Prospettive

Since the time of Vasari, basic frameworks for discussing Baldassarre Peruzzi’s Sala delle Prospettive (ca. 1517) in Agostino Chigi’s Roman suburban villa have strictly remained either iconographical or perspectival. While the decorative program of this illusionistic room certainly proves the painter-architect’s profound understanding of perspective, the emphasis placed by modern scholarship on the artist’s mastery of that science crucially overlooks some of its most innovative characteristics: namely, the new form of viewer-object interaction it proffers. This paper analyzes the Sala delle Prospettive as an example that embodies the painted architecture genre, a genre that, by creating three-dimensional construction using a two-dimensional medium, blurs boundaries between “space” and “image.” In addition, ideas such as the aestheticization of architecture, illusionism, theatricality, and decorum will be addressed. By reexamining the fundamental nature of this work, I hope to highlight the shift architectural representation underwent within the Renaissance pictorial tradition, from framing device of a figural scene to the main subject of portrayal.

**Johannes Grave, Universität Basel**

Intertwining Painting, Urban Architecture, and Furniture: The Case of the Berlin “Ideal City” Panel

The three “Ideal Cities” in Urbino, Baltimore, and Berlin are exceptional examples of elaborated architectural design in pictures and, therefore, have attracted the attention of both art historians and specialists in the history of architecture. Within this group, the Berlin panel turns out to be an especially complex example. Unlike the
paintings in Urbino and Baltimore, it not only opens a perspective view of a street or a square, but also depicts a part of the paneling which should probably be integrated into a lettuccio. Strictly speaking, the painting consists of different images — the depiction of the wooden paneling and a picture inserted into this framework — and refers to different media. The paper tries to argue that in this case the relationship between painting, architecture, and furniture is far from being unequivocal. Instead of establishing fixed differences, the Berlin “ideal city” invites the viewer to join a playful process of differentiations.

Intercontinental Chateau VIII

THE POETICS OF ARCHITECTURAL IMAGERY (CONT’D.)

THE TASTE FOR ITALY IN SIXTEENTH-CENTURY SPANISH ARTISTIC PATRONAGE

Organizer: Henry Dietrich Fernández, Rhode Island School of Design
Chair: Guendalina Ajello, University of California, Los Angeles

Henry Dietrich Fernández, Rhode Island School of Design

The All’antica on the Sierra Nevada

La Calahorra, a hilltop fortress east of Granada, was originally constructed in the mid-fifteenth century by the Moors as part of the last defenses of their kingdom in Spain. At the beginning of the sixteenth century, its new owner, Don Rodrigo de Mendoza, embarked upon its renovation. He embellished it with architectural elements directly imported, with considerable effort, from Italy, which were specifically designed in the new Roman all’antica vocabulary. Mendoza’s decision, influenced by a stay in Rome between 1506 and 1508, to renovate his originally Moorish castle in a Bramantesca all’antica style was unprecedented in Spain. It will be argued that Mendoza consciously engaged in a strategy designed to conspicuously break with a Moorish architectural past, employing an aesthetic that could be seen as uncontaminated by the newly conquered infidel. As such, on the Sierra Nevada, the presence of the all’antica became a visual form of limpieza de sangre.

Caroline P. Murphy, Cambridge, MA

Lavinia Fontana’s Virgin with the Sleeping Christ Child and the Court of Philip II

Sixteenth-century Italy produced a far greater number of well-known female painters than any other European country, yet the courts of their own country, Florence, Ferrara, and Mantua, proved reluctant to sponsor them. By contrast, the court of Philip II was far more enlightened: Sofonisba Anguissola made a financial fortune in Madrid and Philip allegedly offered a position to Marietta Tintoretto that her father turned down on her behalf. While Lavinia Fontana never traveled to Spain, her 1589 painting of the Virgin with the Sleeping Christ Child, destined for the Escorial, proved a landmark in her career; it had a profound impact upon her success in her hometown of Bologna and beyond. This paper considers the circumstances of the commission, as well as the painting’s critical and commercial reception, in both Italy and Spain.

Piers Baker-Bates, University of Cambridge, Peterhouse

Questi cosi pietose: Sebastiano del Piombo and the Spanish Ambassador

Of the numerous Roman artists who worked for Spanish clients during the High Renaissance, by far the most significant in terms both of the number of commissions and the effect his paintings subsequently had on Spanish artists was Sebastiano del Piombo. Interest has, however, almost exclusively concentrated on the impact of these works rather than on the commissions themselves and their subsequent effect on the development of Sebastiano’s career. One of his earliest clients in Rome was Don Jeronimo de Vich, Spanish ambassador there from 1506 to 1521, who not only commissioned two paintings from Sebastiano but also the designs, if not the components, for his new palazzo. Vich is a significant figure then as he represents in a number of ways the paradigm of the Spanish patron of Roman art on the eve of the Spanish hegemony over the city. However, Vich also influenced the course of the subsequent career of Sebastiano del Piombo.
Saturday, March 21, 2009
10:30–12:00

Hyatt
Los Angeles

CARAVAGGIO: REFLECTIONS AND REFRACTIONS VII

Co-Organizers: LORENZO PERICOLO, UNIVERSITÉ DE MONTRÉAL AND DAVID M. STONE, UNIVERSITY OF DELAWARE

Chair & Respondent: CHARLES DEMPSEY, THE JOHNS HOPKINS UNIVERSITY

MICHAEL FRIED, THE JOHNS HOPKINS UNIVERSITY

Thoughts on the Caravaggisti

The work of many of the Caravaggisti is usually seen in somewhat simplistic terms as doing little more than pastiching Caravaggio or virtually collaging figures and motifs drawn from his paintings. Against this view, I will try to show that painters like Manfredi, Régnier, Valentin, and others pursued a coherent pictorial poetics, one with definite characteristics (formal, stylistic, and thematic) and also with a single overarching aim, the securing of the autonomy of the gallery picture. In this sense they may be understood as completing Caravaggio’s project rather than merely echoing it in an inferior guise.

Hyatt
Beverly Hills

SCULPTURAL MONUMENTS IN MILAN: FROM LEONARDO DA VINCI TO CARLO BORROMEO

Sponsor: AMBROSIANA FOUNDATION

Organizer: ANNA BETH MARTIN ROUSAKIS, AMBROSIANA FOUNDATION

Chair: ELIZABETH MONROE, AMBROSIANA FOUNDATION

GARY M. RADKE, SYRACUSE UNIVERSITY

Leonardo and the Art of Sculpture: Insights from the Codex Atlanticus

This paper will explore evidence for Leonardo’s sculptural activity in the Codex Atlanticus, which includes a singularly important but understudied drawing for wooden scaffolding surrounding an equestrian monument (folio 216v–r), as well as a splendid study of a rearing horse (folio 24r) that relates both to his early ideas for the Sforza Monument as well as to his painting of the Adoration of the Magi, now in the Uffizi. The Codex also provides tantalizing evidence for Leonardo’s knowledge of casting, particularly as revealed in his studies of cannons (for example, folios 23v, 46’, 53’, 60’, 61’). Finally, two sketches for ancient style lamps (folio 80 r) can be directly related to Verrocchio’s 1468 bronze candlestick, which are preserved in the Rijksmuseum.

DARIN JAMES STINE, SYRACUSE UNIVERSITY

Reconstructing the Trivulzio Monument

This paper will provide a close reading and reinterpretation of Leonardo da Vinci’s cost estimate for the funerary monument of Gian Giacomo Trivulzio, preserved in the Codex Atlanticus, folio 179v–r. My reconstruction stems from the second section of the estimate detailing the cost and dimensions of the building materials. Unlike the earlier, somewhat fanciful reconstructions by Beltrami and Castelfranco, this new reconstruction assembles only those elements specifically listed by Leonardo. I propose that Leonardo intended to bury Trivulzio in a crypt below the chapel and that the monument was to serve as a marker rather than actual tomb. I also trace parallels in other funerary monuments of the period, confirming the logic of Leonardo’s design and expanding our understanding of Leonardo’s response to the sculptural art of his own time.

JOHN H. ALEXANDER, UNIVERSITY OF TEXAS, SAN ANTONIO

Carlo Borromeo, Elevated Burials, and the Trivulzio Mausoleum

The correspondence of Carlo Borromeo (1538–84), the reforming Archbishop of Milan, forms an important part of the Biblioteca Ambrosiana’s manuscript
Sculptural Monuments in Milan: From Leonardo da Vinci to Carlo Borromeo (Cont’d.)

collection. Some of his letters contain directions for changes in the furnishing of churches, changes that were considered reforms. One of his earliest endeavors was removing from churches the human remains conserved in elevated sarcophagi, a traditional method of burial for the nobility. This was for sanitation (bodies would be buried in the ground), and also to provide a more purely religious ambient, devoid of secular monuments. This proved to be a troublesome effort, leading Borromeo to seek the support of the Pope in overriding the traditional rights and privileges of noble patronage. The episcopal direction and familial response about the remains in the Trivulzio Mausoleum (at the basilica of S. Nazaro, Milan) provides a case study of opposition to reforms in Counter-Reformation Milan.

Hyatt Santa Monica

The Medici: Between Florence and Rome II

Co-Organizer: Linda A. Koch, John Carroll University
Chair & Co-Organizer: Piers Dominic Gervase Britton, University of Redlands
Paul R. Wright, Cabrini College
Dead-Ends: The Palazzo Vecchio as Medici Space in Machiavelli’s Istorie Fiorentine
The Palazzo Vecchio is not only a civic space charged with meaning and power, but has also sometimes been rendered a space of civic comedy. A case in point is Machiavelli’s Istorie Fiorentine, and his account of the infamous Pazzi conspiracy of 1478, in which the palazzo’s chancery plays a key role. Machiavelli uses the physical space of the palazzo as a “literary infrastructure” for his narrative, and imagines the chancery in relation to the rest of the palazzo as it morphed from a republican space into an iconic Medici stronghold. Also discussed is how the chancery is made to signify today relative to the ornate riches of the rest of the palazzo: how the chancery space is currently archived and “lived” by visitors, and why the chancery is “tamed” by a subordinate gaze that viewers are trained to deploy as they pass it by in favor of other sale.

Bernice Iarocci, University of Toronto
The Medici as Counter-Reformation Princes at the SS. Annunziata
Between the fifteenth and seventeenth centuries, the Medici made a number of interventions at the church of the SS. Annunziata in Florence. This paper focuses on a project begun in 1625 under Ferdinand II de’ Medici that radically culled and rearranged the thousands of votives that had been dedicated to the sacred image of the Annunziata. The new votive arrangement created a dynastic gallery in the nave of the church, featuring five votive portraits of the Medici, including one of Cosimo I. It also included two other statues, those of Michel Bonelli, cardinal nephew of Pius V, and Antonio Altoviti, archbishop of Florence between 1548 and 1567. Bonelli and Altoviti had been prominent players at the papal court during the time Cosimo sought the title of grand duke. I will show how this seventeenth-century votive scheme represented the Medici as Christian princes who complied with the authority of Rome.

Bruce L. Edelstein, New York University in Florence
Roman Models for Eleonora di Toledo’s Boboli Gardens
The Boboli Gardens represent a crowning achievement of Medici patronage and a fundamental model for subsequent urban palace and garden complexes. Elsewhere, I have discussed a Neapolitan model for the garden’s waterworks and Boboli’s pivotal role in the evolution of what I have termed the “urban hortus,” following Alberti’s terminology for such hybrid complexes. In this paper, I focus on the garden’s debt to precedents of papal patronage, especially the Belvedere courtyard and Villa Madama, and its rivalry with a contemporary papal project, the Villa Giulia. The timing of the purchase of the property, simultaneous with a change in Medici-papal relations, suggests that the employment of Roman models for Boboli was both conscious and significant: the garden’s development...
THE MEDICI: BETWEEN FLORENCE AND ROME II (CONT’D.)

proceeded in tandem with a diplomatic mission to obtain a cardinalate for the Medici prince Giovanni, who it was hoped would have as illustrious a career as his eponymous predecessor Leo X.

Hyatt Westside

ARCANE EMBLEMS: DEATH, FEAR, AND ALCHEMY

Sponsor: SOCIETY FOR EMBLEM STUDIES

Organizer: MARA R. WADE, UNIVERSITY OF ILLINOIS, URBANA-CHAMPAIGN

Chair: JOHN JAMES MULRYAN, ST. BONAVENTURE UNIVERSITY

Respondent: DORIS GERSTL, UNIVERSITÄT ERLANGEN

MARcin WISLOCKI, UNIVERSITY OF WROCLAW

“Meditation upon death is the best philosophy”: Emblems for Funerals and Commemorations at the Court of Philip II of Stettin-Pomerania

Various aspects of emblematic culture at the court of Philip II (1606–18) have become the subject of many recent studies. This paper analyzes how emblematic ideas and concepts commemorated members of the duchy. The main focus of the study, dealing with artworks intended both for ephemeral purposes and for permanent memoria as well, is the illustration in funeral prints. The significance of emblematic ideas in visual images for funerals and commemorations gained in importance in the last years of Philip’s reign (1616–18) and is to be noticed not only in occasional prints, but also in the realm of buchexterne Emblematica, e.g., in decorations of sarcophaguses or in depictions on coins. This is particularly to be seen in the content of the unique calligraphic emblem book, i.e., Martin Marstaller’s Illustrissimo Domini . . . Philippi II . . . Emblematum Liber (1609), issued as a simplified version in one of the prints on the occasion of Philip’s death.

THOMAS KILTON, UNIVERSITY OF ILLINOIS, URBANA-CHAMPAIGN

The Emblematic Spider: Webs of Representation

Emblematists almost always portray spiders, snakes, and other reptiles as sinister or evil elements. They seem, however, to reserve the spider for more diverse and fascinating representations of evil and malice. In a significant number of spider emblems, author and artist have contrasted the spider as a creature of evil and destruction with “good” or constructive creatures, such as honeybees. In rare instances spiders are even portrayed in a positive light, as, for example, when their artistic spinning skills are praised. This paper focuses on the spider’s diverse symbolic roles in emblems, examining representations in which spiders and their webs serve either a primary or a secondary role. Finally, it addresses historical sources from which the themes and topoi surrounding spider symbolism in emblems derive, such as mythology, Aesop’s Fables, and medieval and early modern painting.

DAVID BRAFMAN, J. PAUL GETTY RESEARCH INSTITUTE

Alchemical Atalanta: An Emblematic Recipe for Better Living through Chemistry

Perhaps nowhere else in Baroque culture does the enigmatic symbolism of both alchemical and emblem-books bond more strongly than in the Atalanta Fugiens of Micheal Maier (ca. 1568–1622). Court physician and advisor to Emperor Rudolph II at Prague, he was also the author of such works as Arcana Arcanissima (1614), Mountains of the Seven Metallic Planets (1618), and Symbols of the Twelve Golden Months of Nations (1616). Maier’s masterpiece, Atalanta Fugiens (1618), published on the eve of the European Wars of Religion (the Thirty Years War), adapts the ancient myth of the fleeing Atalanta and her ardent pursuer, Hippomenes, to a visual narrative of alchemical emblems. By the end of the book, the chemical allegory is transformed into a political metaphor about the future of Europe. The Getty Research Institute’s special collections has particularly strong holdings in both illustrated alchemy and emblem-books. Found among those collections is both a printed edition of Atalanta Fugiens and a still-unpublished French manuscript translation,
illustrated with contemporary handcoloring. The paper will examine Maier’s use of emblems as chemical and political allegory, as well as his lasting impact on the field of emblematics in the seventeenth century.

**Hyatt Olympic Ballroom I**

**Representations of Power in Courts Without Kings II**

**Sponsor:** THE SOCIETY FOR COURT STUDIES

**Co-Organizers:** ALEJANDRA B. OSORIO, WELLESLEY COLLEGE, GABRIEL GUARINO, UNIVERSITY OF ULSTER AND JELENA Todorović, UNIVERSITY OF THE ARTS, BELGRADE

**Chair:** ALEJANDRA B. OSORIO, WELLESLEY COLLEGE

INGE BROEKMAN, UNIVERSITEIT VAN AMSTERDAM

Between Function, Interest, and Influence: Constantijn Huygens, Secretary at the Court of Frederik Hendrik and Amalia van Solms (1625–47)

The seventeenth-century Northern Netherlands court of Frederik Hendrik and Amalia van Solms is known for its aspirations to bring it to royal heights. During their reign the *stathouder* and his wife established a princely environment. Their dynastic attempts are reflected in their artistic policy. Palaces were built, rebuilt, and furnished with art by contemporary masters. The historiography attributes a major role in this to the court’s main secretary, Constantijn Huygens (1596–1687). Huygens’s impressive correspondence reflects his broad interest in various fields and positions him as a true *homo universalis*. But to what extent did he literally influence the court’s artistic taste? How much personal influence did the office of secretary allow? In this paper I discuss Huygens’s position as a secretary at the court of Frederik Hendrik and Amalia van Solms in relation to his personal interest in collecting and his theoretical knowledge of art as far as these can be deduced from both his poetry and his letters.

CLARE KUNNY, THE PAUL J. GETTY MUSEUM

Patterns of Patronage in Sixteenth-Century Spain and New Spain: The Emperor and the Viceroy

In 1535 Antonio de Mendoza arrived in New Spain as its first viceroy. Two principles guided the appointing of a viceroy to New Spain: the rule of one person was better than the divided power between governor and Audiencia, and the remoteness of the Indies made it imperative to appoint one official to “represent the person of the king” as his alter ego. My paper focuses on Mendoza’s role as a patron of the arts and his contributions to the cultural development of early sixteenth-century New Spain. Patronage was a fundamental mechanism of the monarch’s rule in sixteenth-century Spain and in the Americas. During viceroy Antonio de Mendoza’s rule (1535–50), a new type of art patronage developed. My paper considers the commonalities and differences found between the patronage of Charles V and that of his viceroy in New Spain.

MARIO PEREIRA, BROWN UNIVERSITY

The Representation of Power at the Court of Dom João de Castro, Viceroy of India

This paper focuses on the court of Dom João de Castro, Viceroy of India (1545–48) in Goa, capital of the Portuguese Estado da Índia. After the astonishing success against Muslim forces at Diu, Castro capitalized on his victory to consolidate Portuguese power in the Indian Ocean and to attract new Hindu allies. Castro fashioned an innovative (and contradictory) identity for himself as humanist warmonger by usurping imperial trappings of power that surpassed those of the Portuguese monarch in Lisbon. He accomplished this through the adept manipulation of art patronage, court ceremony, and civic festivities: Castro commissioned a portrait gallery of all governors and viceroys of India, instituted a terrifying court ceremony for the reception of ambassadors, and staged triumphal processions in Goa that
combined ancient Roman and local Indian traditions. This paper investigates the challenges Castro faced in representing permanent authority in an office that was transient and unstable, and dependent on personal reputation.

**PAOLA D'AGOSTINO, SECONDA UNIVERSITA DI NAPOLI**  
Viceregal Sculptural Patronage in Baroque Naples  
During the seventeenth century Naples was one of the most populated cities in Europe, and the capital of a Spanish Viceroyalty. The city played a significant artistic role in relation to the court in Madrid, since a number of works of art were shipped from the city’s harbor to embellish the capital of the Spanish kingdom. Cosimo Fanzago, then the leading sculptor and architect in the city, worked for several viceroys who commissioned works from him for their private collections and for the embellishment of the city. This paper focuses on the sculptural patronage of two viceroys: don Manuel de Zuñiga, sixth count of Monterrey, viceroy from 1631 to 1637, and don Gaspar de Bracamonte, viceroy from 1659 to 1664. The sculptural and architectural commissions both viceroys entrusted with Fanzago serve as cases in point to better define the artistic, religious, and political role Naples played in imperial Spain.
NEW MUSIC FROM OLD IDEAS:
MUSICAL BORROWING AND
IMPROVISATION IN THE RENAISSANCE
(CONT’D.)

JOHN BASS, RHODES COLLEGE

Rhetoric and Music from an Improvisational Point of View

In this paper, I propose a new way of looking at links between rhetoric and music during the late Renaissance: one that focuses not on issues of textual and musical interplay, but rather on the idea of creating a persuasive performance. While word painting is the most recognizable product of the merger of the arts, it has several fundamental problems, not the least of which is that a musical composer and orator (in the classical sense) have similar compositional roles, but different performative ones. An improvising musician, represented here by the authors of the sixteenth-century ornamentation treatises, can function as both creator and performer. Moreover, the practice of improvised embellishment in sixteenth-century music may represent another — perhaps even purer — connection with the world of rhetoric, especially when similarities between the pedagogical manuals of each discipline are considered. I would suggest that interactions between rhetoric and music might run deeper than previously thought.

Hyatt Constellation

DANCE, RELIGION, AND POLITICS IN THE RENAISSANCE

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

Organizer: EMILY WINEROCK, UNIVERSITY OF TORONTO

Chair: OLGA ZORZI PUGLIESE, UNIVERSITY OF TORONTO, VICTORIA COLLEGE

KATHERINE TUCKER MCGINNIS, INDEPENDENT SCHOLAR

Not at Home: Sixteenth-Century Dancing Masters on the Road

Despite turmoil throughout Europe — Italian wars, French religious wars, Habsburg battles in Germany and the Low Countries — a surprising fluidity characterized the artistic job market in early modern Europe. Northern musicians found employment in Milan, Rome, and other Italian centers of wealth and cultural sophistication. Italian dancers migrated to France, Germany, and Spain. In 1602, the Milanese dancing master Cesare Negri, a former violinist at the Valois court, and presumably dancer as well, published a dancing manual, Le Gratie d’Amore. In addition to steps and choreographies, this treatise contains a wealth of information about professional dancers of the period. Among the figures named, with brief biographies lauding their special skills, prestigious positions, and notable remuneration, Negri identified seventeen who had served in courts and cities outside Italy. This paper, part of a larger study of professional dancing masters, examines career trajectories and status of these terpsichorean “guest workers.”

EMILY WINEROCK, UNIVERSITY OF TORONTO

Sacred or Sacrilegious Dancing? The Curious Case of Nicholas Millichap and the Abdon Communion Cloth

In 1619, Nicholas Millichap caused a local scandal by using the communion cloth from the Abdon parish church as the flag in a Whitsun morris dance. Church court witness statements reveal that, prior to the performance, Millichap had sought official permission to borrow the communion cloth, but the authorities were reluctant to approve or deny the request. Nationwide developments provide a possible explanation. James I had recently issued the Book of Sports explicitly permitting dancing on Sundays and holy days. At the same time, the king was advocating the revival of ritual and ritual objects in English worship. Was a Whitsun morris dance sanctified or simply sanctioned? Was the communion cloth more than just a beautiful carpet? In early seventeenth-century England these questions lacked clear answers. The
DANCE, RELIGION, AND POLITICS IN THE RENAISSANCE (CONT’D.)

communion cloth incident illuminates the havoc and confusion that could result from local attempts to interpret the changing attitudes of the state.

LYNN MATLUCK BROOKS, FRANKLIN & MARSHALL COLLEGE

Scandal and Support: Dances in Seville’s Golden-Age Religious Processions

In the latter half of the seventeenth century, Seville’s religious processions became a focus of struggle between local civic and church councils, the Spanish crown, and papal authority. Nearly all elements of the procession came under scrutiny, but the dancing — with its own peculiar history of legitimacy and moral ambiguity — experienced particular problems. Long in the hands of the city’s civic and religious councils, processional organization and entertainment was a source of local identity, pride, and income. Pressures from the crown and the pope interfered with local traditions, causing confusion, delays, and eventually, alteration of long-cherished processional elements, including the dances. When threatened by outside powers, these dances — some by church personnel, and others by local residents — became a focus of local support and protection, drawing into sharp outline the political and religious forces at work in early modern Seville.

Hyatt Constellation

Ballroom II

DID COLOR HAVE A RENAISSANCE?

Co-Organizer & Chair: DEBORAH L. KROHN, BARD GRADUATE CENTER
Co-Organizer: LOUISA C. MATTHEW, UNION COLLEGE

EILEEN A. REEVES, PRINCETON UNIVERSITY

Sunspots and Painters’ Primaries

The decades prior to the articulation of an accurate color system in 1613 seem characterized by the usual gap between theory and practice. Thus while in 1581 Mocenigo named red, yellow, and hyacinthus as the three “simple” colors, the startling imprecision of his combinations troubled many readers. Conversely, Armenini’s recipe for mixtures of blue and yellow apparently yielded a stable green in 1587, but was accompanied by no systematic overview of such combinations. The debate over sunspots provided a new arena for color theory. The quarrel between Galileo and an opponent named Apelles in 1611–13 was followed by many painters, architects, engravers, and theorists, and involved several artistic techniques for transcription of the sunspots. Renewed attention to Virgil’s depiction of yellow, blue, and red solar markings, moreover, prompted decades of observations of colored sunspots, and lively speculation over the relationship of these macchie to the painters’ primaries.

ALLEN J. GRIECO, VILLA I TATTI, THE HARVARD UNIVERSITY CENTER FOR ITALIAN RENAISSANCE STUDIES

The Semantics of Color and Dietary Theory: Medical Advice in Renaissance Italy

This paper explores color codes in the realm of food. The importance of color in late medieval and Renaissance food is well known to historians who have worked on cookbooks of this period. Sensitivity to color, from the whiteness of dishes such as blancmange to the polychromatic use of sauces and vivid spices like saffron, was omnipresent. In fact, the chromatic hue of dishes was less of an aesthetic consideration than one tied to medical theories. Color was one of the ways to understand the nature of a dish (an important consideration in Galenic medicine) but also, more importantly, it provided the means to change the basic characteristics of foods as defined by humoral theory: from moist to dry, from cold to hot, and so on. This is why, for example, the fourteenth-century Milanese doctor Maynerio de’ Mayneri composed a treatise on sauces in which both the taste and the color of each condiment played a fundamental role as a kind of a corrective to dishes whose components might otherwise have posed a threat to the health of the person who consumed them.
DID COLOR HAVE A RENAISSANCE?
(CONT’D.)

LOUISA C. MATTHEW, UNION COLLEGE
Did Pigments Have a Renaissance?
What was the relationship between color and the pigments used to produce it during the Renaissance? As painters increasingly imitated the hues of nature, was the material significance of pigments diminished? Renaissance writers on art seem to confirm Baxandall’s theory that skill gradually replaced the value of materials, as they pay little attention to pigments, regarding them as raw material to be transformed by the genius of the painter’s brush. There also seems to have been a growing array of more complex mixed colors that inevitably looked less like the original pigments used in the mixing. In the sixteenth century material substances began to be investigated systematically. Their origins, processing, and transformation were being considered by chemists and alchemists, and treatises and practical manuals were appearing beside books of secrets. Professional pigment sellers, unique to Venice in the fifteenth century, were common throughout Europe by the end of the sixteenth century, while the manufacture of pigments became widespread during the same period. While it would seem that pigments kept their substance, it may be that the practice of coloration became increasingly estranged from color considered theoretically by the end of the Renaissance.

Hyatt
Brentwood

HOMER IN THE RENAISSANCE

Co-Organizers: TANIA DEMETRIOU, UNIVERSITY OF OXFORD, ST. JOHN’S COLLEGE AND SARAH VAN DER LAAN, UNIVERSITÉ DE GENEVE

Chair & Respondent: PHILIP FORD, UNIVERSITY OF CAMBRIDGE, CLARE COLLEGE

TANIA DEMETRIOU, UNIVERSITY OF OXFORD, ST. JOHN’S COLLEGE
“Apud auctorem suum legere”: Early Modern Readers of Homer
This paper will attempt to explore some aspects of the experience of reading Homer in the Renaissance, that is, that of being able to read Homer for the first time during this period. I shall approach this mainly from the perspective of the evidence provided by the first printed editions of Homer in the late fifteenth and the sixteenth century, looking at the paratextual material appended to them and what it reveals about the priorities of Homeric editors and translators and the directions in which they led their readers. A different sort of evidence, surviving handwritten marginalia in a variety of Homeric editions, will be used as a means of confirming or complicating the extent to which these editors’ pointers shaped or can be taken as evidence of contemporary reading habits. Finally, I shall briefly discuss an example of Homeric imitation from Spenser in the light of these reading tendencies. The “tendency” I shall focus on is the ubiquitous “intertextual” reading of Homer: the way in which other, better-known authors who had imitated Homer were perhaps the primary way of making sense of him.

SARAH VAN DER LAAN, UNIVERSITÉ DE GENEVE
Further Voices, Fragmented Voices: Paradise Lost as Odyssean Text
John Milton uses the Odyssey to provide a crucial subtext, a “further voice” in R. O. A. M. Lyne’s phrase, for his narrative of the Fall in Paradise Lost. Repeated allusions to Odysseus’s decisions to leave not one but two earthly paradises in order to return to Penelope subtly endorse Adam’s decision to fall with Eve: they invite the reader to understand man’s fall as a choice of experience, and thus an Odyssean choice. These patterns of allusion place human marriage at the core of human moral regeneration and suggest that Paradise Lost can be read “systematically,” in Stephen Hinds’s term, as a text in mutually-enriching dialogue with the Odyssey. These rewritings reflect a movement in Renaissance readings of Odysseus that reaches its apex in Milton’s work: the licensing of human experience and subjectivity as matter for epic.
HOMER IN THE RENAISSANCE (CONT’D.)

LEAH WHITTINGTON, PRINCETON UNIVERSITY

Raffaele Maffei Volterrano’s Latin Translation of the Odyssey and Renaissance Literary Imitation

In contrast with the Iliad, which was translated into Latin multiple times during the course of the fifteenth century, humanist interest in translating the Odyssey developed slowly. After Petrarch’s initial effort to commission ad verbum translations of both Homeric poems from Leonzio Pilato, a complete translation did not appear in prose until 1460 and in verse until 1545. Raffaele Volterrano’s hybrid prose-verse translation of 1494 is a unique document, an intermediate example of humanist translation practice as it developed over the course of the fifteenth century. Volterrano’s Odyssey reveals a humanist poet at work discovering and practicing literary imitation. While Renaissance authors had long known about Virgil’s imitation of Homer, it was not until they actually became acquainted with the text of Homer in Greek that they could examine Virgil’s method of transforming specific Homeric passages and weaving them smoothly into his own Latin epic. Volterrano’s verse passages are evidence of this process of discovery and of the development and proliferation of the Petrarchan theories of imitation that became the groundwork of humanist poetics.

Hyatt Westwood

INTERSECTIONS OF SACRED AND PROFANE IN CINQUECENTO ITALIAN ART

Chair: PATRICIA FORTINI BROWN, PRINCETON UNIVERSITY

ERIN J. CAMPBELL, UNIVERSITY OF VICTORIA

“Connector Mediator Mother Kin”: Images of St. Anne and St. Elizabeth in the Italian Domestic Interior

There has been much research on the mediating function of objects and imagery within the Italian domestic interior. This research has tended to focus on the role of cassoni, birth trays, ceramics, furnishings, and small devotional paintings as mediating objects in the context of the key early phases in a woman’s life, namely, marriage and childbirth. My research suggests that images of older women similarly functioned as mediating symbols within the early modern Italian home, but for the later phases of a woman’s life, including widowhood and old age. Specifically, this paper will focus on the burgeoning market for small paintings, often executed on copper, of holy births or holy families in which St. Anne or St. Elizabeth are present. While scholars have called such imagery “maternal mediators,” I argue that these pictures also provide provocative evidence for the increasing importance of old women both within the family and beyond in the second half of the Cinquecento.

GWENDOLYN ANN TROTTEIN, BISHOP’S UNIVERSITY

Painted and Sculpted Slander in the Cinquecento

Calumny against artists appears to have been a preoccupying problem in the later Renaissance. The artistic theme of the Calumny of Apelles, described by Lucian, was used by artists to allegorize the notion of a helpless Every Artist hauled into court by personifications of Calumny, Envy, Ignorance, and Suspicion intent on ruining his reputation. But exposure and punishment of the unjust judges of artists and art, ignorant or unfair critics, could take a more personal turn. Michelangelo avenging himself on the Vatican Master of Ceremonies Biagio da Cesena by portraying him in hell in the Sistine Last Judgment is a well-known example, one revealing that Apelles possessed the means to take justice into his own hands. But an artist’s public meting out of justice through artistic representation could in turn spark retaliatory litigation: Federico Zuccaro and his assistant Domenico Passignano were sued for a painted allegory depicting their detractors with asses’ ears. This paper explores both the power vested in Cinquecento visual art to sentence the hostile spectator and the countersuits filed against allegedly slanderous painting and sculpture.
INTERSECTIONS OF SACRED AND PROFANE IN CINQUECENTO ITALIAN ART (CONT’D.)

CHRISTOPHER JAMES NYGREN, THE JOHNS HOPKINS UNIVERSITY
Titian’s Icons in the Era of Reform
This paper will examine Titian’s half-length paintings of the 1540s and 1550s, which attempt a return to traditional forms of devotional painting. During this period of religious and social upheaval Titian turned to the authoritative example of the Imago pietatis, painting at least four versions of the half-length Ecce Homo between 1545 and 1548. One of these pictures was given to Emperor Charles V. In 1554 the emperor commissioned Titian to paint a pendant piece for the Ecce Homo, a Mater Dolorosa. Titian’s painting, however, was rejected. Charles then commissioned a second Virgin, insisting that Titian copy a prototype that he had sent to the artist. This episode, I will suggest, is indicative of a broader renegotiation of the rapport between artistic style and devotional painting, which was a primary concern of Titian’s artistic production in these years.

ANGELA J. CLARKE, INDEPENDENT SCHOLAR
Wedding Jitters: Marital Anxiety and the Four Female Lay Saints on Deruta Maiolica 1500–50
This paper examines four female saints depicted on Deruta pottery, a ceramic medium flourishing in Umbria between 1500 and 1550. The figures of St. Lucy, St. Cecilia, St. Catherine of Alexandria, and St. Barbara provide important insight into the internal turmoil of young women who experienced conflict between marital obligation and devotional life. The lives of these four saints were recounted in Jacobus da Voragine’s (1229–98) Legenda Aurea, which presents the four saints as sharing a common typology. The iconography of these saints on Deruta maiolica reflects this common typology as they share a single image. This specific saintly typology and its representation on Deruta maiolica pottery resonated with Umbrian women who approached marriage with trepidation. This study will also examine the writings of the Umbrian saint Angela of Foligno (1248–1309) who experienced similar dilemmas. Finally, Cherubino of Siena’s (1418–84) La Regola della Vita Matrimoniale (1482) will be studied for his proposed resolution to this conflict.

Hyatt toward an Iconology of the Textile II: Textile Spaces

Organizer: TRISTAN WEDDIGEN, UNIVERSITÄT ZÜRICH
Chair: CANDACE ADELSON, TENNESSEE STATE MUSEUM, NASHVILLE
OLGA BUSH, THE METROPOLITAN MUSEUM OF ART
Of Times and Tents in the Fourteenth-Century Alhambra
The transmediality of the Alhambra, the palatial complex of the last Muslim kingdom in Iberia, is literally inscribed on its walls. The abundant epigraphy has frequent recourse to metaphors that describe architectural decoration in terms of textiles. Using the inscriptions to establish the three-way relationship between poetry, luxury textiles, and architecture, I turn to a transmedial analysis of the only extant testimony of a court ceremonial in the Alhambra: the celebration of the mawlid, the birthday of the Prophet Muhammad, in 1362. I focus on three prominent features: the ceremonial proceeded through different spaces, one of these was a royal tent erected within the architectural precincts, and poetry was recited at hour-long intervals. These elements, I argue, provide a crucial temporal dimension to the architectural space. Above all, the tent constitutes a form of temporary textile architecture, whose impermanence articulates the relation of temporal power to the religious sphere.

JOSEPH IMORDE, UNIVERSITY OF SIEGEN
Domus ipsa rideat: Textile Banquet Accoutrements in Early Modern Times
In his treatise De Conviventia (1498) Giovanni Pontano describes the banquet in its entirety as a medium of princely self-representation, emphasizing the degree to which the textile decorations in the entire house must be made to represent stately virtues such as magnificenza and abbondanza. He imagines that the various levels of
decoration enter into an ever-increasing competition with one another, in order to aim for the ordered and interrelated association of elements that he terms splendore. Such descriptions of banquets in the early modern era consistently place great emphasis on the detailed description of the textile accoutrements: the manner in which the walls are to be hung, the floors to be covered, the servants and soldiers clothed would seem to have been well worth mentioning and is described precisely because the event is accorded a higher meaning. In this way the event itself attains a narrative frame within the context of a “performative semantic.” Such conventions of decoration, decorum, and description will be developed in this text, which shall offer a contribution to the theory of staged extraordinary orderliness.

**ELISABETH PRIEDL, ACADEMY OF FINE ARTS, VIENNA**

Santa Susanna’s *Arazzi Finti*: The Textile Medium as a Subject of Debate in Counter-Reformation Rome

The Church of Santa Susanna is one of Rome’s oldest titular churches. A general renovation begun in 1587 changed its appearance completely. Cardinal Girolamo Rusticucci, who commissioned its global decoration, was the Vicar General of Rome and Clement VIII’s adjunct on pastoral visitations. Against this background, the painted representation of the *Templum Salomonis* in the nave of Santa Susanna, using Solomon’s columns in combination with the *arazzi finti*, must be interpreted in theological terms as an argument for the use of pictures. The use of the *arazzi finti* makes this even more evident, since legend has it that the tapestries from Moses’s tabernacle, produced following God’s instructions, were later brought to Solomon’s Temple. The painted *arazzi* of Santa Susanna feature all the elements mentioned in Exodus: golden cherubim on a red-and-blue background. It may, therefore, be concluded that the nave of the restored church, with the story of the Hebrew Susanna on the *arazzi finti*, was staged as the atrium of the sanctuary of the Christian martyr Susanna to whom the iconographic programs of both the apse and the presbytery are dedicated.

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**Hyatt Palisades**

**AGENCY, AFFECTING PRESENCE, AND IMAGE EFFICACY**

*Organizer: Fredrika Herman Jacobs, Virginia Commonwealth University*

*Chair: Peter M. Lukehart, Center for Advanced Study in the Visual Arts, National Gallery of Art*

**FREDRIKA HERMAN JACOBS, VIRGINIA COMMONWEALTH UNIVERSITY**

Destroying the Devil

On 7 July 1460, six citizens of Arras were burned as heretics. The fires that engulfed their bodies also burnt their “accomplices” in effigy, for as part of the spectacle of trial and punishment each of the accused had been ordered to wear a paper miter on which they had drawn the devil. Only one of those charged with the crime escaped the conflagration. Having failed to complete the making of her devil emblazoned miter, Belotte Mouchard remained in prison, her execution delayed until she finished her assigned task. This and related incidents participated in an officially sanctioned form of iconoclasm, one that reflected a belief in the potentia of powers accessible through image.

**ANNA KIM, UNIVERSITY OF VIRGINIA**

Transforming Agency in the Italian Appropriation of the Byzantine Icon

Giorgio Vasari’s influential, negative appraisal has shaped our perceptions of Byzantine art, particularly the icon, as hieratic, static, and deficient in comparison to the affective images of the Italian Renaissance. Yet earlier in the history of the image, the Roman church intentionally appropriated Byzantine artifacts as active and efficacious symbols of faith, charged with special potency to mediate divine presence. The reauthorization of a mosaic icon of Christ at Santa Croce in Jerusalem— the legendary Gregorian *Imago Pietatis*— opens for consideration the ontological shifts effected in the cultural
transformation of this potency in the holy object from Byzantium to Rome and beyond. This paper examines the sacred artifact in its varied states of activation and representation within this process of appropriation, as preliminary to a larger project of understanding the dynamic influence of the icon in the sacred art of the 1500s.

JODI CRANSTON, BOSTON UNIVERSITY
Materiality and Presence in Venetian Renaissance Art
The distinctiveness of Venetian painting generated one of the most repeated tropes in Cinquecento art theory that the art of the lagoon was one of colore or colorito and not one of disegno. Correspondingly, these writers asserted, such images appealed to the emotions and not to the intellect of the viewers. This paper seeks to engage these visual and philosophical commonplaces within a larger discussion of the emerging interest in materiality in later Cinquecento Venetian painting and architecture. How do the obviously textured surfaces of Titian’s later paintings or of Palladio’s ecclesiastical interiors or the kinetic thinness of Tintoretto’s pictures iterate and/or challenge the sublingual paradigm of response established by the disegno-colore dialectic? Are there corresponding regional differences in late Cinquecento concepts of agency, presence, and efficacy? And how might recent work in anthropology facilitate a conception of materiality that enlarges the discussion beyond personal style?

CLAIRE J. FARAGO, UNIVERSITY OF COLORADO, BOULDER
The Face of the Other: The Particular Versus the Individual
This paper develops a historical analysis of emerging racial difference recoverable from the material record pertaining to the production of portraits in contrast to ethnographic images of Africans, casta paintings, and other visual records dating from the colonial period in Latin America. Through a close reading of the visual evidence seen in relationship to historically documented issues of reception, it will be argued that, in contrast to the European-based genre of portraiture, the pictorial genres newly invented in Latin America do not represent their subjects as individuals despite the descriptive focus on the particular. The difference in the treatment of the Creole upperclass as persons whose individuality deserves to be memorialized and the Mestizaje, African, and Indian underclass objectified as types deserving of scientific study is striking and historically significant. Comparison of three distinct “genres” (a variety of ethnographic images, casta paintings, and portraits, including living and deceased subjects such as portraits of nuns commemorating their death) requires giving priority to social realities and the theoretical issues that accompany them rather than pursuing the question (even in an expanded field) of what works of human manufacture produced during the colonial period merit the label “art.”

HYATT SHERMAN OAKS
WOMEN, POLITICS, AND POLITICAL WRITING I: FRANCE
Sponsor: SOCIETY FOR THE STUDY OF EARLY MODERN WOMEN
Organizer: MIHOKO SUZUKI, UNIVERSITY OF MIAMI
Chair: MAYA MATHUR, UNIVERSITY OF MARY WASHINGTON
TRACY ADAMS, UNIVERSITY OF AUCKLAND
Anne of Beaujeu and Anne of Brittany: Mentor and Student, Enemies or Allies?
Anne of Beaujeu, twice regent of France for her brother, Charles VIII, fostered a network of young women at her court whom she educated in managing great households and domains, and, most important, in managing people. One of her “charges” was Anne of Brittany, who was married to Charles VIII when Anne of Beaujeu brought the duchy of Brittany forcibly into the French kingdom. This essay uses an incident recorded in the accounts of a gift of sumptuous wedding clothing made by Anne of Beaujeu to Anne of Brittany as a springboard to explore the fraught relationship between these two women. Stressing the fluid boundary between public and private spheres, politics and social life, court and household, I suggest that the mentor-student relationship for women of the late fifteenth century was a flexible form of political alliance.
Mihoko Suzuki, University of Miami

Political History and Political Theory in Madame de Motteville’s Memoirs

This paper will discuss Madame de Motteville’s memoirs, written during the regency of Anne of Austria and the tumultuous years of the Fronde, as political history and analysis. Contrasting herself to court ladies whose time is taken up by frivolous pursuits, Motteville gives a daily record of events she witnessed as Anne’s confidante. Yet her political analysis is far from partisan: it is dispassionate, impartial, and trenchant. Through use of the aphorisms, which recall those of her contemporaries Pascal, La Rochefoucauld, and La Bruyere, she extends the particulars of the French situation to more general principles of political theory. Her insistence on the truth of her writings (in the tradition of Marguerite de Navarre) and on the importance of the knowledge of truth for those in power indicates that Motteville implicitly claims a place for herself as a recorder and analyst of the political history of her time.

Marian Rothstein, Carthage College

Jeanne d’Albret, Queen Regnant

Jeanne d’Albret faced many of the same problems confronted by her contemporary, Elizabeth I of England. Jeanne responded to them by insisting on the distinction clarified by Ernst Kantorowicz between her body politic and her body natural as is shown both in her letters and her published memoirs. To this concept of the ruler’s two bodies we will add the idea of functional gender: biblical as well as Renaissance texts provide evidence that a person was gendered male when active (defending, attacking) and female when passive (protecting, nurturing). My paper will demonstrate how, while Jeanne ruled, she was a prince, and that both she and her subjects (in the reactions of the Etats de Béarn, or the feudal formulae of the comté d’Auvergne) can be shown to have been aware of the disjunction between her two bodies, to expect it, and to rely on it.

Hyatt Encino

Melancholy in a European Context II: Melancholy, Medicine, and the Law

Co-Organizers: Elizabeth Walker Mellyn, University of New Hampshire and Monica Calabritto, The City University of New York, Hunter College

Chair: Philip Gavitt, Saint Louis University

Wendy Turner, Augusta State University

A Comparison of the Fifteenth-Century English Administrative and Medical Terminology for and Perceptions of the Mentally Afflicted

In fifteenth-century England, the mentally ill were most often referred to in administrative documents as being freneticus or furiosus; while, those persons who were mentally incompetent were labeled quite differently as idiota, fatusus, or non compos mentis. The medical condition of melancholia had not yet become the vogue term of mental affliction that it would in later centuries, but it was beginning to be used. There might be two reasons for this shift. First, idiota became a negative term and a reason to disinherit. This congenital condition was categorically different from the mild disorders of many with mental incapacity, and a distinction needed to be made. Second, being mentally unhealthy (insania) did not mean complete dysfunction. Being temporarily freneticus, lunaticus, or other such condition did not adequately describe forms of stress, depression, and despair. These fell into this newer, third category of melancholy toward the end of the fifteenth century.

Dale Shuger, Columbia University

Madness on Trial: Melancholy and the Spanish Inquisition

In my paper I consider the effects of the Tridentine Church’s changed attitude towards madness — the conscious decision to discredit most cases of visions and altered states by considering them as the products of natural disturbance — and its effects on early modern discourses regarding madness (principally melancholy,
frenzy, and hallucination). In particular, I study the sizeable body of insanity defenses in the Spanish Inquisition, noting how the new need to distinguish between fakers, heretics, and the ill created both a space for the discussion and valorization of internal experiences and also a need for diagnostic tools and language for those experiences. This challenges the traditional opposition between the Inquisition and Enlightenment rationality. In fact, I argue, the very discourses of reason that eventually made the Inquisition seem untenable, originate within the Inquisition itself, as the institution struggled to use reason to identify and understand unreason.

ELIZABETH WALKER MELLYN, UNIVERSITY OF NEW HAMPSHIRE

Madness, Melancholy, and the Emergence of Legal Medicine in Early Modern Italy

In sixteenth-century Italy, legal and medical approaches to describing and managing madness became increasingly connected in both legal theory and practice. The present study aims to provide one explanation for how and why legal medicine developed in sixteenth-century Italy using the criminal and civil courts of Florence and the region of Tuscany as a testing ground. In order to highlight the changes that took place over the course of this period, I focus here in particular on two cases — one from the beginning and one from the end of the period. Analysis will proceed on three interactive layers: we will consider the cases themselves; their institutional context, including the courts as well as the civic governing arrangements that shaped them; and finally the learned legal context in order to ask what was at stake for jurists in their academic and professional milieu when they were confronted by cases of mental incapacity.

Hyatt Park

MAPPING IMAGINARY WORLDS
IN THE RENAISSANCE II

Organizer: DEBORAH PARKER, UNIVERSITY OF VIRGINIA
Chair: TOM CONLEY, HARVARD UNIVERSITY
Respondent: RICARDO PADRÓN, UNIVERSITY OF VIRGINIA

MARCO ARNAUDO, INDIANA UNIVERSITY

A Cartography of the Mind: La geografia trasportata al morale by Daniello Bartoli

This paper analyzes the literary use of geography among seventeenth-century Jesuits in Italy, focusing on the book La geografia trasportata al morale (Geography transposed into morality) by Daniello Bartoli. The paper will analyze the particular structure of the book, composed by short moral essays linked to specific places around the world (like the Libya desert representing the effects of loneliness, or the Cape of Good Hope representing the ability to foresee potential dangers). I will discuss the literary efforts Bartoli creates in his book, with a particular attention to the devices meant to engage the reader in a virtual journey through a Utopian world that is exotic and exciting, and, at the same time, organized according to moral and religious rules. The paper will also include a comparison between Bartoli’s and fellow Jesuit Kircher’s approach to geography, exemplified on the description of the Chinese landscape the two authors gave in their works.

THEODORE J. CACHEy, NOTRE DAME UNIVERSITY

Dante Cartographicus

Research into connections between cartography and literature taken as interrelated albeit distinct forms of spatial knowledge and representation has recently led to increased attention to the mapping of imaginary worlds. The modern tradition of iconographic maps of imaginary worlds can be said to begin with the Renaissance Florentine mappings of Dante’s hell. This paper proposes to reconsider Dante’s hell and its early modern reception through a cartographic lens. A profound mapping impulse originally informed Dante’s Inferno. The poet offered there a sophisticated reflection on the epistemological status of both fiction and mapping. The subsequent history of mapping Dante’s hell in turn provides insight into cartography as a mode of literary hermeneutics practiced especially during the furor
The Textuality of Renaissance Maps of France, from Oronce Fine to Nicolas de Nicolay

In a 1999 article in _Diacritics_, Tom Conley invited literary critics to “put French studies on the map,” or develop perspectives on the relations between literature and cartography. With the notable exceptions of Conley himself and Frank Lestringant, few have done so in more than a tropist way. I will consider here some sixteenth-century maps of France and of its regions, suggesting that their rhetorical apparatus demands that they be read as texts just as much as the graphic representation has its own interpretive codes. There was a much closer relationship in the sixteenth century, conceptually and historically, between geography and what we now call literary texts. The embedded textuality of these maps instantiates recent theoretical moves in cultural geography that see all maps, like written texts, as subjective and ideological. These articulations show that the emerging map of France was just as much the product of a social imaginary as it was that of a teleology of increasing accuracy, and can in some ways be considered as an “imaginary cartography.”

Hyatt Directors I

REPRESENTING MARY I IN EARLY MODERN ENGLAND

Chair: WILLIAM WIZEMAN, CORPUS CHRISTI CHURCH
Organizer: THOMAS S. FREEMAN, UNIVERSITY OF SHEFFIELD

CAROLYN COLBERT, MEMORIAL UNIVERSITY OF NEWFOUNDLAND

“I hope she will deserve well”: Glimpsing Mary Tudor in the Dramas of Rowley and Shakespeare

Although Mary Tudor never appears in two plays set in her father’s reign, in Samuel Rowley’s _When You See Me, You Know Me_ (1605) and William Shakespeare’s _Henry VIII_ (1613) both playwrights refer to the absent princess. Rowley’s construction of Mary conforms to her negative characterization in Protestant historiography. She is represented as an unsisterly princess aligned with evil Catholic bishops, and her misguided Catholicism is contrasted with the Protestant doctrine espoused by her younger siblings. The playwright even provides a glance at the persecution of Protestants during Mary’s reign. Shakespeare pays attention to dominant religious ideology, but his use of Mary argues for a more equitable approach than the avowedly propagandistic efforts of Rowley.

ALEXANDER SAMSON, UNIVERSITY COLLEGE LONDON

Philip and Mary: The Formation of Reputation

This paper looks at the historiography of the marriage of Philip and Mary since the early modern period. It questions the role purportedly played by anti-Spanish sentiment in the rebellions of 1553–54 and it explores the ways in which the repudiation of her sister’s reign and legacy during Elizabeth’s reign has influenced subsequent historians. By considering opposition to the match, during Mary’s reign, I will demonstrate how the negative historiography of the marriage began. I will further explore how it developed and was not seriously challenged until John Lingard’s history in the mid-nineteenth century. As an afterword, I will briefly review representations of Mary and Philip in recent films.

PAULINA KEWES, UNIVERSITY OF OXFORD, JESUS COLLEGE

Henry VIII and the Elizabethan Succession

In the closing years of Elizabeth’s reign the question of succession loomed large. Surreptitious pamphlets by both Catholics and Protestants debated the principles of royal succession in a bid to advance the claims of a favored candidate and discount those of other competitors. This paper examines the partisan uses the polemicists made of the example of Henry VIII. Henry’s tampering with the succession by
statute and in his will provided the Jesuit Robert Persons with ammunition to back the case for excluding the strongest dynastic claimant, James VI of Scotland. By contrast, the Puritan MP Peter Wentworth invoked Henry’s legislative experiments to jog Elizabeth into allowing Parliament to determine the succession. Finally, the Scottish civil lawyer Sir Thomas Craig denounced Henrician legislation as conducive to constitutional instability and upheld the Stuarts’ indefeasible hereditary right.

REVISITING PETRARCH I

Hyatt Bel-Air

Co-Organizers: ANGELA CAPODIVACCA, YALE UNIVERSITY AND AILEEN ASTORGA FENG, UNIVERSITY OF ARIZONA

Chair: GIUSEPPE MAZZOTTA, YALE UNIVERSITY

AILEEN ASTORGA FENG, UNIVERSITY OF ARIZONA

“Tempo è da ricovrare ambo le chiavi del tuo cor”: The Politicization of the Petrarcan Lyric

Beginning with a Dantean reference to patronage in Rerum Vulgarium Fragmenta 91, this paper examines how politics is aestheticized and the lyric politicized through the substitution of the patron for the beloved in Petrarch’s supposedly apolitical poems. By applying Dante’s discourse of patronage to his paradigm of love, Petrarch infuses this sonnet with a political aspect normally reserved for his Latin works, alluding to a reversal of the patron-poet hierarchy that recurs throughout the collection, particularly in the discursive treatment of his Colonna patrons. By feminizing the Colonna, Petrarch’s control over the beloved translates into his control over the patron, revealing both love and patronage to be parallel systems of power controlled not by the patron or beloved, but by the poet’s ability to confer or deny immortality through his pen.

MARTIN EISNER, DUKE UNIVERSITY

Petrarch’s Influence on Dante: The Multiple Temporalities of Literary History

The influence of Petrarch’s collection of vernacular lyrics on later poetry, Petrarchan or anti-Petrarchan, is well known, but less acknowledged is the way his collection modified the reading, reception, and reproduction of the works of his precursors. This paper takes Dante as a model case to study this other kind of influence. It explores how Petrarchian ideals modified the telling of Dante’s life and how certain features of Petrarch’s lyric collection were projected onto material forms of Dante’s lyrics. Without forgetting the different editorial configurations of Petrarch’s own lyric collection (like Vellutello’s), this paper examines in particular the tradition of dividing Dante’s Vita nuova into two parts, which Boccaccio inaugurates and continues through the nineteenth century. This investigation of editorial materials contributes to a writing of literary history that is as concerned with the continued historical existence of literary works as the historical circumstances of a given work’s initial composition.

HANNAH CHAPELLE WOJCIEHOWSKI, UNIVERSITY OF TEXAS, AUSTIN

The Renaissance of the Body Politic: Petrarchism and the Social after the Plague

In my essay “Francis Petrarch, First Modern Friend” I speculate on how the 1347–48 black plague epidemic in Europe caused Petrarch to reshape his letter collection, the Familiares. In this talk, I continue my exploration of how individual and collective post-plague trauma resonates throughout Petrarch’s later letters and poetry. I also reflect on how that shattering event may have contributed to Petrarch’s later understanding of and participation in local and international politics, in the very decades that Europe was forced to reinvent itself. Through a close reading of several of Petrarch’s letters and poems written between 1348 and his death in 1374, I shall argue how the phenomenon that came to be known as Petrarchism was, at least in part, rooted in a shared experience of an inconceivable disaster registered on the body politic — one that, as numerous historians have argued, had a transformative effect on the political sphere.
Christopher Marlowe as Theatrical Innovator

This paper emphasizes Marlowe’s education and his theatrical experimentation from play to play. It will address various plays but focus critical attention on *Dido, Queen of Carthage*, and *The Jew of Malta*.

Marlowe’s *Hero and Leander* confronts us with a picture of love and death suspended. Waking from a night of lovemaking, Hero and Leander engage in actions that suggest alienation rather than union. Hero stealthily “leav[es] Leander in the bed alone” (2.312) and blushes in shame; he gazes on her like “Dis on heaps of gold fixing his look” (326), and Night, “o’ercome with anguish, shame, and rage, / dangle[s] down to hell her loathsome carriage” (334). This recalls Dawn’s “hateful carriage” in *All Ovid’s Elegies* 1.13, yet Marlowe invokes more than a suggestive phrase here. Summoning an erotic persuasion that protests time’s progress, Marlowe exposes deficiencies in Hero and Leander’s love. Simultaneously he summons a more haunted moment of *suasoria*: Faustus’s variation on *Amores* 1.13 as he awaits his descent into hell. Together these allusions endow Marlowe’s close with an agony that fully rejects the romance of Musaeus.

Robert A. Logan, University of Hartford

Measuring Up: Standards of Measurement in Marlowe’s *Tamburlaine* Plays

Viewed from a perspective usually overlooked, Christopher Marlowe’s *Tamburlaine* plays dramatize the necessity and yet the difficulty of measuring up. To account for the success or failure of their actions, both Tamburlaine and Zenocrate constantly gauge their own behavior and, also, that of others. Marlowe well understands that an engagement with standards of measurement is natural to the human condition. But these plays also explore what it takes to become a legendary figure, a transhistorical celebrity. What standards do the plays dramatize and of what does the process of meeting them consist? How does Marlowe choose to deal with the inevitable impediments to the characters’ achieving gratification in their various roles during their lives, and after, as the stuff of legends? What do the two plays reveal metadramatically about Marlowe’s own sense of measuring up and the creation and longevity of his reputation? This paper attempts to answer these questions.

John N. Wall, North Carolina State University

Milton’s Bad Angel: Reconstructing Marlowe in *Paradise Lost*

Rarely commented upon in readings of Milton, the presence of Marlowe is constant in Milton’s poetry, from its early, academic phase in works like “L’Allegro” and “Il Penseroso,” to its culmination in the major works, especially *Paradise Lost*. Marlowe serves Milton as a source of poetic strategies, allusions, and motifs and also as a kind of “bad angel,” a counter voice to Milton’s reformist designs. Part of Milton’s poetic agenda would seem to be cleaning up Marlowe by reforming the Marlovian texts Milton is echoing. Yet Marlowe’s abiding presence in these works raises profound questions about whether the repressed has returned, whether Marlowe’s poetic energy emerges from within Milton’s text to reveal aspects of Milton he might (or might not) want to have us notice.
Carbone on the Genre and Ultimate End of Divine Rhetoric

Ludovico Carbone, a graduate of the Jesuit Roman College, poured the essence of his training and of his own years of teaching the arts of rhetoric and dialectic into his voluminous book on preaching, *On Divine Rhetoric* (1595). Carbone disagreed with both Erasmus and Melanchthon on a distinctive genre for divine oratory, preferring a redirection of the three traditional rhetorical modes. Nor would concord suffice as the ultimate end of rhetoric or of preaching. His Aristotelian education focused his eyes on truth as the goal of the dialectician and the orator. He believed that dialectic was the winnowing process for detecting the errors of his opponents. And all the artifice of rhetoric practiced by the preacher must seek to persuade the hearer concerning scriptural truths, whether or not division be the outcome.

Melanchthon’s Adherence to Concord

Philipp Melanchthon has been misunderstood by generations following Luther for seeking concord with the enemies of the Reformation instead of holding rigidly to the tenets of the faith. He has been both praised and blamed for providing a rational foundation for belief. Melanchthon read scripture through the lens of his dialectical rhetoric. Dialectic and rhetoric function as counterparts in Melanchthon’s system of thought, which one scholar has called the “last great attempt to reconcile Aristotle and Christian doctrine.” His concordant theorization of dialectic and rhetoric is mirrored in his conception of reason and emotion and also in his approach to law and gospel. Melanchthon called dialectic the “chain of concord” by means of which one could create certainty and adherence in an audience. For Melanchthon, the “concord” of dialectic and rhetoric meant the practice of ordinary argumentation, such as he himself had encouraged by precept and example. Even in debate with his Catholic adversaries, Melanchthon sought to practice dialogue in search of concord.

During the 1970s and ’80s Lorenzo Valla’s philosophy of language was a hotly debated subject. Lodi Nauta’s *In Defence of Common Sense* will stand above these sometimes arid controversies and give us a sense of the enduring value of Valla’s *Repastinatio dialecticae et philosophiae*. My paper will analyze and evaluate Nauta’s arguments in four main areas. I will discuss his analysis of Valla’s handling of his philosophical sources. Then I will look at Valla’s understanding of the relationship between philosophy and language. I will try to understand the ways in which Valla confronts and resolves the differences between these philosophical and rhetorical approaches to language. Thirdly, I will consider the arguments Nauta makes about Valla’s understanding of “reading in context.” Finally, I will present and evaluate Nauta’s argument that Valla offered his contemporaries (and still offers us today) a different paradigm for the study of language and reasoning.
Parabolic Logic in Donne’s *Holy Sonnets*

Scholars have long noted the verbal extravagance of Donne’s *Holy Sonnets*: the speaker of these poems is given to paradox, hyperbole, and sudden reversals of meaning that suggest at times the dawning of hope upon a benighted soul, and at times a brutal and cynical disillusionment about the prospects for salvation. How do these features fit within a rhetorical strategy that is aimed simultaneously at God and at the reader of the poems? This problem is compounded by the discovery made by the editors of the Donne Variorum that Donne apparently intended two different sequences, with marked differences in tone, verbal technique, and thematic development. In this paper I suggest that the most distinctive features of the *Holy Sonnets* resemble the figurative logic of New Testament parables. Thus, what appears erratic and inconsistent within and across the poems is part of a definite rhetorical strategy that is intended, not only to illustrate the difficulty of the “strait and narrow” path to salvation, but to challenge readers to confront this difficulty within themselves.

“Thy words do find me out”: Collaging Scripture in Donne’s *Devotions Upon Emergent Occasions*

While Donne’s *Devotions* have traditionally been read in terms of the working of his (or the Christian’s) soul, they in fact describe a mode of faith that is as much textual as spiritual. Donne does not merely use scripture to explicate the state of his soul or ensure that he is conformed to God’s will; rather he collages scriptural language and narrative onto his own. The result is a form of textual devotion that seeks to disindividuate him, the suffering Christian, from the narrative of Christian suffering. In so doing, Donne explores the ways in which God uses textuality to affect his grace and how scripture is properly assimilated by the individual soul.

Mercenary Writing: English Military Agents in the Low Countries

England’s military and political involvement in the Low Countries has received scant critical attention, despite the fact that English soldiers were a constant presence in the region throughout the early modern period. Through an analysis of a number
of military treatises produced by veterans of this conflict, my paper examines the distinctive forms of agency and practices of writing that emerged out of this anomalous, and often forgotten, extraterritorial context. Because the English state maintained a policy that denied the existence of these military forces, the state’s deputies and military leaders were consequently able to arrogate an unprecedented degree of political authority. Moreover, the mercenary conditions of military service — with English forces leased to other sovereign bodies such as the States General — enabled English soldiers to reflect on their economic position as mercenaries, subjects who could transfer their labor power, as a way of reimagining their ability to assert their agency as political subjects.

NABIL MATAR, UNIVERSITY OF MINNESOTA
Britons in Algiers
This paper examines the vast archive of correspondence, petitions, memoranda, intelligence reports, and chronicles sent by the British consuls in Algiers to the Secretary of State in London in the seventeenth century. The discussion will focus on three themes: social adjustments to a new land and a new culture; relations with the Dey and the Diwan in Algiers; and rivalries with European consuls, especially the French. The story of the consuls in North Africa has not yet been told, and this paper begins the larger project of narrating the British story in Algiers, as well as in Tunis, Tripoli, Tetouan, Tangier, and Meknas.

RICHMOND BARBOUR, OREGON STATE UNIVERSITY
Writing the East India Company, ca. 1610
The logistics of joint-stock organization and maritime trade compelled the merchants of the London East India Company to develop corporate protocols of writing, reading, and archiving. The duties stipulated in the commissions for each voyage included the composition of journals, letters, and account books to be formally received and reviewed in London. With particular attention to the Third Voyage (1607–10), this paper sketches the company’s command structures in London and at sea and examines the places of writing in the system. As mortal risks and enormous spans of time and distance attenuated London’s authority, the company’s practices of reading and writing expressed, and sought to manage, volatile tensions between collective and personal interests inherent to joint-stock organization. Charged to write collectively and deliver comprehensive, useful data, journalists also articulated divisions among the mariners, anatomized breakdowns of London’s designs, and insinuated private concerns into corporate discourses.

Hyatt
Senators II
FEMALE IDENTITY AND AGENCY IN RENAISSANCE EPIC
Co-Organizers: GAEL MONTGOMERY, THE JOHN HOPKINS UNIVERSITY AND HELGA GIAMPICCOLO, THE JOHNS HOPKINS UNIVERSITY
Chair: RONALD G. WITT, DUKE UNIVERSITY
Respondent: MICHAEL SHERBERG, WASHINGTON UNIVERSITY
GAEL MONTGOMERY, THE JOHN HOPKINS UNIVERSITY
Angelica as Palimpsest
Both Orlando furioso and Orlando innamorato commence with Angelica offered as the reward for male dominance and then feature Angelica’s escape from this role in order to return home to Catai. The way each narrative recounts these events is crucial in determining Angelica’s persona. Boiardo’s Angelica is not the architect of her situation; she acts in collaboration with her brother and father. Yet she has an air of authority and a distinct character that is developed throughout Boiardo’s relaxed narrative. In Ariosto’s rewriting of the Angelica-as-prize story, Angelica is deprived of her identity, both personal and familial. Although the Furioso’s first readers were presumably familiar with the Innamorato, Ariosto’s whirlwind narration allows no respite for reflecting on the previous poem, effectively effacing Boiardo’s characters.
FEMALE IDENTITY AND AGENCY IN RENAISSANCE EPIC (CONT’D.)

Angelica now seems a sort of palimpsest, an apparently blank slate on which author, narrator, other characters, and readers can write their desires.

MARIA FRANGOS, UNIVERSITY OF CALIFORNIA, SANTA CRUZ

Early Modern “Identity” and the Body of the Sorceress

My paper examines sorceresses, or “witches,” in early modern epic-romance: Tasso’s Armida in Gerusalemme Liberata and Spenser’s Duessa in the Faerie Queene. These sorceresses, although similar to figures of the enchantress-turned-monster in medieval romance, are constructed in relation to emerging theological and scientific discourse on witchcraft that peaked in the late sixteenth and early seventeenth centuries, beginning with the Malleus Maleficarum (1486). During the sixteenth century, the powerful, supernatural woman in epic-romance came to be associated with the idea of the early modern witch, where “witch” functions as an identity in the Foucauldian sense, a kind of being whose evil nature is located at the crossroads of religion, sex, and a monstrous or trans-species body. “Witch discourse” is also, to borrow Eve Sedgwick’s terminology, both universalizing and minoritizing: witches are a distinct category of creature to be condemned and a group into which any woman might fall. My paper examines how the specific project of epic in the Renaissance mobilizes the figure of the enchantress — a figure of female sexuality and agency — to a more conservative, more protonationalist, and ultimately more misogynist end.

HELGÀ GIAMPICCOLO, THE JOHNS HOPKINS UNIVERSITY

Women in Tasso’s Gerusalemme liberata: Controlled Heroines or Heroines in Control?

With Tasso’s Gerusalemme liberata (1581), the discourse on gender in Renaissance epic continues. This study argues that in the Liberata women have more movement than in its predecessor, Ariosto’s Orlando furioso (1532). The Furioso’s anxieties about women’s participation in the public sphere are made palpable in the Liberata, where the restlessness of Armida, Clorinda, and Erminia’s identities subtly suggests a time of ferment and polemic regarding the roles women can play in society. From a literary viewpoint, Tasso challenges the stereotypical image of the female warrior. While Ariosto’s Bradamante abandons her role as warrior for her maternal duty as matriarch of a dynasty, Tasso’s Clorinda is killed because she decides not to reveal she is a woman. Unlike Bradamante’s, Clorinda’s story is not determined by her anatomy, but by her agency. The range of action that Tasso allows to his heroines not only questions the male’s authorial control but also overturns the idea of the poem as a reflection of the Counter-Reformation as a negative force in which gender proscriptions were accepted.

Intercontinental Grand Salon I

THE POETICS OF THE BODY AND THE SENSES IN EARLY MODERN SPAIN

Organizer: ARIADNA GARCÍA-BRYCE, REED COLLEGE
Chair: STEVEN WAGSCHAL, INDIANA UNIVERSITY

MARSHA S. COLLINS, UNIVERSITY OF NORTH CAROLINA, CHAPEL HILL

Body and Soul: Embodying Saintliness in Lope’s Isidro Works

Among the central paradoxes of hagiographic literature is the emphasis on the saint’s body as a site of spiritual performance, as a locus that embodies saintliness and generates a lexicon of spirituality through a discourse of corporeality. Lope de Vega, an extraordinarily painterly poet, explores this paradox in the abundant body imagery present in his literary works on Saint Isidro, Madrid’s patron saint. These works consist of his hybrid, epic-hagiographic poem “Isidro” (1599), and his three Isidro plays: San Isidro, labrador de Madrid (1604–06?), La niñez de San Isidro (1622), and La juventud de San Isidro (1622). I will examine Lope’s use of corporeal imagery in his Isidro works as a vehicle for conveying saintliness and exemplary spirituality. Particular emphasis will be placed on the motifs of the body that appear in all four works as well as on how Lope adapts such imagery for poetic and dramatic literary mediums.
THE POETICS OF THE BODY AND THE SENSES IN EARLY MODERN SPAIN (CONT’D.)

EMILIE L. BERGMANN, UNIVERSITY OF CALIFORNIA, BERKELEY
Embodying the Visual, Visualizing Sound in Sor Juana
Sor Juana Inés de la Cruz’s Prímero Sueño represents the body as productive machine whose oblivion in sleep, silence, and night allows the greatest freedom for the mind’s epistemological quest. The significant bridge between body and mind is the figure of the “magic lantern” of the eye. This paper locates her model of the intellectual function of embodied vision in the science of optics in her time, keeping in mind Yolanda Martínez-San Miguel’s analysis of the embodied feminine and colonial subjectivity of the learned nun’s writings. In my re-examination of intersections between poetics and science I draw upon Martin Jay’s observations regarding privileging and skepticism toward visual perception in the Baroque and Frederick Luciani’s discussion of optics in Sor Juana’s poetry. Finally, I examine the ways in which Sor Juana represents music and other sounds in terms of the visual.

ARIADNA GARCÍA-BRYCE, REED COLLEGE
The Faces of Brevity
Seneca’s dictum that the style makes the man is amply appropriated in seventeenth-century Spanish courtly and political literature, which supposes an organic connection between verbal expression, corporeal gesture, and social worth. Accordingly, this analysis of the pervasive practice of brevitas focuses on its function as mode of communication and physical exhibition. Examples will be drawn from salient theorists, such as Gracián, Quevedo, and Pérez de Ledesma. Evincing social agility and masculine gravity, the poetics of concision can be generally characterized as deploying the illusion of personal power. Within these parameters, however, its characterizations vary greatly in the degrees of seduction and aggression that they promote. In an effort to elucidate the divergent models of demeanor associated with laconism, attention will be paid to the very different ways in which particular authors negotiate a tenuous balance between civic sprezzatura and heroic forcefulness.

MARÍA CRISTINA QUINTERO, BRYN MAWR COLLEGE
Gendering the Body Politic in Calderón
In early modern Europe, the human body was considered the measure of all things, and, not surprisingly, the metaphor of the body politic became quite prevalent. Spanish treatises often established correspondences between components or “members” of the state and different parts of the body: the king was the head or the soul, the nerves were the law, the brains the Church, the military the heart, and the royal counselors the eyes, and so on. In this elaborate corporeal figuration of power, women were systematically excluded. By contrast, the theater of the Golden Age repeatedly and literally embodied feminine authority in the presentation of powerful queens as protagonists on stage. This paper will study the strategies of representation that Calderón de la Barca used to display royal bodies that because of their rank were meant to be visible components of power structures, but because of their sex were by definition submissive.

Intercontinental Grand Salon II
TYPOLOGY IN DUTCH, FLEMISH, AND GERMAN VISUAL ART 1400–1700 II
Sponsor: HISTORIANS OF NETHERLANDISH ART
Organizer & Chair: DAGMAR EICHBERGER, UNIVERSITY OF HEIDELBERG
ALEXANDER LINKE, UNIVERSITY OF HEIDELBERG
From Medieval Theologians to Early Modern Connoisseurs: Typology and the Art of Recognition
My paper aims at reconstructing an early modern conception of typology. In opposition to the widespread assumption that typology is a highly conventionalized system
of iconographic pairings, I will demonstrate that, already at the beginning of the sixteenth century, typology was understood as an abstract mode of representation. Formal mechanisms are of central significance. Even though one can find implicit traces of this theoretical foundation of typology in sixteenth-century art, it was not until the mid-seventeenth century that we encounter several exegetical handbooks dealing with this matter. Such manuals provide deep insights into contemporary ways of typological thinking. In the course of my paper I will focus on the analysis of these literary sources and discuss their impact on the treatment of typology in early modern Europe.

CHARLES FRANCIS ZIKA, UNIVERSITY OF MELBOURNE

Old Testament Illustrations in Early Modern Bibles as Models for Christian Life: The Case of King Saul

The paper will explore the ways in which Old Testament illustrations in the printed Bibles of the early modern period created exemplars for the political and social behavior and policies of rulers and models for the Christian life of their subjects. It will focus on the story of the first king of Israel, Saul, who, despite his brilliant military leadership, lost God’s favor, engaged in necromancy against the explicit command of God and himself, and ultimately perished by committing suicide. The examination will be limited to the numerous Luther Bibles produced between the sixteenth and early eighteenth centuries, featuring prints by artists such as Christoph Murer, Tobias Stimmer, Johann Jakob and Joachim Sandrart, Melchior Küsel, Georg Christoph Eimart, Christoph Weigel, and Meister IT (Johann Teufel?).

VERONIQUE VANDEKERCHOVE, MUSEUM LEUVEN

The Passion of Christ: A Painting by a Brabant Mater (1470–90) within the Tradition of Southern Netherlandish Typology

The panel painting is a splendid example of a continuous narrative. Each event of the cycle of the Passion is isolated within a confined space. The structure of the city and of its surroundings unifies these spaces and the events. Most episodes are situated in small open buildings or rooms, on the outside often decorated with sculptures or reliefs that are thematically connected to the presented scenes. In the central building, for example, the viewer recognizes two prophets and Moses, thus linking the scene to the Old Testament and seeing Christ as the new Moses. The architecture is also an instrument by which these episodes are put in a more realistic and familiar scenery for the viewer. Paintings such as this helped the viewer to make the pilgrimage to the place where Christ’s suffering and sacrifice had taken place. The painting was obviously commissioned as a devotional object with strong emphasis on Christ’s sacrifice.

SHELLEY KAREN PERLOVE, UNIVERSITY OF MICHIGAN, DEARBORN

Typology in the Early Modern Period

Rembrandt’s interpretations of religious subjects stress the all-encompassing roles of divine providence, prophecy, and covenant theology in biblical history. Across the span of his career of religious pictures — paintings and etchings as well as drawings — the artist remained a committed, if ecumenical, Christian. He undertook a mission to bridge the Hebrew and Christian Testaments and aimed to forge a consensus religion, akin to the message of Saint Paul in his epistles, in which Christ was the fulfillment of the prophecy of the Hebrews as well as a vital renewal of God’s original covenant with humankind through Abraham and the Jewish people. This paper offers a survey of the varied pictorial techniques employed by Rembrandt to forge these vital connections. The artist followed traditional typologies, but also created linkages of his own invention that envisioned Jewish history as a contrasting and parallel revelation for Christianity.
MARGARET MAREK, ILLINOIS COLLEGE
Itinerant Shepherds and Arcadian Bounty: The Coincidental Flourishing of Transhumance and the Libro de Pastores
While the shepherds inhabiting the sixteenth-century Spanish libro de pastores hardly represent their real-life herding counterparts, this paper posits a telling connection between the prosperous Spanish wool trade and the concurrent vogue of the libro de pastores. More than forty were published between Montemayor’s La Diana (1559) and Gabriel del Corral’s La Cintia de Aranjuez (1629). Moreover, the Spanish wool trade was unsurpassed until the late sixteenth century when the combined forces of population growth, increased agricultural demands, poor harvests, and rising pasture rental fees precipitated its decline. Spain has been considered to be the ideal setting, both for the pastoral book and for the Merino sheep. Not only did the pastoral book proliferate in Spain, but it was once believed that the Merino sheep could only thrive in Spain. The enormous popularity of this genre precisely during the height of the wool trade is coincidental rather than incidental.

PAUL CARRANZA, COLUMBIA COLLEGE
The Pastoral Novel as Prose-Verse Hybrid
This paper analyzes the combination of prose narrative and lyric verse in the European pastoral novel, both in practice (in the major texts of the genre by Sannazaro, Montemayor, and Sidney) and in theory (Italian commentators on Aristotle’s Poetics, Spanish preceptistas, Sidney’s Apology for Poetry). While Renaissance theorists were intrigued and sometimes confused by the pastoral novel’s combination of prose and verse, for the modern scholar the combination makes the pastoral novel a privileged site from which to study the development of the novel and the shift from verse to prose as the dominant narrative form. Pastoral novels also offer a window onto Renaissance views of how lyric affected listeners, since they depict, in prose, the reactions of characters (often female) who hear lyrics within the fiction.

KAREN NELSON, UNIVERSITY OF MARYLAND, COLLEGE PARK
Decoding the Dance of Pastoral Variations
Twenty-first-century readers, trained to read narrative for plot and character development, often dismiss pastoral poesy as episodic, artificial, and static, peopled by cardboard cutouts rather than compelling individuals. These criticisms of the genre detract from its stylistic, formal achievements. Pastoral narratives generate satisfaction in their decoding. Readers must recognize the author’s demonstrations of prowess as he or she manipulates the form. Renaissance dance, with its often circular structure of virtuosity and variation, illustrates the exercise inherent in pastoral poetics. The galliard, with its complex measures and elaborate patterns of improvisation and echoed response, provides a useful model for reading the formal beauty and intricacies of pastoral narrative. Indeed, when one considers pastoral variations, especially across texts, the genre’s ability to reflect any number of issues — religious controversies; representations of women’s experiences; responses to a nation’s efforts at political change, empire building, or economic conditions — is quite clear.

TOUBA GHADESSI FLEMING, WHEATON COLLEGE
“Inventoried” Monsters
From Medici guardarobe to Valois garde robes, inventories stand as precise records of ducal and regal possessions and offer glimpses into the politics of display
THE STUDY OF RENAISSANCE
INVENTORIES II: THE POLITICS OF
POSSESSION AND DISPLAY (CONT’D.)

associated with the households of rulers. However, beyond providing evidence for the existence and location of particular objects, inventories also stand as traces of diplomatic exchanges and allow insightful glimpses into early modern human relations. Before moving to France to marry Henri d’Orléans (1519–59), Catherine de Medici (1519–89) had all of her possessions assessed in a continuous inventory. In it, a dwarf repeatedly appeared as Catherine de Medici’s valet de chambre, one of her personally appointed attendants. As part of her retinue, the dwarf is listed alongside other servants and various objects. This paper explores the association between such living beings and inanimate objects: these “inventoried” monsters and their portraits shift the common rhetorics of possession and question the liminal juridical personhood attached to court monsters.

ALESSANDRA RUSSO, COLUMBIA UNIVERSITY
Cortés’s Inventories, Peninsular Destinations, and the Idea of New Spain
This paper will analyze several inventories of the hundreds of items sent by Cortés from Veracruz before Tenochtitlan’s fall (1521), and then from New Spain to Spain in the very first years of colonization (1521–30). We will map the particular destinations of the objects in the Iberian Peninsula (and beyond) arguing that these precise key points have played the paradoxical role — in the inventories’ narratives as well as in the collections’ displays — to capture and mirror the concreteness of New Spain.

LISA M. S. SKOGH, STOCKHOLM UNIVERSITY
The Collection of Hedwig Eleonore of Schleswig-Holstein-Gottorp (1636–1715)
This paper will present an analysis of inventories of the preciosa collection owned and created by Swedish Queen Hedwig Eleonore. These inventories function as tools for the interpretation of Hedwig Eleonore’s collecting activities, and at the same time they also reveal the political uncertainty following her death. The collection was an ambitious and conscious manifestation of her ancestral heritage, and a display of intellectual and cultural ambitions, traditions inherited from the courts of Saxony and Gottorp. Two inventories presenting the collection were carried out simultaneously after her death — on the commission of two different political interests. These documents shed light on the complicated political situation in Sweden at the time, involving, among other things, different claimants to the throne. Furthermore, the inventories constitute a documentation of the contemporary reception of Hedwig Eleonore’s ambitions as a collector.

Intercontinental
Grand Chateau
THEATRE POLITICS: TOPICALITY
IN JACOBEAN AND CAROLINE DRAMA

Organizer: CHRISTINA M. CARLSON, THE UNIVERSITY OF CHICAGO
Chair: CONSTANCE JORDAN, CLAREMONT GRADUATE UNIVERSITY, EMERITA
ROBERT DULGARIAN, EMERSON COLLEGE
“An Emperor from Spaine”: Tacitus, Stuart Absolutism, and the Spanish Match in The Tragedie of Nero (1624)
Recent work on the reception of Tacitus in the early modern period has complicated the thesis of sharply divided absolutist and republican readings. This paper examines the anonymous 1624 Tragedie of Nero as a response to both articulated Jacobean theories of government and the conduct of royal policy, particularly negotiations with Spain in the 1620s. The paper argues that in rewriting some of the more trenchant critiques from Tacitus and Savile of Nero’s reign while interpolating specific reflections upon such fraught matters as royal prerogative, public finance, the status of favorites, and the conduct of foreign and cultural policy, The Tragedie of Nero attempts to distinguish James from Nero while asserting a Tacitean qualified liberty of the subject to scrutinize affairs of state. The paper will end by considering Bolton’s Nero Caesar as an official rejection of such attempts.
THEATRICAL POLITICS: TOPICALITY IN JACOBEAN AND CAROLINE DRAMA (CONT’D.)

CARYL SALE, UNIVERSITY OF ALBERTA
“Here we her place”: Pericles, the Public Theater, and the “Mother Law”
Self-consciously literary in its staging of the poet John Gower’s return from “ashes” to convert into theatrical action “a song that old was sung,” Pericles promotes the early modern theater’s vitality as an alternative jurisdiction, crucially distinct from sovereign courts, for the speaking and shaping of law. Responding to a political climate distressed by James I’s desire for a union of England and Scotland, and the sense, in the House of Commons, that the novel legal questions generated could not be answered by existing law (“There is no Statute Law for [them]: no express Common Law”), the play crucially associates its “house” not only with a “jangling” in confined spaces that furnishes legal critique and impels legal action, but also, more particularly, with the “Mother Law,” a supranational law that opposes the reduction of law to the adjudication of rights in things and preserves (most importantly in Marina) the autonomy of persons.

KAREN BRITLAND, UNIVERSITY OF WISCONSIN, MADISON
Catholics and The Conspiracy (1635) at the Caroline Court
The paper will pursue the politics of Henry Killigrew’s 1635 play The Conspiracy, re-published in 1653 as Pallatius and Eudora with a preface by its author disclaiming any responsibility for the earlier edition. When The Conspiracy is discussed at all it is usually in the context of the Earl of Pembroke’s artistic patronage, for the play was originally composed for the marriage of Mary Villiers, the late duke of Buckingham’s daughter, to his son. However, the play was performed at York House, home of Buckingham’s widow, a Catholic convert, and can be read as a coded expression of Catholicism performed at the heart of the Caroline court (a reading reinforced by comparison with its later incarnation as Pallatius and Eudora). As such, it draws attention to the multiplicity of meanings that might be contained in the court drama of the 1630s, and particularly in drama associated with Queen Henrietta Maria and her circle.

CHRISTINA M. CARLSON, THE UNIVERSITY OF CHICAGO
His Majesty’s “Secret Affaires”: Thomas Middleton’s A Game at Chesse and Political Topicality in the 1620s
This paper considers Thomas Middleton’s 1624 drama, A Game at Chesse, and political responses to the Spanish Match in sermons, pamphlets, and political prints, specifically, Samuel Ward’s 1621 print Deo Trini-Vni: To God in Memory of his Double Deliverance. It situates these texts in terms of a common national idiom of Providentialism, focusing on the importance of so-called “icon” events such as the Spanish Match and the Gunpowder Plot to argue that the specific political satire involved in Middleton and Ward’s “responses” to the Spanish Match is topical only in a limited sense; while thoroughly embedded in a particular temporal narrative, Providential in origin, the texts are concerned not so much with directly influencing court policy as with theorizing historical retrospection and delay. The Providentialism of such texts modifies their topicality in a way that suggests continuity, rather than discontinuity, with the narrative of English Protestant history.

Intercontinental Chateau VIII
THE LANGUAGES OF FASHION IN EARLY MODERN ITALY
Organizer: VALERIA FINUCCI, DUKE UNIVERSITY
Chair: VICTORIA KIRKHAM, UNIVERSITY OF PENNSYLVANIA

VALERIA FINUCCI, DUKE UNIVERSITY
Clothes, Cosmopolitan Polish, and Excess: Italy through the Illustrated Albums of Foreign Students
The aim of this paper is to examine three alba amicorum put together by French and German aristocratic visitors, most probably university students, in the last quarter of the sixteenth century and the beginning of the seventeenth century. These
albums illustrate the costume and custom of Italy as young foreigners saw it, and thus they show what was “typically” Italian (especially Venetian) or “strangely” foreign to them: the tattered clothes of the flagellants, the brunch al fresco of the merchants, the umbrella of the knight, the mules of the clergy, the white dress of the bride, and the jewels of the Dogaressa. Already enjoying a well-established reputation for splendor and excess, cities like Venice and Rome offered hedonistic experiences as well as aesthetic pleasure. I will examine how these early modern tourists viewed and internalized the social reality and the identity of the Italian.

CAROLE COLLIER FRICK, SOUTHERN ILLINOIS UNIVERSITY

New Horizons: The Language of Color in Sixteenth-Century European Silks

This paper will examine the linguistic explosion of silk color names in sixteenth-century Europe, based upon the sixteenth-century treatise L’Arte della Seta in Firenze. What did the expansion of color names signal and how was it understood at the time? How can we identify these colors in the extant visual evidence? Over 200 new colors have been recorded for silk at this time of unprecedented change for the ruling houses of Europe, now faced with Habsburg hegemony and the discovery of the New World. Here, I will analyze these new color-naming practices and discuss their importance in developing a reconceptualized sense of international identity for the European elites.

MARGARET F. ROSENTHAL, UNIVERSITY OF SOUTHERN CALIFORNIA

Word and Image in Illustrated Alba amicorum

This paper will explore the languages of fashion in early modern travelers’ albums. How do the images and the mottoes written in multiple languages (Latin, Greek, Hebrew, Italian, German, French) connect to and comment on one another? Scenes of daily life ranging from popular festivities, modes of transportation, portraits of reigning European rulers, women’s fashionable dress, and more will be analyzed alongside the classical inscriptions and humanist sayings written in hand into German, French, English, and Dutch illustrated albums of the late sixteenth and early seventeenth centuries.
Ottheinrich (1502–59), ruler of the Palatinate and Elector, is regarded as a great bibliophile. Famous manuscripts like the Virgilius Palatinus passed through his hands. A characteristic form of bookbinding, stamped with his portrait in gold, marks his volumes. Collecting books, however, was not just a private passion. Ottheinrich’s “bibliophily” developed when he turned toward the Reformation. He was about forty years old and hadn’t acquired many books by then. A letter of the Reformer Martin Bucer and the preface of a book tell us more about this conversion. Ottheinrich had begun building up a library and was looking for bibliographic information. He wanted to create a large Protestant library as an instrument to promote his new confession. The famous bindings were commissioned for this library, which was to stand as a monument for him and his faith and became the foundation of the Biblioteca Palatina.

Ottheinrich’s Collecting in Its Family Context

Before the Kunst- und Wunderkammer, German princes were already amassing collections that would reflect their glory. Count and later Elector Palatine Ottheinrich (1502–59) was one of these early collectors, and we know a good deal about what types of objects he especially favored: books, Roman coins and sculptures, curiosities, scientific instruments, and paintings, including one by Titian. Particularly dear to Ottheinrich’s heart, however, were tapestries, the most precious and princely of all collectibles. This paper will discuss Ottheinrich’s tapestries, but it will place them against a background that is not yet well known: the rich collections put together by Ottheinrich’s ancestors and relatives at their capital of Heidelberg. Contrary to received opinion, the paper will demonstrate that the Electors Palatine were great patrons and collectors. Ottheinrich’s better-known activities in these fields were one way of proclaiming his membership in this noble family.

The Journey of Ottheinrich von der Pfalz to Spain in the Winter of 1519–20: An Early Kavalierstour with Cultural and Political Implications

Ottheinrich von der Pfalz, known today mostly for his collecting and patronage of the arts, undertook two great (and well documented) journeys in his youth. This paper focuses on the first trip, when the seventeen-year-old Ottheinrich joined his uncle, Friedrich II, on the journey to bring to Charles I of Spain the official announcement of his election as German king. Ottheinrich then undertook a tour of the Iberian Peninsula, and the paper discusses this trip, drawing on the still unstudied manuscript diary of Johann Maria Warschitz, Ottheinrich’s guide. Warschitz records not only the route, the daily stages and distances travelled, but gives also a wealth of observations, recounting meetings and experiences. The paper will outline the importance of this trip, one of the earliest and biggest by Germans to the area, a trip that also had strong political implications and influenced Ottheinrich’s later collecting.
meant the appellation quite literally: it refers to a prince who had hands-on experience of alchemy and astronomy. Moran, while aware of Ottheinrich’s activities in those fields, did not explore them, and a great deal of new scholarship on the prince has emerged since Moran brought him up a number of years ago. This paper will focus on Ottheinrich’s interest in astronomy as it emerges particularly in his book collection, which formed the backbone of early modern Germany’s first great library, the Bibliotheca Palatina. The paper will demonstrate Ottheinrich’s key role in helping us to understand the development of the prince-practitioner and, in turn, that of the Kunst- und Wunderkammer.

Hyatt
Beverly Hills

FACES AND FAÇADES:
STRUCTURES OF DISPLAY IN
RENAISSANCE ITALY

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

Co-Organizers: MADDALENA SPAGNOLO AND VALERIA CAFÀ, VILLA I TATTI,
THE HARVARD UNIVERSITY CENTER FOR ITALIAN RENAISSANCE STUDIES

Chair: CHARLES BURROUGHS, CASE WESTERN RESERVE UNIVERSITY

MADDALENA SPAGNOLO, VILLA I TATTI, THE HARVARD UNIVERSITY CENTER FOR
ITALIAN RENAISSANCE STUDIES

Art Criticism and Literary Debates on Florentine Façades

This paper focuses on the program and decoration of the painted façades of noble palaces realized in Florence in the sixteenth century. These public works of art are considered in the frame of contemporary literary criticism, particularly in the light of mocking comments made on the very day of their official unveiling. These texts, which are firsthand accounts of the reception of these important frescoes, aimed to undermine the patron and/or the artist, pointing to both political and artistic issues that were implied in the decoration. They reveal the subtle connections between the façade and the public image of the patron.

VALERIA CAFÀ, VILLA I TATTI, THE HARVARD UNIVERSITY CENTER FOR ITALIAN
RENAISSANCE STUDIES

Designing Façades in Sixteenth-Century Rome

This paper analyzes architectonic and decorative Italian façade design during the Renaissance, examining the role of motifs and patterns inspired by antiquity. The focus is on the use of both ancient sculpture (statues, busts) and marbles (inscriptions, architectural elements) on the façade. Intended as a means of self-representation, these heterogeneous decorations aimed to show the status of the owner, displaying his political and social power in the city.

MATTEO BURIONI, LUDWIG-MAXIMILIANS-UNIVERSITÄT MÜNCHEN

Furnishing the Façade: Palchi, Benches, Platforms

The paper will address the façade not as a flat screen, but as a backdrop for public appearances. Stone benches and more provisional palchi provided a convenient setting for all sorts of public transactions. These public appearances were intimately linked to the design and material of the palace façade. Therefore the façade does not constitute a faccia in itself, but only in relation and contrast to the street life that was staged before it. A straightforward link between people sitting on benches and stones incorporated into a façade was provided by the pervasive metaphorical parlance of the citizens as “living stones” of the commonwealth. After a short introduction and a discussion of a variety of cases, the paper will focus on the rialto built at the end of the fifteenth century beside the entrance to the Palazzo della Signoria.
Lex Hermans, *Universiteit Leiden*

Artists’ Houses in Renaissance Italy

This paper examines the development in the façade designs that Italian artists made for their own houses. From Filarete’s description of the architect’s house in the ideal city of Sforzinda (ca. 1460) it will continue with the houses and palaces Giulio Romano (Mantua, 1530s), Leone Leoni (Milan, 1560s), and Federico Zuccari (Florence, 1570s) built for themselves. By doing so, it will show how two different ways of portraying the owners converged in the sixteenth century. One way was the representation by purely architectural means (especially by the linking of orders and character, as codified by Sebastiano Serlio in the 1540s), the other what can be called the pictorial façade, sporting complicated sculpted and painted programs. The fusion boosted the spread of an enriched vocabulary.

**Hyatt Santa Monica**

**THE RENAISSANCE IN THE REGNO**

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

**Organizer & Respondent:** Peter Stacey, University of California, Los Angeles

**Chair:** Maureen C. Miller, University of California, Berkeley

**Carol Lansing, University of California, Santa Barbara**

The Knights of the Regno and 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. This paper highlights some of the ways in which the political culture of the Regno in the early Renaissance helped to shape the formation of a Florentine elite further north.

**Samantha Kelly, Rutgers University, New Brunswick**

Continuities in Angevin-Aragonese Culture: The Development of Local Historiography

Francesco Sabatini’s classic work on Angevin-era culture sees the humanism of early Trecento Naples as a “foreign” import and dead end that would be resurrected only under the Aragonese in the mid-fifteenth century. This paper documents the continuities in Neapolitan culture through the Trecento and Quattrocento, primarily in the development of local historiography. Drawing on the Latin, classicizing, and Florentine character of early Trecento culture, this local historiography flourished throughout the later fourteenth and fifteenth centuries. Though “native” in authorship and subject matter, it betrays continued Florentine influence; though composed largely in the Neapolitan vernacular that it helped to establish as a literary language, it also shows important connections to a continuing Latin and classicizing tradition. Its historical trajectory thus suggests the deep interconnections, rather than oppositions, between “native” and “foreign,” Latin and vernacular, and Angevin and Aragonese culture.
Hyatt
Westside

NORTHERN RENAISSANCE ART

Chair: ANDREE M. HAYUM, FORDHAM UNIVERSITY

RANDI KLEBANOFF, CARLETON UNIVERSITY
Biblical Prints and Jewish Subjects in Netherlandish Art of the Sixteenth Century
Images of the Hebrew Bible were exceptionally popular in the Netherlands in the sixteenth century. In this paper, I will focus on issues of the Jewishness of the Hebrew Bible, in an attempt to understand the agency and witness of these images to Christian-Jewish social, religious, and theological formations and relations. How did the Hebrew Bible signify and why was it so popular in images of this time and place? Where can Judaism and contemporary Jews be situated in relation to these biblical images? What dynamics of accommodation and transferal are enacted in the Christian contexts of their making and reception? Far from pursuing what has been called the “lachrymose history” of Jewish persecution, stereotyping, and estrangement, I am interested in the subtle work images do in negotiating the unequal and inconstant relationships of early modern diversity.

ARJAN VAN DIXHOORN, MAASTRICHT UNIVERSITY
Calvin, Luther, Menno, Socinius, Arminius, Mohammed, and Other Confused Minds: An Allegorical Painting and a Seventeenth-Century Dutch Debate on Rhetoric
This paper will argue how an allegorical painting (around 1650) depicting a meeting of Haarlem rhetoricians reflected on and intervened in a controversy within the network of chambers of rhetoric, the early modern Dutch-language literary societies. A debate on the future of these societies intensified in the 1610s, during the Twelve Year Truce, amidst a nascent civil war between two rival Protestant parties. The painting reflects some of the main arguments rhetoricians and external critics exchanged in the cultural metropoles of the Dutch Republic — Amsterdam and Haarlem — as well as in the small town of Vlaardingen. In the context of this debate on rhetoric, the Haarlem painting becomes an example of how public opinion-making resulted from the interaction of literary and visual culture in the early modern Netherlands.

Hyatt Olympic
Ballroom I

REPRESENTATIONS OF POWER IN COURTS WITHOUT KINGS III

Sponsor: THE SOCIETY FOR COURT STUDIES

Co-Organizers: JELENA TODOROVIĆ, UNIVERSITY OF THE ARTS, BELGRADE, ALEJANDRA B. OSORIO, WELLESLEY COLLEGE, AND GABRIEL GUARINO, UNIVERSITY OF ULSTER

Chair: GABRIEL GUARINO, UNIVERSITY OF ULSTER

CARMEL CASSAR, UNIVERSITY OF MALTA
Feudal or Sovereign Rulers? The Grand Masters of St. John in Early Modern Malta
In 1530 the Hospitaller Order of St. John accepted Malta and its dependencies as a fief of the Kingdom of Sicily, thus freeing Emperor Charles V from direct responsibility of these two southernmost and more exposed of his vast possessions. At first the grand master exercised very limited authority and ruled Malta very much as feudal lord. However, within a few decades his power over the Maltese grew so much that the area that remained free of his control was very narrow. In fact, the more intensively the grand master dominated the local administration, the more energetically the grand master exercised his power the more he seemed like a sovereign. This authority was enforced and fully exercised by later grand masters who found themselves free to dictate matters on their authority as princes of Malta.

PIERO VENTURA, UNIVERSITÀ DEGLI STUDI DI NAPOLI FEDERICO II
Viceroy versus Archbishops: Ritual Disputes in Seventeenth-Century Naples
In seventeenth-century Naples, besides legal disputes, Spanish viceroys and archbishops were at loggerheads about ceremonial issues. Viceroyos seeking to impose their own political supremacy symbolically were faced with all sorts of obstacles and difficulties. In 1615, for example, Viceroy Lemos issued a few rules regulating
the use of dresses among Neapolitan theologians. In 1618 Viceroy Ossuna made it mandatory for the university to comply with the Immaculate Conception doctrine. The archbishop’s administration raised objections to both decisions. The cult of the Virgin was a qualifying element to seal the primacy of the viceroy mandate in ritual ceremonies and the urban sacred space in general. At the same time, the prayers to the Virgin Mary intensified among the people who lived in the city. The proposed subject will be explored from the viewpoint of the documents produced by viceroy secretaries, as well as town chronicles.

JELENA TODOROVIĆ, UNIVERSITY OF THE ARTS, BELGRADE

“Those Man who would be Kings”: The Struggle for Power, Legitimacy, and Supremacy in the Archbishopric of Karlovci

When the Archbishopric of Karlovci was established in 1690 as a Serbian Orthodox province in the Austrian Habsburg Empire, the “Imperial Privilege” proclaimed that this Serbian ethnia would have the right to elect its own archbishops and its own temporal leaders. However, in its 150-year-old history the archbishops appeared as the sole bearers of sacred and temporal powers. The reasons behind such political situation are multifaceted, and are found both in the archbishopric’s semiautonomous position, and in its own internal struggles for political supremacy. This paper investigates the political currents and undercurrents that flew in this Orthodox domain. I focus on several figures who illustrate the complexity of power relations — Count Brankovic, last secular pretendent on the Karlovci see; Archbishop Vikentije Jovanovic, the only archbishop with two sees of power; and the role played by the nobleman Sava Tekelija on the Habsburg political scene.

SILVANA MUSELLA GUIDA, UNIVERSITÀ DELLA BASILICATA AND SONIA SCOGLAMIGLIO CESTARO, UNIVERSITÀ DEGLI STUDI DI NAPOLI “PARTHENOPE”

Il gusto dell’antico nel programma di immagine di don Pedro de Toledo: i “fasti” toledani . . . dava udienza “con gravità et maestà grande”

Dall’analisi dei differenti documenti cartacei e iconografici relativi al vicerè si intende ricostruire l’immagine del governatore che consentì alla città di Napoli di conservare il suo ruolo di capitale. Don Pedro costruì la propria immagine scegliendo il gusto dell’antico nell’abbigliamento pubblico e in quello privato. Il recupero dell’antico, interpretato in chiave moderna, fu la scelta per l’architettura e l’arredamento delle sue residence. Il monumento sepolcrale, commissionato a Giovanni da Nola, è una vera e propria sintesi della sua ideologia estetica ed etica. In questo Toledo è rappresentato come uomo di giustizia, cavaliere invittto, uomo di cultura, collezionista di antichità e custode della memoria del territorio. I bassorilievi del monumento denunciano questa volontà attraverso il rimando ai Trionfi di Cesare, al mito d’Ercole e quant’altro. Uguale attenzione si rileva dal programma per le cerimonie pubbliche come l’ingresso di Carlo V a Napoli nel 1535.

Hyatt Olympic Ballroom II

RENAISSANCE MUSICAL IMPROVISATION: A PERFORMANCE DEMONSTRATION

Organizer & Chair: RUTH I. DEFORD, THE CITY UNIVERSITY OF NEW YORK, HUNTER COLLEGE

ADAM KNIGHT GILBERT, UNIVERSITY OF SOUTHERN CALIFORNIA

Renaissance Musical Improvisation: A Performance Demonstration

Renaissance musicians routinely extemporized counterpoint and florid diminutions over popular melodies or chord progressions. Intimate relations between improvisation and composition survive in the very motivic shapes of composed polyphony. Composers improvised, and improvisors composed. The best improvisation should sound composed, and the best composition should sound improvised. Beyond recreating historical compositions and performance practices, the early music movement has become increasingly involved in recreating historical improvisation as an
RENAISSANCE MUSICAL IMPROVISATION: A PERFORMANCE DEMONSTRATION (CONT’D.)

historical performance practice. The USC Thornton Early Music Program will offer a demonstration of historical improvisation ranging in styles and practices from fifteenth-century basse danse melodies to the Romanesca ground bass pattern, the popular Italian chord progression that gave birth to the tune Greensleeves. Members of the audience will be invited to participate.

Hyatt Constellation Ballroom I

CENTRO/PERIFERIA I: PROVINCIALISM IN ITALIAN RENAISSANCE ART

Chair & Organizer: RENZO BALDASSO, THE NEWBERRY LIBRARY

MEGHAN CALLAHAN, VICTORIA AND ALBERT MUSEUM

Savonarolan Art in the Outskirts of Florence

In his “Life of Lorenzo di Credi,” Giorgio Vasari mentioned that Lorenzo (1456–1536), was commissioned for a panel by “Francesco Castiglioni, a canon of Santa Maria del Fiore, that he sent to Castiglioni, [and it was] very beautiful.” My research has revealed the patron to be Francesco da Castiglione (1466–1542), a canon at San Lorenzo. Vasari did not mention the subject of the painting, but in his footnotes Gaetano Milanesi noted the presence of Lorenzo di Credi’s Nativity in the Collegiata of Castiglione Fiorentino. The painting still hangs in the Collegiata of the provincial town today. Francesco’s patronage will be seen through his and Lorenzo’s relationship with the mystic Savonarolan tertiary Suor Domenica da Paradiso (1473–1553), and demonstrates how Florentine Savonarolanism found a home in the countryside through his gift to his hometown. I will also explore how Lorenzo might be seen as a peripheral painter working within and outside the center of Florence.

NICOLAS BOCK, UNIVERSITÉ DE LAUSANNE

The International Style of Francesco Laurana

The paper considers the center-periphery problem during the second half of the fifteenth century based on Francesco Laurana and his international career (Naples, Sicily, Milano, Marseille, Aix-en-Provence). The very different quality of his works is well known (Hanno-Walter Kruft, 1985), but it has never been contextualized within the development of the organization of the practical work in his bottega and his role in the transfer of cultural models between Italy and Southern France. I will therefore first integrate his work into the specific context of the courtly demands of Alphons d’Aragon and René d’Anjou. Significantly, the latter was a Mediterranean duke in close contact with the Burgundian and Habsburg courts, from which he adopted some artistic trends and fashions. In turn, they reexported other models to centers of art production as Florence and to its rulers, the Medici. This clarifies that art production and the exchange of social and artistic models must be analyzed according to different parameters of the center-periphery discourse and, more importantly, the artistic geography of Italy must be seen in a wider context that includes international social standards.

EMANUELE LUGLI, NEW YORK UNIVERSITY

The Sources of Masolino’s St. Catherine Frescoes in San Clemente and the Question of Their Peripheral Derivation

Masolino’s frescoes of St. Catherine in the Castiglione chapel of San Clemente, Rome, are regarded among the most accomplished compositions of the artist. It has been overlooked, however, that their iconography was not Masolino’s invention, but he appropriated it from a series of minor Tuscan works or, perhaps, from a popular Ferrarese martyrology that spread these motifs in the late fourteenth century. It is unusual to see a formula that, developed in the periphery, is adopted by an eminent artist for an important metropolitan commission, as compositions were thought to be the invention of the artist and the very product of the intellectually competitive urban environment. By presenting Masolino’s sources, this paper challenges the notion of periphery as the slow recipient of artistic trends (in 1979 Castelnuovo and Ginzburg spoke of “place of delay”) and, by discussing the pictorial differences of
the Castiglione chapel, reveals what aspects were felt necessary to meet the tasteful urbanites’ expectations.

**Hyatt Constellation Ballroom II**

**DANGEROUS ICONS IN EARLY MODERN SPANISH RELIGIOSITY**

**Chair:** EMILIE BERGMANN, **UNIVERSITY OF CALIFORNIA, BERKELEY**

**Organizer:** LUIS R. CORTEGUERA, **UNIVERSITY OF KANSAS, LAWRENCE**

LUIS R. CORTEGUERA, **UNIVERSITY OF KANSAS, LAWRENCE**

Infamous Images in the Spanish *Auto de Fe*

The phenomenon of death by effigy had ancient origins and subsequently remained widely used as a private means to inflict terrible punishment on individuals. No other institution resorted as frequently to death by effigy as the Inquisition. For the *auto de fe* ceremonies, inquisitors ordered the manufacture of effigies to take the place of individuals condemned in absentia for heretical crimes. The effigies were carried on poles during processions; they stood alongside other guilty individuals as they heard mass and the public announcement of their sentences. For individuals condemned to death in absentia, an effigy would take his or her place at the stake. My presentation will address questions about the relationship between the practice of death by effigy and the use of other *immagini infamanti*. Why did the Inquisition find acceptable the use of these effigies to mete out the capital punishment? What were the precedents in Spanish law and custom for this practice? Finally, what does death by effigy tell us about the power of infamous images to inflict pain on others?

SHERRY VELASCO, **UNIVERSITY OF SOUTHERN CALIFORNIA**

Same-Sex Images in an Early Modern Spanish Convent

Although she was known for her visions involving Saint Teresa of Avila, in her autobiography the prioress Ana de San Agustín (1555–1624) reveals a telling episode featuring her favorite crucifix, which becomes the unwitting eyewitness to an illicit relationship between two nuns. Shortly after Ana loans her crucifix to one of the errant nuns, the prioress witnesses a miraculous scene in which the miniature Christ-figure flies through the air back to her loving arms in order to warn her of the sin that was taking place in her spiritual community. Because of the Christ-figure’s cryptic yet suggestive account of the activities between the sinful nuns, the prioress is able to intervene and “cure” these nuns of their deviant desires. Despite the successful end to the episode, the narrative strategy of denunciation without detailed specifics invites readers to create their own mental image of same-sex relations. In this way, the reader becomes a coproducer of a dangerous image that can only be engraved virtually in the thoughts and minds of both Ana de San Agustín and her readers.

JOSE CARTAGENA-CALDERÓN, **POMONA COLLEGE**

The Homoerotics of Martyrdom: Imagining Saint Sebastian in Early Modern Spain

In his *Arte de la pintura* (1649), Francisco Pacheco comments on a polemic regarding the visual representations of Saint Sebastian in the early modern period. At the center of the controversy was the common practice of representing the saint with a youthful appearance rather than depicting him as the bearded middle-aged man that he was thought to be at the time of his martyrdom in the third century. Since the second half of the fifteenth century, Saint Sebastian was typically portrayed in Spain and throughout Europe as a beardless, handsome youth, tied to a tree trunk, naked or with a thin veil-like loincloth that barely covers his genitals, his toned and sensuous body pierced with arrows and his thrown-back head expressing a mixture of pleasure and pain. In this paper, I will examine how early modern Spanish artists and writers contributed to the martyred saint’s homoerotic status, enticingly inviting us to engage with various homoerotically charged visual and textual representations of this enduring queer icon.
Hyatt
Brentwood

ANGELS: HARMONIES, BODIES, AND INTELLIGENCES IN EARLY MODERN EUROPE

Chair & Organizer: MEREDITH J. GILL, UNIVERSITY OF MARYLAND, COLLEGE PARK

BLAKE WILSON, DICKINSON COLLEGE
Pythagorean Angels: The Worldly Sound of Celestial Angels
The angels of medieval theology and iconography were generally not musicians to begin with, but after ca. 1300 they rapidly acquired singing voices and musical instruments. This is explained in part by their role as messengers from a heavenly realm understood to be filled with light and music, and by the impulse to render visible and audible their ineffable qualities. I believe a more nuanced understanding of this phenomenon is to be found in the contemporary and equally rapid dissemination of the *ars nova* of mensural polyphony. The practice and theory of a mathematically proportioned music embodied with unprecedented force the Pythagorean concept of harmony that writers from Plato to Milton associated with celestial music. My paper will explore this connection within the context of the oratory of Orsanmichele (Florence) during ca. 1350–1450, where there emerged a highly developed and integrated program of angel imagery and polyphonic performance.

W. DAVID MYERS, FORDHAM UNIVERSITY
The Better Angels of Our Nature
In a sixteenth-century world imbued with spirit and spirits, discerning the voice of angels calling Christians to the just life was a matter of high moral concern for learned and unlearned alike. This paper will explore the role assigned (or attributed) to angels in conducting a moral life, both as guardians against temptation and as messengers to ignite and fan the divine spark in the human conscience. To explore this point of contact between the divine and the human, I will rely on four sets of sources: first, the literature of devotion, especially in the rituals and prayers attached to the sacrament of penance and liturgical seasons of repentance; second, catechetical literature both in Europe and in colonized lands where European missions flourished; third, contemporary biblical exegesis; fourth, artistic imagery and the visual literature associated with devotional handbooks and manuals.

STEVEN F. OSTROW, UNIVERSITY OF MINNESOTA
Caravaggio’s Angels: The Celestial Made Terrestrial
According to the seventeenth-century Theatine seminarian Ippolito Falcone, when Caravaggio was asked to depict a group of angels in the upper portion of his *Burial of St. Lucy* altarpiece, he responded that he didn’t want to, saying “I’ve never seen them, so I don’t know how to portray them.” Whether actually uttered by Caravaggio or the invention of Falcone, these words may be taken as a summa of the artist’s naturalist ideology. Caravaggio, however, lived at a time when the existence of angels was unquestioned, and his purported claim is belied by the appearance of angels in many of his canvases. This paper examines Caravaggio’s distinctive approach to the portrayal of angels, analyzing his conception of celestial beings in light of his allegiance to *imitare dal naturale* on the one hand, and of post-Tridentine theological arguments about the nature of angels on the other.

Hyatt
Westwood

PERCEPTIONS OF ISLAM IN EARLY MODERN ENGLAND

Organizer: THOMAS S. FREEMAN, UNIVERSITY OF SHEFFIELD
Chair: RICHMOND BARBOUR, OREGON STATE UNIVERSITY

THOMAS S. FREEMAN, UNIVERSITY OF SHEFFIELD
Antichrist’s Neighbor: The Account of the Turks in Foxe’s *Book of Martyrs*
This paper will begin by examining the sources and evolution of the lengthy account of the Ottoman Empire contained in John Foxe’s *Book of Martyrs*. These sources shaped Foxe’s view of the Turks as not merely heathens, and not merely evil, but as an embodiment of Antichrist. While Luther and other Protestant Reformers had been fascinated with the Apocalyptic significance of the Turks, Foxe introduced
this preoccupation to England. This paper will go onto to consider the influence of Foxe’s account, not only on English Apocalyptic thought but also on English literature and English perceptions of Islam. In particular, it will explore two paradoxes. Why did Foxe choose to believe that the Turk was an embodiment of Antichrist when this meant weakening the traditional English Protestant identification of the papacy with Antichrist? And why did Foxe’s views find support among the English at a time when peaceful English commercial and political ties with the Ottoman Empire were increasing?

MATTHEW DIMMOCK, UNIVERSITY OF SUSSEX

“One Single Monster from Many”: Creating “Mahomet” in Early Modern England

In this paper I intend to trace the establishment of a polemical antihagiographical life of the Prophet by popular early English writers such Ranulf Higden, John Lydgate, and John Mandeville, and the crucial transferral of their texts into print. The provocative synthesis of originally divergent medieval ideas in such texts created a dominant life that became increasingly opprobrious as it was widely circulated in pamphlets, sermons, cosmographies, and histories of the early sixteenth century.

The widespread recognition of this life becomes apparent in the controversies surrounding England’s break with Rome, when the pope, Luther, Tyndale, and Henry VIII (among others) become characterized as “most like to Mahomet,” their beliefs apparently equivalent to those of “Mahomet’s sect.” Finally I hope to explore the ways in which interest in this life, combined with an influx of new and old material from English travelers and translators, generated a multiplicity of divergent lives by the century’s end, with profound implications for the role played by “Mahomet” in the English popular imagination.

BERNADETTE D. ANDREA, UNIVERSITY OF TEXAS, SAN ANTONIO

Perceiving Muslim Women’s Lives in Sixteenth- and Seventeenth-Century English Travel Narratives

This paper seeks to articulate a methodology for assessing the agency of women traveling between Islamdom and England during the early modern period. These women, who exist as traces in primarily male-authored travel narratives, have generally been dismissed as objects of analysis and as subjects of history because they did not produce their own records of travel. Moving beyond this positivist dismissal of women’s agency, I examine women who took part in early modern English exchanges with Persia, beginning with Anthony Jenkinson’s ventures in the sixteenth century and concluding with the Sherley brothers’ travels, particularly Robert Sherley’s several embassies to England, accompanied by his Persian wife, Lady Sherley. While Lady Sherley has been more amply documented in the historical record, a number of other women traveled between Persia and England with the Sherleys. The balance of this paper focuses on some of these women, including Persian women who accompanied Lady Sherley to England and English women who returned with her to Persia. The paper thus aims to address the travel of non-elite women and to assess their agency as it resonates in travel narratives and related representations, such as costumes, paintings, masques, poetry, and plays.

Hyatt Pacific

TOWARD AN ICONOLOGY OF THE TEXTILE III: CLOTHES AND CLOTHS

Organizer: TRISTAN WEDDIGEN, UNIVERSITÄT ZÜRICH

Chair: JULIA GELSHORN, STAATLICHE HOCHSCHULE FÜR GESTALTUNG, KARLSRUHE

FELIX THÜRLEMMANN, UNIVERSITÄT KONSTANZ

Shrouded in the Ghent Altarpiece: Self-Reflexivity in Ecclesiastical Paraments of the Order of the Golden Fleece

As Herbert von Einem has singled out, the three copes of the Vienna together manifest essentially the same iconographic program as the feastday side of the Ghent Altarpiece. The copes, executed in the most expensive and time-consuming textile
TOWARD AN ICONOLOGY OF THE TEXTILE III: CLOTHES AND CLOTHS (CONT’D.)

technique, must also be considered as an artistic response to the masterpiece of the van Eyck brothers. The designer of the cartoons for the copes, identified by Julius von Schlosser as Robert Campin (ca. 1375–1455), accepted the challenge by consciously exploiting the possibilities of movable textile images, compared to the static medium of painting. He not only conceived a very original overall pattern appropriate to the bell-like form of the copes, but he also correlated the 114 holy figures according to their orientation, movement, and mise en scène with the priests wearing the copes. The represented saints thus actively took part in the performance of religious ceremonies.

PHILIPP ZITZLSPERGER, HUMBOLDT-UNIVERSITÄT, BERLIN
Dürer in Furs: Reflections on an Iconology of Clothing in Early Modern Art
Dürer’s self-portrait in Munich shows the painter in the manner of an Imago Christi. However, iconological research has neglected Dürer’s clothes, the magnificent coat with a fur trim. In the sixteenth century, marten fur was a common insignia of social elites. But the significance of Dürer’s clothing goes beyond a simple mark of social status. Its meaning as a symbol of justice can be clarified in the context of German Renaissance portraiture. The hermeneutics of clothing and its depiction is a subject that has received little attention in art historical research and in methodological debates. Dürer’s self-portrait offers the opportunity for reflection on the iconological functions of clothing in pictures. In portraits as well as in historical paintings, cloths create a reality of their own, different from the historical reality of everyday life. Its interpretation is best performed in an interdisciplinary manner incorporating art history and fashion theory.

MATEUSZ KAPUSTKA, UNIVERSITY OF WROCLAW
Bloodstained Cloths: Textile Reminiscences in Early Modern Florentine Imagery
This paper will investigate the textile representation code in Florentine paintings by Alessandro Allori. His Harrowing of Hell (1578) shows Christ descending into limbo, while at the top the bloodstained cloth is presented by angels together with the cross and the column. This design, quoting Michelangelo’s Last Judgment, stages the cloth as a reminiscent medium of presence. Since Allori’s composition can be considered an unrealized project for the dome or aisle frescoes of the Florentine Cathedral after Giorgio Vasari’s death, three points will be considered: the combination of the hetoimasia-scheme with royal chlamys on the vacant throne; its relation to Baccio Bandinelli’s Cathedral altar and to other textile modes by Allori, such as in Palazzo Salviati; and the commemoration of the Pazzi conspiracy of 1478, committed under the same dome, symbolized by the bloodstained shirt of Lorenzo the Magnificent.

Hyatt Palisades

AUTHORS AND EDITORIAL PRACTICES IN CINQUECENTO ITALY
Organizer: MICHAEL SHERBERG, WASHINGTON UNIVERSITY
Chair: FELICIA ELSE, GETTYSBURG COLLEGE

JOHN C. MCLUCAS, TOWSON UNIVERSITY
“All most pure, chaste, and Christian”: The Honorable Courtesan’s Epic: Tullia D’Aragona’s Meschino
Tullia d’Aragona’s ottava rima chivalric romance Meschino is directly based on a fourteenth-century Tuscan prose original by Andrea da Barberino. While she follows her source very closely in organizing the plot of the sprawling tale, as well as in many narrative and descriptive details, she diverges from it in several important ways. These include a preoccupation with the physical attractions of her young male protagonist, a markedly more censorious attitude towards immodest and seductive women, and a display of piety and strict adherence to Counter-Reformation Catholic doctrine. The latter are consistent with the author’s self-presentation, clearly articulated in her preface, as a woman repenting the moral
laxity of her youth. This paper will offer detailed examination of a number of representative parallel passages, as well as interpreting D’Aragona’s intentions in adapting and modifying her source.

MICHAEL SHERBERG, WASHINGTON UNIVERSITY
Girolamo Ruscelli’s Edition of Ariosto’s Orlando furioso
Girolamo Ruscelli’s popular edition of the Orlando furioso, first published in 1556, reflects both the status of the poem, itself an instant classic, and the urge to market it in changing cultural context. My paper will consider how Ruscelli negotiates the social and theoretical tensions that preoccupy the Italian intelligen-
tsia in the mid-sixteenth century: neo-Aristotelian literary theory, the Counter-
Reformation, and the ongoing language debate. Ruscelli’s efforts reply to criti-
tiques already leveled against the poem while at the same time contextualizing Ariosto’s masterpiece in such a way as to guarantee continued favorable reception of the poem.

JULIA L. HAIRSTON, UNIVERSITY OF CALIFORNIA, ROME
Tullia d’Aragona and Her Editors: Girolamo Muzio and Benedetto Varchi
This paper explores the multifaceted roles that Girolamo Muzio and Benedetto Varchi played in fostering the writing and publications of Tullia d’Aragona. Special attention will be given to contextualizing their roles within the climate of collab-
orative authorship that characterized much prose and poetic production in the Cinquecento. The paper also considers the effects such collaboration had in particular for women writers, especially in subsequent centuries.

Hyatt
Sherman Oaks

WOMEN, POLITICS, AND POLITICAL WRITING II: ENGLAND

Sponsor: SOCIETY FOR THE STUDY OF EARLY MODERN WOMEN
Organizer: MIHOKO SUZUKI, UNIVERSITY OF MIAMI
Chair: JUDITH HABER, TUFTS UNIVERSITY

JENNA LAY, STANFORD UNIVERSITY
Convent Politics: English Nuns and Post-Reformation Discourses of Obedience
In Protestant literature of the seventeenth century, nuns were frequently depicted as the pawns of corrupt religious men: bound by their vows of obedience to acquiesce to the most theologically questionable demands, they had little claim to true religion and less to monastic authority. But nuns themselves were quick to refute these rep-
resentations; in books such as Dame Gertrude More’s The Spiritual Exercises, they defined and defended their own conceptions of religious obedience. More’s book includes an “Advertisement to the Reader,” which outlines a controversy over spiritual authority at the English Benedictine convent in Cambrai and distinguishes “true Obedience” from the “pretence of Obedience” or “blinde Obedience.” I will argue that More’s theory of obedience frames and contextualizes her spiritual con-
fessions, thereby transforming her account of contemplative prayer into a polemical tract that intervenes in a number of contemporary debates regarding spiritual direc-
tion, religious faith, and temporal authority.

VERA J. CAMDEN, KENT STATE UNIVERSITY
Politics and Persecution in the Diary of Mary Franklin
24 August 1662 was referred to by the English dissenters as Black Bartholomew’s Day. Following the Restoration of Charles II, some 2,000 ministers were “ejected” from their pulpits on this day. My project brings to the fore the diary of the wife of one of the ejected ministers who took pen to paper following the imprisonment of her husband to record for her absent husband, her children, and her congrega-
tion the sufferings she endured at the hands of her enemies as well as the sustaining power of her faith. The diary offers an account of a woman who records her private
responses to public events, exemplifying Margaret Ezell’s sustained contention that the scribal cultures of the seventeenth-century coteries have been overlooked by literary histories that venerate print over manuscript.

**Penelope Anderson, Indiana University**

The Strict Bond of Friendship: Lucy Hutchinson’s Elision of the Marital Contract in *De rerum natura* and *Order and Disorder*

In *De rerum natura* and *Order and Disorder*, Lucy Hutchinson locates the origin of human society not in the social contract, with its parallel to the marriage contract — as many political theorists, royalist and republican, did in the mid-seventeenth century — but instead in volitional associations between friends. Hutchinson alters Lucretius to foreground friends rather than family, prefiguring her modifications of Genesis in *Order and Disorder*. In the biblical epic, Hutchinson repeatedly elides the moment of marital consent, thus disrupting the process by which the wife consents to be subjected to her husband. This both overturns the irrevocability of social contract and undermines the foundation of human society in sexual reproduction. Her revision culminates in a very different version of gender politics from that of the *Memoirs of the Life of Colonel Hutchinson*: in *Order and Disorder*, the “pious fraud” of wifely counsel provides a model for republican political dissent.

**Lauren Shohet, Villanova University**

Parts and Wholes in Seventeenth-Century Women’s Elegy

The form of elegy is inherently concerned with ways that poetry emerges through relationships between collectivity and individuality: the collective experience of mortality, the individual experience of mourning a particular death, the collective archive of the elegiac tradition, the individual voice of the current poem. This paper focuses on seventeenth-century elegies by women that thematize the relationship between the bereaved speaker and the mourned departed in terms of synecdoche. The part-for-the-whole figurations that proliferate in early-modern women’s elegy include both figures for the personal “wholes” of speaking subject or family and the communal “wholes” of polities and devotional collectives. I set into this context Lucy Hutchinson’s elegies, which make the identification of which “whole” will orient the bereaved “part” explicitly political, cannily wielding pastoral elegiac conventions of granting affect to nature in service of topical pleas for reforming the polity that will interpret the workings of that nature.

**Hyatt Encino**

**Melancholy in a European Context III: Melancholy and Love**

*Co-Organizers: Monica Calabritto, The City University of New York, Hunter College and Elizabeth Walker Mellyn, University of New Hampshire*

*Chair: Marion Wells, Middlebury College*

**Caroline Petit, Manchester University**

Dramatizing the Diagnosis of “Love Melancholy”: Narrative Strategies in Ancient and Early Modern Case Histories

This paper focuses on issues raised by the diagnosis of the so-called love melancholy in early modern medical texts through a narratological analysis of several case histories. In the ancient tradition of medical case histories from Hippocrates onwards, the diagnosis of love as a cause of psychological distress intersected with literary representations of love. As a result, medical authorities were sometimes misunderstood and their accounts misused. Through the study of the reception of selected ancient case histories by Aretaeus, Plutarch, and Galen reported by the medical writings of J. Struthius and F. Valles, this paper sheds light on some innovative features of Renaissance writings on the diagnosis of melancholy through pulse and their consequences in the interpretation of love melancholy as a disease of its own. This paper questions the very roots of the early modern concept of love melancholy through issues of literary genre and perspective.
On the Melancholy of Artists

In my presentation I will look at the problem of artistic-poetic creativity by trying to examine the role of imagination or phantasia, and that of the phantasmata, in the creative process moved by melancholy. Why, I ask myself, in his *Speculum phisio-òmiae*, does the physician Michele Savonarola (1385–1466) write that many artists can only create if they are provoked by melancholy, giving the example of certain singers and instrumentalists who refuse to make music “unless they first are moved by phantasmata”? These artists, he explains, are deemed by many to be eccentrics, but they are in truth melancholics moved by a fixed imagination. And what does Romano Alberti mean in his *Trattato della nobiltà della pittura* (1585) when he writes: “Painters become melancholics because, wishing to imitate, they must retain the phantasms fixed in the intellect, so that afterward they can express them in the way they first saw them when present”? I will try to offer a possible explanation by concentrating on Petrarch’s *Canzoniere* and on his *Secretum*.

Pathologizing Love/Prescribing Love: Love Melancholy in European Medical Writing, 1550–1650

During the early modern period, especially from the mid-sixteenth century to the mid-seventeenth century, an impressive amount of European medical works did not merely constitute a general discussion of love’s torments but dealt specifically with the medical diagnostic category of love melancholy, devoting dozens of pages to its specific diagnosis and prognosis, but most of all to its etiology and therapy. The current research aims to locate the illness of love melancholy in specific historical and social contexts, in order to explain the marked preoccupation with the disorder in the medical literature of the time. Attention will be paid to the two aspects of “illness’s social course,” a concept derived from cultural psychiatry that encapsulates the reciprocal connection between disease and society. In order to achieve this aim I deal with three test cases: French society, English society, and Italian Jewish communities. For each of the cases I present the way in which ideas concerning the disorder presented in the medical literature are reflected in the social and cultural reality of the time and the place under discussion.

Hyatt Park

MISSIONS, MIRACLES, AND MARTYRS IN THE EARLY MODERN WORLD

Organizer: SILVIA EVANGELISTI, UNIVERSITY OF EAST ANGLIA

Chair & Respondent: CRAIG HARLINE, BRIGHAM YOUNG UNIVERSITY

SILVIA EVANGELISTI, UNIVERSITY OF EAST ANGLIA

Miraculous Conversions and the Spanish Missions of the Seventeenth-Century

This paper examines the part played by supernatural intervention in the works of Spanish missionaries in the late sixteenth and the seventeenth centuries. It focuses in particular on the actions and writings of charismatic men, and above all charismatic women, who claimed to have converted non-Christians by performing miracles by means of bilocation, appearing before the Indians of New Mexico, or the Moors of North Africa, sometimes offering support to other missionaries, and even enduring martyrdom themselves. Drawing on missionary accounts, and spiritual autobiographies, the paper explores the political values of these missionary fantasies, and discusses the extent to which supernatural actions were used to celebrate and sponsor the success of the Spanish crown in the colonial enterprise.

MARY R. LAVEN, UNIVERSITY OF CAMBRIDGE, JESUS COLLEGE

The Role of the Miraculous in the Jesuit Mission to China, 1582–1610

The story of the audacious attempt of a handful of Jesuits to attempt to convert a people of around 200 million is well known. We are familiar with an image of Jesuit priests, versed in classical rhetoric and philosophy as well as natural sciences, robed as
Confucian scholars, consorting with Chinese literati at the imperial court in Beijing. And we have imbibed the missionaries’ own propaganda about the importance of “reason,” “science,” and “books” to their project. But although the Jesuits paraded their Western knowledge at elite male dinner parties, and made the scholar-official class the target of their mission, few from such milieux were persuaded of the truth of Christian knowledge. Instead, it was the Jesuits’ reputation for effecting miracles that brought around 2,000 Chinese people to the font. Turning traditional accounts of the mission on their head, this paper analyzes the “irrational” and “superstitious” as central to Jesuit evangelism.

Karen Melvin, University of California, Berkeley

The Cross and the Franciscans: Miracles and Urban Missions in Eighteenth-Century New Spain

According to legend, the stone cross located on a small hill on the edge of the city of Querétaro was born of a miracle when, during a decisive battle between Indians and early Spanish conquistadors, an exact likeness of it appeared in the sky over the hill, impelling the natives to drop their arms and surrender to the Spaniards and their God. So moved were the Indians that they erected a stone likeness of the cross on the site of the apparition, and so devoted to this cross were the local Franciscans that they built a house there. A century and a half later, this house became the Americas first missionary college, the Colegio Apostólico de Propaganda Fide de Querétaro. From there Franciscan missionaries set out on a relentless series of missions designed to bring salvation to all in these lands. Their targets thus included non-Christians on New Spain’s frontiers, the eighteenth-century counterparts to those whom the miraculous cross first converted but also the Christian residents of New Spain’s cities and towns. This paper examines the goals and nature of these urban missions, using Franciscan records to compare the marvels or wonders worked during them to those that the stone cross performed. The two, as it turns out, were intimately connected, and just as the stone cross inspired missions, so did the advent of the missionary college change the nature of the cross miracles.

Hyatt Directors I

British Courts and Varieties of International Protestantism

Sponsor: The Society for Court Studies

Organizer: R. Malcolm Smuts, University of Massachusetts, Boston

Chair & Respondent: Arthur H. Williamson, California State University, Sacramento

R. Malcolm Smuts, University of Massachusetts, Boston

James VI and the Monarchomachs, or the Rise of Authoritarian Protestant Kingship, 1583–93

Focusing on James VI of Scotland, this paper explores changing relationships between international Calvinism, monarchomach ideas, and concepts of divine-right kingship between 1583 and 1593. In the mid-1580s resistance to papal and Spanish tyranny seemed to be headed by international coalitions of patriotic noblemen, statesmen, and clergy. James in this period suffered repeated assaults from Presbyterian clergy and disaffected nobles, actively encouraged by England, who suspected him of involvement in Catholic plots. But from 1586 he allied with England and positioned himself as the royal leader of Scottish and British Calvinism. This allowed him to co-opt oppositionist nobles, assert greater control over the Kirk, and develop a Protestant political theology of royal divine, deployed initially against Catholics who had taken over monarchomach positions. James’s success mirrored a wider shift, as the cause of hereditary monarchy in both France and Britain became identified with Protestant interests.
Lancelot Andrewes and the Legacy of English Humanism at the Early Stuart Court

Lancelot Andrewes is well known for his role in the creation of James I’s authorized Bible and for his prominent and popular sermons at court. Little attention, however, has been paid to the humanist traditions underlying his theological concepts and rhetorical style. In this paper I will suggest that Andrewes was building on the rhetorical and theological methodologies popularized by Erasmus and that he did so as part of a concerted effort to construct an alternative religious paradigm to English Calvinism. That he did so at court points not only to his influence, but also helps explain the growing sense, among English Calvinists, that the royal court was moving deliberately away from the foundational doctrines and religious methodologies of the Protestant Reformation.

LINDA K. WILLIAMS, UNIVERSITY OF PUGET SOUND

The Battle for Souls: St. Michael in Colonial Yucatan

St. Michael served several roles in traditional Christian iconography: he judged souls, battled the dragon of the Apocalypse, and, as the militant archangel, became the patron saint of troops and soldiers. During the sixteenth century St. Michael’s militant role aligned with the battle against heresy both in Europe and the New World. It is unsurprising, therefore, that early Franciscan missionaries in Yucatan adopted Michael as the patron saint of several important complexes. His presence both in architectural structures and iconography, such as his appearance front and center in the murals at Tabí, suggest that he played a didactic role in the continuing struggle of the Catholic Church to supersede traditional Maya religious belief and practice. This paper argues that St. Michael provided a specific visible message of the battle and triumph of the Church over the indigenous beliefs in volatile sixteenth- and seventeenth-century Yucatan.

CAROLIN BEHRNANN, HUMBOLDT-UNIVERSITÄT, BERLIN

Martyrdom, Mission, and the Visuality of Law in the New World

Images shape the prevailing notions of the lawfulness and unlawfulness of political power. In the sixteenth century, this normalizing quality of images also determined expansion policies and missionary work. The religious orders, whose networks quickly spread across every continent, could not do without a theory of the image, for images served the missions as discursive media and communication aids. In this context, an important role was played by the exemplary status of martyrdom and its visualization. The paper concentrates on the work of the second wave of European artistic influence and images to Mexico from the 1580s and the production of the image of Christian martyrdom. While missionary orders first depended on Indian-produced images, the new repertoire was to be made by European hands. Alonso Vázquez’s Martyrdom of Saint Hippolytus (1606), for example, shows a new conception of martyrdom in the New World beyond “propaganda media” and from a juridical perspective.

PENNY MORRILL, GEORGE MASON UNIVERSITY

The Martyred Children of Tlaxcala, Mexico

Sixteenth-century histories record the violent martyrdoms of three Mexican youths who had been educated in the local mission and were inspired to...
SAINTS AND MARTYRS
IN THE NEW WORLD (CONT’D.)

destroy idols and assist in evangelizing among their own people. In 1527 (five years after the Spanish conquest), the child convert Cristóbal was murdered by his own father; two others, Antonio and Juan, were waylaid as they made their way to Oaxaca as missionaries. In 1537 a chapel built on a hill was dedicated to St. Christopher in memory of the child martyr. A seventeenth-century mural painting in Ozumba, Mexico also memorializes these early New World martyrs. This paper argues that these first martyrs changed the face of Christianity in the New World by exemplifying the doctrine established by the 1537 papal bull Sublimus Dei, which denounced the enslavement of the Indians as brute animals and insisted that New World inhabitants were capable of becoming faithful Christians with hope for salvation.

ALESSIA FRASSANI, THE J. PAUL GETTY CENTER
Dominicans and the Cult of Saint Peter Martyr in New Spain: Cultural Hegemony and Ethnic Boundaries in Late Colonial Mexico

Saint Peter of Verona, a martyr of the Order of Preachers who fought relentlessly against Catharian heresy in northern and central Italy, became the tutelary saint of the Inquisition, headed by Dominicans, soon after his assassination in 1252. In New Spain, where the Dominicans arrived in 1526 and were involved in Inquisitorial operations from its inception under Bishop Zumárraga, the cult of Saint Peter Martyr did not rise to importance until the late seventeenth century. In this paper, I will give primarily an ideological explanation for the dissemination of the cult of Saint Peter Martyr in late colonial Mexico, underscoring changing attitudes and perceptions on the part of the Dominican friars as they moved from expansion to consolidation in the indigenous territory. Retablos (altarpieces) of San Pedro Martir typically display examples of preaching among the Indians and persecution of the friars, a scenario that may seem at odds well over a century after the evangelizing mission had taken place. Yet, the image of a still-embattled, militant church responded to a perceived threat. Spanish creolization within the order and Indian Hispanization among surrounding communities threatened the established ethnic and cultural boundaries upon which the Dominican presence was founded, asserted, and justified.

REVISING PETRARCH II

Hyatt Malibu

Co-Organizers: ANGELA CAPODIVACCA, YALE UNIVERSITY AND AILEEN ASTORGA FENG, UNIVERSITY OF ARIZONA

Chair: ALBERT RUSSELL ASCOLI, UNIVERSITY OF CALIFORNIA, BERKELEY

MICHAEL MEADOWS, YALE UNIVERSITY

Humanizing the Scholastic Auctor: Petrarch’s Interpretive Strategies in the Secretum

In Petrarch’s Secretum, Augustine deploys classical Latin texts to show that Petrarch’s misery comes from his own doing. However, Petrarch is skeptical and resists Augustine’s authority. He creates further tension by situating himself as an un-authoritative reader of the classical Latin canon. This paper shows how Petrarch uses his subordination to achieve a certain interpretive license and agency within the Secretum’s literary discourse. His position not only relieves him of Augustine’s authority, but enables proto-humanist reading strategies that transcend the implicit boundaries of scholastic tradition.

ENN FALKEID, UNIVERSITY OF OSLO

Ove l’aura si sente: Petrarch’s Elegy for Lost Orality

Petrarch’s continual revisions of his poems and his complex reflections on the relationship between writing and self are usually regarded as the emergence of a modern conception of authorship. The poems by Petrarch represent as such a climax of poetry’s gradual transformation from the troubadours’ love songs in Provence to the self-conscious intellectual poetry written by Italian stilnovisti. Nevertheless, in spite of Petrarch’s “writeliness” or literacy, his Canzoniere can be read as an elegy for
REVISIGN PETRARCH II (CONT’D.)

poetry’s lost orality. In my paper I will discuss how Petrarch, by returning poetry back to Provence, recalls the nexus of poetry and music, a nexus that had gradually disappeared during the poetry’s wandering around the Italian peninsula. The result was poems of intricate harmony irresistible of imitation for coming generations.

SUSANNA BARSELLA, FORDHAM UNIVERSITY

Petrarch and the Metaphor of Making Poetry

With the blossoming of humanist thought, the capacity of transforming reality into a product of ingenuity and craft became central to a new vision of the world and the place of human beings in it. Only in this changed perspective does Petrarch’s eulogy of work in book 2 of the De remedii reveal his full meaning: “work is the air of virtue, the rest of pleasure.” This paper investigates the meaning of work in Petrarch’s major texts, and explores the idea of writing as the highest ethical expression of the human art of making.

Hyatt Directors II

MATERIALISM AND THE MATERIALS OF FORM: CHAUCER, SPENSER, AND NASHE

Chair & Organizer: CAROL V. KASKE, CORNELL UNIVERSITY

William E. Engel, University of The South

Attributes, Objects, and the Stuff of Allegory: The Canterbury Tales Seen as a Danse Macabre

Chaucer’s pilgrims in the Ellesmere Manuscript show men and women of various stations with identifying attributes. The Physician, for example, holds his bottle of urine. The same principle of iconographically tagging objects applies to the Dance of Death, most prominently in Holbein’s engraving where a lively skeleton holds the flask and mocks the doctor to prognosticate his own disease: mortality. Using extant visual materials, this paper reassesses Chaucer’s pilgrimage as a danse macabre and, more particularly, shows how a closely related motif, “Le dict des trois vifs et des trois morts,” lies behind the riotous youths of “The Pardoner’s Tale.” This paper examines how Chaucer (and later John Lydgate, in his version of Deguileville’s Pèlerinage de la Vie Humaine), borrowed from and also contributed to a tradition that reached its apogee in Holbein’s Dance of Death (Lyons, 1538) and subsequently became the standard pattern for the stuff of such allegories.

Colleen Ruth Rosenfeld, Rutgers University, New Brunswick

Spenser’s Band: The Couplet and the Similitude in Early Modern England

While Edmund Spenser’s modern readers tend to understand allegory as the defining trope of the Faerie Queene, Ben Jonson identified one trope by name more than any other in the margins of his Spenser: simile. Sometimes (and when extended), excellent simile. Sometimes, also, alongside Memoriter. This humanist reader identified the Spenserian simile as formal material and incorporated this material and the poetry from which he selects it into a narrative of production that does not conclude with but disassembles the Faerie Queene. Drawing on early modern treatises in rhetoric and logic, this paper tracks the similitude as it crosses the pedagogical and ideological boundaries between invention and elocution, between thinking and speaking. It argues that Spenser’s medial couplet denies the synchrony of analogical thinking and, by wresting this logical place into a prosodic space, suggests that this thinking is subject to the contingencies of linguistic mutability.

John D. Staines, The City University of New York, John Jay College of Criminal Justice

Violence and Generic Experiment in Nashe’s The Unfortunate Traveller

Thomas Nashe’s The Unfortunate Traveller throws the character Jack Wilton into scenes of extreme violence: war, torture, rape, execution, murder. As a witness to, participant in, and commentator on violent acts, Wilton stands in for the readers of early popular print, which is filled with lurid accounts of violence. Nashe takes these texts and shapes them into a narrative form where the traveling character and his English audience experience the violence occurring in foreign lands and yet find
protection from the threat not only in the distance of space and time but also in the formal, generic structure of the moralizing narrative. Reading Wilton’s travels against contemporary accounts of violence, particularly news accounts of Continental warfare, this paper will demonstrate some of the ways Nashe’s experiments with popular print violence give new shape to prose fiction. Nashe’s narrative affects the audience’s emotions with an assault of violence, allowing the reader to experience real-world violence through fiction and yet find in the narrative’s formal structure a refugee and escape from the violence it imitates.

Hyatt
Governors I

RENAISSANCE HUMANISM AND THE CLASSICAL HISTORIANS

Organizer: W. Scott Blanchard, Misericordia University
Chair: James Hankins, Harvard University

Gary Ianziti, Queensland University of Technology

Leonardo Bruni, Livy, and the Greeks

Modern assessments of the Renaissance historian Leonardo Bruni (1370–1444) have tended to stress his debt to Livy. They have as a consequence often overlooked Bruni’s interest in Greek biography and history. Yet Bruni was the first modern historian in the West to read the ancient Greeks in the original. He devoted special attention to Plutarch, Thucydides, Polybius, Xenophon, and Procopius, to name only a few. This paper will begin by reconsidering Bruni’s relationship to Livy. It will argue that the relationship is in fact more problematic than is usually supposed. The focus of the investigation will then shift to the Greeks. My purpose here will be to show how at each crucial stage of Bruni’s career as a historian there stands a newly rediscovered Greek model. Bruni’s encounter with the Greeks is thus to be seen as one of the keys to understanding his development as a writer of history.

W. Scott Blanchard, Misericordia University

Medici Legitimation and the De temporibus suis of Giovanni di Carlo

The unedited history in three books of the Florentine Dominican friar Giovanni di Carlo, the De temporibus suis, was begun in the 1480s ostensibly as a reply to a work by Francesco Filelfo written more than forty years earlier. Filelfo’s Oratio in Cosmum Medicem ad exules had been an invective attacking Cosimo’s seizure of power in 1434 largely following the procedures of the classical invective. When Giovanni di Carlo composed his work much later, he addressed Filelfo’s charges but also worked to rehabilitate the Medici family’s reputation in a contemporary context that included the recent Pazzi conspiracy, a challenge to the legitimacy of Medici dominance. This paper places Giovanni’s work in the immediate historical context of its composition while it also traces the influences of classical historians, and Livy especially, on Giovanni di Carlo’s strategies of legitimization.

Marcello Simonetta, Wesleyan University

Medici Tyranny and the De temporibus suis of Giovanni di Carlo

This paper complements the one given by Scott Blanchard. Taking our common cue from Giovanni di Carlo’s Libri de temporibus suis, a key unpublished text that we are now editing, I would like to address the same question of Medici legitimacy under Cosimo the Elder (book 1), under Piero the Gouty (book 2), and most poignantly under Lorenzo the Magnificent (book 3). In light of an extensive and comparative reading of many sources on the Pazzi conspiracy, I would like to gauge the supposed Medicean loyalty of Giovanni di Carlo, an author that Machiavelli freely ransacked in his Florentine Histories. An attentive philological and ideological scrutiny of this work will reveal not only references to the prose of Livy and Suetonius, but also to Virgil’s poetry, and through its peculiar blend of classical and Christian rhetorical devices it will also show the unsuspected originality of the Dominican’s viewpoints.
Astronomy and Inventive Reading: Donne, Kepler, and Galileo’s Siderius Nuncius

In this paper I discuss the strategies of reading in two early responses to Galileo’s Siderius Nuncius — John Donne’s satiric dream vision attacking the Jesuits, Ignatius His Conclave (1610) and Johannes Kepler’s direct reply, the Dissertatio cum Nuncio Sidereo — in the context of another Kepler text, the Somnium, or Posthumous Work on Lunar Astronomy (1609). Donne’s Ignatius His Conclave has long been associated with Kepler because the imperial astronomer accuses Donne of plagiarizing his manuscript of the Somnium in one of the footnotes to the printed edition (1634). As both T. S. Healy and Edward Rosen have argued, the chronology of production and its restriction to manuscript circulation make it highly unlikely that Donne read an early version of the Somnium before composing Ignatius. Instead, I consider the aspects of Donne’s text that led Kepler to this mistaken act of identification with his own text and ask how these strategies of composition allow us to reread the problematic relationship not just between these two texts, but also between the Dissertatio and Galileo’s Siderius Nuntius.

Between the Astronomer and God: Transforming the Universe in John Donne’s Ignatius His Conclave

On his way to a visit in hell, the narrator of John Donne’s Ignatius His Conclave takes the scenic route and travels first through the cosmos. As he wanders through “all the volumes of the heavens” to discern its nature, the narrator does not see the old universe of Aristotle and Ptolemy, but rather the brand new one, recently transformed: the universe of Copernicus, Galileo, and Kepler. My paper argues that these astronomers effect not only a philosophical but also a physical transformation of space: as the narrator describes the achievements of these men, one finds that the new knowledge gives the astronomers a godlike control over the structure of the heavens. Through this image of the overreaching astronomer, Donne reveals his struggle to merge the new vision of the universe with his religious beliefs, in an impossible balance between the two ideologies.

“This shall say what I was”: Beauty in Donne’s “Elegy: His Picture”

Horace’s expression, ut pictura poesis, or “as is painting, so is poetry,” was an accepted Renaissance adage, and when a particularly iconoclastic poet such as Donne turns his attention to pictures as in his “Elegy: His Picture,” with its multiple visions of the speaker and his beloved, the reader may well anticipate that some revisioning or reversal of the usual thinking is at work. However, Donne is consistent in this poem, as he is in the Holy Sonnets, with Baldassare Castiglione’s notion in Il Cortegiano that true beauty is seen with the eyes of the mind, a proposition that serves Donne poetically as much as it serves the speaker of the elegy romantically.
Helmolz by arguing that while Tudor women lacked access to, or knowledge of, the Canon principle of *nemo tenetur prodere seipsum* (no man is bound to betray himself), nonetheless, they crafted effective defenses against self-incrimination. Their defense is shaped around a subversive manipulation of the patriarchal ideals of feminine silence and ignorance. By representing themselves to their examiners as unlearned and apparently unable to form independent thought, the women could potentially be judged by the law to be less guilty of serious sedition and heresy. The essay consists of two movements: in the first, I outline the legal and religious context of the women’s arrests, in the second, I analyze the women’s rhetorical performance as legal defenses.

SARA E. RUSSELL, UNIVERSITY OF CALIFORNIA, BERKELEY

From Rape to Marriage: The Mutability of Consent in Early Modern Italy

Narratives of rape were pervasive in early modern Italy, and a close reading of several Italian short stories representing rape reveals that in spite of the occasional representation of the victim’s resistance to rape, numerous narratives depict rape as a problem relating directly to marriage, not to consent. Many early modern short stories narrate a progression from rape to marriage between rapist and victim. Narratives depicting the transition from rape to marriage seem problematic to us. If, on the one hand, rape often precedes marriage, and marriage is often viewed as adequate reparation for rape, on the other hand, the victim’s inherent lack of consent troubles these marriages. Readers of early modern rape narratives witness a slippage between rape and marriage, and between rape and consent, with the elusive category of consent as a pivot point.

JOHN C. HIGGINS, UNIVERSITY OF CALIFORNIA, SAN DIEGO

Tortured Comedy: Politics and Legal Practice in Shakespeare’s *Measure for Measure*

My talk will read *Measure for Measure*, Shakespeare’s so-called problem play, in relation to Elizabethan and Jacobean law enforcement practices. These practices were based around a fundamental contradiction. On the one hand, the English judicial system at this time was brutally repressive. Statutes called for hanging in response to all felonies, and people were hanged in such large numbers that writers like Thomas More, Edward Coke, and Thomas Middleton commented and lamented on the subject. On the other hand, social historians have shown that most crime during the period went unreported and that structural aspects of the legal system allowed most guilty men and women to escape hanging despite being found guilty. My contention is that mixed-genre — the combination of tragic subject-matter and comic tone, and the play’s strange ending — results from Shakespeare’s attempt to capture the emotional responses of his audience to this system.

Hyatt

Senators II

**WRITING AND SPIRITUALITY IN MARGUERITE DE NAVARRE**

Organizer: REINIER LEUSHUIS, FLORIDA STATE UNIVERSITY

Chair: MARY B. MCKINLEY, UNIVERSITY OF VIRGINIA

JACOB VANCE, EMORY UNIVERSITY

Atopia in Renaissance Spiritual Literature: Marguerite de Navarre and Erasmian Rhetorical Theology

Until recently, the few twentieth-century scholarly analyses of the relations between Marguerite de Navarre’s and Erasmus’s aesthetic and theological thought have limited their scope to historically oriented investigations. The very limited historical data about the relations between the two humanists has not provided a basis for extensive analysis. Yet comparisons between their texts, as well as to Fabrist mystical theology, should serve to situate the nature of Marguerite’s integration of aesthetic and spiritual thought with respect to both Renaissance French and European humanist movements. What comparisons can be made between Erasmus’s rhetorical theology and Marguerite’s works, with specific reference to the (classical, medieval, and early
modern) notion of placelessness, or atopia, in its various (Platonic, Augustinian, Pseudo-Dionysian) manifestations?

NICOLAS RUSSELL, SMITH COLLEGE

Faire brûler la glace: Metaphorical Explorations of Sin and Will in Marguerite de Navarre’s Heptaméron

It has been long recognized that theological issues concerning the Evangelical movement in France, such as faith, redemption, sin, and free will, pervade Marguerite de Navarre’s poetry and fiction. Often Marguerite’s treatment of these issues can be thought of as attempts to understand or explain them through the use of metaphors or through concrete examples. This paper will examine the Heptameron’s exploration of free will through its use of metaphors — specifically the dynamics of fire, water, and ice — that describe the psychology of ethical behavior. The question of whether or not Christians had free will, and consequently whether or not they were free to choose a virtuous life, was a particularly complex and contentious one. Marguerite’s metaphorical descriptions of ethical decisions suggest ways of understanding the counterintuitive idea that individuals are not ultimately in control of their own actions.

REINIER LEUSHUIS, FLORIDA STATE UNIVERSITY

Liberating Speech: Confession and Freedom in Marguerite de Navarre’s Les Prisons

Les Prisons is unique among Marguerite’s works of spiritual poetry in featuring spiritual ascent in the voice of an Amy who recounts to an Amye his journey toward a union with Christ and a life gradually freed from the prisons of earthly love, glory, and knowledge. Embedded in his confessional speaking is a dialogue with a Knowledge Seeker that furthers Amys’s liberation. These dialogical settings are finally transcended by the intercession of the divine voice assuring perfect freedom. My paper examines this speech situation against the background of the Augustinian notion of confession as a dialogical examination of conscience, the model for which could have been Petrarch’s Secretum. While Les Prisons is commonly read as a claim for christocentric justification by faith, I argue, based on the Augustinian emphasis on the human will in confession, that Amys’s speaking valorizes the operation of the human will necessary for restoring perfect liberty.

Intercontinental Shakespearean Air Conditioning

SHAKESPEAREAN AIR CONDITIONING

Grand Salon I

Sponsor: PACIFIC NORTHWEST RENAISSANCE SOCIETY

Organizer, Chair & Respondent: PAUL V. BUDRA, SIMON FRASER UNIVERSITY

PATRICIA BADIR, UNIVERSITY OF BRITISH COLUMBIA

Conditioning Temperament on Shakespeare’s Stage

In many of Shakespeare’s plays feelings appear to hang in the air, sickening or sweetening the temperaments of those who breathe it. It is also the case that the early modern stage’s most vociferous critics considered the air of the theater itself able to infect audiences not only with disease but also with ugly feelings. With these assumptions in mind, this paper will look at the beginnings of a number of Shakespeare’s plays in order to consider how plays and players attempted to condition the air of the theater and, in so doing, condition the theatrical experience.

VIN NARDIZZI, UNIVERSITY OF BRITISH COLUMBIA

Weather Conditions at Shakespeare’s Globe

Shakespeare’s Globe was a weather-making machine, and not simply in the sense that stagehands simulated thunder by rolling metal sheets. Actors also employed gesture and dialogue to shape meteorological verisimilitude: think here of the stormy opening of The Tempest and of the inaugural remark in Hamlet that the night is “bitter cold” (1.1.8). The plays, then, condition or acclimatize an audience to setting, a truism about dramatic illusion that this essay aims to complicate by exploring the theoretical implications of the material fact that most Renaissance playhouses were open-air venues. Performance there was thus subject to, and potentially
reconfigured by, daily variations in weather. What might have been the impact of playing Hamlet on a muggy day? How might “stage weather” have affected the temperature and air quality in the pit? How, in effect, were environmental conditions like weather experienced and (re-)made in Shakespeare’s theater?

SHAKESPEAREAN AIR CONDITIONING
(Cont’d.)

Intercontinental Poetry and Musical Performance

Sponsor: MEDIEVAL-RENAISSANCE COLLOQUIUM AT RUTGERS

Co-Organizers: SCOTT A. TRUDELL, RUTGERS UNIVERSITY, NEW BRUNSWICK AND ANN BAYNES COIRO, RUTGERS UNIVERSITY, NEW BRUNSWICK

Chair: TBA

SCOTT A. TRUDELL, RUTGERS UNIVERSITY, NEW BRUNSWICK

Circulations of Authority in Thomas Campion’s Lute Airs

The expression of alienation from the court that is characteristic of early modern courtly poetry takes on a special intensity in Campion’s lute airs, which frequently effect a progression to pastoral, nostalgic, and domestic locales. The airs adopt a range of attitudes towards alienation from court: sometimes a male courtly figure is gratified by a willing “Nutbrowne lass,” and sometimes he is threatened or silenced by the very female singer that he ventriloquizes. This paper places Campion’s airs in the context of early modern tensions and interactions between textual and aural authority. Extra- or anti-courtly singing voices present a performative authority in Campion’s songbooks that can help to refine our conceptions of literary authorship in the first decade of the seventeenth century.

ANN BAYNES COIRO, RUTGERS UNIVERSITY, NEW BRUNSWICK

Reading Paradise Lost as Musical Performance

In the 1630s Milton collaborated with Henry Lawes, England’s leading composer of declamatory song, and praised him publicly in 1646 for teaching “English music how to span / Words with just note and accent.” In the commentary on “The Verse” of Paradise Lost that Milton added in 1668, he justifies his use of blank verse because of its “musical delight,” “which consists only in apt Numbers, fit quantity of Syllables, and the sense variously drawn out from one Verse into another.” This paper will argue that the blank verse of Paradise Lost derives much of its power from the union of song and verse that is at the heart of the theory of declamatory song.

ANTHONY K. WELCH, UNIVERSITY OF TENNESSEE, KNOXVILLE

The Pathology of Form in the English Lute Air

A 1606 lute song by John Daniel asks, “Can dolefull Notes to measur’d accents set, / Expresse unmeasur’d griefes that tyme forget?” Its worry over how to accommodate a lover’s boundless suffering to the constraints of emotional, temporal, and musical “measure” is typical of the genre. Acutely conscious of form, the lute air routinely calls attention both to its highly derivative Petrarchism and to its status as a text for sung performance. Those concerns come together in the genre’s intense focus on the bodily physiology of grief. Drawing on the symptoms of early modern melancholy, these lyrics explore bold analogies between singing and sighing, between the performing and the pathological body. Their constant interrogation of their own conditions of performance, I argue, enables an otherwise backward-looking Petrarchan subgenre to break new ground in analyzing both the psychology of grief and the formal structures of lyric subjectivity.

BLAIR HOXBY, STANFORD UNIVERSITY

Tuning the Voice to Graver Notes: Declamation and Recitative on the Tragic Stage

Literary critics and musicologists alike have sought to drive a wedge between spoken drama and opera in the seventeenth century. Walter Benjamin insists, for instance, that from the standpoint of the Trauerspiel, musical tragedy is a decadent falling off, while students of opera like Peter Kivy have maintained that in a true opera the drama
must subsist in the music, not the libretto. This paper seeks to undermine such an insistence on generic purity by examining the musical qualities of tragic declamation and the respect accorded to operatic libretti in the seventeenth century. I will draw my examples from the theatrical and musical traditions of England, France, and Italy.

**Intercontinental**

**Grand Salon III**

**RETHINKING THE EARLY MODERN PASTORAL III**

**Organizer:** BENJAMIN J. NELSON, UNIVERSITY OF SOUTH CAROLINA, BEAUFORT

**Chair:** PAUL CARRANZA, COLUMBIA COLLEGE

CARMELA V. MATTZA, THE UNIVERSITY OF CHICAGO

(Re)Thinking the Pastoral, (Re)Shaping the Myth: Calderón’s *El laurel de Apolo*

This presentation highlights the transformations found in Calderón’s treatment of the myth of Apollo and Daphne in *El laurel de Apolo*. The aim of my paper is to suggest that those variations introduced by Calderón can be better understood when the play is read with Calderón’s contemporary world in mind. In this play in particular, Calderón addresses two current issues: the Conde-Duke of Olivares’s difficult political situation and the role of the artist and his work in the court. This communication intends to show how the myth of Apollo and Daphne allows Calderón to (re)think the pastoral tradition and the *academia de amor* as a vehicle to express his personal concerns about his role as *súbdito* and *artista* in seventeenth-century Spain.

STEPHANIE CLARKE-GRAHAM, UNIVERSITY OF MARYLAND, COLLEGE PARK

A Pastoral of Her Own: Rethinking the Pastoral in Anna Weamys’s *A Continuation of Sir Philip Sidney’s Arcadia*

Philip Sidney’s *Arcadia*, one of the seminal English interpretations of the Continental pastoral, inspired several continuations by other authors. While some scholars have claimed that Mary Wroth’s *Urania* (1621) and Anna Weamys’s *A Continuation of Sir Philip Sidney’s Arcadia* (1651) are not true representations of the pastoral genre, I argue that these texts are reflective of a more nuanced development within the English pastoral. This paper considers how Weamys’s pastoral romance both builds upon and diverges from Sidney’s version of the pastoral and, as a result, contributes not only to our understanding of the early modern English woman’s authorial voice but also to women’s role in the shaping of the English pastoral romance. I contend that Weamys’s manipulation of English pastoral conventions complicates the Sidneian pastoral model by giving it a female voice, and that, while she promulgates royalist persuasions, Weamys also reconceives the social space of women within the pastoral.

**Intercontinental**

**Grand Salon IV**

**THE STUDY OF RENAISSANCE INVENTORIES III: THE PRESENCE OF CATEGORICAL RUBRICS**

**Co-Organizers:** LIA MARKEY, THE PRINCETON UNIVERSITY ART MUSEUM AND JESSICA KEATING, NORTHWESTERN UNIVERSITY

**Chair:** WILLIAM N. WEST, NORTHWESTERN UNIVERSITY

DAGMAR EICHBERGER, UNIVERSITY OF HEIDELBERG

Cataloguing Practices for Paintings at the Beginning of the Sixteenth Century: The Case of Margaret of Austria (1480–1530)

The structure of an inventory depends on the specific purpose for which it was written. Inventories can differ considerably in quality, reflecting the knowledge and authority of the inventory taker. Objects can be organized either by room, by medium, or by the administrative unit responsible for the collection or parts thereof. In the case of Archduchess Margaret of Austria, four different types of inventories survive: travel inventories (1493/1499), stock lists (1516), inventories for housekeeping purposes (1523–24), and estate inventories, or *Nachlassinventare*
THE STUDY OF RENAISSANCE INVENTORIES III: THE PRESENCE OF CATEGORICAL RUBRICS (CONTD.)

(1531). My paper investigates the ways in which paintings — a relatively new category of collectible items — were recorded and eventually singled out in these various types of inventories. The headings that were used provide insights into their relative value and significance and into the general principles of storage and display. I will argue that the individual entries reflect different "fields of information" that are not applied systematically but nevertheless foreshadow the modern collection catalogue.

WALTER CUPPERI COLUMBIA UNIVERSITY
Did Philip II of Spain Collect Secular Sculptures? New Evidence for a Revision of the Problem

The diplomatic gifts and the other pieces of sculpture bequeathed to Philip II played such an important part in his collections of modern sculpture that he has often been suspected of having no personal interest in acquiring secular statues. Moreover, the contrast between Philip’s monastic residence at El Escorial and his early patronage in other sitios reales has led some scholars to suggest that the king’s appreciation for the retablo Escurialense and its bronze statues was unparalleled in other genres of sculpture. By focusing on two case studies—the history of Leone and Pompeo Leoni’s Habsburg portraits (1549–68) and their first display in Madrid and Philip’s personal involvement in the acquisition of some Italian all’antica reliefs—I will argue that Philip’s Counter-Reformation sense of decorum did not prevent him from selecting secular sculptures: he simply assigned them to specific, non-monastic locations, most of which were completed only after his death.

Intercontinental Grand Chateau
ON BEAUTY IN EARLY MODERN ENGLISH LITERATURE

Organizer: RENUKA GUSAIN, WAYNE STATE UNIVERSITY
Chair: ARTHUR F. MAROTTI, WAYNE STATE UNIVERSITY

LOWELL GALLAGHER, UNIVERSITY OF CALIFORNIA, LOS ANGELES
Emptying Beauty: The Future of Kenosis in Robert Southwell’s Pastoral Poetics

This paper places Robert Southwell’s pastoral poetics in conversation with twentieth-century Catholic ressourcement theology’s ambition to remap the bounds of the “mystical body” of the Church. Common to Southwell and to ressourcement theologians (like de Lubac and Balthasar) is the desire to show how the beauty of the “mystical body” animates a sense of embodiment as an event embedded in sociality and the exigencies of the secular. To this end, Southwell’s Eucharistic and penitential poems present an innovative grasp of the aesthetic dimensions to the Pauline notion of kenosis. Southwell’s rendering of the self-emptying gesture nests classical models of decorum within a Thomist expression of “pleasing conformity” (convenientia) that Southwell’s kenotic poetics construes as a means to recognize and make real the intimacy between the paradox of the Incarnation, the challenged sacramentalism of the Eucharist, and the troubled circumstances of the English Catholic diaspora (exiled and recusant communities).

B. DOUGLAS TREVOR, UNIVERSITY OF MICHIGAN
Indiscriminate Beauty in Mary Wroth’s Urania

Whereas in Shakespeare’s Sonnets beauty is used to as a means by which to categorize objects as worthy or unworthy of love, in Mary Wroth’s The Countess of Montgomery’s Urania (1621) it is a given that all the female figures in the world she conjures are beautiful. And yet, their beauty secures them nothing: no stable advantage over other women (since they too are invariably fair), and no lasting impression on the men they meet (since these men seem, more often than not, incapable of registering for very long the beauty of one woman in the context of the beauty of so many). By rendering beauty as indiscriminate, Wroth deliberately downgrades the significance of female fairness so as to produce a romance world that is itself
anarchic: lacking both allegorical stability and aesthetic measuredness. Wroth produces, in effect, a romance setting that defies the dictates of romance itself.

RENUKA GUSSAIN, WAYNE STATE UNIVERSITY
On the Subject of Beauty and Ethics in Shakespeare’s *The Winter’s Tale*

This paper explores beauty and its relation to ethics in *The Winter’s Tale*, proposing that a philosophical attention to beauty reveals seemingly innocuous moments as moments of profound ethical engagement. I argue that beauty is a call for a response, a radical responsibility. As a starting point, I consider Florizel’s wish to see Perdita’s beauty as “move still, still so” — his impulse to make the experience of Beauty infinitely present and available — and Polixenes’ desire to see her “beauty scratched” as critical moments that reveal the complexity of responding ethically to beauty. I argue that far from being different, both these responses to beauty are similarly unethical. In exploring whether the play even allows for an ethical response to beauty, I examine the possibility of beauty as ethical self-transcendence and propose the subject of beauty as an aperture to view the play’s complex meditation on aesthetics and temporality.

**Intercontinental Writing about Food in Renaissance Italy**

**Chateau VIII**

Organizer: MARY-MICHELLE DE COSTE, UNIVERSITY OF GUELPH

Chair: ROSALIND KERR, UNIVERSITY OF ALBERTA

ERIC R. DURSTELER, BRIGHAM YOUNG UNIVERSITY
Bad Bread and the “Outrageous Drunkenness of the Turks”: Food and Identity in Early Modern Mediterranean Travel Literature

During the early modern era foodways were an important signifier of cultural identity. This is particularly evident in the era’s burgeoning travel literature in which discussions of foods, their preparation and consumption, were a way to describe and order the new worlds and peoples that travelers encountered. This paper will examine the writings of a number of early modern travelers to the Ottoman Empire. It will suggest the ways in which travelers’ writings drew on classical models as well as their own foodways to draw boundaries between Islam and Christianity, civilization and barbarity. I argue that food was an essential element of identity both in self-fashioning and in categorizing and understanding others. In the early modern Mediterranean world, who you were was partly defined by what you ate and how you ate it.

MARY-MICHELLE DE COSTE, UNIVERSITY OF GUELPH
Botanical Gastronomy in Sixteenth-Century Italy

Sixteenth-century Italy saw a proliferation of gastronomic-botanical writing, which reflected the simultaneous elaboration of scientific and culinary knowledge. Writers such as Costanzo Felici explored the plant world with a pen in one hand and a fork in the other. This paper explores the relationship between gastronomy and botany in the writing of scientists such as Felici, with particular attention to the ways in which writers whose work concerned botany and gastronomy participated also in the promotion of Italy as a center of both scientific and gastronomic excellence. Given that this was a culture obsessed with language, I also attend to the rhetorical choices of these writers and the ways in which their work contributed to the development of the conventions of discourse.

KATE HECKMAN HANSON, UNIVERSITY OF SOUTHERN CALIFORNIA
Constructing a Culinary Knowledge: Image and Text in Early Modern Italy

Renaissance Italy experienced a surge in professionalized culinary activity, evidence of which survives in a profusion of cooking treatises along with a substantial production of food-related painting. This paper will examine such documents, with emphasis on Bartolomeo Scappi’s *Opera* (Venice, 1570) and Mattias Giegher’s *Tre Trattati* (Padua, 1639), focusing on the relationships between text and image. The
**WRITING ABOUT FOOD IN RENAISSANCE ITALY (CONT’D.)**

publication of these texts represents an attempt to legitimize the roles of kitchen staff and suggests a pivotal moment in the articulation of their specialized knowledge. The seventeenth-century Medici and Farnese were noted for their patronage of still life paintings, which frequently depict bounties of foodstuffs, and I will compare the information found in the treatises to these images. I consider culinary practices to be fundamentally linked with developments in natural history and medicine, as well as artistic and printing practices, all of which underwent vast changes in early modern Italy.

KATHARINA PIECHOCKI, NEW YORK UNIVERSITY

Spectacular Transgressions: Vincenzo Cervio’s *Il Trinciante* and the Execution of the Peacock

Vincenzo Cervio’s *Il Trinciante* (1581) is a gastronomical treatise embedded in the context of Italian Renaissance court life. It is centered on the figure of the court carver whose task it was to carve and to perform different gastronomical creations in the presence of the prince. This paper reads Cervio’s text as a negotiation of the instable and volatile court identity and Renaissance society itself. Cervio’s encoding of meat, especially poultry, describes the animal in an in-between state of an aristocratic/non-aristocratic, male/female, and animated/lifeless body. Cervio’s engagement with the animal body — first stylized and then slowly dismembered — imagines the Renaissance court and society as a place of both powerfully displayed expenditure and of theatrically staged execution practices. *Il Trinciante* not only echoes Castiglione’s discussion of the courtier’s (castration) fear of seeing his body members falling apart, but reveals a more general preoccupation in defining what is “courtly” — and what is “human.”
Hyatt Los Angeles

BEYOND THE FOLD: THINKING THE BAROQUE TODAY

Organizer & Chair: STEVEN F. OSTROW, UNIVERSITY OF MINNESOTA

EVONNE LEVY, UNIVERSITY OF TORONTO

Ever in the Fold? The Art Historical Baroque

It is true that we are in the twenty-first century, but were “Baroquists” or art and architectural historians ever in the twentieth century, as this panel posits it? While the interest in the Baroque was, to some extent, a product of modernity (the interest in the formal and expressive aspects of the Baroque were in stride with post-impressionism and expressionism), the impact of a more recent wave of theory, specifically the revival of Benjamin’s Trauerspiel and Deleuze’s The Fold, have been negligible. In fact, it is only really in this very moment that, for a variety of motives, Deleuze and Benjamin are being taken up in conferences and projects that are proposing to redefine the Baroque. Therefore, art historical study of the Baroque has continued to travel on historicist paths, inflected and encouraged into certain types of historical investigation by Foucault and Baudrillard, rather than by Benjamin and Deleuze. Just why this may be the case is the subject of this paper.

J. B. SHANK, UNIVERSITY OF MINNESOTA

Baroque Mathematics, or Beyond the Enchantment/Disenchantment Binary in the Scientific Revolution

The label “Baroque mathematics” usually triggers a conceptual and historiographical category error. Seventeenth-century Europe is the locus classicus of Baroque artistic culture, and the classic site where mathematics is said to lead to a modernity-making Scientific Revolution, yet to wed these two developments is often likened to generating a mutant historiographical monster. For precisely this reason, however, historians of science eager to disrupt these familiar modernizing narratives have been increasingly drawn to the category “Baroque science.” In particular, by collapsing the distinction that separates the allegedly disenchanting, and hence progressive, character of seventeenth-century mathematical science from the insistently enchanted, and hence allegedly retrograde, art and literature of the Baroque, the category disrupts in fruitful ways the classic modernizing narratives of the Scientific Revolution. This paper will examine the insights offered by this new historiographical perspective through a focus on the “Baroque mathematics” of Galileo and the Galileians.

JON R. SNYDER, UNIVERSITY OF CALIFORNIA, SANTA BARBARA

Unfoldings: Reflections on the Baroque Aesthetic

This paper explores the impasse presented by recent attempts to define Baroque artistic and literary cultures in terms of center and periphery. Peter Davidson claims, in his ambitious remapping of the Baroque (The Universal Baroque, 2007), that the latter is distinguished by the peripheral nature — in geographical, political and economic terms — of so many of its key sites of artistic production, whose contact with “capitals of culture” such as Rome, Madrid, and Paris was often sporadic. This realignment, however valuable, reverses the oppositional relationship center/periphery without resolving its inability to grasp the dynamics of the capillary diffusion of the Baroque aesthetic in Europe and elsewhere. I will look here at related mid-seventeenth-century works by the painter Guido Cagnacci (the Pasadena Maddalena) and the playwright-poet G. B. Andreini (La Maddalena lasciva e penitente), to see whether we might instead be able to think about the Baroque as constitutively devoid of any center at all.

PAUL A. KOTTMAN, NEW SCHOOL FOR SOCIAL RESEARCH

Inventing Fates

In The Origins of German Tragic Drama (1926), Walter Benjamin develops a theory of Baroque, and indeed modernist, artistic practices by distinguishing between
BEYOND THE FOLD: THINKING THE BAROQUE TODAY (CONT’D.)

tragedy and Trauerspiel. Departing from the German philosophy of the tragic since Hegel and Schelling, which holds that tragedy reveals the historical or experiential truth of a poetic fate, Benjamin suggests instead that Trauerspiel reveals the poetic truth of history or experience. Rebell ing against the notion that (to cite Carl Schmitt’s retort to Benjamin) “an invented fate is no fate at all,” Benjamin claims for modern drama from Shakespeare onward the production of a revelatory truth about history that is not reducible tohistorical necessity. Through a reading of Pedro Calderón de la Barca’s “La vida es sueno,” my paper will explore the challenge that Benjamin’s account of Baroque-modernist art hereby poses to the notion — shared by philosophers including Hegel himself and historicist scholarship — that the necessity of historical or experiential fate always breaks into the play (Spiel) of art and determines its poetics.

Hyatt Beverly Hills

PATRONAGE, POLITICS, AND
IDENTITY IN RENAISSANCE
CONFRATERNITIES

Sponsor: THE SOCIETY FOR CONFRATERNITY STUDIES
Chair & Organizer: NICHOLAS TERPSTRA, UNIVERSITY OF TORONTO,
VICTORIA COLLEGE

CHERYL KORTE, NEW YORK UNIVERSITY
Buonomini Brothers: Lorenzo and Giuliano di Piero di Cosimo de’ Medici
The Florentine confraternity of the Buonomini di San Martino, founded in 1442
under the auspices of Pope Eugenius IV, Archbishop (later Saint) Antoninus, and
Cosimo de’ Medici to aid the poveri vergognosi, is still active today. This paper, the
result of research conducted exclusively in the archives retained on the premises by
the Buonomini, has yielded rich documentation on the donations made by Lorenzo
il Magnifico, either acting alone or in conjunction with his brother, Giuliano. I will
detail the extent and variety of the brothers’ contributions as recorded in the Entrata
and Uscita ledgers with particular emphasis on their activities in the weeks before
the Pazzi conspiracy and the resumption of Lorenzo’s charitable work in the weeks
after Giuliano’s assassination. This paper will also reveal the donations made to the
Buonomini by Lorenzo and Giuliano from their mother, Lucrezia Tornabuoni, a
woman known for her devotion to charity.

MERYL BAILEY, UNIVERSITY OF CALIFORNIA, BERKELEY
Life, Death, and Miracles: Images of Saint Jerome and the Construction of
Confraternal Identity in Renaissance Venice
The legend of St. Jerome was broadly disseminated in Renaissance Venice through
numerous printed editions of the Legenda Aurea and texts specifically devoted to his
life and miracles. At least three Venetian confraternities considered Jerome as their
patron saint and commissioned important painted cycles honoring him. This paper
considers the ways in which these confraternal patrons constructed and reinforced
their unique corporate identities through the visual representation of events from
Jerome’s life. Building on well-established artistic traditions, each group commmis-
sioned images that emphasized the fundamental importance of charity within the
confraternal tradition. At the same time, by selectively evoking an array of textual
and visual sources, these images uniquely expressed and supported each confrater-
nity’s distinct charitable mission by adapting the saint’s life and legend to the needs
and ideology of its members.

ARVI WATTEL, RABDOUD UNIVERSITY NIJMEGEN
Propagating Female Piety as Civic Ideal: Two Altarpieces by Ortolano for
Confraternities in Ferrara
Michelangelo assailed Flemish painting for its emotional immediacy and appeal
to women: the masculinity of Tuscan art surpassed the femininity of Flemish
painting. A similar contrast was drawn between disegno and colore. Disegno was
associated with the intellectual, whereas colore for its corporeality appealed to the
masses. Emotionalism was artistically criticized and theologically suspect. Religious decorum was vigorously debated in the sixteenth century; demonstrative female piety increasingly contested. However, when Ortolano painted Lamentation altarpieces for two confraternities in Ferrara around 1520, he emphasized the compassion and expressive grief of the three Marys. Moreover, he deliberately added Flemish naturalism and Lombard colorism to his work, as if he wanted to increase its female piety. The ducal court was strongly involved with both confraternities, and control of confraternities played a pivotal role in the Este effort to change the social-political structure of Ferrara, in part through promotion of female piety.

**Hyatt Santa Monica**

**ART FOR THE MENDICANTS IN ITALY: SPACE, PLACE, AND SPIRITUALITY**

*Organizer: HOLLY D. FLORA, TULANE UNIVERSITY*

*Chair: XAVIER JOHN SEUBERT, ST. BONAVENTURE UNIVERSITY*

**TRINITA N. KENNEDY, NEW YORK UNIVERSITY**


This paper examines the physical transformation of the Italian city of Aquila in the wake of Saint Bernardino’s death there in 1444. With the backing of the Franciscan Observant General Giovanni da Capestrano and Pope Eugenius IV, Aquila staked its claim to the popular preacher’s miracle-working body rather than return it to Siena, Bernardino’s hometown. Ten years later Aquila began clearing a wide swath of land within its dense urban fabric for the saint’s monumental burial church. Capped by a dome, fronted by a monumental staircase, and flanked by a large friary, the shrine itself is remarkable, but it is simply the centerpiece of an impressive number of other building projects and programs addressing the spiritual, physical, and financial needs of the city and its pilgrims. On a grand scale, Aquila illuminates the Franciscan Observant contribution to the urban life of Renaissance Italy beyond the pulpit.

**HOLLY D. FLORA, TULANE UNIVERSITY**

Performative Empathy and Imaginative Vision in an Illuminated Manuscript of the *Meditationes Vitae Christi*

The famous Franciscan devotional text *Meditationes Vitae Christi* became one of the most widely read texts in the Renaissance, in part because of its extraordinary ability to connect readers to biblical stories via an appeal to the emotions. An extensively illustrated and beautifully illuminated manuscript copy of the *Meditationes*, Oxford Corpus Christi College Ms. 410, probably made in Rome ca. 1350, contains a unique image program that capitalizes on the text’s exhortations to empathetic piety. In this paper, I will argue that the text and image program of Ms. 410 prescribes a performative experience of the life of Christ deeply connected to Franciscan ideas about the redemptive power of the devotional imagination. In its Infancy and Passion of Christ sections in particular, Ms. 410 promotes a highly personal and vividly visionary prayer life for its readers, who were likely Franciscan tertiaries.

**THERESA L. FLANIGAN, THE COLLEGE OF SAINT ROSE**

Separating the Sexes: Religious Ritual and Gendered Space in Florentine Mendicant Architecture

The division between the male and the female congregation during religious functions is illustrated in several fifteenth-century documents and images. This segregation may entail a difference in seating arrangement or the employment of physical barriers such as a temporary curtain or, as at the Florentine Mendicant churches of Santa Croce, Santa Maria Novella, and San Marco, a permanent wall structure (called a tramezzo). The purpose of this paper is to consider the liturgical function of these divided Mendicant churches and to assess how women used the space allotted to them (the chiesa inferiore) and why this space was typically much larger than
the spaces designated for the male congregation, monastics, and clergy. Through an examination of how ritual behavior influenced the spatial organization of church interiors, the location of the *tramezzo* structure in Florentine Mendicant church architecture and its use with respect to the liturgical rite can be better understood.

**Hyatt Westside**

**ITALIAN SOCIETY AND RELIGION**

*Chair*: TBA

**BRENDAN DOOLEY, INTERNATIONAL UNIVERSITY, BREMEN**

*Donna Livia’s New Clothes*

This paper analyzes a particularly well-documented case in the history of Renaissance material culture, regarding the collection of clothing and jewelry Livia Vernazza received as gifts from Giovanni de’ Medici (the natural son of Grand Duke Cosimo I) over the course of their seven-year relationship. The case will be viewed in the context of the history of the production, acquisition, and use of luxury products, as well as the history of the formation of human personality through interaction with things.

**JEAN CADOGAN, TRINITY COLLEGE**

*The Not-Very-Special Dead: Communal Space and Private Burial in the Camposanto in Pisa*

Begun in the late thirteenth century, the construction and decoration of the Camposanto in Pisa proceeded in sporadic bursts of activity over 150 years. Previous accounts of the mural decoration assume that the imagery was part of a comprehensive decorative program devised in the early fourteenth century; but I see the later Trecento paintings depicting Pisan patron saints as distinct in imagery and meaning from those on the southeast wall. I argue that the murals on the southwest wall, in particular the murals of the life of St. Rainerius, were part of a conscious campaign to reclaim and celebrate the Camposanto as a communal space.

**JOHN M. HUNT, OHIO STATE UNIVERSITY**

*This Miserable State: The Papal States during the Long Vacancy of 1590–92*

Between August 1590 and January 1592, the papacy witnessed the deaths and subsequent interregna of four popes: Sixtus V, Urban VII, Gregory XIV, and Innocent IX. Although not continuous, the short pontificates of these popes and the lack of leadership of Gregory XIV, who reigned during most of this period, created a perpetual sense of *sede vacante*, the papal vacancy, in the Papal States. Ambassadors and news writers never stopped lamenting the political and social problems that beset this “miserable state” during this time. In this paper I will argue that this prolonged period of *sede vacante* exacerbated old problems and created new ones as banditry flourished in the countryside, subject cities revolted, and violence in general increased throughout the Papal States. This episode in the history of the Papal States calls into question notions of papal absolutism in the early modern era.

**JOSEPH FAHEY STANLEY, STATE UNIVERSITY OF NEW YORK, BINGHAMTON**

*Medieval and Renaissance Merchant Mentalities and Culture: The “Zibaldone da Canal” and Gregorio Dati’s “La Sfera”*

This paper explores merchant culture between the fourteenth and fifteenth centuries by examining the “Zibaldone da Canal” and Gregorio Dati’s “La Sfera.” Limited historiography concludes that these manuscripts symbolize medieval and Renaissance merchant texts and exemplify the differences between Veneto and Tuscan merchant culture. A detailed examination, however, illustrates striking connections among fourteenth- and fifteenth-century merchant mentalities as well as shared perceptions among Florentine and Venetian merchants. These texts employ similar literary and historical material as well as detailed interest in the universal cosmos. Additionally, the “Zibaldone” and “La Sfera” devote considerable attention to the port cities of the eastern Mediterranean in order to educate the merchant group of their native cities of the Levant’s commercial value. Building off of Christian Bec’s work, this essay
reveals strands of continuity of mentalities and culture between the medieval and Renaissance periods and the merchants of the Arno River and the Adriatic Sea.

**Hyatt Olympic Ballroom I**

**REPRESENTATIONS OF POWER IN COURTS WITHOUT KINGS IV**

*Sponsor: The Society for Court Studies*

**Co-Organizers:** Gabriel Guarino, University of Ulster, Alejandra B. Osorio, Wellesley College, and Jelena Todorović, University of the Arts, Belgrade

**Chair:** Alejandro Canéque, University of Maryland, College Park

**Gabriel Guarino, University of Ulster**

Visits of Royal Persons in Viceregal Naples, 1506–1702

From 1503 to 1707 the Kingdom of Naples was ruled by a viceroy appointed by the Spanish King. Among other things, the Spanish viceroy was the main arbiter of disputes over precedence arising between various Neapolitan social groups during public celebrations in the capital. The usual acceptance of the viceroy’s ruling by the various contestants showed that Neapolitans respected him as a sort of imposing master of ceremonies. Nevertheless, conflicts of precedence arising during the particularly prestigious and politically charged occasions of royal visits (Ferdinand the Catholic in 1506–07, Charles V in 1535–36, and Philip V in 1702) or sojourns of other members of the Habsburg family (e.g., Maria of Austria in 1630) tended to destabilize the entire hierarchical structure of ritual power in the city and to undermine viceregal authority, as I shall amply demonstrate in this paper.

**Céline Dauverd, University of Colorado, Boulder**

Viceroy Don Pedro de Toledo and the Procession of the Quattro Altari in Naples

Don Pedro de Toledo’s viceroyship marks a watershed in the spiritual story of the Kingdom of Naples. He altered the original Corpus Domini procession to produce that of the Quattro Altari. The ceremony’s name sprang from the blessing of new edifices built at the four corners of the city, each with its own altar. It also represented the four corners of the Spanish Empire. First, Don Toledo accommodated his expansion of the city’s walls to make San Giacomo degli Spagnoli the nexus of the procession. Second, with the Spanish viceroyalty in power, rituals of the Holy Sacrament acknowledged all of the city’s civic and religious corporations who paraded alongside the Spaniards. Consequently, whereas during the Aragonese period the kings extolled the nobility, the viceroyalty era underscored the growing power of new social groups, reinforced the spiritual unity between Iberia and Naples, and laid out a new blueprint for the city.

**Ida Mauro, Universitat Autònoma de Barcelona**

Uses and Meanings of Royal Portraiture in Viceregal Naples

By reading seventeenth-century chronicles, it is possible to discover the surprising familiarity that Neapolitan subjects had with images of distant kings. There were several different occasions to show off the royal portrait (duly framed by a “dosel” outside of one’s own window): royal celebrations, public festivals, revolts, and official entries into the city. This popular feeling of attachment to the king’s image also led to its use in ephemeral decorations not dedicated to the royal family, such as in feast-day celebrations of patron saints. A systematic study of the frequency of royal portraits in the streets of Naples allows us to analyze the modalities of this phenomenon. Other issues to address are: the differences between the use of the royal portrait and the viceregal one, their placement and the ways to show them off, and the presence of royal portraits in the inventories of Neapolitan families.

**Alejandra B. Osorio, Wellesley College**

The King is Dead, Long Live His Body: Exequies and Imperial Power and Rule in Hapsburg Lima

In life the Spanish viceroy enjoyed many ceremonial privileges similar to those of the Spanish king. In his death he did not. Royal dispositions decreed that a viceroy’s
funeral should not mirror the royal exequies: it should not include a catafalque; morning robes and candles were forbidden; and only immediate relatives of the deceased were allowed to wear, but not distribute, simple mourning clothes. In viceregal Lima, however, the viceroy’s and his wife’s exequies were elaborate events that included a catafalque. In the exequies the dead king’s body was present in an urn, while that of the dead viceroy lay in state luxurious dress. My paper analyzes the structure of the exequies performed for both the Spanish king and his viceroy in Lima, drawing particular attention to the representation of their (earthly and political) bodies in the ritual, and their implications for local political understandings of viceregal powers as well as the practices of imperial rule in the kingdoms of Peru.

**Hyatt Olympic**

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**Music and Liturgy**

**Ballroom II**

**Organizer:** Ruth I. DeFord, The City University of New York, Hunter College  
**Chair:** Laura Youens, George Washington University

**Joseph M. Sargent, Stanford University**

Polychorality and the Magnificat’s “Occasional” Status

Polychoral technique is customarily associated with splendorous occasions, whether in psalms, motets, masses, madrigals, or Magnificats. This holds varying significance for different genres, however, based on their respective histories. Exploring polychorality from the perspective of Magnificat history, I argue that *cori spezzati* technique played a decisive role in restoring the Magnificat’s “occasional” status in the late sixteenth century. In their early history composed polyphonic Magnificats were reserved for important celebrations, but by the mid-sixteenth century they had become commonplace, organized into eight-tone collections to facilitate everyday performance. The concentration of polyphoral Magnificats on select liturgical tones suggests a renewed association with important occasions, distinct from established *octo tonorum* practice. This technique’s dismantling of long-held conventions of the genre presented musical as well as functional distinctions for these pieces. Finally, that most composers employed this style more sparingly in Magnificats than in other genres further enhances its connotations of occasionality.

**Jessica H. Carmichael, University of Missouri, Kansas**

Sixteenth-Century Lutheran and Calvinist Congregational Singing: A Distinction of Nationality

The Reformation resulted in the church splintering into numerous factions, particularly Lutheranism and Calvinism. Musicologists have assessed Martin Luther’s and John Calvin’s musical offerings according to each reformer’s dogma, yet the catalyst that generated Luther’s and Calvin’s artistic differences remains a mystery. While canonical differences were evident and influential, one catalyst in making Lutheran and Calvinist hymns and psalms unique was their national differences, and therefore they can soundly be categorized as German or French. Congregational singing is regarded in terms of political environments, popular music trends, and philosophical movements. Additionally, citations from both Reformers’ hymnal and psalter prefaces are explored more contextually and directly than in previous scholarship. Most importantly, specific music examples from the two collections are compared with representative German and French composers to illustrate similarities in compositional style between Reformation congregational singing and its predecessors in each region.

**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 folios 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.

**Hyatt Constellation**  
**Ballroom I**

**CENTRO/PERIFERIA? II: PROVINCIALISM IN ITALIAN RENAISSANCE ART**

*Chair & Respondent: Christian K. Kleinbub, Ohio State University  
Organizer: Renzo Baldasso, The Newberry Library*

Renzo Baldasso, *The Newberry Library*

**Aloisa’s Funerary Chapel: Frescoing Provincialism and Religious Reform in Mid-Sixteenth-Century Friuli**

In 1549 Aloisa Mantica (1476–1559) commissioned the construction and decoration of her funerary chapel in San Marco at Pordenone, the co-cathedral of the Concordia diocese. To decorate it, this wealthy and enlightened noblewoman called il Calderari (Giovanni Maria Zaffoni, ca. 1500–63), a disciple of il Pordenone. Several scenes, chosen from the life of the Virgin and the life of Christ, challenge orthodox iconographies, including a Saint Anne that appears to be celebrating the Eucharist, and an invitation for the beholder to sit at the table of the Supper at Emmaus. These frescoes’ learned and innovative iconography, which questions Catholic dogmas and presents women as God’s partners in the unfolding of the salvation narrative, is executed in the local pictorial dialect. A conscious choice of both Aloisa and Calderari, this provincial style is crucial to the success of this chapel’s visual rhetoric and defies the assumed dependence of the periphery from stylistic trends of their cultural centers.

Gabriele Neher, *University of Nottingham*

**Brescia: Center or Periphery? The renovatio urbis on the Venetian Mainland**

Brescia, acquired by Venice in 1426, quickly became one of Venice’s most prized possessions. Long relegated to the periphery of scholarly debate, recent scholarship has led to a resurgence in Brescia’s critical fortunes, as well as those of its leading Cinquecento painters, Alessandro Bonvicino Il Moretto and Il Romanino. This paper will examine what constitutes a center in the periphery with particular reference to Brescia after the Wars of the League of Cambrai. In particular, this paper will seek to apply Tafuri’s notion of the renovatio urbis to the large-scale reconstruction of Brescia’s center and ask, whether in turn, the centers of the periphery influenced the cultural manifestations of La Serenissima herself?

Bram de Klerck, *Radbound University*

**Gaudenzio Ferrari in and around Sixteenth-Century Milan**

Renaissance Milan has indisputably been the political and religious center of gravity of the Po Valley. Around 1500 artistic opportunities offered by princes and ecclesiastical institutions attracted quite a few outstanding artists: from Central Italy (Leonardo) and Venice (Titian), but also from minor centers belonging to the Milanese hinterland. Interestingly, some of these local artists kept working for patrons in their hometowns. Gaudenzio Ferrari (ca. 1475–1546) is a case in point. He is famous for creating fascinating, extremely realistic decorations in fresco and sculpture in the chapels on the Sacro Monte near Varallo (Piedmont). At the same time, in his Milanese works Gaudenzio appears to be much more aware of avant-garde stylistic developments. My paper will discuss matters of style, devotional function, and historiographical reception of Gaudenzio’s works in relation to differentiation in their geographical origin.
Juan Andrés, a converted Morisco, published in 1515 a book in Spanish titled Confusion of the Sect of Muhamed. During the following century and a half, this text was translated and published in many European languages. It was used not only for polemical purposes against the Muslims, but also as a source of information on Islam and Islamic literature by scholars interested in Oriental languages and studies. Its career offers a glimpse in the sometime paradoxical history of the birth of the field of Orientalism in early modern Europe.

Andrew L. Thomas, Salem College
The Burning of Troy: Dynastic Myths and Wittelsbach Courts, 1550–1650
My dissertation examines the intersection of religious belief, dynastic ambitions, and late Renaissance court culture within the main branches of Germany’s most storied ruling house, the Wittelsbach dynasty. It constitutes the only book-length study comparing the impact of confessional identity on both halves of the Wittelsbach dynasty. It illuminates how confessional court cultures could contribute significantly to the splintering of Renaissance humanism along religious lines from approximately 1550 to 1650. An important example of this was the use of classical mythology to underscore Wittelsbach differences rather than commonalities as the main Protestant Palatine and Catholic Bavarian lines of the family contended with each for control of dynastic leadership. I would like to present a paper concentrating on how both branches of the Wittelsbach dynasty employed the Trojan and Argonaut myths in order to legitimate their dynastic aspirations against each other as well as the Habsburgs in this period.

Michael J. B. Allen, University of California, Los Angeles
Philosophic Statuary, Pygmalion, and Marsilio Ficino
For Ficinian Platonism, the statue is the symbolic link between man and God, ironically so given the statue’s traditional associations with idolatry. The Hermetic notion of fabricating statues of ourselves, of our beloveds, of the world, of God Himself, is one of the keys to escaping our post-lapsarian limitations and isolation, Ficino argues. But merely fabricating statues, however consummately, is not our ultimate goal as self-transcending intellects. Rather it is the search for the power, the faith to animate such artifacts without and more, mysteriously within. The central religious injunction that we must be reborn entails animating the statues both of ourselves and of what we must successively pursue as the supreme objects of all desire: first a beautiful beloved, then Beauty as an Idea, and then at last the one God of our idolatry, and of our image-breaking powers alike.

Russ Leo, Duke University and Hannah Crawforth, Princeton University
Calvinist Recusants?
Studies of Recusant writing, at least since the publication of Louis Martz’s path-breaking study The Poetry of Meditation in 1955 (if not T. S. Eliot’s investigations of metaphysical poetry), have consistently foregrounded the importance of Catholic practices of affective devotion, introduced by Robert Southwell and his cohort, to literary posterity. But what are the Recusants’s debts to Jean Calvin’s writing, to his own peculiar determination of Devotio Moderna and to affective devotion found in the 1559 Institutio and in the later sermons (on Job in particular)? In this paper I
examine the influence of Calvin and Calvinism on the poetry and political philosophy of the 1580s, including Recusant writing, to reveal the degree to which Calvinist approaches to the body of Christ, the Passion, and experience in general laid the ground for what would later seem exclusive (under Elizabeth and in twentieth-century scholarship, albeit for very different reasons) to the domain of Catholicism.

HANNAH CRAWFORTH, PRINCETON UNIVERSITY
The Secret Powers of Southwell’s Language
Jesuit poet Robert Southwell’s “The Virgin’s Salutation” employs a linguistic device used by both Protestant and Catholic polemicists alike: “Spell Eva backe and Ave shall you finde, / The first began, the last reverst our harmes.” I will explore Southwell’s use of anagrams, puns, and etymologies within the context of contemporary theological debate, from the work of John Bale, who observes that “Roma” is “amor” spelled backwards in support of his claims that sexual corruption is rife within the Catholic Church, to Anglo-Saxon scholar Richard Verstegan, who exploited the anagrammatic resemblance of “Albion” to “Babilon” to argue that current-day England fulfills Old Testament prophecies of apocalypse. Motivated by the need to create a private church within and through his poems, I will argue that Southwell repeatedly utilizes such secret powers of language to invite his intended readers in — and to keep others out.

MOLLY MURRAY, COLUMBIA UNIVERSITY
Poetry, Chiasmus, and Catholic Conversion in Early Modern England
This paper centers on some instances of stylistic similarity across the works of three extremely different English poets, all three of whom turned to the Catholic Church in the middle of their poetic careers: William Alabaster (1567–1640), Richard Crashaw (1613–49), and John Dryden (1631–1700). Specifically, I will explore these poets’ pointed use of the figure of chiasmus, or reversal within a poetic line. In The Art of English Poesie, George Puttenham notes that the Latin term for this figure is the conversio, but that he will call it “the counter-turne, because he turnes counter in the midst of every meetre.” Starting from Puttenham’s provocatively anthropomorphic definition, I will argue that the figure of chiasmus functions as a particularly formal confession of faith for each of these poets; in their markedly chiastic poetry, Alabaster, Crashaw, and Dryden identify themselves not simply as Catholics, but as converts.

ALICE CRAWFORD BERGHO, UNIVERSITY OF CALIFORNIA, IRVINE
“The fortune of interior gems”: The Economy of Conversion and Confession in Richard Crashaw and William Alabaster
In contrasting sacramental with internalized and recurrent repentance, this presentation will compare the bleak tone of William Alabaster’s devotional sonnets with the Salesian meditation in Crashaw’s verse. In the form of contemplated conversion and lyric confession, images of Catholic rituals will be contrasted with Protestant exegetical, inductive reasoning as methods of spiritual inquiry. Each poet’s involvement with the Spanish language and culture will be explored in relation to the opposition between Baroque ornamentation in Spanish art, on the one hand, and icons of confession and conversion implicit in the mental landscapes of Spanish traditions of meditation, on the other. The paper will begin by examining recent revisionary discussions of the ceremonial quality of Laudianism. The second half of the presentation will explore tenuous quality of the conversions of Alabaster and Crashaw.

Hyatt Westwood
Organizer: CYNTHIA SKENAZI, UNIVERSITY OF CALIFORNIA, SANTA BARBARA
Chair: ILANA Y. ZINGUER, UNIVERSITY OF HAIFA
JEAN-CLAUDE CARRON, UNIVERSITY OF CALIFORNIA, LOS ANGELES
French Renaissance Cooking
My paper will be looking into the advances of French cuisine in the sixteenth century, showing how cooking should be added to the list of “national” achievements
under the reign of Francis I (1515–47). Following the French translation of Platina’s *De Honesta Voluptate* in 1505, French cooking seems to advance even before Catherine de’ Medici set foot in France. The French achievements are witnessed by foreign travelers as well as by the publication of new recipes in a series of cookbooks in the 1530s leading up to the *Livre fort excellent* (1542) and the *Grand Cuisinier* (1543–45).

**CYNTHIA SKENAZI, UNIVERSITY OF CALIFORNIA, SANTA BARBARA**

*Montaigne’s Eating Habits*

This paper is about Montaigne’s revisions of the Hippocratic-Galenic medical advice about regimen. It will examine Montaigne’s eating habits in relation to the success of manuals on diet (or health manuals in which diet played a leading role) in fifteenth- and sixteenth-century France, and will address the question of the contribution of these manuals to the genre of the essay.

**KENNETH B. ALBALA, UNIVERSITY OF THE PACIFIC**

*The Culinary Connections between Italy, France, and England in the 1540s*

While the persistent myth of Catherine de’ Medici introducing refined dining to the French refuses to disappear, the printed cookbooks of this era do reveal mutual influence between Italy and France, and including, perhaps surprisingly, England. This paper will examine the works of Messisbugo in Ferrara, the *Livre fort excellent* and related works printed by Sargent in France at the same time, as well as the *Proper Newe Booke of Cokery*. Regardless of the unsubstantiated myths, Italy did contribute much to French cuisine, and vice versa. England, despite its later reputation for poor cookery, was actually at the forefront of developments in international cooking of the 1540s.

**LUIGI BALLERINI, UNIVERSITY OF CALIFORNIA, LOS ANGELES**

*Valla and Platina More Likely than Caterina?*

Simple convivial pleasures, amply illustrated in neo-testamentarian literature, quickly soured into the sin of gluttony, the lightest of sins, but a dangerous gate to lechery and violence, according to many Fathers of the Church. During the Renaissance the negative attitude toward food, paired for many centuries to a kind of religious Stoicism, succumbed to the philosophy of Christian Epicureanism (Valla, *De Vero Bono*). Poised between the danger of eating too much and the folly of not eating at all, eating well began to be looked upon not only as an acceptable compromise, but as an opportunity to give a fair chance to human ingenuity, the celebration of which was soon to erode century-old values inherent in ascetism and penitence. Conviviality and cookery were elevated to the level of an art. In his *De Honesta Voluptate atque Valetudine* Platina combines pleasure with permissibility (honesty) and legitimizes the satisfaction of the senses as a Christian attitude. The representation of Jesus at the dinner table also became an accepted painterly subject on a par with the Madonna and Child and other subjects. Artists who applied their talent to the illustration of this aspect of Jesus’ earthly life include: Vermeer, Veronese, Rubens, Jan Bruegel, Bassano, Vouet, and, above all, Velázquez and Caravaggio.

**Hyatt Pacific**

**TOWARD AN ICONOLOGY OF THE TEXTILE IV: TEXTS AND TEXTURES**

**Organizer: TRISTAN WEDDIGEN, UNIVERSITÄT ZÜRICH**

**Chair: ALEXANDER NAGEL, NEW YORK UNIVERSITY**

**URSULA LEHMANN, HUMBOLDT-UNIVERSITÄT, BERLIN**

Textiles and Memoria: Observations on the *Trajan and Herkinbold Tapestry*

The famous *Trajan and Herkinbold Tapestry* (Historisches Museum, Bern) belonged to the mobile and prestigious equipment of Georges de Saluces, Bishop of Lausanne. New research on two wills of de Saluces suggests that the tapestry was displaced in his funerary chapel, the former chapter hall of the cathedral. The paper will focus on
the memorial functions of the textile images and the notions of law as represented in this tapestry. Apart from drawing a specific conclusion for the Bishop’s self-fashioning both as a mediator of divine justice and as an executor of secular power, the relation between textile and law will be examined in general terms.

**Johannes Endres, University of California, Riverside**

Textures and Cuts: The Textile Metaphor in Jörg Wickram’s *The Golden Thread* (1557)

In the German novel *The Golden Thread*, written by Jörg Wickram and published in 1557, the male protagonist Leufried, in an act of despair, cuts open his chest with a small penknife (“Schreibmesserlein”) because his beloved does not respond to his tender feelings. She had once given him a golden thread, a textile requisite, taken off her loom, which Leufried inserts into the fresh wound. The thread serves diverse purposes in Wickram’s text. As a sort of leitmotif it determines and plays through its manifold levels of meaning, both metaphorical and self-referential. For example, it appears in the love song composed and performed by Leufried, where it embodies the ambivalence of textile and textual medium. Yet it is also inherent to the incision on the protagonist’s chest: an incision as inscription, produced by cut and thread, thus paralleling the implications of writing and cutting. At the end of the novel Leufried removes the golden thread from his chest in front of the girl’s eyes. It thus works as a *mise en abyme* of the text inside the text itself, explaining also why the name Wickram refers to the beloved’s loom (“wirkrammen”).

**Rebecca Olson, Oregon State University**

Full of Device: Taking the Tapestry Metaphor Seriously

Recent scholarship has forced us to reassess the importance of tapestries in Tudor England: sixteenth-century arras hangings were powerful political tools and functioned as pedagogical texts at court. Literary scholars have much to gain by recognizing the significance of tapestries: extended tapestry descriptions appear in some of the period’s most canonical works and are among the most celebrated examples of Renaissance ekphrasis. However, our increasing interest in what was on Renaissance tapestries — the narratives and stylized images portrayed on their surfaces — has led us to overlook their very palpability. Consequently, we have not understood the way these woven textiles would have provided models of narrative complexity for early modern poets and dramatists. This paper reconsiders the familiar storytelling-weaving metaphor in light of Spenser’s description of Busirane’s tapestries in *The Faerie Queene* and argues that the literary arras, like its real-life counterpart, accommodates plurality without sacrificing narrative coherence.

**Hyatt Palisades**

**Erasmus and the Practice of Reading**

*Sponsor: Erasmus of Rotterdam Society*

*Organizer & Chair: Kathy Eden, Columbia University*

**Mark Vessey, University of British Columbia**

Erasmus and the Ethics of Reading

In J. M. Coetzee’s *Elizabeth Costello* (2003), a Roman Catholic missionary nun, upon being awarded an honorary doctorate of letters by a university in Zululand, explains to the graduating class that the true course of the humanities was catastrophically diverted in the sixteenth century by men like Erasmus, who (as Luther already saw), “despite his immense gifts, had been seduced into branches of study that do not, by the standards of the ultimate, matter” (123). Although this is the only reference to Erasmus in the book, it lies close to the heart of its psychological and moral action. My paper will reevaluate Erasmus’s work in the light of Coetzee’s advocacy of an “ethics of reading” (D. Attridge) and offer a historical perspective on Erasmus’s longterm significance for the humanities that modestly diverges from that provided by his fictional detractor.
ERASMUS AND THE PRACTICE OF READING (CONT’D.)

SETH LOBIS, CLAREMONT MCKENNA COLLEGE
Observation, Introspection, and the Erasmian Book of Nature
Erasmus’s colloquy Amicitia (Sympathy), which first appeared in 1531, represents reading in two principal ways. It records its author’s reading of Pliny’s Naturalis historia for a new edition of which he had recently written a preface and it relates the wonders of reading the book of nature. Throughout the colloquy, reading natural history and reading nature are kept in close apposition, as its two interlocutors discuss at every level of creation what they have heard, read, and seen. In their final exchanges, Erasmus suggests a third kind of reading, one on which human flourishing depends, and that is the reading of the self, the discernment of those mysterious amities and enmities that lie within us and determine our interactions with others. In prescribing these kinds of reading, I will argue, Erasmus brings together two senses of amicitia — as natural sympathy and as friendship — and two fields of inquiry, natural history and moral philosophy.

JANE PHILLIPS, UNIVERSITY OF KENTUCKY
Paraphrase and the Language of Prayer: The Paraphrase on Luke 1 and 2
The first two chapters of the Gospel according to Luke contain prayers that by Erasmus’s day had become familiar parts of Christian prayer practice: the Song of Zechariah, the Ave Maria, the Magnificat, the Song of Simeon. This paper will examine Erasmus’s paraphrase on such familiar material and consider how his versions direct his pious reader to particular understandings of the prayers in their devotional use.

Hyatt Sherman Oaks
WOMEN, POLITICS, AND POLITICAL WRITING III: MARGARET CAVENDISH
Sponsor: SOCIETY FOR THE STUDY OF EARLY MODERN WOMEN
Chair: KATHERINE R. LARSON, UNIVERSITY OF TORONTO
Organizer: MIHOKO SUZUKI, UNIVERSITY OF MIAMI

JAMES B. FITZMAURICE, NORTHERN ARIZONA UNIVERSITY
Cavendish, Shakespeare, and the Politics of Pleasure
Margaret Cavendish sets out to defend pleasure seeking against its Puritan detractors in The Convent of Pleasure (1668). Her understanding of pleasure, as might be expected, is decidedly less than libertine, and she shares with Shakespeare an interest in how pleasure, nature, and reputation interrelate. The most obvious connection between Convent of Pleasure and Shakespeare’s plays can be made to Love’s Labours Lost, but I will concentrate on a comparison between Convent and Measure for Measure. Lady Happy from Convent, I will suggest, is a virtuous version of the dissolute Lucio from Measure, and Madam Mediator a comic parody of Angelo. Since the Puritans were no longer a political force when Convent was printed, it makes sense to understand Madam Mediator’s Puritan associations as nostalgic. The Puritans, a once-powerful nemesis of the Royalists, are transformed by memory into no more than a set of ineffective, sexually repressed buffoons.

JOANNE WRIGHT, UNIVERSITY OF NEW BRUNSWICK
Margaret Cavendish, the Character of Political Knowledge, and the Failings of Political Science
The history of political thought has traditionally recognized no great women political thinkers and no female theorists of war. In fact, unlike the field of literary history, the history of political thought and political theory fields continue to operate on the unstated assumption that women did not contribute meaningfully or significantly to political discourse in early modern England. This shortcoming in the discipline of political science creates a skewed and phallocentric representation of political discourse in seventeenth-century England. This paper makes a case for reading Margaret Cavendish as a theorist of politics and war and considers some of the challenges as well as the political and historical justifications for doing so. It
WOMEN, POLITICS, AND POLITICAL WRITING III: MARGARET CAVENDISH (CONT’D.)

considers the reality of what Lorraine Code calls “women’s epistemic lives,” including the limited rhetorical space available for Cavendish to think and write on war and politics, and points to her implicit modifications to prevailing ideas about the character of political knowledge.

ANGELA BALLA, UNIVERSITY OF ALABAMA, HUNTSVILLE
Satirizing the Absolute: Margaret Cavendish’s Critique of Sovereignty in The Blazing World

Feminist readings of Margaret Cavendish’s utopian fantasy The Blazing World have rightly noted that its depiction of a woman ascending to absolute power offers “emancipatory possibilities” to female readers. Yet scholars who stress Cavendish’s proto-feminism frequently miss how she uses a female dictator to satirize excesses exhibited by contemporary sovereigns. In my paper, I examine how Cavendish’s fantastical portrayal of a fallible ruler offers veiled criticism of monarchical abuses, particularly those of Charles I. I argue that Cavendish’s treatment of the Empress’s troubles serves as a subtle warning to future monarchs. Given that Cavendish’s husband, the Duke of Newcastle, directed advice to Charles II when he was still a prince, it is possible that Margaret Cavendish wanted her utopia to function similarly. The formal irregularities of The Blazing World may well mask the social and political irregularity of an aristocratic woman offering counsel to Charles II as his royalist subject.

LARA A. DODDS, MISSISSIPPI STATE UNIVERSITY
Women and the Politics of Reading: Or, How Margaret Cavendish Read Her Plutarch

In this paper I explore Cavendish’s mediation of the classical literary heritage in Sociable Letters (1662), specifically Cavendish’s response to Plutarch’s Lives of the Noble Grecians and Romans (trans. Thomas North, 1579). Inspired by Anthony Grafton and Lisa Jardine’s influential essay “Studied for Action: How Gabriel Harvey Read his Livy,” I ask what it means for a woman’s reading of history to be “studied for action.” Grafton and Jardine argue that the humanist reading practices employed by Harvey were typically directed toward a concrete, political outcome. Such reading practices, associated with masculine educational institutions and public employment, are usually understood to be unavailable to women readers of early modern England. In her nuanced and resistant readings of the Lives of Pericles and Cato, however, Cavendish acknowledges the currency of a reading of history that is “studied for action,” and also produces a skeptical account of the efficacy of such reading.

Hyatt Encino

MELANCHOLY IN A EUROPEAN CONTEXT IV: REPRESENTATIONS OF MELANCHOLY BY PHYSICIANS AND THEIR PATIENTS

Co-Organizers: MONICA CALABRITTO, THE CITY UNIVERSITY OF NEW YORK, HUNTER COLLEGE AND ELIZABETH WALKER MELLYN, UNIVERSITY OF NEW HAMPSHIRE
Chair: ANGUS GOWLAND, UNIVERSITY COLLEGE LONDON

BRIAN NANCE, COASTAL CAROLINA UNIVERSITY
Observing Melancholy: Physicians and Patients in the Observationes medicae

During the sixteenth century, half a dozen European physicians pioneered a new style of medical case history, the Observation, and this paper is a study of what those physicians claimed to see when they observed cases of melancholy and related maladies. Together, they recorded observationes for dozens of melancholy patients, attempting to separate their clinical experience from their learned explanations of it. A geographically diverse group, the physicians practiced in the Low Countries,
southern France, Italy, and elsewhere. The best known of their cases, and no doubt the longest, was François Valleriola’s treatment of the lovesick merchant of Arles, which the author expanded into a mini-treatise on the malady. The group as a whole, however, has not been the subject of a concentrated study. My analysis will focus on the range of causes and cures that these physicians recorded, and how they sought to explain the confounding interactions of humoral, astrological, magical, providential, volitional, and societal factors.

Mónica Calabrítto, *The City University of New York, Hunter College*

Tasso’s *Letter to Mercuriale* (1583): Melancholy between Medicine and Magic

In 1583 Torquato Tasso wrote a letter to the physician Girolamo Mercuriale about the symptoms of an “unknown” illness that made him believe that he had been “bewitched.” In this and other letters to patrons and friends Tasso placed his illness between physiological disturbance and bewitchment provoked by diabolical entities. Physicians like Mercuriale who wrote medical consilia for melancholic patients knew several of the symptoms that Tasso described. Reading a patient’s own account of his illness and his physical and mental reaction to it constitutes a unique point of view that complements medical descriptions of melancholy and its effects on the patient’s psychosomatic equilibrium. This paper proposes a comparative analysis of Tasso’s letters and of sixteenth-century medical consilia on melancholy. It underlines how melancholy’s medical view, centered on the illness’s physiological understanding, contrasted with Tasso’s view, which emphasized the influence of moral and religious attitudes towards melancholy.

Hyatt Park

**Libraries in the Seventeenth Century: Their Creation and Their Impact**

*Sponsor: AMBROSIANA FOUNDATION*

*Organizer & Chair: Anna Beth Martin Rousakis, Ambrosiana Foundation*

Rebecca Stark-Gendran, *Fordham University*

**Remnants and Remains: Cotton’s Library and the Fragility of Cultural Preservation**

This paper considers the manuscript library of Sir Robert Cotton (1571–1631), whose collection of medieval codices formed a nucleus of Jacobean scholarly activity long before it became the British Library’s star property. The history of this collection — particularly Cotton’s rescue of manuscripts scattered by the dissolution of English monasteries, the apparently careless treatment of several books in his care, and the 1731 fire that destroyed many of its holdings — makes it a compelling site for an examination of the fraught relationship between knowledge production (in itself an immaterial commodity) and the documentary remains by which knowledge is transmitted. Roger Chartier has argued that the collecting impulse was born from an anxious desire to impose order on the unmanageable. I suggest that, for early modern English antiquaries, the potential chaos of the physical created most anxiety, an apprehension that percolates into modern discussions regarding digitization and electronic libraries.

Marina B. Smyth, *University of Notre Dame*

**The Ambrosiana Archives in the Medieval Institute, Notre Dame**

In the early 1960s the Medieval Institute at the University of Notre Dame launched the ambitious project of microfilming the manuscript and archival collections of the Biblioteca Ambrosiana in Milan. The films were shipped to the University of Notre Dame library for safekeeping and made available for research, thereby greatly facilitating access to the content of these materials. The circumstances and personalities surrounding this initiative, as well as the obstacles surmounted to ensure its success, are explored. The collection, rich in medieval and Renaissance materials, continues to attract visiting scholars.
HERMAN HUGO’S *PIA DESIDERIA* (1624) AND THE RELIGIOUS EMBLEM IN THE LOW COUNTRIES

*Sponsor:* SOCIETY FOR EMBLEM STUDIES

*Co-Organizers:* MARC VAN VAECK, KATHOLIEKE UNIVERSITEIT LEUVEN, ELS STRONKS, UTRECHT UNIVERSITY, AND MARA R. WADE, UNIVERSITY OF ILLINOIS, URBANA-CHAMPAIGN

*Chair:* ELS STRONKS, UTRECHT UNIVERSITY

*Respondent:* TOON VAN HOUDT, KATHOLIEKE UNIVERSITEIT LEUVEN

LIEN ROGGEN, KATHOLIEKE UNIVERSITEIT LEUVEN

**Adriaan Poirters’ Recycling of Herman Hugo’s *Pia Desideria***

This paper discusses the intertextual references to Herman Hugo’s *Pia Desideria* (1624) in the oeuvre of the Jesuit author, Adriaen Poirters, who won literary fame as a poet after providing the *subscriptiones* for the emblems in the Dutch version of the festive album commemorating the order’s centennial (1640) and established his own *modus scribendi* for his moralistic emblem books. As Herman Hugo’s *Pia Desideria* was the most internationally renowned and adapted religious emblem book of that era, it is not surprising to find it also included in Poirters’s oeuvre. My contribution analyzes how Poirters recycled Hugo’s *Pia Desideria*, examining which fragments he selected and whether their original (i.e., mystically oriented) meaning was preserved or changed, and thus adapted the original text to the context of Poirters’s volumes. Poirters’s practice in his volume *Het heylich herte* (*The Holy Heart*, 1659) of inserting long passages from the *Pia Desideria* and of giving some Dutch translations that (in Poirters’s view) cannot live up to the original, suggests his high esteem and respect for Hugo’s work.

MARCO NAVONI, VERNERANDA BIBLIOTECA AMBROSIANA

The Ambrosiana Library: The Creation of an Early Public Library

The cardinal Federico Borromeo founded the Ambrosiana Library as a public library (perhaps the first public library in the world) to the service of society and for the promotion of culture. This conclusion is evident in the Foundation Act of the library and in the rules that regulated the activity of the Board of the Doctors working in it. This paper will examine the documents and the writings of Federico Borromeo in the foundation of the Ambrosiana Library in order to put in evidence his cultural project, through a comparison with other important libraries founded in Italy and in Europe during the seventeenth century.

**Libraries in the Seventeenth Century: Their Creation and Their Impact (Cont’d.)**

**Marc van Vaeck, Katholieke Universiteit Leuven**

The Reception of the *Pia Desideria* by Justus De Harduwijn

In 1629, the somewhat elite nature of the *Pia Desideria* (written in Latin) acquired a more accessible variant in the work of the priest Justus De Harduwijn, who devoted himself to writing religious love emblems in Flemish for a non-intellectual public. This paper presents an estimation of the scope and significance of the adaptation of Hugo’s volume made by De Harduwijn. The similarities and differences between Hugo’s *Pia Desideria* and De Harduwijn’s *Godelycke Wenschen* point towards certain shifts in emphasis in the new text, and towards a new interpretation. The changes made in De Harduwijn’s vernacular version will be interpreted as reflections of the historical context. De Harduwijn’s *Godelycke Wenschen* thus serves as an indication of (developments in) the practice of religious faith among laypeople in the Southern Netherlands.

**Feike Dietz, Utrecht University**

The Reception of the *Pia Desideria* in the Protestant Northern Netherlands

The first wave of religious love emblems almost exclusively affected the Southern Netherlands, most likely because the custom of imparting religious instruction by means of images was unacceptable in Dutch Protestant poetry at the time the *Pia Desideria* was published.
HERMAN HUGO’S *PIA DESIDERIA* (1624) AND THE RELIGIOUS EMBLEM IN THE LOW COUNTRIES (CONT’D.)

*Desideria* was published in 1624. The first traces of Hugo’s influence on Dutch poetry and Dutch society (in the Northern Netherlands) can be found in Roman Catholic circles, around 1640, when the *Pia Desideria* became rapidly widely popular amongst spiritual virgins (*klopjes*) and adaptations of Hugo’s work were made by Pieter Jacobsz. Paets and Johan Harmsz. Krul. In this paper, the nature of the Roman Catholic reception of the *Pia Desideria* in the Dutch Republic will be examined. How were Hugo’s original ideas and images changed to fit into a new context, and what do these changes tell us about the practice of religion among Roman Catholics in the Dutch Republic during the period 1640–60?

**Hyatt Bel-Air**

**VISUAL CULTURE AND THEORY IN NORTHERN ITALY**

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

*Chair & Organizer: Liana de Girolami Cheney, University of Massachusetts Lowell*

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

Art Theory, Visual Culture, and “Mannerisms”

The link between Mannerism and spirituality is an established element in the literature on Mannerism generated by sixteenth-century theorists engaged in the practice of defining artistic excellence and technical quality in contemporary art. For these writers, including Leone Ebreo (1535), Paolo Pino (1548), Lodovico Dolce (1557), Vincenzo Danti (1567), Romano Alberti (1585), Giovan Paolo Lomazzo (1584 and 1591), Giovan Battista Armenini (1586 and 1587), and Gregorio Comanini (1591), the process of defining the specific and special qualities of their *arte moderno* included the assignation of a distinctive role to artists who created religious images. This paper explores the problematic theological and power relations generated by this role assigned to artists by the theorists’ consideration of artistic principles and possibilities. As an alternative mediator, artistic imagination meant that the artists could generate dangerous alternative dogma through the juxtaposition of image and fantasy by recombining traditional elements into unexpected and potentially problematic and erroneous images.

**Angela Stewart, Curtin University of Technology**

Sofonisba Anguissola’s Portraits

This paper aims to elucidate the difficulty of constructing early modern methods of pictorial composition and technique. The controversy surrounding David Hockney’s *Secret Knowledge*, which argued that the *camera obscura* was fundamental to the production of many paintings from the fifteenth century onwards, has highlighted the potential schism between the perspective of an art historian and a practicing artist in relation to such issues. I argue that the art historian and the contemporary artist work according to differing methodologies, which can prompt divergent understandings of composition and representation. My research investigates the way in which the particular perspective of the artist can work in concert with art historical analyses to offer a more complex understanding of early modern works of art. In this paper I will interrogate three paintings by Sofonisba Anguissola, *Bernardino Campi Painting the Portrait of Sofonisba* (1558–59), *Self-Portrait* (1551), and *The Chess Game* (1555), from the position of a practicing artist and portrait painter. I will present an analysis that explores Anguissola’s compositional groupings with a particular focus on the artist’s authorial doubt.

**Sally Quin, Independent Scholar**

Describing the Female Sculptor in Early Art Theory: The Case of Properzia de’ Rossi in Giorgio Vasari’s *Lives* 1550

Around 1525 sculptor Properzia de’ Rossi (ca. 1490–1530) was working on the marble bas relief of Joseph and Potiphar’s Wife for the façade of the church of San Petronio in Bologna. Her involvement in this major public commission and the
competence she demonstrated in the demanding medium of marble made her a singular case in sixteenth-century Italy. De’ Rossi is also distinguished as the only female artist to be afforded extended analysis in Giorgio Vasari’s first edition of the *Lives of the Painters, Sculptors, and Architects* (1550). These passages represent the most detailed analysis of a female sculptor in Renaissance Italy and yet they have not received a great deal of scholarly focus. This paper explores the complexity of Vasari’s enterprise, of defining the artistic practice of a woman in terms of the physically demanding task of sculpture and in relation to a history of the most excellent men. Vasari’s approach will be analyzed through an investigation of possible literary sources found in courtesy manuals and defenses of women and by considering alternative art theoretical positions on the subject of women sculptors published at the time.

**Hyatt Malibu**

**REVISING PETRARCH III**

_Co-Organizers: ANGELA CAPODIVACCA, YALE UNIVERSITY AND AILEEN ASTORDA FENG, UNIVERSITY OF ARIZONA_

_Chair: ANN JONES, SMITH COLLEGE_

MARY MOORE, MARSHALL UNIVERSITY

“Wit is the Web, Wisdom the Warp”: Stamp and Wroth’s Performative Wit

Louise Schleiner’s *Tudor and Stuart Women Writers* quotes a salvo in the Renaissance parlor game Newes, that “wit and a woman are two fraile things, and both the frailer by concurring.” The response, attributed to Anne Southwell, claims “That wit is the webbe, and wisdome the woofe of the cloth; so that womens soules were never made up” (115). The ambiguous phrase “made up” plays on making cloth into clothing, on writing, or on compensating for lack — all possible meanings. This witty exchange suggests how culture schooled women in hearing and responding to attitudes towards female wits and wit, schooling that emerges, I will argue, in women’s Petrarchism as well as in parlor games. Gaspara Stampa’s and Mary Wroth’s poetic techniques perform female wit, countering misogynist discourse and reversing Petrarchism’s association of wit with masculinity. I will closely read excerpts from Italian and English texts about women with poetic excerpts.

ANGELA CAPODIVACCA, YALE UNIVERSITY

Between LAVRA and LARVA: Three Women Authors in Renaissance Venice

By operating within the dichotomy between LAVRA (the beloved) and LARVA (the monster), the Petrarchan and anti-Petrarchan poetic movements polarized the discourse on women and poetry in Cinquecento Italy. Both shared in the objectification of the woman-other, in which the logic of poetic discourse articulates the position of poet-lover as subject and the woman-beloved as object. This paper examines how at the end of the Cinquecento three Venetian women poets — Veronica Franco, Isabella Andreini, and Moderata Fonte — revised Petrarch in order to (re)gain their status as subjects, an indispensable premise for authorship. Each is exemplary in portraying the struggle of creating a female lyric space and a counter-hegemonic discourse through negotiation with Petrarch’s poetry and that of his imitators and detractors.

ANN CRAIG BEFROY, NEW YORK UNIVERSITY

By Her Own Hand: Petrarchan Self-Portraits and the Querelle des Femmes

Although it is now common to characterize Petrarchan vernacular poetics as a system that categorically silenced women, the early modern period saw an explosion of female poets that appropriated Petrarch’s strategies to authorize their own voices. I will focus on three Petrarchan portraits by early modern women writing in Spanish: Sor Isabel de Santa María, doña Catalina Clara Ramírez de Guzmán, and Sor Juana Inés de la Cruz. These women responded to and employed the strategies of fragmentation and mirroring with which Petrarch eulogized and silenced his beloved Laura by writing poetic portraits of themselves. By characterizing Petrarch’s depiction of Laura as an anti-woman text, these authors defended women from dismemberment by the male poet and positioned themselves as female poets. These texts demon-
strate the significance of vernacular poetry in the querelle des femmes and suggest the importance of Petrarch’s Canzoniere in fashioning early modern women writers.

John Donne Reexamined

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

Lynne Magnusson, University of Toronto

Grammatical Donne

Donne is more a poet of grammar than he is a poet of diction, constantly bringing into prominence small, seemingly inconsequential words like the deictic markers of person, place, and time (you, here, now); the logical operators that conjoin and divide (but, or, yet); or the modal auxiliaries that can variously register gradations of assurance, will, potency, or obligation (may, can, ought, will). He is fascinated by the givenness of language, exposing and quarrelling with categories sedimented into the grammar of early modern English or forms of life and relationship prescribed by the repetitive scripts of everyday speech genres. In the grammatical culture of the Reformation, Brian Cummings found a historical motive for equivocating modals in Donne’s religious poetry, as the writer wrestled with the misfit of language to God’s immaterial being. This paper explores Donne’s engagement with the fit or misfit of grammar to the material worlds and social relations of secular genres like the verse letter.

Christopher Warley, University of Toronto

Reading Donne Again

In the past ten years, Renaissance studies has become agog with unediting — with paying close attention to the multiple and conflicting sources of poems in different contemporary manuscripts, books, and distribution networks. Unediting has been especially pertinent to Donne, the author around whom questions of associations of sensibility and poetic closure were particularly vigorous. What, then, are the implications of unediting for reading? Does foregrounding the existence of, say, sixty-seven different versions of “Elegy 19” alter how we close-read? Taking “A Valediction: Forbidding Mourning” as an example, I will argue that unediting actually has very little impact on efforts to read Donne closely. Far from reinforcing a putative authenticity, a careful reading reveals the means by which such authenticity was produced and was an integral part of literature’s social existence, function, and power.

Brian Cummings, University of Sussex

Self-Homicide and Imagined Martyrdom

Donne’s Biathanatos begins with a curious anecdote concerning Beza’s dream of suicide on the bridge in Paris. The story is perhaps apocryphal, but it is not the only reference to suicide in relation to a distinguished Protestant theologian: Luther and Oecolampadius were tarred with this brush, too. This paper will open out these questions of suicide, martyrdom, and the theology of despair, and in the process revisit the “sickly inclination” toward death in Donne’s writings more widely.

Framing Narrative(s):

Margarite de Navarre’s Heptameron

Organizer & Chair: Hope H. Glidden, Tulane University

Richard L. Regosin, University of California, Irvine

Interrogating Frame(s): The Heptameron

Frames appear to have an important place and function within the narrative structure of the Heptameron. The conversations among the devisants frame the novellas or, one might say, the novellas frame the conversations. The morning religious lessons and the vespers service at the end of the day frame the secular activity of storytelling; the outside world from which the storytellers are cut off frames the Abbey at Sarrance where they take refuge. The prologue forms a half frame, left incomplete by a work that is itself unfinished. And one could identify further frames within the novellas
and conversations themselves, and around them. I would like to explore the concept of the frame itself, and of framing itself, in the context of the *Heptameron*: frame and framing related to enclosing, holding, or bordering; to composing or arranging; to conceiving or formulating; to making a supporting structure. These terms will allow me to ask if and how the term *frame* (both as noun and verb) might have hermeneutic value in speaking of the *Heptameron* and perhaps even in relation to narrative itself.

**Gary Ferguson, University of Delaware**

**Shifting Centers: Laughter and Sodomy in the *Heptameron* and the *Decameron***

In assessing Marguerite de Navarre’s engagement with the Boccaccian model text for her *Heptameron*, critics have analyzed the framing of the two collections of short stories and in particular the significant similarities and differences that can be drawn between the prologues to the two works and the discussions preceding and following the tales. This paper will explore a nexus of suggestive resonances turning around the centers (or intended center) of the *Heptameron* and the *Decameron*, the end of day five and the beginning of day six, that concern issues of laughter, sin, nature, and sodomy. Beginning from slippages in the text of Boccaccio’s tale 50 itself, and examining a series of displacements effected by the *Heptameron*, it will argue that sodomy reveals itself as a central but unstable subject, one that the *Heptameron* does not, perhaps cannot, ignore, but seeks simultaneously to disperse and to fix.

**Mary B. McKinley, University of Virginia**

**The *Heptameron’s* Net Work**

The reader of the *Heptameron* soon encounters passages that recall an earlier moment in the work. A bear descending from the mountain triggers a memory of another bear evoked a few pages earlier. The narrator of one story recalls a character from another. A story’s plot returns with variations on a later day. Those internal echoes make connections across days and between frame and stories. They lay a net-like fabric over the linear structure of the stories and the alternating pattern between story and frame. This paper examines that fabric as a quality of narrative and speculates on its rhetorical effect on the reader.
RENAISSANCE TRANSLATION
AND THE IMPRINT OF CULTURE
(CONT’D.)

with translations of Latin or vernacular works dealing with the same topic. Listing
these, it becomes obvious that translators frequently turned to texts written by “spe-
cialists,” i.e., authors from the Netherlands or Germany, perceived as binge-drink-
ing countries. Some authors did not even hesitate to present their original work
on dipsomania as a translation from Low or High Dutch. This trend should be
connected with the opposition between the status of the fictional source culture and
that of the target culture, and shows that translations were falsified in order to add
authority to the author’s message. This paper will discuss a number of the real and
fictitious English translations of texts dealing with alcohol and alcohol abuse, and
demonstrate that translations act as purveyors of cultural stereotypes.

WARREN BOUTCHER, QUEEN MARY & WESTFIELD COLLEGE

Transferring Utopia

Sir Thomas More’s Utopia wittily exploits and captures an early modern moment
when the possibilities for transporting knowledge of distant places — distant in
time, space, and custom — into new contexts were dramatically multiplied by new
technologies such as the compass and the printing press. But what of the cultural
transmission of More’s text itself? This paper will complement the other two papers
in the session by placing the English translation of this Continental text in the con-
text of other European translations of the same text. We will see that more is stake
than faithful rendition of More’s Latin. The translators understood themselves to
be actors in the process of transferring the fictional but “truthful” Utopia between
times, spaces, languages, and peoples. Sir Thomas More’s Utopia becomes an inher-
ently mobile object, a package of transportable goods.

Hyatt

Senators I

Co-Organizers: HARRY KEYISHIAN, FAIRLEIGH DICKINSON UNIVERSITY AND
KAREN CUNNINGHAM, UNIVERSITY OF CALIFORNIA, LOS ANGELES

Chair: KAREN CUNNINGHAM, UNIVERSITY OF CALIFORNIA, LOS ANGELES

ROBERT P. FOX, TUFTS UNIVERSITY

Remanded from the Dust-Heap of History: Part 1 of A Mirror for Magistrates and the
Reformation of English Early Modern Legal Culture

Critics express frustration at the seeming contradictions amongst A Mirror for
Magistrates’ monologues, a shortcoming highlighted by the narrative uniformity
of Lydgate’s Fall of Princes that Mirror continued. While many note the shift
from Lydgate’s third-person narratives within a “dream-vision” to Baldwin’s
first-person tragedies framed by conversations on the collaborative writing pro-
cess, none propose a compelling explanation for this deviation. I submit that the
change reflects a shift in post-Reformation jurisprudence that relocated power
from ecclesiastical courts emphasizing punishment and edict to common-law
courts focusing on evidentiary interpretation and decision-making within “com-
mon learning.” Mirror’s first-person narratives simulated direct evaluation of
evidence within the “culture of fact” that emerged in the mid-sixteenth century.
Further, Mirror’s frame should be read not as “prose-links” but as an expression
of collaborative decision making in the tradition of Inns of Court “mooting”
exercises that enacted magistrates’ responsibilities for reconciling the complexi-
ties of the troubled civil society.

JOHN NICHOLAS NAPOLI, BARD COLLEGE

Cosimo Fanzago’s Claims of Compensation: Towards a Legal Understanding of
Artistic Practice in Early Modern Naples

My paper focuses on a lawsuit between the sculptor-architect Cosimo Fanzago
(1591–1678) and the Carthusian monks in Naples. The case began in 1660 when
Renaissance Literatures and the Legal Scene II (Cont’d.)

Fanzago sued the Carthusian monks for underpayment; it ultimately found its way to the papal tribunal, the Sacra Romana Rota, in 1681. The Romana Rota’s handling of the case is of particular interest because fundamental questions of artistic practice became the focus of legal debate. My paper focuses on two of these issues: how could artistic quality be defined in terms of monetary value? And how did artistic commissions define an ethical relationship between patron and artist? The Rota’s resolution of these questions reveals that the production of art in early modern Italy, and especially in Naples, was as much an entrepreneurial practice as it was a creative process.

Harry Keyishian, Fairleigh Dickinson University

Punishment Theory in the Renaissance: Genre, Law, and Drama

Law and drama differ in several crucial ways: law deals with actual harms, drama with fictional ones; law is declarative and prescriptive, whereas drama is interrogative and descriptive; law seeks equivalence between harms and consequences, whereas drama plays out discrepancies between them. What law and literature do share is an interest in the relationship between human behavior and its consequences. Legal thinkers of the Middle Ages and Renaissance (Bracton, Lambard, Coke, Bacon, among many others), established deterrence, rehabilitation, the vindication of crime victims, and the immobilization of law breakers as the social justifications for punishment; retribution, concerned with restoring the balance of justice disrupted by the criminal act, guided the severity of punishment. These notions circulated through and were mediated by such Renaissance legal institutions as the Common Law and equity court systems. Analogously, ideas about punishment, remedy, and relief circulated through and were mediated by various dramatic genres. Satire stressed deterrence and romantic comedy thrived on rehabilitation, while retribution was the focus of tragedy. When most effective, drama stressed discrepancy: characters in comedy suffer less than they generally deserve: the severity of law is mitigated by the audience’s sense of equity. Characters in tragedy suffer more than they deserve: despite the audience’s emotional desire for mitigation, under equity, the rigidity of the law determines the dramatic fate of the tragic protagonist.

Hyatt Senators II

Theo-Political Worlds: Spain and England

Organizer & Chair: William J. Kennedy, Cornell University

Philip Lorenz, Cornell University

Political-Theological Tragedy? Repetition, Exception, and Form in Shakespeare and Calderón

From different historical vantage-points in the early seventeenth century, Shakespeare’s (and Fletcher’s) Henry VIII (1613) and Calderón’s The Schism of England (1627) stage what is perhaps the most well known of all modern “states of exception”: the theo-political rupture of the Protestant Reformation. Both share a conception of political theology in terms of what Walter Benjamin describes as “the trial of the creature whose charge against death . . . is only partially dealt with and is adjourned at the end,” and both understand the relation between historical repetition, succession, and exception not only in juridical or theological terms, but as a problem of theatrical form. If the crux of the theo-political resides in its ability to invoke a conceptual space outside the legal and temporal orders of normality, then the question of the state of exception here is to see its ongoing production in relation to the dramatic genres of comedy and tragedy.

Jacques Lezra, New York University

The Logic of Sovereignty

This talk addresses the thesis — familiar from the work of Carl Schmitt and his followers — that a “modern” concept of sovereignty arises in the early modern period in hand with the “secularization” of theological concepts on which pre-modern conceptions of sovereign power had stood. The scenes that I treat — one histori-
THEO-POLITICAL WORLDS: SPAIN AND ENGLAND (CONT’D.)
cally documented: the so-called conflict of Louvain regarding future contingents, between the rhetorician Pierre de Rivo and the theologian Henri de Zomeren (the conflict stretches roughly from 1465 to 1479); the other perhaps mythological: Archbishop of Toledo Juan Martínez Guijarro’s ill-fated 1546 effort to demystify the legend of the so-called Cave of Hercules, as narrated in 1671 by Cristóbal de Lozano — provide a complex picture of the strange logic of sovereignty, and of the logic of historiography that seeks to account for its emergence and “modern” characteristics.

Intercontinental Grand Salon I

FROM “CORPUS CHRISTI” TO “THE MIGHTY LINE”: REEVALUATING THE BOUNDARIES BETWEEN MEDIEVAL AND RENAISSANCE DRAMA

Sponsor: MASSACHUSETTS CENTER FOR RENAISSANCE STUDIES

Organizer: NATHANIEL C. LEONARD, UNIVERSITY OF MASSACHUSETTS, AMHERST

Chair: ARTHUR F. KINNEY, UNIVERSITY OF MASSACHUSETTS, AMHERST

NATHANIEL C. LEONARD, UNIVERSITY OF MASSACHUSETTS, AMHERST

“Dyvers Toyes Mengled yn the Same”: Reinterpreting the Metatheatrical Elements of Medwall’s Fulgens and Lucre

Medwall’s long-lost and incredibly groundbreaking play, Fulgens and Lucre, has been relegated in the critical conversation to the position of a crude prototype: important only because it is a first attempt at humanist, political, or protofeminist drama, just to name a few. However, Fulgens and Lucre is at its heart a highly inventive comedy, which forces the modern reader to appreciate it both in terms of its importance in theater history and its generally performative nature. In particular, this paper will explore how Medwall uses metatheatrical conceits, particularly his blurring of the division between the audience and the performers, to create a liminal comic space in which the social issues being discussed in the play are distanced from their ramifications. This type of metadramatic inversion marks Fulgens and Lucre not just as a predecessor of late Elizabethan and early Jacobean comedy, but as a model for the groundbreaking metatheater found in plays like A Midsummer Night’s Dream and Knight of the Burning Pestle.

MAYA MATHUR, UNIVERSITY OF MARY WASHINGTON

From the Morality-Play Vice to the Shakespearean Clown: Double-Dealing in Cambyses, King of Persia

Thomas Preston’s Cambyses centers on the increasingly autocratic behavior of its titular hero, a fifth-century Persian tyrant. But despite the relative seriousness of its subject matter, the text presents itself as a tragedy “Mixed Full of Pleasant Mirth” and is therefore firmly situated within the precincts of Renaissance mixed-mode. In this paper, I will argue that, instead of being isolated from the dramatic forms that precede and follow it, Cambyses is a mid-Tudor hybrid that bridges the divide between the late-medieval and early modern stage. This hybridity is best embodied by its jester, Ambidexter, who resembles both the Morality-play Vice and the Elizabethan clown. However, while his medieval forbears and Renaissance followers are ultimately thwarted by the texts’ heroic protagonists, Ambidexter has the final word in Preston’s production. Accordingly, I maintain that, rather than fill a dramatic vacuum, Ambidexter negotiates traditional social boundaries in a manner that surpasses his comic counterparts.

CHERYL M. TRAUSCHT, DEPAUL UNIVERSITY

Seemly Words, Unseemly Behavior: Deception on the Medieval and Renaissance Stage

The Tudor morality play may have done more than act as an “inheritor and transmitter” of medieval tropes. Recently Jane Griffiths has posited that John Skelton
confronted many of the same issues as those writers of the later sixteenth century, notably how a word’s meaning changes with context. In my proposed paper, I will consider how the Vice character evolved with and gave voice to the changing thematic issues concerning Tudor dramatists. In particular, I will consider how Skelton’s concerns with the changeability of meaning in Magnyfycence influenced the character structure of Shakespeare’s two most successful Vice-inspired characters, Iago and Edmund. This analysis will recover a concern with the untrustworthiness of language native to English drama. Second, it will deepen our understanding of why the Tudor morality play functioned as “inheritor and transmitter” of the medieval dramatic heritage.

ELLEN E. MACKAY, INDIANA UNIVERSITY
Severed Hands and the Problem of Secular Performance
My paper will account for Heywood’s reticence in his Apology for Acots, by looking at the way Renaissance drama seems haunted by a medieval poetics. To do so I focus on a single special effect common to both great ages of the stage: (what I call) the severed hand trick. In the York Assumption of the Virgin and the Croxton Play of the Sacrament, hands are severed and reattached to signify the balefulness of disbelief and the blessedness of faith. In Titus Andronicus and, much later, The Duchess of Malfi, severed hands crop up in absurd and inutile scenarios, their Christian uplift debunked but their spectatorial appeal not quite dispelled. I argue that these moments signal the struggle of Renaissance drama to handle the somatics of its witnessing now that the impact of performance can no longer be construed as a matter of faith.

Intercontinental Interpretation of Definition in the Spanish Context: Philosopher, Artist, and Writer

Chair: ROSA CHICHILLA, UNIVERSITY OF CONNECTICUT, STORRS

PATRICIA W. MANNING, UNIVERSITY OF KANSAS, LAWRENCE
Authority and the Handwritten Word in Part 2 of the Quixote
The Quixote frames itself in references to manuscript culture. Like many plot elements in the novel, references to scribal culture already present in part 1 become more complex in part 2. While several manuscripts encountered in part 1 are problematic — either difficult to decipher or read by those not their intended addressees — handwritten texts in part 2 pose other interpretative issues. Early in part 2, written works are read aloud without incident. Although a manuscript notation by Cide Hamete Benengeli provides vital advice to the reader about the interpretation of Don Quixote’s subterranean vision, the reader of the printed text cannot verify its authenticity. Although these evocations of manuscript culture are frequently interpreted as imitations of the same phenomena in chivalric tales, my paper will argue that these encounters with handwritten texts bespeak anxiety about the changing nature of textuality as a result of the proliferation of printing.

CARMEN RIPOLLÉS, UNIVERSITY OF ILLINOIS, URBANA-CHAMPAIGN
Constructing Artistic Identity in Golden Age Spain: The Contradictory Meanings of Valentía
The development of artistic identity in early modern Spain was an unstable process. As Spanish artists strived to elevate their status and artistically parallel the political hegemony of their country, they often appropriated other cultural discourses to build their artistic identity. In this paper I will analyze the way texts such as Francisco Pacheco’s Arte de la Pintura (1649) and Vicente Carducho’s Diálogos de la Pintura (1633) use martial imagery to characterize the exercise of painting. In particular,
I will focus on the contradictory meanings that the word *valiente*, a concept originally associated with the art of war, achieved when it was used to describe painting and painters. By appropriating the martial virtues of *valentía*, Spanish art theorists persuasively established heroism as an essential component of their artistic persona. However, the word *valiente* could also indicate the inability to control one’s passions, hence simultaneously becoming a dangerous source of condemnation.

MIGUEL ÁNGEL ROMERO CORA, UNIVERSIDAD NACIONAL AUTÓNOMA DE MÉXICO

El concepto de ciencia en la *Dialectica Resolutio* de Alonso de la Veracruz

Con motivo de la apertura de la Real Universidad de México y a fin de favorecer el aprendizaje de la filosofía aristotélico-tomista, el agustino Alonso de la Veracruz (1557–84) publicó en 1554, con el título de *Dialectica Resolutio*, el primer tratado sobre lógica material escrito en el Nuevo Mundo. Aunque, en apariencia, tal obra pretende más que ofrecer a todo estudiante, como si fuera libro de texto, un compendio más que abreviado del saber lógico de aquel entonces, sin embargo muchas de las disquisiciones filosóficas que allí se contienen trascienden el campo de la enseñanza académica a tal punto que la *Dialectica Resolutio* constituye un verdadero tratado acerca de la teoría aristotélica de ciencia. Siguiendo, en principio, la tradición tomista que definía a la ciencia como el hábito de conclusión que se produce a partir del intelecto por medio de un discurso silogístico, Alonso de la Veracruz cuestiona y somete a análisis pero también sopesa y valora la definición de ciencia que Aristóteles ofrece en Los Analíticos posteriores. Se pretende, pues, en la ponencia, desarrollar y examinar el concepto de ciencia asumido por Alonso de la Veracruz a fin de determinar hasta qué punto fue proclive al realismo o más bien al nominalismo. Hecho de capital importancia para comprender el desarrollo de la filosofía novohispana, ya que, la *Dialectica Resolutio* fue el primer texto utilizado para la enseñanza de la filosofía y lógica en Nueva España.

ARMANDO MAGGI, THE UNIVERSITY OF CHICAGO

The Myth of Psyche and Cupid in Basile and Calderón

This paper investigates how Basile’s *Lo cunto de li cunti* (1634–36) and Calderón’s second auto-sacramental on this subject, *Psyquis y Cupido* (1665), interpret this famous myth, which exerted a fundamental influence on sixteenth- and seventeenth-century Europe. The juxtaposition of these two seemingly distant texts is justified by their opposite way of reading Psyche’s ordeal and its ultimate meaning. Faithful to the poetics of the Baroque *meraviglia* Basile subverts many motifs usually related to the male hero’s quest and turns Psyche’s vicissitudes into stages of a process of self-discovery centered on her female identity and ignores any reference to a possible love story with a male hero. Calderón’s allegorical version instead interrupts the story at the initial moment of Psyche’s fall from grace. In this auto the emphasis shifts from the girl-soul’s complex ordeal to the act of forgiveness granted by divine Love.

SHAKESPEARE AND LEGAL THEOLOGY

Intercontinental Grand Salon III

Sponsor: RENAISSANCE CONFERENCE OF SOUTHERN CALIFORNIA (RCSC)

Organizer: KEVIN CURRAN, UNIVERSITY OF NORTH TEXAS

Chair: JULIA REINHARD LUPTON, UNIVERSITY OF CALIFORNIA, IRVINE

KEN JACKSON, WAYNE STATE UNIVERSITY

Abraham, the Abrahamic, and 3 Henry 6

Shakespeare’s own Abrahamic “theology” can be located in the disturbing moment in 3 Henry 6 when Clifford murders the “innocent child” (1.3.8) Rutland. The murder is generally understood as a political revenge killing: Clifford kills Rutland because Rutland’s father, York, killed Clifford’s father in 2 Henry 6. However, given
that the scene immediately follows King Henry’s decision to “sacrifice” his son’s claim to the throne in order to preserve his own rule (1.1.74), I want to argue that the notorious scene can be read in terms of Genesis 22 and the sacrifice of Isaac. Henry makes the decision because his own “legal” claim on the throne is less than absolute (“my title’s weak”) and he is called by a more perfect sense of justice. That call, in turn, results in the disinheritance of his son.

HEATHER ANNE HIRSCHFELD, UNIVERSITY OF TENNESSEE

Eating Manna on Shakespeare’s Stage

There is only one reference to manna in the Shakespeare canon, and it may not be surprising that it comes in a play, The Merchant of Venice, whose obsession with Jewish legalism and Christian beneficence often takes shape in images of feeding and blessing. This paper considers discussions of manna in early modern doctrine and polemic, particularly its role in prefiguring both the use and misuse of Christ’s body and blood in the Eucharist. The paper places Lorenzo’s words of thanks to Portia and Nerissa at the close of the play — “Fair ladies, you drop manna in the way / Of starved people” — in this polemical context, arguing that the play, in its attempts to absorb Shylock into a typological hermeneutic that recasts Judaic experience as Christian sacrament, may end up eating him.

KEVIN CURRAN, UNIVERSITY OF NORTH TEXAS

Macbeth and Mens Rea

This paper looks at the relationship between criminal thoughts and criminal acts in Shakespeare’s Macbeth, or, in legal parlance, between mens rea (guilty mind) and actus reus (guilty act). It represents, therefore, an attempt to understand what could be termed the “phenomenology of crime” in early modern England — not, that is, what counts as a crime, but rather when and how a crime comes to count. Macbeth, I will suggest, serves as a particularly apt place to begin such an investigation since it consistently explores the process through which thinking becomes doing, as in act 2.1, when a mentally conjured dagger leads Macbeth offstage to commit regicide. The suggestion here is that thinking ultimately is doing: the criminal act is merely a consequence of a crime that has already taken place in the mind. I will argue that this particular phenomenology of crime, like the legal notion of mens rea itself, is fundamentally religious and grows out of theological accounts of moral guilt.

Intercontinental Grand Salon IV

THE STUDY OF RENAISSANCE INVENTORIES IV: THE PRACTICALITIES OF INVENTORIES

Co-Organizers: JESSICA KEATING, NORTHWESTERN UNIVERSITY AND LIA MARKEY, THE PRINCETON UNIVERSITY ART MUSEUM

Chair: JESSICA KEATING, NORTHWESTERN UNIVERSITY

CHRISTINA NORMORE, REED COLLEGE

All Sources Being Equal? Towards a Comparative Archival Practice

Following Jacques Derrida and Michel Foucault’s interventions, critical attention has recently come to be paid to the very concept of the archive itself. Yet many of us only reflect on the various types of documentation found within archives when we determine what source will best supply information we seek. I propose to pause and consider what rhetorical and bureaucratic practices underlay the composition of two of the most commonly used sources of archival documentation: inventories and yearly account ledgers. Drawing on the extensive records of the Valois and Habsburg rulers of the Lowlands from Philip the Bold (1342–1404) to Margaret of Austria (1480–1530), I will concentrate on the recording of luxury goods, identifying the strategies used to describe them as well as the ways in which they figure within the larger record. Finally, I will briefly consider how the forms of documentation employed shape scholarly analysis.
THE STUDY OF RENAISSANCE INVENTORIES IV: THE PRACTICALITIES OF INVENTORIES (CONT’D.)

CHRISCINDA C. HENRY, THE UNIVERSITY OF CHICAGO
A Microcosm of Venetian Renaissance Painting Collections: The Cancelleria Inferiore Miscellanea di Notai Diversi

The Venetian archive of the Cancelleria Inferiore Miscellanea di Notai Diversi, begun in 1493, contains household inventories recording the property of deceased members of the patrician, cittadino, and popolo classes. Nearly every household inventoried between 1520 and 1570 across this broad social spectrum contained paintings. Notaries emphasize the location, size, and technique of these works, along with the presence of a frame, cover, or other physical apparatus. They also attend to the geographical origin of the picture or its style, and occasionally to its age, condition, and value. Yet subjects, if given, are described in a cursory manner, often only by the number of figures shown, or with a descriptive economy that continues to haunt art historical strategies of interpretation. This paper presents evidence on the vague and vexing categories of the “nude woman” and “armed man,” arguing for the acceptance of generic portraiture as a viable art historical category.

LISA NEAL TICE, RUTGERS UNIVERSITY, NEW BRUNSWICK
Recreating Odoardo Farnese’s (1573–1626) Casino del Morte: The Inventories of 1644 and 1653

Italian Renaissance casini, or garden houses, typically functioned as recreational spaces that often displayed parts of the patrons’ collections. Most objects were removed from the casini over time, and thus the main source of information on the buildings’ content and function derives from contemporary inventories. This paper examines the 1644 and 1653 inventories of Cardinal Odoardo Farnese’s Casino del Morte in Rome, both written after the cardinal’s death in 1626, which document the furniture and paintings in the casino’s multiple rooms. It discusses the language of these inventories, often transcribed word-for-word from one document to the next, and considers the potential inaccuracies that can result from the apparent copying between inventories, such as misattributions and incorrect labeling of subject matter in paintings. It also addresses the significance of the dates of the inventories and the impetus for creating multiple inventories over a short span of time.

Intercontinental Grand Chateau

SIDNEYS AND THE PSALMS

A String of Pearls: Perrot’s Perle elette and the Sidney Psalms

Perle elette di Francesco Perrotto (Geneva, 1576) contains meditations on the Psalms by one who had previously completed a Psalm versification in Italian. Secondly, the poet was French: François Perrot de Mézières, a Huguenot, had emigrated to Venice. Thus the Perle elette are poems in a second language. Thirdly, Perrot had befriended Philip Sidney in Venice, writing in November 1574: “to comply with your request I am sending you the Italian verses.” So we see Sidney mentioning poetry in his correspondence, indeed requesting a book of poetry — very rare — and already poetically concerned with Psalm material before writing the secular works, which contradicts the usual image of his religious poetic work and interest as confined to the final stages. The volume thus becomes part of the Psalms’ double migration through European literature: as not only the “Matter of David, or of Israel,” but also the “Manner Israel.”
SIDNEYS AND THE PSALMS (CONT’D.)

SUSAN M. FELCH, CALVIN COLLEGE
Sculpting the Scriptures: Psalm Paraphrase in *Holesome Hearbs* and the Sidney Psalter
Anne Wheathill’s 1584 collection of prayers, *A Handfull of Holesome (though homelie) Hearbs*, includes prose paraphrases of Psalms 23 and 90. Although Wheathill is more overtly didactic than the Sidneys, her expansive additions, rhythm-prose, and use of such literary devices as the “ages of man” trope presage their poetic re-sculpting of scriptural texts. Wheathill’s prayers also confirm the sixteenth century’s interest in paraphrase as a sermonic — in addition to a devotional and poetic — genre, and a genre moreover that was available to female as well as male writers. As such, Wheathill provides a prototype not only for a public female voice but also for the exhortative role such a voice might play. Her paraphrases thus suggest additional ways in which the Sidney Psalter might be read as intervening in the religious and political debates of its day.

ANNE LAKE PRESCOTT, BARNARD COLLEGE
Singing the Lord’s Songs in a Female Voice: Mary Sidney, Elizabeth Chéron, and Chiara Matraini
How gender relates to biblical texts, not least to the Psalms of David, can be a difficult matter to untangle, and one I have already explored in the case of the French poet Anne de Marquets and the English Anne Locke. Do the words of David or the Word of God change at all when translated by a woman? Who is David’s “I” when in Mary Sidney’s English? When Sidney translates the psalms, as Margaret Hannay has shown, she adds touches that in some ways feminize the originals. In this paper I would like to see how gender relates, or if it does relate, to a Renaissance Italian writer who experimented with psalm translation, Chiara Matraini, and to the late seventeenth-century French translator, Elizabeth Sophie Chéron, who published some translations in 1694 with handsome illustrations by Louis Chéron. What might appear when placing these three women, the French and Italian ones published translators, near each other — and to David?

ELLIOTT M. SIMON, UNIVERSITY OF HAIFA
Sir Philip Sidney’s Prophetic Voice
In *The Defence*, Sir Philip Sidney identifies poetic creativity with the prophetic tradition of Psalms, Delphic oracles, Sibylline prophecies, and the Christian Holy Spirit. This paper presents three models of prophecy as modes of interpretation and translation relevant to Sidney’s concept of the poet-prophet as the *spiritualis intellectus* in *Liber Concordie* (ca. 1184/1190) by Joachim de Fiore (1135–1202); theories of imagination and the equivocality of language in *The Guide of the Perplexed* (ca. 1194) by Moses Maimonides (1135–1204); and the symbolic hermeneutics of *The Zohar* (ca. 1280) by Moses de Leon (1250–1305). In *Astrophil and Stella* (1, 34, 40, 44) and the Sidneys’ Psalms (29, 78, 139, 141) the poet-prophet reveals a hidden wisdom by interpreting the equivocal language of biblical and secular texts, translating the coherence of physical and spiritual experience through the imagination, and illuminating the moral and intellectual paradoxes within the poet’s dialogue with other human beings and God.

Intercontinental Chateau VIII

RELIGION AND POLITICS IN JEAN BODIN’S *COLOQUIUM HEPTAPLOMERES*

Organizer: PETER THOMAS KILLAM, MCMASTER UNIVERSITY
Chair: EVA KUSHNER, UNIVERSITY OF TORONTO, VICTORIA COLLEGE

DELPHINE C. M. DOUCET, UNIVERSITY OF LONDON, ROYAL HOLLOWAY
Dialogue, Identities, and Authorities: Skepticism and Anti-Christian Arguments in the *Colloquium heptaplerum*

*Colloquium heptaplerum* is a carefully crafted series of dialogues in which the seven speakers define their identities through distinctive patterns of speech and through the use of a variety of lay and sacred sources and authorities. This attention devoted
to the construction of identities gives credibility and defines clear roles for each of the characters. Through dialogue, the speakers make assessments and critiques of the various authorities thereby generating a relativistic and skeptical stance. This paper intends to investigate the relationship between the dialogue form and the creation of religious identities through reliance on differing authorities, thus examining how these interactions endanger their authoritative position. This investigation, crucial for an understanding of the text, its context, the reaction it received from orthodox thinkers, and its relevance to later readers, will reveal the tension that appears in the *Colloquium* between reason and received authorities and will highlight the critical dialogue around the figure of Christ.

**Peter Thomas Killam, McMaster University**

*Steering the Ship of State: Political Context in Jean Bodin’s *Colloquium heptaplomeres*

*Colloquium heptaplomeres* is a text with a complicated literary structure. The larger part of the work is a dialogue in which seven interlocutors discuss a variety of theological and philosophical topics related to the problem of religious plurality. The discussions are presented as a report in the form of an epistle composed by an unnamed witness to the discussions and addressed to the witness’s friend. The witness explains the purpose of his letter by citing the friend’s request to have a description of the witness’s foreign travels. While the witness presents a very brief account of a difficult sea voyage, he quickly begins to describe and present the conversations contained in his report. It is interesting to note that the reported conversations begin with an account of another difficult voyage at sea. The witness refrains from explaining any connection between the two stories. The thematic similarity between them, however, is undeniable. This paper seeks to investigate the relationship between the epistolary and dialogical parts of the text through a comparative analysis of these sea voyage accounts with the interest of uncovering the larger political context of *Colloquium heptaplomeres*.

**Marion Leathers Kuntz, Georgia State University**

*The Pantotheca, the Decalogue, and Enharmonia in the *Colloquium heptaplomeres* of Jean Bodin*

In the dialogue *Colloquium heptaplomeres* seven scholars meet in Coronaeus’s Venetian home to discuss the nature of true religion. While each of the learned interlocutors holds different religious and philosophic positions, they nevertheless live together “with such innocence and integrity that no one so much resembled himself as all resembled all.” This theme of “all in all” is introduced at the beginning of the text and is repeated throughout the dialogue. It emerges in the description of the “pantorecha,” a cupboard with 1296 compartments containing all parts of the universe or representations thereof; in conversations concerning the Decalogue, the morality and universality of which serves as a point of concord among the interlocutors; and in the discussions on music and the variety of sounds required by the enharmonic mode. This study aims to show that the pantotheca, the Decalogue, and enharmonics are major themes that demonstrate the “all in all” theme introduced at the beginning of the dialogue by the description of the participants in regard to each other.
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