JASMINE CLOUD, TEMPLE UNIVERSITY

A Shifting Sense of the Past: The Early Modern Interpretation of the Façade of San Marco

Patricia Fortini Brown’s methodological approach in *Venice and Antiquity* provides a model for a reexamination of the façade of San Marco. As she establishes, the thirteenth-century redecoration of the façade substantiated an Early Christian past for the Venetians, one that they simultaneously appropriated and imitated. The embellishment of the basilica with Byzantine spoils and new mosaics also declared Venice’s position pertaining to their actions in the Fourth Crusade. But how did this translate to the later centuries, particularly after the fall of Constantinople to the Turks in 1453? The events of the mid-fifteenth century must be considered when examining the early modern response to the loot so proudly displayed in the city’s most prominent civic space. The interpretations by citizens and foreigners alike were conditioned by the sociopolitical situation, as well as the Venetian interest in their created history, in the face of a changing political landscape in the Eastern Mediterranean.

KANDICE A. RAWLINGS, RUTGERS UNIVERSITY, NEW BRUNSWICK

Andrea Mantegna’s *Saint Mark* and the Origins of the Cartellino

The cartellino, a fictive paper label, was popular as a vehicle for artists’ signatures throughout the Veneto during the early Renaissance period, first emerging in the middle of the Quattrocento in the Paduan circle of Francesco Squarcione, teacher of Mantegna. In *Venice and Antiquity*, Patricia Fortini Brown characterized the cartellino as a device that through its illusionism and foreground placement blurs the distinction between the real and fictive, and thus also between the past and present. Brown acknowledges that the taste for illusionism seen in the cartellino and the local interest in epigraphy were both influential on scribes and illuminators in the Veneto. I propose, however, a more direct relationship: that painters’ interaction with antiquarians inspired a motif that alluded to “paper collecting” in sylloges by humanists. By focusing on Mantegna’s *Saint Mark in a Niche*, I will explore how its cartellino evokes the artist’s relationship to the antique past.

MATTEO CASINI, SUFFOLK UNIVERSITY

Great Council Hall, 25 January 1475

On 25 January 1475 a great festival was held in the Great Council by a Company of the Hose, to honor the presence of Galeazzo Sforza. The festival is described by a long, detailed and wonderful letter of the Mantuan ambassador, Giovanni Benedetto de Pretis. Many things happened, from the lavish display of noble women, to the “homosocial” behavior of the Company, from the stage of dances and a momaria, to the presentation of an elaborate banquet with sculptures in sugar. Just to mention a crucial passage, when the companions led the women to dance at their pleasures, they produced “some acts of love not to much honest, in particular those who had a certain interest in them.” A clear case of sexual disrespect inside an important
public space, in front of high-profile spectators, and during Carnival — wedding time for the
Venetian nobility. In general, the 1475 episode could open a sort of “microhistorical” discussion
about many aspects of the young aristocratic social culture of Renaissance Venice — in
pageantry, gender, theater, food, etc.

IRINA TOLSTOY, COLUMBIA UNIVERSITY
Piety, Politics, and the Relic of the True Cross at the Scuola Grande di San Giovanni Evangelista
The monumental canvasses that once decorated the albergo of the Scuola Grande di San
Giovanni Evangelista, painted by a group of five artists, famously document the rich social and
urban fabric of late Quattrocento Venice. The paintings in the cycle of The Miracles of the True
Cross celebrate the relic that was the confraternity’s prize possession, donated by Philippe de
Mézières in the fourteenth century. For a Venetian viewer, they offered incontrovertible proof of
the relic’s miraculous powers. This paper will examine how the significance of the paintings
expanded beyond the purely devotional to embrace a political dimension as well. Evidence found
in several publications of the period, including the incunabulum published by the Scuola itself,
suggests how the painting cycle may have participated in the republic’s long-standing agenda to
be identified as the new Jerusalem. The portrayal of Caterina Cornaro in Gentile Bellini’s
Miracle at the Bridge of San Lorenzo will be considered in the context of the strong personal and
political connections that seem to have bound the former Queen of Cyprus to the Scuola and its
relic of the True Cross.

Thursday, 8 April 2010
9:00–10:30
Don Orione - Sala Goldoni
ORALITY, LANGUAGE, AND COMMUNICATION IN THE EARLY MODERN WORLD I: GENDER
Co-Organizer: FILIPPO L. C. DE VIVO, UNIVERSITY OF LONDON, BIRKBECK COLLEGE
Co-Organizer & Chair: ELIZABETH A. HORODOWICH, NEW MEXICO STATE UNIVERSITY

ELEANOR HUBBARD, PRINCETON UNIVERSITY
“Better a Shrew Than a Sheep”: Disciplining the Spendthrift Husband in Early Modern London
While scolding wives have been generally considered to represent a challenge to early modern
English ideals of female silence, female speech played an important — albeit problematic — role
in regulating the behavior of spendthrift husbands whose irresponsibility might otherwise
menace household and neighborhood economic stability. This paper will consider how poor and
middling men and women in early modern London negotiated the conflicting priorities of sexual
and economic order, and how women navigated between different notions of seemly behavior —
the subject wife versus the provident mother, for example — to justify their own unruly speech.
It will draw both on recorded street talk and records of marital breakdown in church court
records and on representations of scolding wives and spendthrift husbands in cheap print.

MEGAN C. MORAN, COLLEGE OF CHARLESTON
Family Discourse and the (Un)Gendering of Letters in Early Modern Florence
Prescriptive texts denigrated women’s words as trivial domestic chatter or dangerous slander
while men’s words were conversely characterized as eloquent and constructive in early modern
Italian society. This paper reveals how the correspondence of women from the prominent
Spinelli family in Florence demonstrated a remarkable similarity in both content and language to the letters of men. Through utilizing gossip networks to act as common communication channels, Spinelli women transformed “feminine” gossip into a “masculine” political discourse to form patronage-clientage ties. Like men, Spinelli women circulated the knowledge of news and events, facilitated the exchange of services and favors, formed introductions and sent recommendations to establish political and social relationships through their letters. Rather than exhibiting a gendered difference, the letters of Spinelli women and men reflected a common familial discourse that contributed to, instead of disrupted, the functioning of the family in Florentine affairs.

UNA MCFILVENNA, QUEEN MARY, UNIVERSITY OF LONDON

Word versus Honor: The Case of Françoise de Rohan versus Jacques de Savoie

In 1557, Françoise de Rohan, a lady-in-waiting to Catherine de Medicis, launched a twenty-one-year legal battle to get the Duke of Nemours, Jacques de Savoie to recognize their orally-agreed marriage contract and formally recognize the child whom he had fathered with her. Faced with the eyewitness testimonies of her servants who had overheard their marriage vows and had witnessed their lovemaking, Nemours’s only defense was his word of honor as a gentleman that no marriage had taken place. The memories of Rohan’s illiterate servants were transformed into written depositions that, combined with the love-letters Nemours had thoughtlessly written, created a paper trail in which Nemours’s own words would eventually incriminate him. This paper situates the case within a major ideological shift in French society from a predominantly oral culture to a predominantly literate one, and asks what happens to the concept of honor when the spoken word is no longer to be trusted.

Thursday, 8 April 2010
9:00–10:30
Don Orione - Sala Vivaldi

CONFRATERNITIES AND REPRESENTATION
Co-Organizers & Co-Chairs: JESSICA RICHARDSON, NATIONAL GALLERY OF ART, WASHINGTON, DC AND JANNA ISRAEL, NATIONAL GALLERY OF ART, WASHINGTON, DC

LAURA JACOBUS, UNIVERSITY OF LONDON, BIRKBECK COLLEGE

A Fourteenth-Century Paduan Confraternity and its Images

Recent research suggests that a confraternity once met in the Arena Chapel in Padua, a building which is known primarily as a private oratory decorated with a famous fresco cycle by Giotto. This paper presents new evidence regarding the confraternity’s origins, activities, and visual culture in the early years of its existence. The Chapel contains a large number of works of art that were probably commissioned by the confraternity; these images post-date Giotto’s work at the Chapel and are scarcely known even to Trecento art historians. This paper will focus on a fresco cycle of the Last Days of the Virgin and a frescoed altarpiece nearby, both dating from the 1320s. It suggests that these frescoes reflect and facilitate various confraternity practices, and that they are among the earliest and most complete ensembles of confraternal imagery to survive.

DOUGLAS N. DOW, KANSAS STATE UNIVERSITY, MANHATTAN

Florentine Confraternal Decorative Programs in the Age of Reform: Apostolic Imagery at the
Oratories of San Giovanni Battista dello Scalzo, Santissima Annunziata, and Gesù Pellegrino
Three decorative programs of the Apostles completed for separate Florentine confraternities in
the late Cinquecento reveal the complicated dynamic that existed between these groups and a
program of Catholic reform. Renewed interest in Apostolic imagery during this period has been
seen as one feature of Counter-Reformation iconography, but within the context of the
confraternal oratory, the Apostles take on additional significance. For the confratelli, the
Apostles were ideal exemplars: they formed a fellowship instituted by Christ that proselytized on
His behalf. As reformers focused on the lay companies, the confraternities invoked Apostolic
precedent to make a case for their importance within a renewed Catholicism. This paper
examines how the patronage and iconography of the programs at the oratories of San Giovanni
Battista dello Scalzo, Santissima Annunziata, and Gesù Pellegrino emphasized distinct aspects of
Apostolic tradition to address the concerns of the confratelli and of the reformers.

SANDRA CARDARELLI, UNIVERSITY OF ABERDEEN
Francesco di Giorgio’s Frescoes and the Forgotten Confraternity of the Madonna delle Nevi in
Campagnatico: Art Patronage and Ritual Celebration in Southern Tuscany
This paper links my recent discovery of the mariegola of the confraternity of the Madonna delle
Nevi in the church of S. Maria Assunta in Campagnatico to the commission of a fresco cycle in
the same church depicting the Legend of Our Lady of the Snows by Francesco di Giorgio. The
cycle, dated to 1476, includes the depiction of saints whose relics, later dispersed, were held in
the church and formed the basis for local devotional practices. Archival material suggests that
although civic authorities held patronage rights over the church, the decoration of the chapel and
the rituals performed there pertained to the confraternity and were independent of civic control.
This study contextualizes the role of the lay confraternity as patrons of art and ritual celebrations
of saints in southern Tuscany.

EMANUELE LUGLI, NEW YORK UNIVERSITY
Making Heads Turn: MS 2501 of the Fondazione Cini and the “Battuti Neri” Brotherhood of
Ferrara
Dated between 1380 and 1420 and attributed to an unknown Lombard painter, MS 2501 in the
collection of the Fondazione Cini in Venice is a beautifully illustrated martyrology that belonged
to the Ferrarese confraternity of the Battuti Neri. The confraternity’s primary obligation was to
comfort those condemned to death and to provide for their burial. The group’s activities explain,
in part, the manuscript’s particularly gory illuminations and its iconography related to death. It
will be argued that the illuminations influenced many artists, including, most notably, Masolino
and Pisanello. Relying on iconography and sociology, this paper attempts to clarify how the
manuscript was accessed and the benefits that the confraternity might have obtained by allowing
those outside its community access to its imagery.

Thursday, 8 April 2010
9:00–10:30
Don Orione - Sala Canova
SHAPING STRANGERS IN EARLY MODERN ENGLISH TRAVEL WRITING I: 1500–1700
Co-Organizer: EVA JOHANNA HOLMBERG, UNIVERSITY OF HELSINKI
Co-Organizer & Chair: CHLOÉ R. HOUSTON, UNIVERSITY OF READING
“I satt and saw”: Spectatorship in the Travel Writings of Anthony Munday and Thomas Dallam

Anthony Munday and Thomas Dallam present themselves as self-controlled, detached viewers of objectified spectacle in their different accounts of visits to Mediterranean regions. In his account of his journey to Constantinople to deliver Elizabeth I’s gift of an organ to the sultan, Dallam watches as his companion Ned Hale is “laughed at” by Greek women having accidentally knelt in their segregated “chappell” during mass. The authority of Ned’s traveller’s gaze is here disrupted by his physical proximity to viewed strangers. This paper explores the extent to which post-Reformation English anxieties about idolatrous interactions with viewed objects intersect with constructions of the viewed as a distinct other. In The English Romayne Lyfe (1582), witnessing as a student at the English college in Rome whips himself before an image of the Virgin, Munday emphasizes the physical difference between himself and the student who is “bleeding so sore.” This emphasis on physical suffering, however, reproduces the idolatrous interaction with the viewed that Munday witnesses. Similarly, Dallam’s detached spectatorship is distorted as he becomes a part of a ceremonial visual display in Constantinople while demonstrating his organ to the sultan, to whom he has necessarily turned his back. In both cases, the instability of the traveler’s gaze is exposed as Munday and Dallam negotiate interactive modes of spectatorship as participants in the rituals and ceremonies of strangers.

Franks and Englishmen in the Lands of the Ottomans

The English chaplain at Aleppo, William Biddulph, was one of the several English travel writers who tried to explain the status of Western Christians in the Ottoman Empire. He referred to them in his 1609 The Travels of Three Englishmen as Franks or as Frangi. According to Biddulph, Franks were “Freemen,” strangers that were not subject to the Turkish Sultan who dwelled for shorter or longer periods in the Ottoman Empire and were lumped together because of their Christian religion. In this paper I will explore the meanings and descriptions of Franks in early modern English travel narratives about the Levant and look at the characteristics, practices, and customs attributed to them. By looking at the ways in which English travelers described Franks, we will gain a novel perspective on how these writers related to “Western” peoples in the Levant, and either aligned themselves with or distanced themselves from other “Westerners.”

Extreme Nurture and the Wild Child

This paper argues that the figure of the wild child, so significant in the critical reception of travel literature, was primarily a figure of the Enlightenment, yet one substantially built from sixteenth- and seventeenth-century materials. The paper explores how travelers’ tales of wild and extreme nurture tell stories illuminating the status of the human — and the religious, social, philosophical, and medical discourses framing that category — in the early modern period. Both mythic and forensic, early modern writing on these figures and events draws on a range of materials from early modern travel writing to Ovid. Focusing on the interrelationship of mythical/marvelous and historical/anthropological, this paper covers both literary material and other narratives, including texts written by the emergent group of professionals who traveled (such as the physician Bernard Connor), and texts by those who interpreted travel writing in relation to philosophical, medical, and religious questions.
ANNEMARIE JORDAN, INDEPENDENT SCHOLAR, SWITZERLAND
Habsburg Women and their Portraits
Within the complex framework of Renaissance courts, portraits played a key role in court life and politics. Portraits linked people and courts in a decisive way, and functioned as cultural ambassadors in diplomatic exchanges. Portraits cemented political alliances, reinforced friendships, sealed dynastic marriages, and served as visual replacements of loved ones (dead and alive). Portraits bridged relatives and acquaintances separated from one another by distance, space, and time, easing the pain of absent family and friends. This paper will examine how the family network played a predominant role on portraiture at the Habsburg courts in the Renaissance, and how portraits functioned in private and official spaces at these courts.

JOANNA WOODS-MARSDEN, UNIVERSITY OF CALIFORNIA, LOS ANGELES
The Reception of the Court Portrait in the Renaissance
Relatively few sixteenth-century comments by sitters on their portraits survive, apart from the well-known case of Isabella d’Este, Marchesa of Mantua. Based on research for a book on Cinquecento court portraiture, this paper will explore the extent to which comments in sources such as letters and poems enable the historian to discuss the reception by sitters and viewers of these images. The paper will further explore the power and aura with which contemporaries endowed sixteenth-century portraits, by treating the images as if the depicted subjects were in effect present to the viewer. Finally, we will consider whether contemporary responses to Renaissance portraits should be read as gender-specific.

MARJORIE OCH, UNIVERSITY OF MARY WASHINGTON
Vittoria Colonna and a Visual Cult of Friendship
On 25 July 1532, Pietro Bembo responded to a letter from Vittoria Colonna. While Colonna’s letter does not survive, its contents can be gleaned from Bembo’s response. He writes that he wishes to satisfy Colonna’s desire for his imagine dipinta, and that he planned to give her a medal of him, adding that he would like her portrait in return. We also learn from Bembo’s response that “tre vaghissimi sonnetti” were included in Colonna’s request for Bembo’s portrait. A year later Bembo again wrote to Colonna, this time thanking her for the imagine she sent him, which he describes as a caro dono. Colonna’s correspondence will be considered here for how it illuminates a woman’s use of portraiture to insert herself into the humanist world of sixteenth-century Rome.

Thursday, 8 April 2010
9:00–10:30
Don Orione - Sala San Marco  
LADY MARY WROTH  
Sponsor: INTERNATIONAL SIDNEY SOCIETY  
Organizer & Chair: MARGARET HANNAY, SIENA COLLEGE  
Respondent: GAVIN R. ALEXANDER, UNIVERSITY OF CAMBRIDGE, CHRIST’S COLLEGE

KATHERINE R. LARSON, UNIVERSITY OF TORONTO  
“Can thes fond pleasures move?” Mary Wroth and the Rhetoric of Song
Mary Wroth’s writings reveal a fascination with the affective power of song and its relationship to gendered spaces of textual circulation and musical performance. Songs figure prominently among the narrative practices associated with Wroth’s female protagonists as they struggle to articulate their passions within Urania’s gardens and chambers. The songs scattered throughout Pamphilia to Amphilanthus, meanwhile, play a crucial rhetorical role in shaping our interpretation of the two very different versions of Wroth’s sonnet sequence. Wroth, herself a skilled lutenist and singer, was certainly aware of music’s capacity to move audiences. If, as writers like Henry Peacham suggest, music functioned as the most potent form of rhetoric, then music that incorporated or relied on text became doubly powerful. Wroth’s songs further complicate this relationship between music and text by foregrounding the extent to which space and setting shape a song’s affective impact. Focusing on the interplay between the songs that pervade Wroth’s romance and sonnet sequence and the textual and social spaces in which these songs are positioned and performed, this paper will argue that song emerges as a situated and often gendered rhetorical practice that assumes particular discursive significance for Wroth’s female protagonists.

MARY ELLEN LAMB, SOUTHERN ILLINOIS UNIVERSITY  
Masquing Wroth
This paper explores further relationships between Mary Wroth’s Urania and contemporary masques in which her contemporaries participated. One such detail providing material for consideration is the following: the garment of carnation and gold worn by Lucy Harington when she played the part of Juno in Jonson’s Hymenai seems to connect in some way with the garment of carnation and gold worn by the romance’s queen of Epirus who enters a young male’s chamber, “as rich and glorious as Juno.” What are the implications of such a scene for court culture? For the forms of fiction Wroth is using as a model for her romance? The paper will also speculate on why the figures, arguably representing readers, on the bottom left of the frontispiece to the Urania, appear to be dressed in masquing costumes.

ILONA D. BELL, WILLIAMS COLLEGE  
The Autograph Manuscript of Wroth’s Pamphilia to Amphilanthus
This paper examines the autograph manuscript of Pamphilia to Amphilanthus, the first major collection of secular poetry written and published by an Englishwoman. Since autograph manuscripts of Renaissance poems are extremely rare, Wroth’s handwritten text offers invaluable clues about how sonnet sequences were composed, compiled, revised, and shared with an intimate, select lyric audience. In recent years it has become fashionable to study manuscripts as material objects, but we are losing sight of the poems themselves. When we combine a careful examination of the manuscript (the deletions, corrections, and revisions; the binding, paper, pens, and inks; the placement of signs on the page) with a close reading of the
poems, Wroth’s poetry looks utterly different. Wroth’s handwritten manuscript provides valuable information about the ways in which private poetry invited dialogue, established intimacy, and protected itself from misprision and misuse.

Thursday, 8 April 2010
9:00–10:30
Don Orione - Mezzanino A
THOMAS MORE
 Organizer & Chair: CRISTINA PERISSINOTTO, UNIVERSITY OF OTTAWA

LINDA L. CARROLL, TULANE UNIVERSITY
Early Venetian Connections with Thomas More
Sebastian Giustinian, Venetian ambassador to England during the second decade of the sixteenth century, was a member of Thomas More’s circle while he was writing Utopia and contributed to it. Giustinian was accompanied by his son, Marin, who returned to Venice prior to his father. A member of the Compagnia della calza Ortolani, Marin appears to have been a means by which More’s text became known to Angelo Beolco (Il Ruzante), who engaged in an intertextual dialogue with it possibly as early as 1518. One work in which he did so, the Prima Oratione, may well have been performed then for an audience that included Florentine visitors, helping spread word of the text to Florence, where it was published in 1519. Utopia’s concern for the poor and for simplicity of life continued to provide intellectual sustenance to Beolco, though he modified its Epicureo-Stoic philosophy, as will be explored in the paper.

ANNA MARANINI, UNIVERSITÀ DEGLI STUDI DI BOLOGNA
Nuove proposte per i Progymnasmata di Thomas More
Il testo dei Progymnasmata Thomae Mori et Guilielmi Lilii sodalium che aprono quasi come autorevole presentazione gli Epigrammata clarissimi disertissimique viri Thomae Mori Britannii, pleraque e Graecis versa sono stati integrati nel De optimo reipublicae statu deque nova insula Utopia di Thomas More (1478–1535) a partire dalle edizioni di Basilea 1518 e 1520. La princeps era uscita nel 1516 ed era stata intitolata Libellus vere aureus nec minus salutaris quam festiuus de optimo reip. statu, deque nova insula Utopiae ([Lovanii], Arte Theodorici Martini, 1516). Una copia dell’edizione 1518 (appartenuta ad Ulisse Aldrovandi) ha colpito l’attenzione di un bibliotecario ottocentesco della Biblioteca Universitaria di Bologna che ha staccato le pagine dei Progymnasmata dal resto del volume e le ha accorpate con quello miscellaneo oggi segnato A.V. Tab.I.H.I. 33/1–3. Su questo excerptum bolognese un’antica mano anonima ha steso alcuni marginalia molto interessanti, la cui analisi ha permesso di formulare nuove ipotesi sui Progymnasmata stessi, sulla loro origine e sull’entourage della famiglia Moro.

BRENDA DEEN SCHILDGEN, UNIVERSITY OF CALIFORNIA, DAVIS
Thomas More and the Defense of Images in the Dialogue Concerning Heresies
Using his political power, Thomas More confiscated, banned, and ordered burned clandestine Reformation books smuggled from the Continent. William Tyndale’s English translation of the Bible was among these victims of More’s opposition. Thus the frenzy of destruction that characterized the beginning of the Reformation could be observed on both sides of the Reformer/Roman divide. With his pen, More battled ideas. Iconoclasm was only one topic of
More’s *Dialogue Concerning Heresies* (1529). More’s arguments against iconoclasm follow a long tradition of defense of images, as he probes the biblical prohibitions against “idols” and not against images, arguing that devotion to images is not idolatry, and revisiting the Byzantine councils that had debated the image issue. He also refers to Gregory the Great’s sixth-century letters to the Bishop of Marseilles that condemn the bishop for breaking images and restates the distinction between worship and veneration. This paper will examine More’s particular argument against iconoclasm and its place in the history of defenses of art and images in the Western tradition.

Thursday, 8 April 2010
9:00–10:30
*Don Orione - Sala Don Orione*

**THE LURE OF VENICE: ARTISTIC EXCHANGE, ABSORPTION, AND TRANSMISSION, 1400–1600**

*Organizer: Catherine R. Puglisi, Rutgers University, New Brunswick*

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

**MARIA CONSTANTOUDAKI, University of Athens**

Cretan Icons and Venetian Art

Ruled by Venice between 1211 and 1669, Crete produced the most important school of painting in the Greek East after the fall of Constantinople in 1453. This paper examines the flourishing production of Cretan panels and portable icons that issued from numerous local workshops and whose function is best understood through the study of the rich surviving archival material. Although Cretan painters continued working in their traditional Byzantine manner after 1453, they were also influenced by Venetian art, which they knew through many channels. Because of their patrons’ preferences and their own receptivity, they adopted features from Venice and created a unique artistic vocabulary blending Byzantine with Venetian elements. It was through the lens of Venetian art that differing Western European styles — late Gothic or Renaissance or Mannerist — shaped the varied profile of Cretan masters, the most famous of whom was El Greco.

**Tiziana Franco, Università degli Studi di Verona**

Iohannes teotonicus, Stephanus pictor de Francia and Others: Northern Artists and their Works in the Veneto during the Fourteenth and Fifteenth Centuries

The fourteenth and early fifteenth centuries witnessed the presence in the Veneto of many northern European artists and their works. A comprehensive overview across the region focusing particularly on painters, sculptors, and their production enables us to gauge this phenomenon in the distinctive urban contexts of Padua, Venice, Verona, etc. Examining documents and surviving works of art, this talk will single out the most significant northern imports circulating in the Veneto, and it will assess too the varied circumstances of the northern presence. Yet the complicated case of Stephanus pictor de Francia — known to most scholars as Stefano da Verona — demonstrates the considerable challenge of establishing links between an artistic style and the documentary evidence regarding place of origin.

**Debra D. Pincus, National Gallery of Art, Washington, DC**

The Cappella Badoer-Giustinian in San Francesco della Vigna: Renaissance Venice and the
Byzantinizing Portrait Icon
Historians and art historians have examined the persistence of Venice’s Byzantine artistic tradition into the Renaissance and beyond. The standard half-length Virgin and Child image of the Renaissance absorbed important Byzantine characteristics to become a Renaissance-Byzantine hybrid. Another Byzantine type, the Virgin Orant, notably informed Titian’s Assunta of 1516–19, and the Tullio Lombardo workshop translated Byzantine style lines into sharply delineated and rigid drapery folds inflected with static rhythms. Focusing on a less noted aspect of the Byzantine tradition in Venice, this talk looks at close-up, half-length portraits of religious figures whose abstract presentation endowed them with timelessness. Both Jacopo Bellini and Andrea Mantegna created important early examples. The tradition evolved into striking sculpted portrait icons, a genre unknown in Byzantine art. The talk will conclude with sculptural examples produced in the circle of Pietro and Tullio Lombardo in the early sixteenth century.

MICHEL HOCHMANN, ECOLE PRATIQUES DES HAUTES ETUDES
Traveling between Rome, Florence, Bologna, and Venice: Plinio Scarpelli and the Role of Venice in Renaissance Scientific Illustration
The mysterious artist named Plinio is familiar to historians of ichthyology and specialists of scientific illustration in the Renaissance. Both the French naturalist Pierre Belon and his Bolognese contemporary Ulisse Aldrovandi name him as the painter of a manuscript with pictures of fish that belonged to the Venetian patrician Daniele Barbaro and served as a model for many scientists and collectors of the period. New findings allow us to establish Plinio’s identity and clarify his relationship with important patrons like the Venetian Grimani family. This case study illuminates the precise role of Venice and its collectors in the field of naturalistic illustrations and paintings and explains, moreover, how the city influenced this same production in other Italian centers like Florence and Bologna where Jacopo Ligozzi and Aldrovandi each worked respectively.

Thursday, 8 April 2010
9:00–10:30
Don Orione - Aula 5
EARLY MODERN ITALIAN WOMEN WRITING AND WRITING ON EARLY MODERN ITALIAN WOMEN
Organizer: JULIA L. HAIRSTON, UNIVERSITY OF CALIFORNIA, ROME
Chair: JANE E. EVERSON, UNIVERSITY OF LONDON, ROYAL HOLLOWAY COLLEGE

SERENA PEZZINI, SCUOLA NORMALE SUPERIORE DI PISA
L’orizzonte dis-atteso: Poema eroico e scrittura di donna: La Scanderbeide (1623) di Margherita Sarrocchi
Il poema eroico rappresenta ancora nel primo Seicento il banco di prova per eccellenza del letterato. Richiede studio, fatica, tempo, ed un’ampia biblioteca a disposizione, tutti elementi di cui raramente disponeva una donna. L’incontro tra un genere letterario tradizionalmente maschile ed una soggettività narrante femminile non può che provocare attrito; l’auctoritas dell’io narrante donna confligge con uno dei codici negativi della narrazione epica, la categoria del femminile, ed il dissidio che sorge intride la rigidità strutturale e concettuale del poema epico controriformato e penetra all’interno di topoi disgregandone la compattezza.Questo contributo
intende far emergere queste problematiche attraverso lo studio di alcuni passaggi significativi de La Scanderbeide di Margherita Sarrocchi (1560[?]-1617), precisamente due topoi epici, i giochi marziali e l’inserto ecfrastico, i quali presentano soluzioni non seriali e degne di una riflessione approfondita sui rapporti tra emuli e modelli, tra istituzione del canone e pratica letteraria, tra gender e genre.

**Elizabeth A. Pallitto, Kadir Has University, Istanbul**

Reason is a Woman? De-Gendering Aristotelian Categories in d’Aragona’s Dialogo della infinita di amore and Tarabotti’s Che le donne siano della spezie degli uomini

Tullia d’Aragona’s Dialogo . . . della infinita di amore has been described as an “orthodox Renaissance interpretation of Plato” and as “anti-Neoplatonic.” This particular trattato d’amore can be read as a challenge to Neoplatonist readings of Plato. Philosopher-poet Tullia d’Aragona posits women as active, rational beings — subjects as well as objects of ideal love. In Dialogo, Varchi asks, “is Reason male or female?” “Tullia” uses the Socratic method to subvert received notions of categories, challenging the neo-Aristotelian idea that women are less rational than men. Writing after Trent, Elena Arcangela Tarabotti confronts similar problems: Do women have rational faculties? How does the female intellect compare to that of men? Are women inferior by nature or because of tirannia paterna? Both writers take on essentialist ideas entrenched in classical philosophy. Each demonstrates an engagement with then-contemporary and classical thought, resulting in a significant — and cumulative — contribution to the questione della donna.

**Courtney Keala Quaintance, Dartmouth College**

Sex and Sodalitas in Sixteenth-Century Venice

The drawing-room salon of the Venetian patrician Domenico Venier, frequented by such literary luminaries as Pietro Aretino and Sperone Speroni, was the most important for intellectual exchange in the lagoon city in the mid-sixteenth century. Interested mainly in vernacular poetry, Venier and his circle produced an astonishing variety of texts on women, from elegant love sonnets exalting chaste Madonnas to pornographic invectives in Venetian dialect debasing some of the city’s most illustrious courtesans as nothing more than common whores. This paper explores the ways in which Venier and his cohort deployed the rhetorical construct of gender to both create an elite, imagined literary community and to construct individual literary personae.
“Je me suis promené parmi les jardins bigarrés des auteurs et j’ai cueilli au passage, comme des fleurettes de toute espèce, pour les tresser en guirlandes, les adages les plus anciens et les plus remarquables.” Comme il le déclare dans sa première préface des Adages de 1500, Erasme met à disposition du lecteur, de façon encyclopédique, un grand nombre d’articles où le proverbe grec ou gréco-latin est simplement cité, traduit et commenté philologiquement et/ou historiquement. Le dessein de l’humaniste serait donc avant tout la diffusion à large échelle de la sagesse antique. Néanmoins, certains longs adages (notamment les adages 201 et 2601), où ego s’adresse à son lecteur et s’accorde un grand nombre de digressions, semblent davantage utiliser les références antiques que les prendre pour finalité. La communication s’attachera à montrer comment Erasme détoune de leur contexte certaines références antiques, voire les interprète faussement dans un jeu philologique facétieux, afin de servir avec humour et/ou ironie l’argumentation de son projet politique.

PHILIP FORD, UNIVERSITY OF CAMBRIDGE, CLARE COLLEGE
Political Allegories of Homer in Renaissance France

Many early readers of Homer in France looked to the Iliad in particular as a source of wisdom in the field of political theory and practice, with the dispute between Agamemnon and Achilles providing material to debate issues such as the relationship between subjects and monarchs, or the distinction between monarchs and tyrants. Similarly, the different cities and islands visited by Odysseus on his return from Troy offered to the Renaissance reader examples of the three different Aristotelian forms of government along with their debased forms. This paper will explore the ways in which Neo-Latin writers in the period drew on Homer, as the source of all wisdom, to present and illustrate their own ideas on political theory and the ideal form of government.

CARINE FERRADOU, UNIVERSITÉ PAUL CÉZANNE, AIX
Scriptural References and Political Argumentation in William Barclay’s De Regno et Regali Potestate (1600)

The Scotsman William Barclay (1546–1608) was a professor of law in France when he developed in his De Regno et Regali Potestate, one of the first systematic theories of absolute monarchy. In the second book, contrary to the radical thinkers that he calls “Monarchomachs,” but also to a moderate supporter of limited monarchy such as Erasmus (see his Adagia) and to the “Ultramontain” party, Barclay demonstrates that political power comes directly from God, obedience to the king is a sacred duty and any rebellion against him is forbidden. In this defense of the divine nature of kingship, when choosing exempla coming essentially from the Books of the Kings and neglecting other well-known references, Barclay proposes a particular interpretation of famous biblical extracts, which serves his polemical intention. I intend to study how in this political argumentation the highly rhetorical dimension of scriptural authority highlights Barclay’s specific opinion.

Thursday, 8 April 2010
9:00–10:30
Don Orione - Aula 3
READING ENGLISH BIBLES
Sponsor: UNIVERSITY OF PENNSYLVANIA MEDIEVAL AND RENAISSANCE SEMINAR
Daniel J. M. Cheely, University of Pennsylvania

“Ther shal you fynde a cros † where the pystle or the Gospell begynneth”: The Liturgy in Early English Bibles

If reading the vernacular Bible was the central program of early evangelicals, reading the Bible safely at times became more important for the magisterial reformers and their partners in civil government. Their anxiety that lay readers would “wrest the scriptures to their own destruction” is mirrored by the modern assumptions that written revelation poses an inherent danger to constituted authority and that reading practices are necessarily “critical.” Both assumptions ignore the extent to which reading the Bible both before and after the Reformation was determined by the liturgy. A series of cases from the reception of a Wycliffite New Testament to the reconfiguration of printed English Bibles will show how committed lay readers were to liturgical modes of reading. These popular reading practices did not so much frustrate Reformation principles as they provided an avenue through which these principles eventually could secure broad appeal.

Femke Saskia Molekamp, University of Warwick

Early Modern Englishwomen Reading the Bible

As the Bible in English became increasingly available and affordable during the sixteenth century, there was a shift in the politics of literacy and women came to play an important part in Protestant reading culture. Biographical sources document that early modern Englishwomen read both communally, and “secretly” and affectively, in intimate spaces in the home. This paper will explore both of these structures of female bible-reading, and suggest ways in which they helped to foster hermeneutic and literary agency. Women can frequently be seen to engage in both active, interpretative, and in meditative, affective bible-reading, often through acts of writing. This paper will examine some of these modes of writing and suggest how a closer scrutiny of the Bible-reading practices of early modern women will advance our understanding of female literary culture of this era.

Peter Stallybrass, University of Pennsylvania

Printers as Readers

Publishers, printers, compositors, and correctors had to read the texts that they printed at least some of the time. When they printed English bibles, what were the main interpretive decisions that they had to make? What pressures were brought to bear upon them by patrons like Archbishop Matthew Parker (for the 1568 Bishops’ Bible) and Thomas Walsingham (for the 1575 Geneva Bible)? I am particularly interested in the decisions that printers made when they reprinted a specific edition. Many of the changes were commercially motivated, for example, fitting more text onto a page so as to save paper, but others were not. When and why did they add and subtract paratextual material to guide the reader? And how did they decide what kinds of illustrations and decorations to use?

Thursday, 8 April 2010
9:00–10:30
Beyond Luzio: Daniel Nijs and the Gonzaga Sale of 1627–28

Daniel Nijs (1572–1647), a Flemish merchant in Venice, was the pivotal figure in the sale of the Gonzaga collection to Charles I of England. In 1913, Alessandro Luzio published *La Galleria dei Gonzaga*, the standard analysis of the transaction supported by transcribed documents, which, however, never satisfactorily addresses the factors behind Nijs’s involvement. The Gonzagas purchased luxury goods from many Venetian merchants, but Nijs possessed three qualities that made him the natural choice to realize the sale: a specific, successful strategy for cultivating clients from a high social class; a reputation among the English as “reliable”; and a talent for coordinating vast financial resources, both his own and those of fellow Venetian merchants and international Calvinist contacts. Using correspondence and official records, both published and unpublished, this paper examines Nijs’s role in the Gonzaga sale not as a mere intermediary, but as one of the instigators, and a principal financier.

Hubert Goltzius and the Venetians: Numismatic Tourism in the Cinquecento

In 1558 the Flemish painter, engraver, and antiquarian Hubert Goltzius left Bruges to begin a two-year journey through Europe, gathering data for his lavishly illustrated numismatic books. In his corpus of the coins of Julius Caesar (Bruges, 1563), Goltzius provides a list of the 120 towns and 968 scholars and antiquarians he visited on his research trip. Not surprisingly, a large number of these ancient coin cabinets were in Italy, including 25 in Venice. In a 1981 article Christian Dekesel cast doubt on the veracity of Goltzius’s list, suggesting that the engraver may have added names of celebrities and well-known humanists whom he never actually encountered. While we cannot verify the accuracy of all of the names on the list, new evidence confirms that Goltzius did visit Venice and had access to the coin collection of the patrician Andrea Loredan, whose name figures prominently among his Venetian benefactors. Several extremely rare or unique Greek coins in Loredan’s collection, as recorded in a volume of drawings in the Houghton Library at Harvard University, appear as engravings in Goltzius’s corpus of the coins of Greece, printed in Bruges in 1576.

The Art of Recipe Collecting

This essay will place women’s medical recipe collections within the culture of the Stuart court. Charles I and other aristocrats created collections of art, coins, curiosities, and books. These collections, scholars argue, structured knowledge, created political relationships, showed state and aristocratic power, and enhanced the collector’s identity by marking lineage, leisure, civility, and crosscultural alliances. Relatively little attention has been paid to female collectors, however. The essay will focus on three recipe collections: Wellcome MS 213; Natura Exenterata (1655); and Choice Manuall (1653) — all linked to the art collector Alatheia Howard, Countess of Arundel. To explore the reciprocity between early modern science and art, the essay will examine how such recipe books represent the labor of collecting: the signs of social relationships, status, and religio-political identity; the material aesthetic of the medical recipe; its
appearance on the page; and the gendered construction of the emerging idea of the connoisseur.

Thursday, 8 April 2010
9:00–10:30

Don Orione - Chiesa
Organizer: LUC DEITZ, BIBLIOTHÈQUE NATIONALE DE LUXEMBOURG
Chair: THOMAS IZBICKI, RUTGERS UNIVERSITY, NEW BRUNSWICK

FRANK GODTHARDT, ISTITUTO STORICO GERMANICO DI ROMA
Counsel and Community: Advisors in the Political Theory of Marsilius of Padua
The philosopher Marsilius of Padua, author of the Defensor pacis, is believed to have counseled the Roman-German king, Ludwig the Bavarian (Louis of Bavaria), who, in 1328 in Rome, was crowned emperor without a pope; declared his adversary, Pope John XXII, deposed; and installed a Franciscan friar as new pope (Nicholas V). The fact that a philosopher endeavored to and partly succeeded in advising a ruler to put his own political theory into practice has not led scholars to analyze the Defensor pacis with respect to the significance of political counseling. The results of an analysis are intriguing: Using Moerbeke’s misleading Latin translation, Marsilius based a theory of the importance of counseling for the political community on what Aristotle had written about the Athenian Council of the 500 (boule). In Marsilius’s theory political advisers become an indispensable part of any political community.

ELISE SCHMIT, EBERHARD-KARLS-UNIVERSITÄT, TÜBINGEN
Philosophers and Kings: Erasmus’s Reevaluation of a Platonic Paradigm in the Institutio Principis Christiani
In his Republic Plato famously claims that either philosophers should become kings, or kings philosophers. While these two possibilities are mentioned, the educational model of Plato’s ideal state clearly focuses on the first. Erasmus quotes Plato in the Institutio principis Christiani, though he opts for the latter possibility. This choice mirrors a shift in the appreciation of philosophy and its relevance in politics. Erasmus’s notion of sapientia no longer means the ultimate metaphysical insight Plato wanted his philosopher-king to achieve. The virtue of the ruler must be practical knowledge combined with a moral goodness that stems from an unbending will to preserve peace and maintain the stability of the state. The humanist philosopher no longer wants power for himself and his kin, but advises the ruler to strive towards the common good.

GERSON MORENO-RIANO, REGENT UNIVERSITY
Rethinking the Capitalist Thesis: John of Paris, Marsilius of Padua, and the Question of Self-Interest and Property
The place of John of Paris within the history of economic thought is peculiar. Known primarily for his writings in theology and philosophy, he did not articulate a comprehensive economic doctrine. His most extensive economic teaching is found his discussion of “dominium.” This being brief, some modern scholars surprisingly suggest that John of Paris is the founder of
capitalism. While such claims have not been made concerning Marsilius of Padua, some scholars have suggested that his conception of self-interest mirrors modern concepts of market behavior. This raises the question is capitalism rooted in John’s discussion of the ownership of “temporalia”; and, therefore, is capitalism medieval? Are John of Paris and Marsilius of Padua “watershed economic theorists” whose work caused a fundamental shift in the understanding of property and self-interest? Or is their work medieval, not a radical departure? Is there still a third way in this debate?

Thursday, 8 April 2010
9:00–10:30
Fondazione Cini - Sala degli Arazzi
THE NEAPOLITAN RENAISSANCE I: BOCCACCIO IN NAPLES
Organizer: CARLO VECCE, UNIVERSITÀ DEGLI STUDI DI NAPOLI “L’ORIENTALE”
Chair: VICTORIA KIRKHAM, UNIVERSITY OF PENNSYLVANIA

GIANCARLO ALFANO, SECONDA UNIVERSITÀ DEGLI STUDI DI NAPOLI
A City of Papers: The Image of Naples in Boccaccio’s Early Work
This intervention intends to study the imaginary Naples as it is presented in Giovanni Boccaccio’s early works, at an age when the Florentine was living in the southern capital. Exploiting the local diffusion of French literary models reinterpreted with the autochthonous tradition (Cronaca di Partenope, the widespread trojan cycle, and so on), the young author turned urban space into an ideal but not without conflicts milieu. Though the Neapolitan Angioin Court becomes an abstract model of a knightly cohabitation, where all main activities reduce to love and poetry, in the town appears, manifold, the presence of death. Anyway, Boccaccio succeeded in rendering the representation of such conflicts in an “elegiac,” anti-tragic way. As a consequence, the author accentuated the literary element of space description, to the advantage of a urban idealization that would have had an enormous importance in the city-image during the following centuries.

CONCETTA DI FRANZA, UNIVERSITÀ DEGLI STUDI DI SALERNO
Logical-Dialectical Processes in Boccaccio’s Neapolitan Works, between Literary Models and Scholastic Techniques
The aim of my paper is to investigate the consistency and meaning of the logical-dialectical processes emerging in the wider context of rhetorical means in the works written by Boccaccio in Naples and immediately after his return to Florence. In these works, dialectical schemes sometimes take the more complex structure of quaestio disputata. In Boccaccio’s works, scholastic language and mental processes are widely diffused, a phenomenon that can be explained by the intermingling of philosophical and literary models. Nevertheless, it should also be noticed that the disputatio adopted by Boccaccio is reinforced by his return to its scholastic sources. Those texts were not unknown to a writer who was in touch with the scholars of the court of King Roberto in Naples, studied canon law, read and loved Dante’s philosophical works — and not only the Divina Commedia — and was acquainted with authors like Alain de Lille.

TERESA D’URSO, SECONDA UNIVERSITÀ DEGLI STUDI DI NAPOLI
Per la fortuna dell’illustrazione delle opere del Boccaccio a Napoli tra Tre e Quattrocento
Numerosi codici e inventari documentano la circolazione delle opere di Giovanni Boccaccio nel Regno di Napoli già a partire dalla seconda metà del Trecento e fino a tutto il Quattrocento. A fronte di tale successo di pubblico, gli studi non hanno fin qui rilevato un’analoga fortuna dell’illustrazione delle opere boccacciane a Napoli e nell’Italia meridionale, diversamente da quanto osservato, invece, a Firenze e in area veneta. Dalla capitale del regno angioino, poi aragonese, tuttavia, provengono alcuni importanti esemplari decorati o illustrati delle opere del Boccaccio. Un piccolo gruppo di codici mette in luce un significativo interesse per l’illustrazione del versante epico della produzione boccacciana. La ripresa di schemi e iconografie dell’illustrazione dei romanzi cavallereschi prodotti a Napoli può considerarsi una spia dello stretto legame presente a illustratori e committenti tra una delle opere napoletane del Boccaccio e le sue stesse fonti epiche. L’analisi dei manoscritti consente anche di approfondire il discorso sulla committenza dei codici boccacciani illustrati, che riguarda la corte e gli ambienti ad essa più strettamente legati, ma anche clienti potenziali, forse di estrazione diversa.

Thursday, 8 April 2010
9:00–10:30
Fondazione Cini - Sala Bianca
ITALIAN INFLUENCE IN COLONIAL LATIN AMERICAN ART AND ARCHITECTURE I
Sponsor: RENAISSANCE STUDIES CERTIFICATE PROGRAM, CITY UNIVERSITY OF NEW YORK, THE GRADUATE CENTER
Co-Organizers: ELOISE QUIÑONES KEBER, CITY UNIVERSITY OF NEW YORK, THE GRADUATE CENTER, PENNY C. MORRILL, GEORGE MASON UNIVERSITY
Chair & Respondent: CLARE FARAGO, UNIVERSITY OF COLORADO, BOULDER

SUSAN VERDI WEBSTER, COLLEGE OF WILLIAM AND MARY
The Conquest of Italian Architecture: Andean Masters and the Construction of Colonial Quito
Quito is renowned for the remarkably Italianate character of its colonial buildings, which seem to bear no trace of native forms or iconography. Documentary evidence demonstrates that the vast majority of masters who designed and directed construction of Quito’s buildings and altarpieces were native Andeans. Although designs that derive from Bramante and Michelangelo are to be found in the colonial architecture of Quito, the city is “a study in Serlio.” This paper documents the sources and works of Andean masters, and examines the ways that they transformed Italian models in structures in Quito. The skill with which Andean masters manipulated the language of Italian architectural forms is not only evident in the buildings themselves, but is also demonstrated by the assumption of European authorship, as expressed in colonial traveler’s accounts up to modern-day architectural histories. This paper argues that the Andean masters of Quito dominated and in this way conquered European, and specifically Italian, architecture.

ÁNGEL JULIÁN GARCÍA-ZAMBRANO, UNIVERSIDAD AUTÓNOMA DEL ESTADO DE MORELOS
Baldachini: A Unifying Element of the Renaissance in Colonial Mexico
Renaissance classicism made an early appearance in Mexico by the mid-sixteenth century, when mendicant friars at Tecali, Zacatlan de las Manzanas and Cuilapan, and the secular clergy of the Puebla and Mexico City Cathedrals adopted a Renaissance style to replace Plateresque or Isabline Gothic styles. Although baldachini were not yet in use at this early in the Viceroyalty of New Spain, there was already a tendency to enhance the area of the high altar in some
cathedrals and parish churches by placing catafalques or other superstructures known to the faithful as cipreses, a term derived from the elongated profiles lent by cypress trees. Since in Mexico stylistic sequences were detached from the stream of European artistic continuity, coexistence between Baroque cipreses and a restrained architectural environment executed in the Spanish Herreran or Purist Renaissance manner was possible. The opportunity to unify cathedrals and parish churches interiors stylistically began when a baldachino for the Cathedral of Puebla was designed in the last third of the eighteenth century. I approach this architectural commission as a step that integrated the Renaissance of earlier centuries with a classicism that worked as a transitional stage between Baroque and Neoclassicism.

**Eloise Quiñones Keber, City University of New York, The Graduate Center**

**Italian Collectors, Mexican Possessions**

Along with other New World artifacts, a number of Mexican manuscripts produced both before and after the conquest of Mexico in 1521 found their way into sixteenth-century Italian collections. One of these, a document now called Codex Vaticanus A (Codex Vat. Lat. 3738), is unusual in several ways. It is a large and lengthy composite of 100 painted folios with images copied from earlier manuscripts. Its sections cover an encyclopedic range of material, including indigenous cosmology and mythology, gods and rites of the solar year, divinatory ritual, religious customs and practices, and an abbreviated Nahua (Aztec) history and later post-conquest events. Perhaps most surprising are the Italian glosses and page-by-page commentaries that accompany the numerous images. This paper explores the possible Italian patronage of this manuscript, which may account for its unusual features and present-location in the Vatican Library.

**Christa Irwin, City University of New York, The Graduate Center**

**Italian Mannerism in Lima: The South American Careers of Bernardo Bitti, Matteo da Leccio, and Angelino Medoro**

The Italian impact on colonial South American painting in the sixteenth century was significant, but has been largely neglected by scholars. As most colonial art was religious in nature and was used or produced by Catholic missionaries at a time when the Catholic Church was administering major renovations in art theory and practice, the impact of Italy, the center of the Church, was emphatic. My paper examines the influence of Italian painters Bernardo Bitti, Matteo da Leccio, and Angelino Medoro, who traveled to Lima at the end of the sixteenth century and inspired a school of Mannerist painting. These three artists served as ambassadors of Italian style and iconography in the developing capital of the Viceroyalty of Peru. Much like the art of late sixteenth-century Rome, the South American brand of Mannerism combined elegance and distortion with the reforms dictated by the Council of Trent, but would thrive until the middle of the seventeenth century, several decades after the decline of the style in Italy.

Thursday, 8 April 2010
9:00–10:30

_Fondazione Cini - Cenacolo Palladiano_

**Renaissance Markets I: The Physical Market**

_Sponsor: Roma nel Rinascimento_

_Co-Organizer: Paola Lanaro, Università Ca’ Foscari Venezia_
Co-Organizer & Chair: Dennis Romano, Syracuse University

Elena Svalduz, Università degli Studi di Padova
Architecture and Market Spaces: An Itinerary Starting from the Venetian Mainland (Fifteenth to Seventeenth Centuries)
It is no secret that there is a certain internal logic behind the approaches adopted for areas of public gathering, made up of elements which continually reappear in the urban structure. A comparative analysis of the urban structures of the Venetian mainland towns (major and minor centers), demonstrates the intimate logic between the different types of market spaces. In a comparative perspective, the analysis will focus on a series of cases outside the borders of the Venetian stato da terra as well, looking at the physical features of urban sites and buildings, with a specific focus on ideas and models that led to new designs or to new projects during the early modern period.

Anna Modigliani, Facoltà di Conservazione dei Beni Culturali
Markets and Urban Evolution: The Case of Rome from the Middle Ages to the Early Renaissance
Medieval Rome did not have one single city center, like most other cities in the same period. This was due both to its very long history and to the universal role that the Roman Empire and papacy played in Europe and in the Mediterranean. Rome had various centers, each characterized by a different function. Economic, commercial, political, and religious functions all contributed in the shaping of urban evolution through the centuries. The importance of markets and other commercial functions in the shaping of the Renaissance city will be examined in connection with other aspects, such as the urban projects of popes and their choices of streets to go along with their solemn processions and of squares to be used for their ceremonies.

Donatella Calabi, Università IUAV, Venezia
Money and Luxury-Goods Markets in Some European Cities
The commercial cities of early modern Europe contained buildings specifically devoted to housing gatherings of merchants active in international trade and finance. Often they were key sites for the acquisition of information and new forms of knowledge. They were focal points in the cities, contributing to their identity and to their political and social life. The proposed paper deals with some of the greatest of them and identifies their roles in processes of cultural exchange. Their many different names — bourse, exchange, lonja, loggia, portico del cambio, portico della mercanzia — to varying degrees indicate their functions and architectural forms. The sixteenth century witnessed a widespread building or rebuilding of such structures, often on a large scale and with impressive architectural effect.

Thursday, 8 April 2010
9:00–10:30
Fondazione Cini - Sala del Chiostro dei Cipressi
Ficino I: Aspects of Christian Theology
Organizer: Valery Rees, School of Economic Science, London
Chair: Michael J. B. Allen, University of California, Los Angeles
GUIDO BARTOLUCCI, UNIVERSITÀ DEGLI STUDI DI BOLOGNA
Eusebius of Cesarea and Ficino’s Idea of Religion
Between 1474 and 1484 Marsilio Ficino wrote, corrected, modified, and published three times the *De Christiana religione*. The Platonic philosopher enriched the text, adding passages from several authors that he was discovering during this period, or from works in which he was particularly interested. In this paper I will focus attention on one author, Eusebius of Cesarea, who played a key role in the development of this work. Ficino used Eusebius’s work, not only as a historical source for the history of early Christianity, but also for developing his idea of religion and its link with Platonic philosophy. This paper will try to show that the thought of Eusebius influenced Ficino’s attitude towards the idea of natural and Christian religion and that Ficino discovered in Eusebius’s work useful tools for harmonizing different ancient traditions: Christianity, Platonic philosophy, and Hebrew sources.

DOUGLAS HEDLEY, UNIVERSITY OF CAMBRIDGE, CLARE COLLEGE
Ficino on Sacrifice
Sacrifice is a key concept in Greco-Roman culture and was explored with particular energy and acuity by the pre-Socratic philosophers down to the Neoplatonists. The investigation of sacrifice among the Neoplatonists came to express the tensions between the new religion of Christianity and the old pantheon. Ficino’s exploration of the problem of sacrifice is a fascinating index of both his philological and exegetical genius (especially his work on Iamblichus and Proclus) and his own synthetic theological system. Just prior to the Reformation, when the topic of sacrifice becomes a matter of great contention among Christian theology, his theory of sacrifice is a fascinating instance of a Renaissance Christian vision.

CHRISTOPHE PONCET, VILLA STENDHAL
From Babel to Jerusalem: Speaking Tongues and Ficino’s Christian Teleology
As rightly observed by Cesare Vasoli, the chapters dedicated to the preeminence of Christianity over Judaism in Marsilio Ficino’s *De Christiana Religione* are constructed from an assemblage of text blocks borrowed from polemical writers of the Middle Ages. However, Ficino does not simply pile up these elements. He minutely adapts them, using supplementary materials to better cement his layers together. His intention in doing so has not been fully clarified so far. From an analysis of such adjustments, the present paper aims at showing that underneath Ficino’s appeal to the conversion of the Jews lies a reading of the Tower of Babel myth. In this view, the division of tongues and resulting dispersion, as divine punishments, can only be redeemed by the advent of Christ and the restoration of humankind’s unity within the House of God.

Thursday, 8 April 2010
9:00–10:30
Fondazione Cini - Padiglione delle Capriati
FROM THE ANCHOR TO THE CROW’S NEST: SHIPS AND NAVAL IMAGERY IN RENAISSANCE ART
Co-Organizer: GEORGE L. GORSE, POMONA COLLEGE
Co-Organizer & Chair: NICOLE HEGENER, HUMBOLDT–UNIVERSITÄT ZU BERLIN

RICHARD W. UNGER, UNIVERSITY OF BRITISH COLUMBIA
Ships on Maps in the Renaissance

In the Middle Ages ships virtually never appeared on maps. By the middle of the sixteenth century they were standard images for the waters on all kinds of maps from grand planispheres to sailors’ charts to sketch maps used in court suits. What is more, the ships were typically of the latest designs, showing major advances in ship technology that made possible the voyages to all parts of the world — the great accomplishment of the age. While ships might be dressed in classical garb for depictions of classical myth, for maps they were painted from life and often highly accurately. Cartographers included images of sailing vessels for a number of reasons, but certainly among the most compelling was the desire to demonstrate success in gaining dominion over the seas and the extension of European political authority, prefiguring the same pattern on land and in the depiction of dominion on maps of the lands of the world.

JOHN CHERRY, INDEPENDENT SCHOLAR, LONDON

Ships, Status, and Seals: The Representation of Power on Admiral’s Seals in the Renaissance

From the thirteenth century the ship has been an image used for seals for towns and cities. From the fourteenth century, it was used on admiral’s seals in England and France. From the fifteenth to the late seventeenth century the size and materials of such seals developed and changed. Seals, primarily used for the authentification of documents, reveal not only details of the construction, such as the shape of the hull, prows, poops, sails, and rigging, but also status and importance is indicated through the size of the seal, its material, and the display of heraldic badges and decoration. Admirals became increasingly important and powerful in the period, and were also increasingly conscious of their importance in this period. The reasons for this will be explored in the lecture.

JAN PIEPER, RHEINISCH-WESTFAELISCHEN TECHNISCHE HOCHSCHULE AACHEN

The Ships on the Berlin “Città Ideale”: Some Observations on their Naval Typology, Structural Characteristics, and Rigging Details

The three “Città ideale” panels in Urbino, Baltimore, and Berlin, are generally dated “around 1500,” in any case not before 1490. The Berlin panel, which opens a view towards a maritime landscape scenery, is dated considerably later, for its architectural forms did not appear until after 1500. The three ships in the foreground instead are definitely much earlier. The two merchant vessels (carracca type) and the galley in the center must be dated before 1490. They show details of rigging and hull and poop constructions which were outmoded by 1480. The lifetime of a ship of that period was extremely limited for structural reasons and due to rapid technological changes in naval architecture between 1450 and 1500; so the painter either intentionally depicted old-fashioned ships, while the architecture around is utterly avant-garde, or the depicted architecture anticipates built form. Hence the painting may be dated well before 1490.

Thursday, 8 April 2010
9:00–10:30
Fondazione Cini - Sala Carnelutti
TEXT AND PAINTING IN EARLY MODERN VENICE
Organizer: JUDITH B. GREGORY, DELAWARE COLLEGE OF ART AND DESIGN
Chair: SANDRA CHENG, CITY UNIVERSITY OF NEW YORK, NEW YORK CITY COLLEGE OF
SANTIAGO ARROYO, UNIVERSIDAD COMPLUTENSE DE MADRID
I dipinti di Tiziano secondo Lodovico Dolce
Lodovico Dolce è stato relativamente trascurato dalla storiografia moderna nonostante si tratti del primo biografo di Tiziano, fatto sicuramente dovuto alla mancanza di prove concrete — oltre al “Dialogo della pittura” (1557) — che potessero testimoniare un rapporto diretto fra il pittore e il letterato. Il mio intervento cercherà pertanto di dimostrare i probabili rapporti intercorsi fra Tiziano e Dolce nella Venezia di metà ‘500 attraverso i loro lavori, vale a dire i dipinti del primo e le pubblicazioni del secondo. Il progetto permetterà non soltanto di mettere a fuoco l’importanza di alcune fonti testuali per la realizzazione dei dipinti di Tiziano, ma evidenzierà anche come, tramite il dimostrabile scambio di corrispondenze, si possa provare una relazione personale che i documenti sembrano tacere.

BENJAMIN COUILLEAUX, ÉCOLE DU LOUVRE
Lambert Sustris and The Tablet of Cebes: The Iconography, Style and Dating of a Humanist Cycle
By 1539, Marcolini had published an Italian version of The Tablet of Cebes, named after a Theban philosopher to whom it is usually attributed. However, recent research has demonstrated this text may have been written by an anonymous author of the first century CE. The Tablet of Cebes describes the evolution of human life, through several steps, based on a pictorial work displayed in the temple of Cronus in Athens or Thebes. Aside from this publication, Venetian painters were interested in other such literal creations, leading them to the characteristic Renaissance concept of ekphrasis. Among them, the painter of Dutch origins, Lambert Sustris (ca. 1515–after 1568), who otherwise collaborated with Marcolini, designed five canvases on The Tablet of Cebes, today dispersed in public and private collections. Apart from the approximate dating, discussions should focus on the iconographic and stylistic treatment of this cycle, testifying to the major place of Sustris within the cultural setting of Renaissance Venice.

JUDITH B. GREGORY, DELAWARE COLLEGE OF ART AND DESIGN
Towards Reading Early Titian
Titian’s mythological paintings such as the Ferrara Bacchanals (1518–24) for Alphonso d’Este or his Poesie (ca. 1550–62) for Philip II of Spain have been linked to specific classical literary texts and translations as well as to humanist writers. We understand, to some extent, how these paintings were created, what they mean, how they may have been displayed and viewed. Yet, there is still disagreement on many aspects of Titian’s earliest poetic paintings (1510–17) including whether or not they relate to particular texts. Problems include lack of documentation, dates, the wide range of methodologies used in discussion of these works, as well as uncertainty over Titian’s initial approach to visualizing textual material. This paper focuses on Titian’s processes of creative invention using texts in his Ferrara Bacchanals and later Poesia, and relates these to his early painted poems.

Thursday, 8 April 2010
9:00–10:30
Fondazione Cini - Sala del Piccolo Teatro
RANGSOOK YOON, CENTRAL COLLEGE
Dürer’s First Journey to Venice: Revisiting and Reframing the Old Question
It has been generally accepted that Albrecht Dürer first visited Venice in 1494–95. In an intriguing article in 1979, however, Alaistair Smith expressed his doubts about this trip, and recently, Katherine Luber published a book devoted to challenging the prevailing thesis by negating almost all attributions to his hand of paintings done in Italy. Luber contends that Dürer’s journey is a fiction created by late nineteenth-century German art historians. As Smith argues, the supposed documentary evidence for Dürer’s first trip is inconclusive, but numerous Italianated pictorial motifs found in the artist’s early work are inexplicable if the 1494–95 journey to Italy is precluded. In revisiting this old question posed anew by Luber while accepting the established view, I set forth the possible motivations for, and activities during, Dürer’s first journey to Italy within the context of Venetian book printing and trade at that time.

KAREN L. HUNG, NEW YORK UNIVERSITY
Hans Thoman’s Nativity: Appropriating the Retrospective in German Renaissance Sculpture and Print
This paper considers the appropriation of retrospective forms and prototypes in German sculpture and print during the Renaissance. Hans Thoman, a Southern German sculptor (active ca. 1501–1525), adapted a sixteenth-century Swabian print of the Italo-Byzantine model of the Hodegetria Madonna derived from the thirteenth-century icon in the Santa Maria del Popolo in Rome. Variations of this half-length image of the Madonna and Child enjoyed widespread popularity during the fifteenth and sixteenth centuries. Hans Thoman’s Nativity (1520–25, Klostermuseum Ottobeuren) is especially compelling because of its nearly identical transfiguration from the Swabian print source of the Madonna and Child. The decorative pattern depicted on the Madonna’s sleeve derives from the Italo-Byzantine model, yet the initials inscribed among these patterns (written in the Latin alphabet) are uniquely adapted by German artists and printmakers. This paper explores this phenomenon as it undergoes a gradual transformation from icon, print, sculpture, and script.

JACOB WISSE, YESHIVA UNIVERSITY, STERN COLLEGE FOR WOMEN
Moveable Feast: Itinerancy of Artists in the Northern Renaissance
Though traditional biographies of major Renaissance artists have them based in one or two centers for most of their career, a good number of successful artists were on the move. Attracted by professional opportunity in neighboring and far-flung centers and motivated by the rapidly changing economic fortunes of Northern towns, artists frequently moved from place to place, bringing with them production materials and sometimes workshop assistants. A number of official civic artists worked in the same capacity successively for different cities, assuming their role immediately upon taking up residence. In addition to questioning the ideal of “stationary” artistic success, this paper explores the phenomenon and implications of artistic itinerancy: What motivated artists to move? What challenges did itinerant artists face? What advantages did they have? How did city magistrates go about luring artistic talent? How has the reputation of itinerant artists fared since the Renaissance?
Thursday, 8 April 2010
9:00–10:30
Fondazione Cini - Sala Barbantini
ICONOGRAPHIES/TROPES OF LACTATION I
Sponsor: SOCIETY FOR THE STUDY OF EARLY MODERN WOMEN (EMW)
Organizer: JUTTA G. SPERLING, HAMPSHIRE COLLEGE
Chair: NAOMI J. MILLER, SMITH COLLEGE

DIANA BULLEN PRESCIUTTI, RICE UNIVERSITY
Merciful Lactation: Picturing the Nursing of Foundlings as “Charitable Abundance”
In 1577, a fresco depicting the assignment and payment of hospital wet nurses was added to the famous Pellegrinaio of the Ospedale della Scala in Siena. A few years later, the Commendatore of the Ospedale di Santo Spirito in Rome commissioned for his residence a fresco representing wet nurses breastfeeding hospital infants. Both frescoes articulate the plentiful resources of their respective hospitals by placing primary emphasis on the nursing of foundlings. The robust bodies of the wet nurses — their milk flowing abundantly and feeding many — operate in these images both as material sources of nourishment and as visible guarantors of institutional solvency. This paper demonstrates that by engaging with a range of representational conventions — including the Madonna Lactans, Charity, Abundance, ancient deities of plenty and fertility, and local traditions of the nursing She-Wolf — these depictions of institutional wet nursing constituted a new and ideologically potent visual rhetoric of “charitable abundance.”

ALEXANDRA CATHERINE WOOLLEY, UNIVERSITÉ DE TOULOUSE II–LE MIRAIL
The Allegory of Charity in Seventeenth-Century French Art: The Breast as Symbol of Selflessness
During the seventeenth century, the symbolic power of breastfeeding generated a particular iconography, portrayed as Charity, depicted by a woman surrounded by three children, one of them clutching her breast. This giving figure, embodying salvation and theologian virtue, combines religious and esthetical criterions. Based on the Italian pattern and on Ripa’s Iconologia, this allegory grew in popularity, evoking the image of the Virgin Mary, but also glorifying maternity. In France, in particular, one can follow the evolution of this figure from Simon Vouet to Charles Le Brun in order to capture her mystical, artistic, and political impact. In a society where childhood and death rubbed shoulders, and where decorum veiled art, it is fascinating to notice that Charity’s breast becomes a mediator towards saintliness, a celebration of perfection of the soul and of beauty of the body, freeing the world of destitution.

JUTTA G. SPERLING, HAMPSHIRE COLLEGE
Perversions of Piety: Pero as Delilah by the HB Master of the Griffin’s Head
German Reformation artists were among the first to portray Valerius Maximus’s anecdote of Pero and Cimone, meant to illustrate the concept of filial piety. According to this story, Pero breastfed her father, who was imprisoned and condemned to death by starvation for a capital crime. In Italy, Giulio Romano, Perino del Vaga, and Rosso Fiorentino experimented with the subject — also called the Roman Charity — but it gained greater currency in Germany, where Hans Sebald Beham, Georg Pencz, and the HB Master of the Griffin’s Head rendered the topic in
an overtly sexualized, even pornographic manner. The version by the HB Master is of particular interest, as the composition of Pero and Cimone resembles that of his Samson and Delilah and Cranach’s many renderings of Judith and Holofernes. Pero, Delilah, and Judith are portrayed in the form of a half-length portrait, with the men’s heads positioned at their waists; they show remarkable similarities in dress and features. Moreover, the portrayal of Pero and Cimone suffered an interesting mutilation: probably due to the provocative, incestuous subject matter of the motif, Cimone’s head was literally severed from the portrait, and reattached only recently.

Thursday, 8 April 2010
9:00–10:30
Fondazione Cini - Sala del Consiglio
“La principale e vera professione”: The Teaching of Arms in the Renaissance

Sponsor: Massachusetts Center for Renaissance Studies
Organizer: Kenneth C. Mondschein, Fordham University
Chair: Philip G. Bossier, University of Groningen

Daniel Jaquet, Université de Genève
Game or Show? Armored Combat on Foot in Early Sixteenth-Century Tournaments
We will examine the evolution of the armored combat (both in judicial duels and in tournament) at the end of the Middle Ages and the beginning of the Renaissance, making use of three axes of examination: chivalric literature and chronicles, the tournament in the society of Maximilian I, and the evolution of the armor. These fields will be cross-referenced with evidence from fencing treaties and evolving ideas of performance.

Roman Vučajnik, Independent Scholar, Slovenia
Martial Migrations: Venice and the Solvene Lands
Just as Venice was not unaffected by her conquests, so, too, were the Slovene lands affected by the Venetians. This paper will examine cultural diffusion in light of the military history of the region, artifacts from Slovene museums, relations between the aforementioned lands and the Venetian Republic, and combat techniques.

Sean Hayes, University of Oregon
Visual and Rhetorical Strategies of Medieval Martial Arts Texts: Art, Memory, and Performance
This paper examines medieval martial arts manuscripts, their art historical context, and their relationship to medieval and early modern arts of memory. I will apply Mary Carruthers’s and Kathryn Starkey’s works on medieval techniques of reading to show how two medieval martial arts manuscripts make use of visual rhetorical devices to address the problems inherent in notating fencing actions. By examining the manner in which the manuscripts apply innovative strategies of mediation between presentation and performance similar to those outlined by Starkey, and by observing the ways in which they conform to and employ the memorial arts that informed medieval scholarship, we can arrive at a deeper understanding of the nature of the texts themselves. This will illuminate the connection between text and practice — that is, between the representation of a complex physical practice on a flat page and its realization by actors in three-dimensional space.
“My very ink turns straight to Stella’s name”: Sidney’s New Mimesis
Sidney often evokes the act of writing in *Astrophel and Stella* as a material process involving pen and ink. The speaker claims to be writing with no intermediary, according to an automatic type of representation where [his] very ink turns straight to Stella’s name. However, this process is an arduous one: though Stella is the name of the lover that materializes on the page, she remains an absent lover and comes to represent, more generally, the affectus at the origin of the act of writing. I would like to argue in this paper that Sidney initiates a new type of mimesis in his sonnets, one which is no longer based on imitation but which proceeds from a new subjectivity. The act of writing, in that respect, far from being a material proof of reality, is a mere simulacrum that has to be accepted as a truth in its own right.

Laetitia BoilLOT-CousSEment, Université Paris VII–Denis Diderot
The Anagram of his Name: Acts of Writing, Concealment and Destruction in Lady Mary Wroth’s *Urania*
Lady Mary Wroth’s *Urania* is peppered with various acts of writing, such as inscriptions on the barks of trees, letters and numerous poems inserted in the prose romance. Paradoxically, most of these acts of writing are related to strategies of concealment, as shown in the above quotation, and sometimes even to strategies of destruction. Indeed, acts of writing are often linked with images of physical violence. Writing is thus envisaged as a potentially transgressive activity — although less so than public speech, because of its close association with silence. This paper will attempt to examine acts of writing in that romance in order to assess the complexity of authorship for an early modern woman writer, caught between concealment and disclosure.
Without Characters Fame Lives Long: Richard III
This paper will take as its starting point a passage from Act III in Shakespeare’s Richard III. In scene 1, Richard and the young Prince Edward discuss the relative merits of written records and reports to keep the memory or the “fame” of an event or a personage alive. In this scene, and by extension, throughout a play concerned with the fame and the infamy of Richard III, the act of writing, as registering, but also as a form of “edification” (building and education), is placed under scrutiny. In this play, we are concerned less with actual scenes of writing and the props and devices that gesture toward the written word or the act of writing — rather, we are confronted by a critical inquiry into how history and truth are passed from age to age and how the truth may be obscured or depraved by those envious of the rightful protagonists.

Thursday, 8 April 2010
9:00–10:30
Fondazione Cini - Sala della Bibliografia
TEXTUAL EXCHANGES AND THE CONSTRUCTION OF IDENTITY
Organizer & Chair: ARTHUR F. MAROTTI, WAYNE STATE UNIVERSITY

JASON E. SCOTT-WARREN, UNIVERSITY OF CAMBRIDGE, GONVILLE AND CAIUS COLLEGE
Beyond the Gift: New Perspectives on the Anthropology of the Book
Although “the gift” has provided a useful rubric for thinking about the place of the book in the texture of social life, there are of course many other ways in which literary studies, book history, and anthropology might be brought into dialogue. This paper will explore the value of early modern manuscript diaries and inventories as sources for thinking about relationships between books, identities, and material things. Focusing on the archival legacy of Richard Stonley (ca. 1520–1601), the first documented reader of Shakespeare, it will argue that the inventory’s enfolding of the textual within the material and the social raises questions about the nature of the book as an artefact. Glancing ahead to Pepys, I argue that some of those questions can be answered by thinking about the book’s relationship with early modern identity as it was constructed in social and economic life, and documented in the emergent form of the diary.

CEDRIC C. BROWN, UNIVERSITY OF READING
Textual Exchange, Roles, and Symbols in the Milton-Diodati Special Friendship
This is a study of a humanist friendship exchange between John Milton and Charles Diodati, conducted in four languages (including Italian) and leading to Milton’s posthumous memorial text, the Epitaphium Damonis, which then circulated among the new Italian friends he made on his journey of 1638–39. It is about textual exchange in letter form and in gift texts of prose and verse, spanning manuscript and print and touching the “private” printing of the epitaphium. It engages idealizing friendship theory out of the ancients, and the particular role-playing of the two friends, as represented in literary and other signatures and symbols. It keeps in mind the functions of gift exchange — “gratitude engendering obligation” — and considers the persuasive effect on the wider audience of friends as well as on Diodati himself. As far as the Epitaphium Damonis is concerned, the analysis leads to a claim that this intricate poem should be recognized as a classic friendship text, celebrating amicitia widely as well as the special friendship, just as
Montaigne’s essay and textual duties memorializing de la Boëtie have long been cited as a standard reference.

Thursday, 8 April 2010
9:00–10:30
Palazzo Grimani
THE INVENTORY OF LITERARY LANGUAGE AND DEVICES IN SCIENCE I
Chair: HARALD HENDRIX, UNIVERSITY OF UTRECHT
Organizer: EVELIEN CHAYES, UNIVERSITY OF CYPRUS
Respondent: LINA BOLZONI, SCUOLA NORMALE SUPERIORE DI PISA

JACQUELINE VONS, UNIVERSITÉ FRANÇOIS RABELAIS, TOURS
Les Pourtraicts anatomiques de Jacques Grévin (1569): Prélude à une réflexion sur l’écriture de l’anatomie au XVIe siècle
Un rapide examen des titres de traités anatomiques latins et vernaculaires du XVIe siècle met en évidence deux notions: la dissection ou le moyen utilisé pour connaître le corps, et la description du corps, présentée comme le résultat de la dissection. Décrire le corps est aussi écrire et suppose l’utilisation de procédés littéraires pour désigner et montrer ce qui a été mis sur la table de dissection et que les lecteurs du livre ne voient pas. Même si l’auteur du livre affirme dire le vrai, son discours parle à l’imagination autant qu’à la raison. Tout portrait est nécessairement une création littéraire, une “fiction,” renforcée éventuellement par l’iconographie où mythologie et science se confondent. L’exposé voudrait faire réfléchir à la définition d’une écriture scientifique au XVIe siècle, qui utilise des procédés poétiques pour parler de concepts scientifiques, qui explore, catégorise, et construit le corps humain par les mots.

CRISTÓVÃO MARINHEIRO, UNIVERSITÉ DU LUXEMBOURG
Representing Logic around 1550 in Emblems and Schemes: Scope and Function
Logic is held to be the discipline dealing with pure conceptual thought, entirely abstracted from matter. As such, it would seem to be impossible to represent. None the less, by the time Petrus Ramus (1515–72) introduced his dichotomies into this discipline, we do not only find schemes, but also emblems representing logic. As examples of these ways of representation, we will confront Achille Bocchi’s (1488–1562) emblem in his Symbolicae Quaestiones (1555) with Antonio Bernardi Mirandulano’s (1502–65) schemes as given in his Euersio singularis certaminis, which were influenced by Ramus’s dichotomies, in order to discover their scope and function. This confrontation will allow us to analyze the traditions these representations of logic initiated.

HERVÉ THOMAS CAMPANGNE, UNIVERSITY OF MARYLAND, COLLEGE PARK
The Inventory of Science and Learning in Early Modern French and English Theater
Between 1560 and 1660, French and English playwrights often stage characters who represent and resort to science and learning in various ways. I propose to examine and compare both traditions, highlighting the ways in which the theatrical stage reflects the distinction between science and pseudo-science that progressively emerged during the so-called baroque period. My paper will include references to plays by Le Loyer, Molière, Marlowe, and Jonson.
Thursday, 8 April 2010
9:00–10:30
Istituto Veneto - Palazzo Cavalli Franchetti - Sala del Giardino
VIOLENCE IN EARLY MODERN EUROPE I
Organizer & Chair: JONATHAN D. DAVIES, UNIVERSITY OF WARWICK

JUSTINE SEMMENS, UNIVERSITY OF VICTORIA
“Ceste ville n’a ennemys que les calvinistes”: Plague, Ritual Violence, and Religious Polemic in Sixteenth-Century Lyon
In 1577 bubonic plague ripped through the city of Lyon. In response, the civic magistrate Claude de Rubys published a treatise called “Discours sur la contagion de peste.” Historians have treated it as a discourse on public health. In fact, it is a religious polemic. Rubys’s text is unique in the entire body of early modern French plague treatises because it anchors the defeat of an epidemic to ritual violence. Rubys proclaimed that thanks to its swift action only 300 Catholics had died. Pointedly, he boasted that half of Lyon’s Protestants had “died in heaps.” A moment of triumph in a “holy war,” this event was linked by Rubys to the glory and violence of the Saint Bartholomew’s Day massacre (1572), when God’s “furious hand” had “soaked them in the blood of their enemies.” The “righteous hand of God” would accomplish the work started in the sanctifying massacre of Huguenots in 1572. Thus Rubys stretched the meaning of religious violence, providing us the opportunity to explore its deeper character.

ANNE MARIE LANZ, UNIVERSITY OF MARYLAND, COLLEGE PARK
The Memory of Violence: Recollecting the Saint Bartholomew Massacre
Three memoirs recount the Saint Bartholomew Massacre, a particularly violent episode of the Wars of Religion occurring in Paris on 24 August 1572: those of Marguerite of Valois, daughter of Catherine of Medicis; of the Vicomte of Turenne, a nobleman living at the court of Charles IX; and of an artisan living in province. Despite their desire to record a factual history, their recollections are flawed, especially with regards to the evident lack of details about the violence they saw: they neither mention the slaughter of the Protestant people in the streets of Paris nor describe any cruelty they witnessed. After summarizing the narrative of that day in these three memoirs, I will attempt to explain the reasons of this silence: self-censorship for self-defense, customary respect for the monarchy, and religious beliefs that either condemn the victims or ignore them.

PENNY ROBERTS, UNIVERSITY OF WARWICK
Ritual Violence and Sexual Violence during the French Religious Wars
Intimidation, harassment, and insult were more characteristic of relations between the faiths in sixteenth-century France than the better-known acts of brutality and massacre. However, these more sensational accounts have not been subject to the usual historical rigor that we might expect of primary sources. This is all the more remarkable since the violence depicted exhibits similarities with accounts of the treatment of marginal groups within early modern society. Furthermore, gratuitous acts of brutality against women lend pathos to many narratives of violence, and these stories are often the most detailed and their actions the most ritualized. During the religious wars, women found themselves subject to verbal and physical affronts to their status and virtue. Yet, while the sexual dimension of the mutilation to which corpses were
subject is well-established, the near absence of rape narratives is striking, a fact not previously noted by historians of the wars.

Thursday, 8 April 2010
9:00–10:30
Istituto Veneto - Palazzo Cavalli Franchetti - Sala Alta
BEING HUMAN IN THE RENAISSANCE I: TRANSFORMATIONS AND APPROPRIATIONS
Sponsor: PRATO CONSORTIUM FOR MEDIEVAL AND RENAISSANCE STUDIES
Co-Organizers: SARAH COCKRAM, UNIVERSITY OF EDINBURGH and JILL BURKE, UNIVERSITY OF EDINBURGH
Chair: PETER F. HOWARD, MONASH UNIVERSITY

MARVIN L. ANDERSON, UNIVERSITY OF TORONTO
Civilizing the Commoners and the Savages: The Archetypal Appropriation of the Old and New Worlds in Renaissance Italy
In light of growing research on the early modern period, this paper undertakes a comparative bi-continental analysis of the intersecting yet differentiated historiographical perceptions of human nature and its facsimiles coming into Italy from both the Old World (Europe) and the New World (the Americas). It examines how this diverse influx of new images of human and other creatures was intellectually appropriated by elite learned circles in Renaissance Italy. In particular, it will speculate on how these circles subsequently fashioned novel theological and philosophical descriptions of human nature and its half-human forms based on newly obtained information of two primary archetypal or anthropological genres: the multifaceted gemeine Mann (common man) motif integral to the success of the German Reformation, and the earlier rendition or caricature of “noble savages” projected onto the heterogeneous Amerindian populations indigenous to New Spain, chronicled by both Dominican missionary Bartolomé de las Casas and his Spanish adversaries.

FRANCES GAGE, BUFFALO STATE COLLEGE
Images, Animal Breeding, and Renaissance Eugenics
In 1592, Tommaso Campanella lamented that mankind was so beastly it failed to regulate human generation as it did that of animals. Paradoxically, if man applied the methods of breeding horses and dogs to humans, and exploited the maternal imagination (by which natural and artificial images imprinted a fetus in the womb), he could perfect the human race. Though the maternal imagination was thought to produce beautiful animals, it had nevertheless been deemed a cause of women giving birth to animal-human hybrids. Campanella, representing the growing interest in eugenics in this period, argued that if worthy men and women were paired off, and if, before sex, they observed images of uomiini illustri, they would produce superior offspring. This paper examines the fascination with, and anxieties over, the proximity between man and beast in visual images and in discourses of the maternal imagination and corresponding claims to man’s superiority over animals.

SUPRIYA CHAUDHURI, JADAVPUR UNIVERSITY
Metamorphic Identities: Human and Animal in the Renaissance
In its juxtaposition or exchange of the qualities of human and animal, the myth of metamorphosis
is deeply fascinating to Renaissance writers and artists. My paper will focus on the celebrated instance of the pig Gryllus, one of Odysseus’s companions transformed by Circe, who voices Plutarch’s mock-encomium of animal life (Moralia 986B), and reappears in several Renaissance texts, including Machiavelli’s fragment L’asino d’oro (1517) and the second book of Spenser’s Faerie Queene. Plutarch’s happy pig has been linked to Renaissance “theriophily”; Spenser’s Palmer disdains Grille’s “hoggish minde.” Yet despite the contrast between these two readings of metamorphosis, both are moral reflections on the status of the human. I will suggest that the Renaissance human (the site of what Giorgio Agamben calls “ceaseless divisions and caesurae”) is only conceivable in the act of becoming other than it is — that is, through the myth of transformation, which both asserts and denies identity.

Thursday, 8 April 2010
9:00–10:30
Università Ca’ Foscari - Palazzo Malcanton-Marcorà - First Floor - Sala Seminari
“BECOMING LUCREZIA”: LITERARY AND PHILOSOPHICAL EDUCATION IN THE LIFE AND WORK OF LUCREZIA MARINELLA
Organizer: ANTONELLA CAGNOLATI, UNIVERSITÀ DEGLI STUDI DI FOGGIA
Chair & Respondent: ENRICA GUERRA, UNIVERSITÀ DEGLI STUDI DI FERRARA

LAURA LAZZARI, UNIVERSITÉ DE FRIBOURG
Between Tradition and Innovation in Marinella’s Poetry
Lucrezia Marinelli’s epic poem Enrico, or Byzantium Conquered was published in Venice in 1635. In her note to the reader, the author reckons to follow Aristotle’s Poetic teachings and negates writing after the fashion of modern poets, acknowledging Homer as her sole model. This statement is actually misleading because Marinelli’s sources are multiple and diversified. Among them are Homer’s Odyssey, Virgil’s Aeneid, Sophocles’ Antigone, Ovid’s Metamorphoses, Tasso’s Jerusalem Delivered, Ariosto’s Orlando furioso and Moderata Fonte’s Floridoro. I will show to what extent Enrico is inspired by the previous tradition. Since the author does not passively imitate her models, but modifies them according to her female standpoint, it is important to focus on traditional themes, motives and characters in order to illustrate how Marinelli revises the epic code — traditionally stereotyped — from inside, adopting a pro-woman perspective. My contribution aims at displaying both her deep and articulated literary culture, and her creative skills in reversing the canon.

ANTONELLA CAGNOLATI, UNIVERSITÀ DEGLI STUDI DI FOGGIA
Books and Authors in the Bildung of Lucrezia Marinella
In every work of the Venetian Lucrezia Marinella it is possible to detect her complex and wide knowledge related to different cultural fields (history, literature, philosophy, religion), quite unusual for an Italian woman living in the seventeenth century. Moreover, the deep analysis put forth by Lucrezia Marinella on some relevant authors, both ancient (Plato and Aristotle) and modern (Ludovico Ariosto and Torquato Tasso) is aimed at creating new gender categories in order to start a debate about stereotypes and prejudices on women’s identity. The clever interiorization of concepts and ideas drawn by books and authors leads to an articulated bildung that makes Lucrezia Marinella’s learning really interesting as it becomes a mighty tool in her hands with which she fights against misogyny and patriarchy. In the paper I like to explore which are the sources of Marinella’s culture, which books she read, which authors she liked or
disliked, which topics she derived from the classical and contemporary literary tradition.

**ANDRONIKI DIALETI, UNIVERSITY OF THESALY**

Lucrezia Marinella’s “La nobilità et l’eccellenza delle donne”: Just Another Defence of Women?

From the fifteenth century, a literary controversy about women’s nature flourished in Italy, reflecting an increasing interest in redefining gender roles and identities. As in the rest of Europe, the debate about women in early modern Italy was dominated by male-authored works. It was only towards the late sixteenth century that Italian women began to deal in detail with patriarchal power. Focusing on Lucretia Marinella’s *La nobilità et l’eccellenza delle donne* (1600), the paper discusses whether women’s late contribution to the debate about women in Italy reflects just a pale imitation of their male predecessors’ well-known arguments, sources, and examples, or it reveals a stronger criticism of patriarchal order in the context of the Counter-Reformation practices and ideals. Comparing *La nobilità et l’eccellenza delle donne* with other early modern Italian treatises defending women, the paper underlines Lucretia’s innovative elements and attempts to place her work in the long tradition of the debate about women in Italy.

Thursday, 8 April 2010
9:00–10:30
*Università Ca’ Foscari - Palazzo Malcanton-Marcorà - Ground Floor - Sala Conferenze*

**FIGURES AND FIGURABILITY I**

*Sponsor: GROUP FOR EARLY MODERN CULTURAL ANALYSIS (GEMCA)*

*Organizer: AGNÈS GUIDERDONI-BRUSLÉ, UNIVERSITÉ CATHOLIQUE DE LOUVAIN*

*Chair: JÜRGEN PIETERS, UNIVERSITY OF GHENT*

**ANNE-ELISABETH SPICA, UNIVERSITÉ DE METZ**

Bibliothea Imaginis Figuratae: The Foundation of the Imago figurata

This paper will present the constitution of a digital library exclusively devoted to the “Imago figurata” theory. It is well known that, from the end of the sixteenth century to the end of the eighteenth, the Company of Jesus played a central part in the institution of these relationships, writing and publishing treatises as well as teaching rhetoric and emblems in their colleges across the Old and the New World. Because their artistic and scientific production is at the core of scholarly research, and because, at the same time, this production is not easily available to the researchers, especially outside Europe, it appeared necessary to give to the scientific community easy access through the “Bibliotheca Imaginis Figuratae.” Based at the Maurits Sabbe Bibliotheek in Leuven (Faculty of Theology), one of the greatest collections of “jesuitica” in Europe, this digital library gathers the most important treatises of the “imago figurata” field or works that include a reflection about the connections between words and images, written by members of the Company, published in the Netherlands, in Germany, and in France, between 1594 and 1696.

*AGNÈS GUIDERDONI-BRUSLÉ, UNIVERSITÉ CATHOLIQUE DE LOUVAIN*

Figura in the Early Modern Period

The early modern period is strikingly marked by numerous publications in which the relation between image and text has a central function in delivering a figurative meaning. From the beginning of the sixteenth century, these varied combinations of text and image were called
figures. The use of such a word referred to three elements, all of which present at the same time in this notion: the material image (the plastic figure), the trope (the rhetorical figure), and the biblical figures of the traditional patristic exegesis. For three centuries, this generic figure took various forms in the sacred and profane fields: in the symbolic and emblematic literature, in the spiritual literature, and in the performing arts. The research project, which is in progress, consists of building up the concept of figure as a “theoretical object” in order to understand how it functioned at the same time in the visual and intellectual dimension, both as a category of imagination and knowledge. My paper will consist of presenting the first part of this long-term research which is a philological inquiry into the semantic field of “figura” in the early modern period.

ÉMILIE GRANJON, UNIVERSITÉ CATHOLIQUE DE LOUVAIN
Vaenius meets Hermes
In 1621, Otho Vaenius proposes to examine the relation between predestination and free will in the light of physics and theology, exploiting this relation in terms of “signs” and “figures” and offering an alchemical reading. By so doing, he evinces his startling originality in his perception of the interaction of Science and Religion and in his method. In Physicae et theologicae conclusiones, his discourse is brimming with alchemical metaphors and symbols, so that his understanding of texts and images is a complex one. Through a semiotic study of the figure of alchemy both in text and illustrations, I will demonstrate the interpretative modalities of the hermetic “chiaroscuro” valued by Hermes and Vaenius.

Thursday, 8 April 2010
9:00–10:30
Università Ca’ Foscari - Palazzo Malcanton-Marcorà - Second Floor - Sala Grande,
Dipartimento di Studi Storici
COGNITIVE PASSIONS
Organizer, Chair & Responent: BRIAN CUMMINGS, UNIVERSITY OF SUSSEX

SOPHIE C. N. READ, UNIVERSITY OF CAMBRIDGE, CHRIST’S COLLEGE
Rhetoric and Emotion in Milton: All Passion Spent
This paper addresses a rhetorical peculiarity of Milton’s characters: their tendency to think themselves into, and out of, their passions. Adam and Eve, but more particularly Satan and Samson, all reason with a degree of emotional legibility that puts pressure on the notion of their tropes and figures as ossified codifications of something previously thought and felt. It argues that Milton’s conception of the interior spaces of the head as at once bounded and unbounded, literal and metaphorical maps onto an understanding of this property he discovers in his rhetoric, and that there is a physical logic to the process. The Aristotelian uneasiness at the climax of Samson Agonistes measures an old conflict in Milton’s thinking. The paper will end by considering the theological implications of such theories, and by confronting Milton’s poetic articulacy on the passions with his marked, enduring, and anomalous inability to write about the Passion.

FREYA SIERHUIS, LUDWIG-MAXIMILIANS-UNIVERSITÄT MÜNCHEN
Therapeutic Tragedy: Recognition, Remorse, and Reconciliation in the Joseph Plays of Joost van
In the years 1635–40, Vondel wrote three tragedies based on the biblical story of Joseph. The first of these, Josef at Court was a translation of Grotius’s Neo-Latin drama Somphompaneas. A few years later, Vondel supplied this translation with no less than two prequels: Joseph in Dothan and Joseph in Egypt. Grotius had attempted to harness the notion of tragic identification into the service of a larger irenicist ideal. It was Vondel, however, who created a new tragic form in which agnition and peripeteia are not purely dramatic moments, but scenes of conversion. He created a biblical poetics that was at once universalizing and could be turned to purposes that were deeply personal, as well as highly political. Focusing on the Joseph trilogy, I will show how Vondel harnessed reflections on the psychagogic nature of passionate language into the service of what I have chosen to call therapeutic tragedy.

Thursday, 8 April 2010
9:00–10:30
Università Ca’ Foscari - Palazzo Malcantone-Marcòra - Second Floor - Sala Piccola,
Dipartimento di Studi Storici
ROMAN HISTORY AND LATE ELIZABETHAN POLITICS
Sponsor: THE SOCIETY FOR COURT STUDIES
Organizer: PAULINA KEWES, UNIVERSITY OF OXFORD, JESUS COLLEGE
Chair: TIJANA KRSTIC, CENTRAL EUROPEAN UNIVERSITY

ARTHUR H. WILLIAMSON, CALIFORNIA STATE UNIVERSITY, SACRAMENTO
Roman Past, Jewish Future: History, Eschatology, and Anglo-Scottish Politics on the Eve of Union
In 1973 John Pocock observed that “scholarship has suffered until recently from a fixed unwillingness to give the Hebrew and eschatological elements in seventeenth-century thought the enormous significance which they possessed for contemporaries.” Despite considerable writing on the subject, his observation remains broadly true well after three decades — and perhaps never more so than in assessments of the politics of Anglo-Scottish union during the last years of Elizabeth I. This paper will argue that radical Scots and Englishmen adopted a severely negative view of the Roman Empire, and in many instances came to condemn the Roman experience altogether. It will further argue that this abiding anti-Romanism enjoined Hebrew iconography, an increasingly articulated prophetic future, and the rise of philo-Semitism. Not least it often encouraged a British perspective. Ironically, deepening hostility to Rome and growing preoccupation with the Hebraic did not diminish commitment to classical values, but often increased it.

PAULINA KEWES, UNIVERSITY OF OXFORD, JESUS COLLEGE
Savile’s Tacitus, the Earl of Essex, and International Politics
Savile’s Tacitus (1591) has been variously seen as a programmatic manifesto of Essexian heroic martialism and a major source of the languages of favoritism, corruption, and tyranny that would dominate the outlook of the earl and his allies at the turn of the century. With few exceptions, modern interpretations have assessed the book’s significance from the perspective of the late 1590s. This paper will argue that at the moment of its publication Savile’s volume, which printed his own Ende of Nero ahead of the translations of the Histories and the Agricola, was more
pertinent to foreign policy than to domestic affairs. By insinuating parallels between ancient Rome and contemporary Spain and by exploiting the rhetoric of patriotic anti-imperialism, Savile worked to vilify Hapsburg expansionism and so bolster his patron’s case for war with Spain. Dedicated to the queen, the book was a powerful endorsement of Essex’s militant Protestant internationalism.

R. MALCOLM SMUTS, UNIVERSITY OF MASSACHUSETTS BOSTON
Tacitus and the Politics of Royal Jealousy in Late Elizabethan England
This paper focuses on the role of classical sources, especially Tacitus, in fashioning late Elizabethan discourses focusing on the significance of royal jealousy. Courtiers who play upon a ruler’s fears and jealousies occupy a position in a personal monarchy analogous to demagogue in a democracy and faction leaders in an aristocracy. They subvert virtue and rational government by making power serve irrational passions that are then manipulated to destructive, selfish ends. Catholics frequently attributed Elizabeth’s religious “tyranny” to just such a process. But by the 1590s some Protestants, notably the Earl of Essex and his circle, also began to see the court as a place where shrewd politicians poisoned the queen’s mind against men of virtue by playing on her envy and jealousy. The paper will examine how Tacitus and Roman history were used to generate a more subtle and psychologically incisive picture of how this process worked.

Thursday, 8 April 2010
9:00–10:30
Università Ca’ Foscari - Palazzo Malcanton-Marcorà - Third Floor - Dipartimento di Storia d’Arte
EARLY MODERN READERS AND READINGS OF SPANISH BEST-SELLERS
Organizer & Chair: RONALD SURTZ, PRINCETON UNIVERSITY

LUCIA BINOTTI, UNIVERSITY OF NORTH CAROLINA, CHAPEL HILL
Reading Cárcel de amor in Italy, 1514–46
The editorial fortune of Cárcel de amor in Italy epitomizes the processes of cultural appropriation that turned the printing press into an entrepreneurial industry that shaped culture based on principles of profit and marketability. Cárcel belongs to a genre, in the Kressian sense of “a particular social occasion that has a conventionalized structure.” The genre is the idealization of the values of courtly society and the novelas sentimentales become utterances of a conventionalized discourse whose organization, purpose and intent gives rise to the meaning of courtly life and sets the basis for ritualized social relationships within it. As power relations between interlocutors change, that is, as the relation between courtly societies and the new reality brought about by the Spanish domination of Italy shifts the balance of representational power from the values of a humanistic civic society to those of imperial government, the social meaning of each utterance constructed within the genre changes as well. This shift is quite evident when one observes the sixteenth trajectory followed by Cárcel and other editions of sentimental romances.

DENISE FILIOS, UNIVERSITY OF IOWA
Rewriting the Crónica del rey Rodrigo in the Romancero
The Crónica del rey don Rodrigo, postrimero rey de los godos, attributed to Pedro de Corral,
was an early modern best-seller; in addition to circulating in manuscript form, it was reprinted at least seven times in the sixteenth century (Seville, 1511, 1526, and 1527; Valladolid, 1527; Toledo, 1549; Alcalá de Henares, 1586 and 1587). Its influence on Spanish retellings of the Muslim Conquest is further evident in the sixteenth-century romances that drew upon the Crónica del rey Rodrigo. In this presentation I will examine how these romances adapted and reworked the Crónica to promote certain readings of Corral’s text and of the legend of the Loss of Spain more broadly. These readings are not necessarily those emphasized in the printed editions, in which Corral presents multiple causes of the Loss of Spain. Instead, the romances tend to privilege the Seduction/Rape of La Caba and the Treachery of Conde don Julián as the primary causes of the Muslim invasion, an interpretation that reduces Rodrigo’s culpability for the Loss of Spain and demonizes La Caba and Julián, whose North African origin makes their religious and ethnic identity yet more questionable.

EMILY FRANCOMANO, GEORGETOWN UNIVERSITY
The Translatability of the Spanish Sentimental Romances
In the first decades of the sixteenth-century, two originally Spanish romances took Continental Europe and England by storm. Indeed, just about everyone who was anyone in the cultural scene at the time — from the Castilian nobility, to the cultural circles of the Borgia, the d’Este, and the Gonzaga, to the courts of Francis I of France, Henry VIII of England — was reading, in some form or another, Diego de San Pedro’s Cárcel de Amor (Prison of Love) and Juan de Flores’s Grisel y Mirabella (Grisel and Mirabella). In this paper I will discuss the translatability of the romances. My approach is inspired by polysystems theory: in addition to the study of what Susan Bassnet characterizes as “the text embedded in its network of both source and target cultural signs,” I will focus on the parallel yet contrasting institutions of courtly patronage and mass print production that turned these novels into international phenomena of enormous popularity and cultural penetrance.

ISIDRO J. RIVERA, THE UNIVERSITY OF KANSAS, LAWRENCE
Theater in Print: Illustrating the (Tragi) comedia de Calisto y Melibea and the Readers’ Visualization of Drama
With few exceptions Celestina scholarship has paid very little attention to the pictorial programs that accompany many of the early printed editions of Rojas’s text. Of the twenty-nine primary editions printed between 1499 and 1540, twenty-six editions contain abundant illustrations. Many of these editions also utilize a variety of printing strategies to produce books that would entertain and engage the ordinary reader. These strategies included the use of inviting illustrations, the layout of the printed page, the typeface size, and other paratextual elements such as summaries and identifications of the dramatis personae. Those changes in conjunction with other editorial strategies created a distinctive graphic environment for the text of (Tragi)comedia and supported its performative, theatrical dimensions, thus making the reading of the text more enjoyable and ultimately memorable for those who handled it. In this paper, I will focus on the illustrations that populated the pages of some of these early printed editions in order to explore how printers oriented their readers towards the theatrical, performative nature of Rojas’s text.

Thursday, 8 April 2010
9:00–10:30
Maternal Identity in Renaissance Romance Narratives

Organizer & Chair: Karen Bamford, Mount Allison University

Marianne F. Micros, University of Guelph

“Thus did he make her breeding his only business and employment”: Maternal Men in Margaret Cavendish’s Romances

Margaret Cavendish’s prose and dramatic romances are important examples of the transition occurring in the romance genre from male-centred tales of chivalry to female-centred stories of love and adventure. In The Contract and Assaulted and Pursued Chastity (as well as The Blazing World and many of Cavendish’s plays), active female protagonists engage in acts of heroism as they struggle against external forces and confront internal emotions. However, these women, like fairytale heroines, have no mothers to guide them as they mature and seek fulfilment; instead, it is men who nurture and advise these young maidens. This paper will discuss — in the context of psychoanalytical and gender theories, and in consideration of the changing roles of women during the early modern period — the substitution of male for female maternal figures in Cavendish’s romances and the implications of those replacements regarding gender roles and women’s maturation.

Anne-Marie Strohman, University of Massachusetts Amherst

Deferred Motherhood in Spenser’s The Faerie Queene

The Faerie Queene, as a romance narrative, is primarily concerned with the lives of young adults in the transitional stage between dependence on their parents and becoming parents themselves. This focus relegates the parental, especially the maternal, to the periphery, as grown children learn from experience and non-parental guides. Yet maternity remains pervasive in The Faerie Queene. The narrative offers representations of motherhood as perversions — whether the devouring Error or the stultifying Cymoent — or idealizations, such as Chrysogone’s painless experience of conception and birth. Britomart is perhaps the ultimate idealized mother. Merlin’s prophecy reveals that the goal of Britomart’s quest is maternity; however, her marriage, and thus her maternity, is constantly deferred. While many critics have considered Spenser’s devouring mothers and Britomart’s maternal destiny, this essay focuses on Britomart’s liminal, transitional position in the narrative in order to engage larger issues of transitions and coming-of-age within the text.

Julie A. Eckerle, University of Minnesota, Morris

Maternity and Romance Narratives

In early modern England, romance and motherhood were, for all intents and purposes, inimical endeavors. This paper will explore the rejection of romance that accompanies early modern motherhood by focusing on mothers’ stories in romance and life writing texts. Of the many female storytellers in romances like Wroth’s Urania and Sidney’s Arcadia, very few are mothers and even fewer are positive role models; one needs only call to mind Sidney’s Miso to be reminded of how dangerous a mother’s idle tale-telling can be for an impressionable, romance-inclined daughter. Furthermore, of the life writers who adopt romance elements for their personal narratives, very few convey messages that give romance a place in a mother’s life. By not sharing romance with their children, especially daughters, early modern Englishwomen...
participate in the vilification of romance that, in a rather circular fashion, made it the stuff of rebellious childhood rather than mature adulthood.

AMY RODGERS, KALAMAZOO COLLEGE

Moldy Tales: The Early Modern Dramatic Romance as Melodrama

*Pericles* and *The Winter’s Tale* share a particularly poignant moment of recognition: the moment where mother and adult daughter see each other for the first time. Not only does the mother see her now-adult daughter for virtually the first time, she also sees a former version of herself. This paper suggests another generic taxonomy for Shakespeare’s romances, one that looks at the dynamic of recognition articulated at these moments of maternal affection and tribulation as undertheorized connective tissue between these plays. Film scholar Mary Ann Doane has suggested that “overidentification” is the dominant empathic mechanism employed by melodrama, a genre often linked to female audiences. By pressuring Shakespearean romance as a nascent form of melodrama, I hope to suggest another way of imagining the “gendering” of the early modern playgoing audience. Rather than focusing on demographics (who attended which theaters) or on bodies (the transvestite actor), I examine how the dramatic romance reveals a newly-sharpened awareness (and perhaps cultivation) of gendered theatrical “tastes” and ways of looking.

Thursday, 8 April 2010
9:00–10:30
Università Ca’ Foscari - San Basilio - Aula 0B
NEW TECHNOLOGIES AND RENAISSANCE STUDIES I: RENAISSANCE ART AND ITS TECHNOLOGIES

*Sponsor:* CENTRE FOR REFORMATION AND RENAISSANCE STUDIES, UNIVERSITY OF TORONTO  
*Co-Organizers:* RAYMOND G. SIEMENS, UNIVERSITY OF VICTORIA; PETER M. LUKEHART, NATIONAL GALLERY OF ART, WASHINGTON, DC; REBECCA ZORACH, UNIVERSITY OF CHICAGO; AND WILLIAM BOWEN, UNIVERSITY OF TORONTO SCARBOROUGH  
*Chair:* PETER M. LUKEHART, NATIONAL GALLERY OF ART, WASHINGTON, DC

SYBILLE EBERT-SCHIFFERER, MAX-PLANCK-INSTITUT FÜR KUNSTGESCHICHTE

*ArsRoma*: Art and Art Production in Rome between 1580 and 1630

The ArsRoma Research Database merges extensive quantities of data, which can no longer be captured by conventional media of research: data about the formation of style, the reception of models (from antiquity or Renaissance artists), the social and political networks of patrons and painters in Rome around 1600. The database contains three main categories of data (historical objects and persons, specific art-historical objects, documentary material such as bibliography, etc.). The central data class called “historic event” documents historical facts by linking objects to a specific moment in history, documentary evidence is attached to the particular historic event. By splitting up data in this way, it is possible to examine historic facts from different points of view, following paths which could hitherto be traced only with great effort.

COSTANZA CARAFFA, MAX-PLANCK-INSTITUT, KUNSTHISTORISCHES INSTITUT IN FLORENCE

Italian Renaissance Drawings in Two Digital Projects of the Kunsthistorisches Institut in Florenz–Max-Planck-Institut: For a History of Techniques for Reproducing Drawings
The utility of digital technology for art historical research has often been demonstrated through the combined resources of different digitization projects. This is the case for two projects of the Kunsthistorisches Institut in Florenz: the “Cimelia Photographica” project to digitize the Fototeca’s archival photographs, and the project to digitize the drawings of the Gabinetto Disegni e Stampe degli Uffizi on which the KIF is collaborating with both the GDSU and the Scuola Normale Superiore di Pisa. Among the archival photographs presented in “Cimelia Photographica” are some of the first-ever photographic reproductions of the Uffizi’s Renaissance drawings (around 1850–1880) — the very same drawings we are now photographing with high resolution digital technology. The two projects thus provide tools and materials for a history of the techniques used to reproduce drawings.

REBECCA ZORACH, UNIVERSITY OF CHICAGO
The Digital Speculum Romanae Magnificentiae: Challenges and Opportunities of Text-Image Relations
The Speculum Romanae Magnificentiae is a collection of engravings of Rome and Roman antiquities, the core of which consists of prints published by Antonio Lafreri and gathered under a title page he printed in the mid-1570s. Copies of the Speculum vary greatly in the number of prints, and individual prints were reissued and changed over time. The University of Chicago Library has begun a project to present its nearly 1,000 Speculum prints (all are now online at http://speculum.lib.uchicago.edu, and cataloguing continues). These prints were made to appeal to learned antiquarians as well as curious tourists, and often present information using both image and text. When entered into the database, the texts on the prints — inscriptions, captions, informational keys and map legends, signatures and publishers; addresses — present an opportunity to create new ways to search these materials, and potentially new ways to connect with other databases. The presentation will provide an overview of the project and introduce some of the questions inherent to presenting materials that combine text and image.

EVELYN LINCOLN, BROWN UNIVERSITY
The Theater that Was Rome
(http://polo.services.brown.edu:8080/exist/ttwr/index.html) is a website still in development that is devoted to the display and eventually the study and interpretation of entire illustrated early modern books about Rome, including Piranesi and Vasi but also less well-known treatises printed between 1550 and 1800 about antiquity, construction, water, and the growth and history of the city. High-quality images of the illustrations as well as legible texts have been inserted in a reading program to make the books perusable in a way that respects their integrity as books (collections of text and image). This talk presents the site and its place in humanities teaching and computing, as well as exploring its contribution to a growing online series of scholarly websites about the topography and history of ancient and early modern Rome.

Thursday, 8 April 2010
9:00–10:30
Università Ca’ Foscari - San Basilio - Aula 0C
ICONOCRAZIA: ITALIAN EMBLEMS I
Sponsor: THE ASSOCIATION FOR TEXTUAL SCHOLARSHIP IN ART HISTORY (ATSAH)
Co-Organizer: GIUSEPPE CASCIONE, UNIVERSITÀ DEGLI STUDI DI BARI
Il cavaliere e l’accademico: percorsi delle imprese fra sapere e potere

Questa relazione intende analizzare il significato politico che al genere dell’impresa fu attribuito in Italia fra XVI e XVIII secolo sia attraverso l’esame comparato di alcune imprese sia mediante una rassegna della fiorente trattatistica di quei secoli. In particolare, si seguirà l’elaborazione, tramite le imprese stesse, delle identità dell’uomo di corte e dell’accademico e delle forme di mediazione simbolica fra quelle identità e i centri del potere e della decisione politica, in un percorso che conduce progressivamente dalla cinquecentesca “filosofia del cavaliere” sin sulle soglie dei salotti settecenteschi.

Kantorowicz e l’immagine emblematica tra monete e medaglie

The paper focuses on the hypothesis that in the early sixteenth century a network of important personages had an objective influence in the creation of a European intellectual elite whose aim was to conceive an alternative to the imperial plans of renovatio imperii. The most important architect of communicative strategies was Andrea Alciato. The analysis of a selection of some famous emblems from his “Emblemata” aims to show how the relationship among intellectuals (as Erasmus, Mercurino Arborio da Gattinara, Alfonso Valdès, and others) leads to the definition of a common “political theory” and to its translation into an effective communicative code.

Gli Sforza e le immagini del potere a Milano: libri manoscritti e stampe popolari

Il linguaggio artistico impiegato in epoca sforzesca nella realizzazione delle immagini presenti sia nei libri manoscritti che nelle stampe popolari è profondamente diverso: osservando una larga selezione delle due produzioni si evidenzia come le ragioni di tale situazione non vadano ricercate esclusivamente nei destinatari del tutto diversi delle due produzioni, quanto anche nei diffimi soggetti trattati. Sotto questa luce, appare evidente che gli Sforza abbiano saputo adattare il proprio messaggio politico ai diversi settori nel quale veniva ad essere declinato.

Thursday, 8 April 2010
9:00–10:30

Università Ca’ Foscari - San Basilio - Aula 0D

NEW TECHNOLOGIES AND RENAISSANCE STUDIES II: ELECTRONIC EDITIONS OF EARLY MODERN DRAMA

Sponsor: CENTRE FOR REFORMATION AND RENAISSANCE STUDIES, UNIVERSITY OF TORONTO
Co-Organizers: RAYMOND G. SIEMENS, UNIVERSITY OF VICTORIA; BRETT D. HIRSCH, UNIVERSITY OF WESTERN AUSTRALIA; AND WILLIAM BOWEN, UNIVERSITY OF TORONTO SCARBOROUGH
Chair: BRETT D. HIRSCH, UNIVERSITY OF WESTERN AUSTRALIA

EUGENE GIDDENS, ANGLIA RUSKIN UNIVERSITY

The Oxford Complete Works of James Shirley
Taking as a starting point the “supplementary” nature of the electronic edition, my paper will consider the barriers that have prevented hypertext editions from being an essential component in
the study of early modern drama. There is a disjunction between the expectations of national research bodies (such as the UK’s Arts and Humanities Research Council, which has invested over £1m in editions of early modern plays), publishers, and scholarly editors. My paper will consider lessons learned from The Cambridge Edition of the Works of Ben Jonson and the Oxford Complete Works of James Shirley and highlight possible strategies towards overcoming the difficulties of producing hypertext editions.

RICHARD CAVE, UNIVERSITY OF LONDON, ROYAL HOLLOWAY
The Online Edition of the Collected Plays of Richard Brome Project
There will be an outline of the major features presented by this innovative online edition, funded by the Arts and Humanities Research Council of the UK (comparative onscreen views of period with modernized and annotated texts of the plays, video and image galleries, act commentaries, general and textual introductions, search functions, glossary, bibliography, etc.). My paper will chiefly focus on a retrospective review and critique of the methodologies employed, and more importantly a discussion of its most unusual constituent element: the use of professional actors and the workshopping of episodes from Brome’s plays. Initially the inclusion of performed sequences was expected to be illustrative of how the texts might be staged, but editors increasingly began to use the acting workshops to engage with editorial issues. The ways they did so began to open up significantly challenging potential for the continuing introduction of actors and performance into the traditional processes of editing early modern plays.

PETER COCKETT, MCMASTER UNIVERSITY
Shakespeare and the Queen’s Men
The Queen’s Men Editions is a set of plays acknowledged to have been part of the Queen’s Men repertory. Its goal is to present the basic ten plays with in-depth information about original performance and potential meaning, especially insofar as these plays had impact on Shakespeare’s later choices. The plays currently being prepared were performed on stage and filmed for our archives between 2006–09; each edition will include old-spelling transcription, modern spelling text, annotation, short essays or long notes on aspects of the play’s material, introduction, collation, and most importantly production notes from the directors and actors of the plays. The intention of the new editions is to bring the plays to life by relating the editors’ textual decisions to the research and performance decisions behind the SQM productions using hyperlink capability to connect the internet texts to the production material available on the Performing the Queen’s Men website.

BRETT D. HIRSCH, UNIVERSITY OF WESTERN AUSTRALIA
The Long Shadow (s) of Shakespeare and Print: The Challenges for Electronic Editions
This paper argues that electronic editions of non-Shakespearean drama face challenges on two fronts, namely, the privileged cultural position of Shakespeare on the one hand, and the equally privileged tradition of print scholarship on the other. Why is this still the case? What, if anything, can be done? Drawing on examples from print and electronic editorial projects, this paper will suggest strategies for overcoming both of these challenges to bring electronic editions of non-Shakespearean drama out of the long shadows cast by Shakespeare and print.

Thursday, 8 April 2010
ERNEST W. SULLIVAN, VIRGINIA POLYTECHNIC INSTITUTE AND STATE UNIVERSITY
The Burley Manuscript is Donne
Analysis of the physical facts (provenance, watermarks, binding, handwriting, etc.) and the contents (dated material, types of material, the identities of other authors, other verse and prose in the manuscript by Donne) in the Burley manuscript establishes that at least two and likely as many as seventeen of the thirty-five undated, anonymous, transcribed letters conjecturally ascribed to Donne by Evelyn Mary Simpson are in fact Donne’s. While the first part of the manuscript seems to have little to do with Donne and mostly to do with English and Italian political relations, folios 235–360v (which contain substantial material that is certainly Donne’s, as well as the disputed letters) are a literary collection that suggests the compiler of the manuscript recognized or knew that at least some of the letters were by Donne. How the compiler acquired the letters (or copies of them) and the other Donne materials remains uncertain, though the compiler may well have been someone on the outer edge of Donne’s circle or, perhaps, an acquaintance of Sir Henry Wotton.

TRACY McLAWHORN, TEXAS A&M UNIVERSITY
Two Texts of Donne’s “Madam, I am not come out of England”
Donne’s prose letter “Madam, I am not come out of England,” addressed to “Lady G.,” appears in both the 1635 Poems and the 1651 Letters. Compared to the 1651 Letters, the 1635 Poems presents a slightly expanded version of this letter. Most notably, the 1635 text includes the phrases “(next my thoughts of thankfulnesse for my redeemer)” and “any creature (except” and date-line information, all of which are excluded from the 1651 text. The inclusion or omission of the two phrases can influence how we read this letter; their presence in the 1635 letter serves to slightly qualify the praise of Lady G, and their absence from the 1651 text makes the praise slightly more pronounced. This paper will try to account for the variations found within the two versions of this letter and argue for favoring one of these texts as the copytext.
famiglia Visconti necessitò per perpetuarsi di un processo di stabilizzazione legato alla ricerca di una legittimità. Tale legittimità fu raggiunta per varie vie, anche mostrando da parte del nuovo potere una continuità apparente, e di fatto fittiva, con la storia cittadina che lo aveva preceduto e rispetto alla quale il regime aspirava a porsi come il reale prolungamento L’utilizzo della tradizione avvenne da una parte mediante l’adozione, soltanto formale, o la costruzione di meccanismi istituzionali che garantirono (o meglio finsero di garantire) l’apparenza di una legalità e di un consenso diffuso, dall’altro grazie alla costruzione di un articolato apparato simbolico e rituale, che apparentemente rimandava a valori comuni e unanimemente condivisi, ma di fatto nascondeva una forma di potere innovativa, personale e dinastica dietro una tradizione deformata sebbene esteriormente sempre uguale a se stessa.

BRIAN JEFFREY MAXSON, EAST TENNESSEE STATE UNIVERSITY
Expressions of Power in Diplomacy in Fifteenth-Century Florence
The Florentines articulated power in diplomacy through the status of their diplomats and the words that they spoke. Yet, the process of selecting diplomats and choosing the type of words for them to speak was a complicated calculation involving not only Florentine domestic concerns, but also the expectations of other rulers. The quality of Florentine diplomats and their words had to mirror the status of a host ruler. If the Florentines sent a diplomat with too much or too little prestige or with words that were too eloquent or too crude, they risked offending powers directly and indirectly involved in the diplomatic exchange. Such calculations became even more complicated as the Florentines had to include political alliances and enmities, the demands of diplomatic rituals, and the increasing importance attached to humanism in political oratory when making their decision. This paper will examine the ways in which the Florentines made statements of their own power and that of others through the diplomats they sent and the words that they ordered diplomats to speak.

EMILY JANE ANDERSON, UNIVERSITY OF GLASGOW
Illustrating, Transferring, and Articulating Power in Trecento Bologna: Reconstructing Vitale da Bologna’s Adoration of the Magi / Man of Sorrows Diptych and its Context
The critical importance of Vitale da Bologna’s only surviving diptych has not fully been recognized. New interpretations and observations are offered that may provide clues to the diptych’s original context. Possible links between the diptych and the Santo Stefano complex in Bologna, which has been linked with the site of the Holy Sepulchre in Jerusalem since the eleventh century, will be explored. This paper will consider the Trinity Church in the complex as an original context for the diptych and focal point for local rituals associated with the translation of power. Three local magistrates would offer gifts at the Chapel of the Magi in the Trinity Church at Epiphany. The central chapel in the Trinity Church contained imitations of the mount of Golgotha and of the True Cross. This may explain the peculiar composition of Vitale’s Man of Sorrows, where an expanse of rock dominates the panel’s lower half.

JESSAMYN CONRAD, COLUMBIA UNIVERSITY
Picturing Power in Quattrocento Siena: Duccio and Simone’s Maestà
Few artists have spoken the language of political power as fluently as the Trecento painter Simone Martini. His monumental frescoed Maestà in Siena’s Palazzo Pubblico, the seat of the communal government, depicts the Virgin in her guise as Queen — though here Queen of Siena rather than Queen of Heaven. Simone’s Maestà is a response to Duccio’s monumental panel
painting of the Maestà in the cathedral, completed in 1311. Unlike Duccio’s work, Martini’s is primarily a picture of temporal power: In addition to using the tradition pictorial language of power, depicting the Virgin frontally and seated on a throne, Martini invoked the less-often recoded trappings of political power, including costumed retinues and painted baldachins. In addition, Martini included a significant amount of text in his Maestà, as well as the first known use of paper in a fresco. This paper addresses the interplay of religious and temporal power in Quattrocento Siena by comparing two great paintings made within a few years of each other in a major Italian city’s two most important public spaces.

Thursday, 8 April 2010
9:00–10:30
Università Ca’ Foscari - San Basilio - Aula 1B
REPRESENTATIONS OF PHILOSOPHERS I
Co-Organizers: MARINA DEL NEGRO P. KAREM, SPALDING UNIVERSITY; CATERINA VOLPI, UNIVERSITÀ DEGLI STUDI DI ROMA, “LA SAPIENZA”; AND HELEN LANGDON, BRITISH SCHOOL AT ROME
Chair: HELEN LANGDON, BRITISH SCHOOL AT ROME

MARINA DEL NEGRO P. KAREM, SPALDING UNIVERSITY
A Conflation of Characters: The Portrayal of Aristotle and Averroes as Jews in a Venetian Manuscript
In the twelfth century Ibn Rushd (Averroës) translated Aristotle’s work from Greek into Arabic. Soon after, Latin translations were available. The Venetian presses published much of Aristotle’s works between 1472 and 1560. Translations of his work were verified and corrected by Jews working for Christian publishers in Venice. My paper examines the representation of both Averroës and Aristotle in a 1483 Venetian manuscript containing a compendium of Aristotle’s writings. I will demonstrate that the artist Giovanni da Cremona gave visual expression to the aversion towards Aristotelian philosophy expressed by the Dominicans, by depicting Averroës and Aristotle as Jews. In a powerful visual statement, the artist conflated the personages (despicable heretics according to the Dominicans) into Jews because in the artist’s own experience in Venice, Jews were familiar figures who, like the Arab and Greek philosophers, represented both the epitome of scholarship as well as the error of denying the “true” faith.

PAUL TAYLOR, UNIVERSITY OF LONDON, WARBURG INSTITUTE
Philosophers in the Vatican
This paper will look at images of philosophers in two schemes of decoration painted in the Vatican in the decades around 1500: the frescoes by Pinturicchio in the Appartamento Borgia, and those by Raphael in the Papal Stanze. In the historiography of the Stanza della Segnatura the contrast of the School of Athens and the Disputa has often been taken to represent Philosophy and Theology in some kind of intellectual equilibrium, sometimes claimed as typical of the Renaissance. However, the pattern of borrowings from the Bibliotheca Apostolica Vaticana, and the contents of the pope’s “secret” library, suggest that philosophy was valued far less as a discipline under Julius II than under the papacy of his hated rival, Alexander VI. I shall argue on this basis that the School of Athens was originally intended not as a vindication of philosophy, but rather as a satire.
ANGELA DRESSEN, VILLA I TATTI, THE HARVARD UNIVERSITY CENTER FOR ITALIAN RENAISSANCE STUDIES
The Marble Philosophers: Concepts of Salvation in the Pavement of the Duomo at Siena
Central to the design of the Siena Cathedral pavement is the Mountain of Wisdom. Originating in a larger study of the roles of Neoplatonic, Gnostic, and Hermetic concepts of salvation in the cathedral pavement design, this paper will concentrate on the panel designed by Pintoricchio in 1504 that shows, Socrates, Crates, Fortuna, and Sapientia together with a “peripatetic” group of Sages who ascend the mountain. Many sources can be claimed for this scene, among them the Bible, Augustine, and the Tabula Cebetes. Crucial for understanding its iconography is the antithesis of Fortuna and Sapientia, and the debate on man’s free will. Within this context Socrates and Crates constitute important moral exemplars. The Book of Wisdom indicates Sapientia as the teacher of all the virtues, and through an interpretation of Divine Wisdom links humanity to the maritime allegory. Only those who recognize the superiority of Divine Wisdom finally achieve enlightenment.

Thursday, 8 April 2010
9:00–10:30
Università Ca’ Foscari - San Basilio - Aula 1C
RENAISSANCE SCIENCE AND LEARNING I
Chair: DAVID E. BAUM, WEST TEXAS STATE A&M UNIVERSITY

STEPHAN HEILEN, UNIVERSITÄT OSNABRÜCK
Astrological concilia deorum in Renaissance Latin Poetry
Councils of the Olympian gods are a standard feature of ancient poetry since Homer. They play a key role in releasing or redirecting epic action. In early modern poetry, this epic technique is first used to describe astronomical conjunctions of the planets and their astrological effects allegorically. This is a poetic response to the introduction of Arabic conjunctionalism, a very popular astrological theory unknown to the ancient world, into late medieval Europe. My paper will compare three different cases: Simon de Covino’s Iudicium Solis in conviviis Saturni (1350), a late medieval poem meant to explain the cause of the black death of 1348; Giovanni Pontano’s Urania 1.873–969, a fictitious conjunction of all seven planets at the beginning of creation as Platonic secondary causes in sublunar affairs; and Girolamo Fracastoro’s Syphilis 1.219–246, meant to explain the outbreak of that new disease around 1495.

ROGER M. JACKSON, UNIVERSITY OF NORTH CAROLINA, CHAPEL HILL
Francis Bacon on Human Senescence
My thesis maintains that Francis Bacon (1561–1626) initiated, or tried to initiate, a modern science of human aging. Since the work of Gerald Gruman, Bacon’s contribution to biogerontology has been dismissed as derivative. I argue that it was revolutionary. Examining both The History of Life and Death and De Augmentis (1623), I demonstrate that Bacon’s surprising assertion that he is the first to acknowledge the prolongation of life as an aim of medicine reveals the first novelty of his approach: senescence is a complex process inadequately understood, yet capable of remediation. The second novelty is his hypothesis that senescence does not involve a vital substance, as Gruman and other scholars understand the idea. Deadening
even “vital spirits,” Bacon’s theory casts senescence as a collection of intricately twined operations among miniscule, inanimate bodies, as historians expect modern biogerontology to do.

ARIELLE SAIBER, BOWDOIN COLLEGE
Math and the Alphabet in the Italian Renaissance
Luca Pacioli wrote in De divina proportione (1509) that “without the two mathematical lines (the curved and the straight) . . . it is not possible to do anything well.” Inspired by humanist interest in Roman epigraphy, Pacioli constructed an alphabet of “divine” capital letters to be used not only by stone-cutters, but by punch-designers, scribes, and even miniaturists. Pacioli’s alphabet — along with those of Feliciano, Alberti, and numerous others — provides a fascinating window onto a time in which the literal shape of language was changing with the advent of typography and new, rapid scripts; notations for mathematical functions were still mainly written in words; and idealized proportions were intentionally reproduced whenever and wherever possible. Pacioli’s treatise emblematizes the important role mathematics played in the physical act of writing in Quattrocento and early Cinquecento Italy, and the importance of mathematics to the very atomic structure of language.

Thursday, 8 April 2010
9:00–10:30
Università Ca’ Foscari - San Basilio - Aula 1D
LETTERS OF DOCTORS: MEDICINE AND EPISTOLARY NARRATIVE IN EARLY MODERN ITALY
Organizer: MARILYN NICOU, ÉCOLE FRANÇAISE DE ROME
Chair: ANTONELLA ROMANO, EUROPEAN UNIVERSITY INSTITUTE
Respondent: CHIARA CRISCIANI, UNIVERSITÀ DEGLI STUDI DI PAVIA

MARILYN NICOU, ÉCOLE FRANÇAISE DE ROME
Self-Portait of Doctors: Uses of Rhetoric in Medical Letters
Nel Quattrocento, alla corte dei Visconti e degli Sforza, furono stipendiati numerosi medici, i quali hanno lasciato una corrispondenza in cui descrivevano al principe le cure impartite ai membri della famiglia. Attraverso il resoconto dettagliato del progresso della malattia, si può leggere un processo di costruzione della loro identità professionale. All’interno di un milieù caratterizzato da forti pressioni, fondamentale era per il medico giustificare al meglio lo stato del suo paziente e le sue decisioni. Attraverso una selezione dei fatti da raccontare, una descrizione delle discussioni svolte e un uso accurato della retorica, le lettere collettive rivelano lo sforzo di fare coincidere le esigenze di comunicazione con la necessità di legittimare azioni del medico. Nel novero delle notizie che circolavano a corte, le lettere scritte dai medici delineano i principi di un auto-ritratto dietro il quale si percepisce la coerenza di una professione.

FABIOLA ZURLINI, UNIVERSITÀ DEGLI STUDI DI MACERATA
The Correspondence between the Personal Physician of the Queen Christina of Sweden Cesare Macchiati and the Cardinal Decio Azzolino Junior in the Seventeenth Century
The aim of the paper is to underline the main features of the correspondence between Cesare Macchiati, the personal physician of the Queen Christina of Sweden, and the cardinal Decio Azzolino junior, the tutor of the queen in the Roman court. The paper studies the correspondence
referred to the queen’s travel through Germany to Sweden between August 1666 and July 1668. The research examines the serial of letters that is kept in the National Archive of Stockholm and the other part that is included in Azzolino’s collection still kept in the Planettiana Public Library at Jesi in the Marche region. The collection of the letters offers a unique example of medical correspondence full of details about the typical method of description of diseases and therapies in the Seventeenth century and it represents an important source of reconstruction of the international historical and medical context of the queen’s court too.

ELISA ANDRETTA, ITALIAN ACADEMY FOR ADVANCED STUDIES, COLUMBIA UNIVERSITY
The Madness of the Cardinal: Medical Consilia on the Last Disease of Bernardino Salviati (1508–68)
This paper looks at a very particular kind of medical letters, the Consilia, describing the last illness and death of the Cardinal Bernardino Salviati. They are written by different physicians (including his personal doctor Alessandro Petroni, as well as the famous professor Francesco Frigimelica and other anonymous doctors). This kind of narrative, frequently exchanged between doctors, was used as a major reference source for the diagnosis and determination of appropriate treatment of specific illnesses. For historians, these letters could be a good starting point in order to analyze the construction of networks and the form of scientific communication that took place within the medical community in the Roman context. In particular, they offer very interesting insight to the variety of medical approaches and practices applied to the specific disease of the cardinal, defined by one of the authors as insania.

Thursday, 8 April 2010
9:00–10:30
Università Ca’ Foscari - San Basilio - Aula 1E
CULTURAL EXCHANGE IN ITALIAN PORT CITIES I
Co-Organizers: COREY TAZZARA, STANFORD UNIVERSITY AND STEPHANIE NADALO, NORTHWESTERN UNIVERSITY
Chair: EDWARD MUIR, NORTHWESTERN UNIVERSITY

GUILLAUME CALAFAT, UNIVERSITÉ PARIS I–PANTHÉON SORBONNE
Consuls and Institutions in Livorno, Genoa, and Tunis (Seventeenth Century): Legal and Cultural Interactions in the Western Mediterranean
Foreign merchants and ship captains needed consuls and interpreters in order to address judges, notaries, procurators, and clerks. This process of mediation led to the emergence of a social group of middle-men in the main ports of call of the Mediterranean. Accustomed to local institutions, these consuls and mediators offered their experience, expertise, and social networks to foreign merchants and sailors. Based on consular correspondence and the trials and minutes of maritime courts, this paper will argue that these mediators were necessary for the very functioning of commercial and maritime institutions in port cities. The mercantilist Tuscan State, for example, explicitly asked them to encourage business and to create a climate of trust in Livorno. Although their social predominance had a price (corruption and clientelism were common practices), consuls and middle-men helped cross legal and cultural boundaries in the Western Mediterranean.
This paper examines the presence of Italian merchants in Antwerp during the sixteenth century and the climate of Antwerp towards these traders. Despite the religious troubles of the Revolt in the Low Countries, Antwerp adopted an open and tolerant policy towards international traders and even defied the central government’s anti-Protestant resolutions. The scope and scale of the Antwerp market enabled the transfer of Italian commercial techniques to other traders. Not only did Antwerp host an important Italian mercantile community, but Italian craftsmen were also responsible for the introduction of new lines of products such as majolica, silk-weaving, and Venetian glass. The city attracted these craftsmen and their skills by offering substantial financial benefits and privileges. Italian merchants also influenced the social and cultural life of the city: they walked in the city’s processions and Joyous Entries and discussed various themes in Italian-style *accademie* that had links with important humanists.

**JORGE FERNÁNDEZ-SANTOS ORTIZ-IRIBAS, UNIVERSITAT JAUME I DE CASTELLÓ**

Curbing Noble Display in Late Seicento Naples: The Thwarted Construction of the New Seggio di Porto

In late Seicento Naples, Spanish viceroys intervened strategically in areas facing the sea. Plans for the erection of a new Seggio di Porto met with the approval of the Spanish viceroy, Francisco de Benavides (r. 1688–96). The pentagonal, freestanding structure was designed to house the meetings of noblemen of the Congregation of Porto, one of the five prestigious noble associations of Naples. The location for the new Seggio di Porto was highly sensitive on account of its proximity to the Neapolitan harbor and the Maschio Angioino. Military officials wrote to Madrid warning that the new building represented a potential threat to the Angevin fortress under their command: the projected Seggio could sustain the weight of artillery and hence be used as a firing platform against the Maschio Angioino. In 1696 the Spanish Council of State ordered the new viceroy, Luis de la Cerda, to put an end to the project. This paper examines the symbolic and representative value of public space in a port city such as Naples where issues of defense and projects designed to embellish the city had to be carefully negotiated. The conspicuous relocation of the Seggio, traditionally associated with the Neapolitan harbor, to an area that epitomized royal power in Naples exemplifies a process of negotiation involving local agents, viceregal authorities, and the court in Madrid.

Thursday, 8 April 2010

9:00–10:30

*Università Ca’ Foscari - San Basilio - Aula 1F*

**CIVIL AND MILITARY ARCHITECTURE IN THE AGE OF COSIMO I DE’ MEDICI**

*Sponsor: The Medici Archive Project, Inc. (MAP)*

*Organizer: Alessio Assonitis, The Medici Archive Project*

*Chair: Carla D’Arista Frampton, Columbia University*

**FRANCESCA FUNIS, THE MEDI CI ARCHIVE PROJECT**

Livorno’s Defensive Ramparts in the Age of Cosimo I de’ Medici

New documentation emerging from the Medici Grand Ducal Archive throws light on the history of the fortification of Livorno. Defensive ramparts, seen in the map of the expansion of the city city
as planned by Bernardo Buontalenti in 1576, were built in 1568–69 following the precise instructions that Cosimo I de’ Medici. The Duke of Florence, who by that time had already ceded authority over public affairs to his son Francesco I, played a decisive role in determining the design of the fortified wall and the ramparts with “orecchioni” that served to protect the gunners. This paper will analyze the construction of Livorno’s ramparts, the organization of the work site (supply logistics, the work force, and building materials), and issues regarding authorship.

Maurizio Arfaioli, Independent Scholar, Empoli

The Diplomacy of Military Architecture: The Case of Chiappino Vitelli (1519–75)

Though largely forgotten today, Gian Luigi “Chiappino” (the Bear) Vitelli (1519–75) was one of the most successful Italian military leaders of his times. Fostered by Cosimo I de’ Medici since the beginning of his career, Chiappino became the duke’s military alter ego and one of the driving forces behind the emergence of the Duchy of Florence as a regional military power; subsequently, he was also a figure of the first rank in the armies of Habsburg Spain. A key factor behind Vitelli’s successful career was his combination of talent as field commander, diplomat, and military architect. This paper examines a number of aspects dealing with Chiappino’s use of military architecture from the tactical to the strategic to the political, in both ducal Tuscany and the wider context of the Habsburg hegemony.

Thursday, 8 April 2010
9:00–10:30
Università Ca’ Foscari - San Basilio - Aula 1G

Politics on the Margins

Sponsor: Society for the History of Authorship, Reading and Publishing (SHARP)
Co-Organizers: Michael Ulliyot, University of Calgary; Anne Lake Prescott, Barnard College; and Steven W. May, University of Sheffield
Chair: Piers Brown, University of Toronto

Daniel Starza-Smith, University College London

An “Admiration” in Verse: Sir Henry Goodere and the Circulation of Donne’s Poetry

My paper investigates a manuscript poem (SP 14/145/12–12X) written by John Donne’s friend Sir Henry Goodere, and sent to Sir Edward Conway, James I’s principal Secretary of State in May 1623. Goodere asked Conway to send this poem, “an Admiration . . . (in verse)” to the Duke of Buckingham and the Earl of Bristol in Spain while they negotiated a potential marriage settlement for Prince Charles. The poem, however, was not entirely Goodere’s: my paper explores the poem’s borrowings from Donne, which have never fully been acknowledged. I will explain the presence of Goodere’s hand in more than twenty literary manuscripts in the Conway Papers, including copies of works by Donne and Jonson. These manuscripts offer significant insights into the nature of manuscript circulation, the history of collecting, and the workings of gift culture and the patronage system. I will also use the conference to launch my online edition of the Conway Papers.

Marcus Nevitt, University of Sheffield

George Thomason’s Poetry

Ever since Lois Spencer’s landmark article on “The Professional and Literary Connexions of
George Thomason” published in *The Library* in 1958, scholars have known of George Thomason’s fondness for poetry. Quite how closely involved Thomason was in the manuscript circulation of verse in the period, however, is less familiar. As well as annotating the printed pamphlets he bought with his own acrostics, elegies, and assorted other verse forms, Thomason spent some considerable time collecting manuscripts of royalist poetry. In fact they represent roughly one third of all manuscript items he compiled in his magisterial collection of books and papers housed in the British Library. This paper surveys this material and focuses in particular on those items which Thomason copied by hand well before he received the printed versions of them held in his collection. By studying Thomason’s satires and elegies in relation to their variants in other manuscript and printed miscellanies, I will sketch Thomason’s place in a coterie of royalist readers and writers who circulated anti-government poetry throughout the 1650s.

RUTH CONNOLLY, UNIVERSITY OF NEWCASTLE UPON TYNE
Mapping the Reader: Compilers of the Herrick Commonplace Book
Harry Ransom Center MS 79 was identified firstly as the commonplace book of George Abbot, Archbishop of Canterbury between 1611 and 1633, and secondly as the commonplace book of the poet Robert Herrick. But this miscellany, compiled probably between 1620 and 1624, belonged to neither man but is a collaborative text, created by a circle of readers whose shared concerns are with politics and corruption at the court of King James I, the conduct of English foreign policy in relation to Spain, Bohemia, and the colony of Virginia, and the increasingly testy relationship between the Crown and Parliament. These anxieties are examined through a mix of prose tracts, libels, epigrams, lyrics, and letters that indicate that the owners of this miscellany belong to a well-connected and well-informed group immersed in a culture of news and news-making, and illustrate their collective interest in events which posed a challenge or threat to established authority. This paper will map the sources of this miscellany’s texts; ask how the collection as a whole inflects how each individual text is interpreted, and what we can learn from this evidence about the reading habits of the social circle that compiled it.

Thursday, 8 April 2010
9:00–10:30
Università Ca’ Foscari - San Basilio - Aula 2A
PRINCELY PALACES IN RENAISSANCE ITALY I
Co-Organizers: SILVIA BELTRAMO, POLITECNICO DI TORINO AND MARCO FOLIN, UNIVERSITÀ DEGLI STUDI DI GENOVA
Chair: EVELYN WELCH, QUEEN MARY, UNIVERSITY OF LONDON

LAURA LAMETTI, SOPRINTENDENZA PER I BENI STORICI ARTISTICI ED ETNOANTROPOLOGICI DELL’UMBRIA
The Palace of the Trinci Signori in Foligno, Umbria (ca. 1407–30)
The Trinci Palace, situated between the Cathedral and the Town Hall, originated from the union of some preexisting dwellings, including some tower houses, with newly designed structures. Its architecture, overall Romanesque-Gothic but with early Renaissance touches, had both a private and public function as the permanent residence of the Signori and a meeting place for citizens. The internal courtyard with a portico, stairway, and bridges connecting the cathedral and the town hall were focal points for the social activities of the population. The building’s
extraordinary decoration alluding to the Roman descent of the Signori and the inexorable passing
time was created by Gentile da Fabriano and his collaborators according to recently
discovered documents. The paintings are conceptually integrated with Roman sculpture of
various periods, including a relief of the Roman Circus. These sculptures were collected by the
Trinci to publicize their idea of state and to exalt their role in government.

SILVIA BELTRAMO, POLITECNICO DI TORINO
The Seignorial Mansions of the Saluzzo’s Marquis in the Fifteenth Century (the Castle of
Saluzzo and the Palace of Revello)
The fifteenth century marks the ancient Marquisate of Saluzzo’s major artistic and architectural
development: the reorganization of the state apparatus and aristocratic elites went hand-in-hand
with the maturity of the architectural choices. During the last decades of the fifteenth century the
Saluzzo Castle underwent important reorganization works based on a new courtyard which
produced a new distribution system and new ornamental decorations. The transformation of the
Marquis’s palace in Revello, which became a court siege in the first years of the sixteenth
century underwent a different kind of transformation altogether. Margherita di Foix, Ludovico
II’s wife, decided to restructure a preexisting building inside the urban center, constructing a new
palace with loggias and therefore creating great distinctions between the residence and the
defensive buildings. The Marquises acted according to two main criteria which led the
transformations of the noble residences of the Italian Renaissance princes: in Saluzzo they
restructured the castle in accordance to the housing needs, while in Revello they followed an
architectural language inspired by antiquity, thanks to the establishment of new classical
standards.

STEFANO ZAGGIA, UNIVERSITÀ DEGLI STUDI DI PADOVA
Urban Design Strategies and Architecture in Imola during the Signoria of Girolamo Riario
(1473–88)
In 1473 the Pope Sixtus IV according with Galeazzo Maria Sforza, Duke of Milan, gave the
dominio on the Romagnol city of Imola and its territory to the young nephew count Girolamo
Riario (1443–1488) wedding Caterina Sforza, daughter of the duke. This was the first step
toward the constitution of a new Principate, implemented in 1480 with the annexation of the
town of Forlì. During the short era of Riario’s government Imola became subject of a wide and
accelerated process of urban improvement that modified the city structure. The focus of the
program of urban renovation was the Piazza Maggiore, the center of the city. The piazza,
enlarged and regularized, had to become a place of power’s display, a tangible representation of
the dignity and power of the prince. Girolamo Riario, for himself and the court, converted the
former Palazzo Comunale, and in the same time along the east side of the piazza was built a long
new palace with porticoes that had to contain the magistracies of the state. The renovation of the
principal square of Imola, however not completely finished, was a paradigmatic and earlier case
of Renaissance urban design.

Thursday, 8 April 2010
9:00–10:30
Università Ca’ Foscari - San Basilio - Aula 2B
RELIGION AND THE SENSES I
KLAUS PIETSCHMANN, JOHANNES GUTENBERG-UNIVERSITÄT MAINZ
The Sense of Hearing Politicized: Musical Abilities of the Saints in Fifteenth-Century Theological Thought
The sensorial qualities in fifteenth-century music were considered by many contemporaries a major achievement, but equally condemned by Church reformers. This dialectic is usually judged on the background of humanist musical conceptions, but in the light of hitherto unconsidered theological writings on the quality and transformation of the senses in paradise (Bartolomeo Rimbertini, Celso Maffei) a new perspective on these debates and the actual role of polyphonic music in liturgical worship emerges. The idea of a close relationship between the saints’ abilities to sing and their position in the celestial hierarchy clearly mirrors the efforts of many European courts and religious institutions to have their liturgies enriched by a lavishly composed and sweetly sung polyphony instead of the ascetic Gregorian chant. The paper will consider also the criticisms of this ambitious musical practice proclaimed by Girolamo Savonarola which show his deep understanding of the political impact of this connection.

LAURA GIANNETTI RUGGIERO, UNIVERSITY OF MIAMI
Honest Pleasures, Good Health, and Hungry Peasants Spiced with a Dash of Sin in Sixteenth-Century Italian Literature
Two separate heavens awaited the dead in Ruzante’s Dialogo facetissimo: one for those who enjoyed the sensual world of food and sex and another reserved for those who lived malinconici, fasting and praying to God. This bizarre theology was in part a literary response to a debate common among humanists, doctors, and food writers in the period on whether the concern for health or the pleasures of the senses should be the guiding principle in choosing food. Perhaps in the context of the Reformation the debate was resolved in favor of a concern for health and a tighter control of the body, the senses, and appetites. While this “civilizing of appetites” took place, imaginative literature and artistic representations showed an increasing fascination with food, taste, and sensual pleasure. This paper will address how a discourse of food found in prescriptive literature was translated into and changed to empower the senses in the realm of the literary imagination.

WIETSE DE BOER, MIAMI UNIVERSITY OF OHIO
The Afterlife of the Senses: Counter-Reformation Conceptions of Paradise
This paper explores the spiritual ideal which, paradoxically, combined the mortification of the senses during life with the promise of reconstitution of the bodily senses in paradise. Taking Giovanni Battista Giustiniani’s Lo stato de corpi beati nell’empireo (1654) as a point of departure, I propose to analyze the genealogy and variations of this idea, the ways and contexts in which it was spread during the Counter-Reformation, and the goals it served. Authors of this period (I will argue) remained profoundly ambivalent about the rebirth of the senses; this may help to explain why they subjected the sensual life of the blessed, particularly “lower” senses such as touch, to precise rules and limitations.
At first glance, it would certainly appear that the treatment of the Jews by the government of the Venetian Republic, with restrictive charters, enforced residence in the ghetto, and the requirement to wear a special yellow head-covering, could be adduced to support the “anti-myth of Venice” rather than the “myth of Venice,” as well as the “Lachrymose Conception of Jewish History.” However, if we seek to determine whether the Venetian sense of justice conformed to the principle established by Pope Gregory I and officially endorsed by medieval popes that while the Jews ought not to claim more than that permitted to them by law, on the other hand those rights which had been granted to them were to be observed, a more nuanced conclusion will be reached.

From Tyre (Zor) to Venice: A History of a Founding Myth

The ancient port-city of Tyre (Zor in Hebrew) is mentioned numerous times in the Hebrew Bible. In his vast biblical commentaries, Isaac Abravanel consistently relates to Venice in this context. Although he rejected the identification made by some previous Jewish commentators between Tyre and Venice, on the ground that Venice did not exist yet in those ancient times, he still found this connection intriguing. The connection was made on the basis of the historical analogy between these two flourishing port-cities, whose economic success enabled them also to become major military and political powers in their time and region. On the basis of this analogy, Abravanel also advanced the myth that Venice was founded by refugees from Tyre after it was finally destroyed by Alexander. They recreated their lost Republic on the shores of the Adriatic. Renaissance Venice thus became a reembodiment of the lost biblical port-city.

Ebrei a Venezia: Spigolature di vita economica e sociale della comunità ebraica attraverso le fonti notarili

Un gruppo di documenti del notaio Giovanni Andrea Catti, che rogava a Cannaregio, non lontano dalhetto, negli ultimi decenni del Cinquecento, ha svelato elementi inediti per la storia degli ebrei a Venezia. Catti aveva una clientela prevalentemente mercantile; si tratta di importanti esponenti non patrizi, ma “cittadini originari.” Essi erano lanciatisissimi nel mondo degli affari e agiatissimi. I documenti hanno messo in luce l’importanza anche economica della comunità ebraica veneziana, le strettissime relazioni d’affari con i principali attori del commercio. I mercanti ebrei presenziano ad atti, sono coinvolti in progetti. . . . Cio’ con un’intimità di relazioni ben singolare. Riemergono così’ personalità interessanti. Il secondo punto riguarda documenti relativia ad affitti, locazioni, sublocazioni in Ghetto. Non ci sorprende che da essi trasaia una mancanza di spazio, una precarieté ed un rapporto vibrante con il modo di abitare in questa Venezia. Alcuni inventari e testamenti offrono una viva testimonianza della
Thursday, 8 April 2010
9:00–10:30
Università Ca’ Foscari - San Basilio - Aula 2D
AMERICAN CARTOGRAPHIES: MEANINGS, THEN AND NOW
Organizer: RICARDO PADRÓN, UNIVERSITY OF VIRGINIA
Chair: DAVID A. BORUCHOFF, MCGILL UNIVERSITY

MICHEL VAN GROESEN, UNIVERSITEIT VAN AMSTERDAM
Dutch Representations of Olinda in 1630
In February 1630 the Dutch West India Company finally made a breakthrough in the Atlantic World with the conquest of Olinda, the capital of Pernambuco. In this paper, I will analyze the various reactions to the news of victory in the United Provinces. These reactions can be found in corantos — the forerunners of the modern-day newspapers — but also in eyewitness accounts and so-called news maps. These news maps combined an illustration of the geographical setting and the unfolding of the battle with a printed caption. The Dutch conquest of Olinda resulted in two reports in the Amsterdam broadsheets, two personal accounts, and at least five different news maps — all constructed in 1630. This paper analyzes how the varieties in these representations must be understood, and how early modern Europe came to terms with news from the New World.

GESÁ MACKENTHUN, UNIVERSITÄT ROSTOCK
Imaginary Islands, Embattled Histories: A New Perspective on the Vinland Map
This paper explores the endlessly debated “Yale” (“Vinland”) Map, and other maps associated with it, like that of Piri Reis (also suspected of forgery) in the light of the communication network between Portugal and the Danish court, as well as between various centers of geographical knowledge, including southern Germany and Italy (where a map very similar to the Yale one was found and considered genuine). The intention is not to arrive at a final answer about the authenticity of such maps, but to address the (rather philosophical) question of how to deal with historical gaps, how they are often provisionally closed (some in-built need for closure), and to try to create a sense for a transregional information flow in a world that was predominantly oral. While dealing with historical material, it also wants to trigger a historiographical discussion.

ELIZABETH PETTINAROLI, RHODES COLLEGE
Indias de los romanos: The Politics of the Past in Iberian Chorographies
Rescuing their localities’ past grandeur from oblivion, authors of Iberian chorographies sought to recover lost histories and antiquities of cities, interlinking spatial and temporal dialectics to represent empires’ places. Recounting fantastic tales of local heroism, writers linked towns to pasts real and imagined, biblical, and classical referents — but also to an unfamiliar chorographic model: the Indies. Anachronistically framing the Iberian past as “las Indias de los romanos” (the Romans’ Indies), authors joined New World and Old in a novel coherence laden with the tensions of early modern Hispanic expansion. An interdisciplinary reevaluation of chorographies’ metaliterary operations, this paper examines writers’ use of the Indies metaphor.
to explore their cities’ relevance in a changing world — and implications of that problematic analogy. This approach illuminates how literary practice joined debates over the Imperium, in ways contradictory to the monarchy’s dreams of global dominion.

Thursday, 8 April 2010
9:00–10:30
Università Ca’ Foscari - San Basilio – Aula 0E
EARLY MODERN AND CONTEMPORARY POLITICAL THEOLOGIES IN DIALOGUE
Organizer: TRAVIS R. DECOOK, CARLETON UNIVERSITY
Chair: ADAM KITZES, UNIVERSITY OF NORTH DAKOTA

TRAVIS R. DECOOK, CARLETON UNIVERSITY
Milton and the Post-Postmodern Turn to St. Paul
Recently, the philosophers Slavoj Žižek and Alain Badiou have emphasized the significance of St. Paul’s formulation of universalism for our purportedly “post-political” era. This paper considers the problematic status of Judaism and Jewish identity within this scheme by taking up the function of the Pauline spirit/letter distinction in the writings of John Milton. Specifically, it considers the role played by the notion of Christianity’s supersession of the Jewish past in Milton’s political writings and the poems Paradise Regained and Samson Agonistes. These late poems offer a suggestive analogy with Badiou and Zizek, since they reflect on the defeat of Milton’s revolutionary hopes. The function of Jewish identity in these texts complicates prevailing understandings of Christian supersession; this paper uncovers how such complications play an important role in Milton’s post-Restoration politics, and moreover illuminate and challenge how Pauline universalism gets appropriated in today’s political thought.

JENNIFER REBECCA RUST, SAINT LOUIS UNIVERSITY
Political Theologies of the Corpus Mysticum: Schmitt, Kantorowicz, and de Lubac
The fate of the corpus mysticum in the work of Carl Schmitt and Ernst Kantorowicz measures the distance between these two theorists’ “political doctrines.” Schmitt marginalizes the traditional notion of the collective “mystical body” of the Church in order to foreground the “concrete” person of the decisive sovereign, while Kantorowicz implicitly corrects Schmitt by emphasizing the transference of the corpus mysticum from an ecclesiastical to a political context in the premodern period. I identify a third way between these two alternatives in a major source for Kantorowicz’s analysis of the corpus mysticum, the twentieth-century Catholic theologian Henri de Lubac. Kantorowicz faithfully reproduces much of de Lubac’s argument, but he also subtly misreads de Lubac’s claims about the dynamic relationship between Eucharistic and ecclesiastical bodies in the early Church. I consider how the corpus mysticum opens a space for dialogue between contemporary theories of political theology and twentieth-century Catholic resourcement theology.

REGINA SCHWARTZ, NORTHWESTERN UNIVERSITY
On Sacramental Poetics
Language that points beyond itself shares the function of sacraments, as understood by medieval and early modern theology. This “pointing beyond” that characterizes the nature of the symbolic has been contrasted, helpfully, with idolatry, in the work of Jean-Luc Marion, wherein the
symbol stops the gaze, reflecting back the meaning that the viewer desires. This paper will explore the meaning of a sacramental poetics with this contrast in mind.

Thursday, 8 April 2010
9:00–10:30
Università Ca’ Foscari - San Basilio - Aula 1H
MILTON’S ITALIAN INFLUENCES
Co-Organizers: SARAH VAN DER LAAN, INDIANA UNIVERSITY AND ROSANNA COX, UNIVERSITY OF KENT
Chair: ANDREW D. HADFIELD, UNIVERSITY OF SUSSEX

HANNAH CRAWFORTH, KING’S COLLEGE LONDON
Milton, Dante, and the Illustrious Vernacular
“His concerns here are as much political as poetic; the language for which he has hunted in vain up and down the Italian peninsula is to be employed for the redemption of Italy’s secular institutions as well as for the revitalization of its poetic traditions.” So one recent critic describes Dante’s treatise on the Italian language, De vulgari eloquentia (ca. 1303–05). These words could equally apply to Milton, whose own efforts to reinvigorate the English vernacular through recourse to etymological usages and new coinages were inextricably linked to his wider literary and political undertaking. In this paper I will explore connections between Milton’s English poetics and Dante’s treatment of what he terms the “illustrious vernacular.” Both epic poets seek out a language that befits both the past history and future potential of the political institutions of their native lands.

JEFFREY MILLER, UNIVERSITY OF OXFORD, MAGDALEN COLLEGE
Milton’s Engagement with Bellarmine and Catholic Theology
Milton structured his lost Index Theologicus — a theological commonplace book that Milton kept in conjunction and cross-referenced with his surviving Commonplace Book — according to subject headings formulated in polemical opposition to Roman Catholicism and, more specifically, Roman Catholicism’s most notorious early modern defender, Cardinal Roberto Bellarmino (or Bellarmine). Throughout the late fifteenth and early sixteenth centuries, many of England’s most notable theologians, including those with special significance for Milton, published works of anti-Bellarmine, polemical theology. Milton eventually abandoned his Index Theologicus, however, and he never composed a work of anti-Bellarmine, polemical theology himself. Milton’s De Doctrina Christiana is not this lost Index. My paper will consider more closely the history of Milton’s specific connection to, and ultimately his turn away from, anti-Bellarmine, polemical theology, and will explore the transformative effects that this had on Milton’s theology and writing.

SARAH VAN DER LAAN, INDIANA UNIVERSITY
“Marriage of True Minds”: Odyssean Eros and Social Reconciliation in Gerusalemme liberata and Paradise Lost
Listing “the two poems of Homer, and those other two of Virgil and Tasso,” as models of the epic genre, Milton acknowledges Tasso as a key predecessor. But what precisely is Milton’s debt to Tasso? One answer may lie in each poet’s depiction of marriage as a foundation for
reconciliation in the aftermath of war or social rupture, a topos originally developed by Homer in the *Odyssey*. Both Tasso and Milton use this topos to consider two interrelated ethical problems: the relationship between public and private duty and the place of eros in human experience. In doing so, both poets participate in a discourse that saw editors and commentators compare their own or their contemporaries’ experiences of postwar exile and wandering to those of Odysseus. Taken together, these reading practices and poetic responses suggest that the *Odyssey* supplied Renaissance readers and authors with the materials for a postwar poetic ethics.

Thursday, 8 April 2010  
9:00–10:30  
*Wake Forest University - Casa Artom - Multimedia Room*  
**ADRIAN WILLAERT: NEW PERSPECTIVES**  
*Organizer: JEANICE BROOKS, UNIVERSITY OF SOUTHAMPTON*  
*Chair: DAVID KIDGER, OAKLAND UNIVERSITY*

**KATELIJNE SCHILTZ, LUDWIG-MAXIMILIANS-Universität München**  
Adrian Willaert’s Hymn for the Holy Shroud  
Adrian Willaert’s hymn for the Holy Shroud *O iubar, nostrae specimen salutis* was published in the collection *Hymnorum musica* (Venice, 1542), i.e., only a decade after the Shroud had been seriously damaged by a fire in the Sainte Chapelle of Chambéry. After its repair by the Poor Clare nuns, the Shroud was taken to Italy for exhibitions in Turin, Milan, Vercelli, etc. In 1578, it arrived again at its current location in Turin. The following questions will be addressed: how can the presence of a hymn for the Holy Shroud be explained in a collection that is arranged in accordance with the Church calendar? Was there a specific occasion for which Willaert composed the hymn? Above all, although it is clear from the five strophes that the hymn is based on a preexisting melody, it is yet unclear from what source Willaert might have derived it.

**TIMOTHY MCKINNEY, BAYLOR UNIVERSITY**  
Crosscurrents of Venetian Style and Patronage in Adrian Willaert’s Setting of *Ne l’amar’e fred’onde*  
Adrian Willaert’s madrigal “*Ne l’amar’e fred’onde*” appeared in Rore’s third book of five-voice madrigals in 1548, eleven years before Willaert’s famous *Musica nova* madrigals were published but well after they were composed. As Martha Feldman has shown, the text of “*Ne l’amar’e fred’onde*” was written by Lelio Capilupi as a tribute to Helena Barozza, wife of Antonio Zantani; both spouses were important figures in the Venetian artistic and social scene in which Willaert worked. Antonio’s failed attempt to publish madrigals from *Musica nova* and his documented interactions with Willaert’s circle lend great significance to the stylistic similarities and sharing of expressive musical codes I find between the *Musica nova* madrigals and “*Ne l’amar’e fred’onde*,” a work extolling Helena’s beauty. The paper examines what the madrigals’ similarities and differences tell us about the private and privileged status of Willaert’s *Musica nova* style in connection with Venetian society and artistic patronage.

**SIMON VAN DAMME, KATHOLIEKE UNIVERSITEIT LEUVEN**  
The Role of Musical Stasis and Movement in the Polyphonic Music of Adrian Willaert  
Willaert’s polyphonic music is generally described as “seamless.” Analysts, performers, and
listeners are often impressed (if not disoriented) by the complex density of the multi-voiced textures of his masses, motets, and madrigals. This paper sheds further light on Willaert’s style, focusing on two particular aspects. Firstly, whereas traditional analyses concentrate mainly on pitch, rhythm will be considered the primary parameter. Secondly, the polyphony will be “unzipped” from within, i.e., from the perspective of each voice and its relation to the others. Both approaches are rooted in a distinction between musical motion and stasis, expressed by Nicola Vicentino, one of Willaert’s pupils. It will be argued that, in a style like Willaert’s, moments of rhythmical standstill by different voices enable us to view the music as a subtle interaction of changing perspectives. In addition, this paper will also consider how similar dynamics of movement are present in the contemporary art of Renaissance dancing.

Thursday, 8 April 2010
9:00–10:30
University of Warwick - Palazzo Pesaro Papafava - Sala Grande
Michael Mallett Remembered I: Venice and its Subject Cities
Sponsor: Society for Renaissance Studies, United Kingdom
Co-Organizer: John Easton Law, University of Wales, Swansea
Co-Organizer & Chair: Gabriele Neher, University of Nottingham

Benjamin G. Kohl, Vassar College
Renaissance Padua as Kunstwerk: Policy and Custom in the Governance of a Renaissance City
One of the thorniest issues in the recent historiography of Venice’s mainland empire is the quality and justice of its governance: Michael Knapton has depicted the terraferma cities — Vicenza, Verona, and especially Padua — as dominated by the Dominante, which governed harshly, and taxed heavily for the benefit of the capital, while others have viewed the mainland state as a patchwork of jurisdictions, with Venice retaining local custom and leadership wherever these served the interests of the central government. In fact, Venice’s policy was in large measure the affirmation of custom, using the ancient institutions of the commune of the mainland cities as the basis for its rule, and confirming the remnants of the signorial elites at its new aristocratic governing class, which filled the offices of local government, especially the councils and judiciary. Fifteenth-century Padua prospered under this arrangement; only the disasters of the War of the League of Cambrai rekindled a yearning for the independence of another age.

Scott L. Jones, The John Brown University
Law and Social Ties in Quattrocento Venice: The Class of Padua and the Administration of the Venetian State
The purpose of my paper would be to offer a prosopographical look at Venice’s patrician lawyers, with a special focus on the social ties that bound them to each other. Archival research shows that, among the few dozen patricians who sought both legal education and political power in the fifteenth century, a number of connections existed. These connections were sometimes familial, though most often educational, as the primary source of legal education for Venice’s patrician lawyers was the University of Padua. The records of that university demonstrate repeated interactions between many of the men who would go on to serve the Republic as its ambassadors, territorial governors, and legislators. These interactions did not cease at university,
however, as further research shows that these men served together in a variety of capacities in the Venetian state, sometimes helping, and at other times, hindering, each others’ careers.

**Simon Pepper, University of Liverpool**

Patriots and Partisans: Venetian Loyalists in the *Terraferma* and Military Support for the Republic in the War of the League of Cambrai (1509–17)

This paper forms part of a wider study of military operations in the Republic’s war against the League of Cambrai, and focuses on what was known in the period as “small war” (in particular the part played by *contadini* and urban resisters in support of Venice). The project represents an attempt to deal with all of those involved in the fighting — much of which would today be seen as guerrilla or asymmetric warfare — and not just those involved in the major battles and sieges. The disloyalty of the upper classes in many of the *terraferma* cities after the disaster of Agnadello (1509) is often contrasted with the loyalty to Venice displayed by the lower orders, and there is a continuing debate about the motives of collaborators or resisters. My objective here is to examine how these positions translated into action.

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

Venice and Florence and Their Subject Cities: A Comparison

In the early Renaissance both the republics of Venice and Florence acquired “territorial states” in the Italian Peninsula. The nature of these states was for long a footnote or after-thought in the historiography of both cities, but in recent years the subject has attracted an increasing amount of attention. This contribution will adopt a comparative approach; it will concentrate on the fifteenth century and on the case studies suggested by Verona and Pisa. The Venetian Republic tended to present its acquisition of the first in 1405 in terms of “liberation,” while the Florentines regarded Pisa, taken in 1406, very much as a conquered city. How correct were these claims, and what light do they throw on the nature of the forms of government subsequently put in place by the two Republics.

Thursday, 8 April 2010

9:00–10:30

*Archivio di Stato - Aula della Scuola di Archivistica, Paleografia e Diplomatica*

**Venice and Beyond: Material Connections**

Organizer & Chair: Peta Motture, *Victoria & Albert Museum*

Respondent: Patricia Allerston, *National Galleries of Scotland*

**Kirstin Kennedy, Victoria & Albert Museum**

For the Table or the Chamber? Perfume Flasks and Dining Services in Sixteenth-Century Venice and Nuremberg

The V&A’s collections include a 22-cm glass bottle (V&A 1851–1855), made in Venice in the 1530s, and enamelled with the arms of the Hirschvogel and Holzel families of Nuremberg. The vessel belonged to a larger set of tableware: a beaker with the same arms is now in the Swedish National Museum, Stockholm. Its material and form recall earlier Islamic ones, used almost certainly as perfume sprinklers. The fragmentary glass examples recovered from a Venetian ship which sank in 1583 off the Dalmatian coast suggest it was a relatively common vessel type. This paper gathers textual and visual evidence to suggest a context in which such bottles were used,
and the materials in which they were usually made. It compares their function with that of the English silver “casting bottles,” which were used for sprinkling scented water on hands and face at table, but which did not usually form part of the plate listed for a dining service.

**Elizabeth Currie, Royal College of Art**

**Foreign Fashions: The Taste for Contraband Textiles in Sixteenth-Century Italy**

Within Europe, Italy was unique in possessing a large number of textile production centers located in relatively close proximity. Consumers were highly attuned to regional differences in dress fabrics and were expert in comparing the merits of a Venetian and Florentine silk. The resulting competition was fierce, and cities introduced legal measures and sanctions in the hope of stamping out imitations and establishing a monopoly. Producers in the Marche fraudulently branded their woollens with the Florentine lead lily. Venetian mercers ran an illicit trade in “foreign” fabrics, risking punitive fines in order to satisfy consumer demand. Many of these regional textile typologies are now difficult to recapture but archival and literary descriptions, visual sources, and some surviving examples provide an insight into their appearance and relative qualities. This paper will assess the impact of these forms of competition on dress fashions and textile designs during this period.

**Nick Humphrey, Victoria & Albert Museum**

**From Galley to Gallery: The Form and Functions of a Venetian Lantern**

A magnificent Mannerist lantern of carved and gilded wood, 2 m high, which has long been thought to have come from a Venetian palace, hangs within the V&A’s Medieval and Renaissance galleries. It can now be shown that it was originally constructed to be supported, and was therefore probably made for the galley of a senior naval commander, as one of the ornate ship fittings that were both functional and symbolic of his authority, but was preserved through the Venetian custom of displaying trophies within the family residence. This paper proposes that the lantern can also be viewed as part of the civic pageantry that was conducted in Venice on land and water, and that increased markedly during the sixteenth century. Its heavily sculptural decorative language can be related to fixed interior woodwork, picture frames, and book frontispieces (among other object types), and would have constituted and asserted a distinctively Venetian “look” in both mercantile and military contexts.

Thursday, 8 April 2010
9:00–10:30
**Istituto Ellenico - Sala del Capitolo**

**Angelo Poliziano I**

**Organizer: Alan Cottrell, Montclair State University**

**Chair: Timothy Kircher, Guilford College**

**Alan Cottrell, Montclair State University**

Poliziano’s Philological Techniques in the Miscellanea

Poliziano’s revolutionary 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. His greatest work of philological scholarship, the Miscellanea, provides the most comprehensive evidence of his methodology. My recent presentations at RSA conferences
have dealt with broader themes involved in the approach he employed in his *Miscellanea*: an historical perspective, his codicological innovations, issues in Quattrocento humanism, and the influence of Greek studies, *inter alia*. In contrast, this presentation will remain devoted to the *Miscellanea* but will focus on more specific examples of his philological techniques and premises for their possible categorizations — all in an effort to assess how such technical practices undergirded his intellectual accomplishments as well as to provide glimpses of how they connect the particular to the general in historians’ assertions about his age.

**LUIGI SILVANO, UNIVERSITÀ DEGLI STUDI DI TORINO**

Some remarks on Angelo Poliziano’s Translation of the *Problemata physica* by Pseudo-Alexander of Aphrodisia

Angelo Poliziano accomplished his Latin translation of the *Problemata physica* falsely attributed to Alexander Aphrodisiensis before 1478. He probably did not revise this translation, nor did he intend to publish it. It appeared posthumously within the Aldine edition of his *Opera* (1498) and it was then reprinted several times within new editions of Poliziano’s writings and within collections of Aristotelian and pseudo-Aristotelian problems. This paper will try to highlight the main features of Poliziano’s translation and to confront it with previous translations and commentaries, such as the so-called *Expositio* by Peter of Abano and Theodore Gaza’s Latin version, which Poliziano knew (it is questionable if he also had at his disposal George Valla’s one, which circulated in manuscripts before it was printed in 1488). Particular attention will be given to the technical language and the rendering of the scientific terminology.

Thursday, 8 April 2010
9:00–10:30

**Biblioteca Marciana**

**SIXTEENTH-CENTURY METHODS OF RETRIEVING AND ORGANIZING INFORMATION IN BOOK COLLECTIONS**

*Organizer & Chair: CAROLINE DUROSELLE-MELISH, HARVARD UNIVERSITY*

**CHRISTIAN COPPENS, KATHOLIEKE UNIVERSITEIT LEUVEN**

A Student’s Reading at the Collegium Trilingue in Leuven, ca. 1547

The Collegium Trilingue in Leuven was founded in 1517 under the direct inspiration of Erasmus, and was in turn the inspiration for Francis I’s foundation of the Collège de France in Paris in 1530. Until the middle of the sixteenth century the Collegium Trilingue was a stronghold of Catholic humanism in northern Europe. Through Inquisition records the bookshop next to the Collegium is well documented (1543), but apart from a few copies with provenance notes that turned up in libraries nearby or on the market, nothing is known about the Collegium’s library, and certainly not about what the students had to read. A unique document, a notebook of a student living in rooms, dated 1547, can shed some light on this unknown aspect of the otherwise thoroughly studied history of the college (Henry de Vocht, 1951–55). The notebook contains a long list of classical and humanist authors, which is likely a reading list reflecting the arrangement of the college’s library. Besides this list of authors with titles, obviously referring to existing editions, there are the student’s notes of the books he bought, and a record of other expenses. Altogether, these give a lively view of daily intellectual life in one of the flagship institutions of early northern European humanism.
**MARIA ALESSANDRA PANZANELLI FRATONI, UNIVERSITY DEGLI STUDI DI PERUGIA**

An Unpublished Treatise of Librarianship in the Italian Renaissance

“De Bibliotheca disponenda et informanda” is a work written around 1570 by the bibliophile Prospero Podiani (Perugia 1535[?]-1615). Interested in turning his private collection into a public library (with himself as its librarian) he wrote this treatise to explain how books should be arranged in a well-ordered Library. Men, he wrote, are often interested in richness and power; yet, the real treasures are the libraries. Everything, indeed, can be learned from books and without them no scientific knowledge can be achieved (“Cognoscenda autem sunt a libris omnia”). Nevertheless, not all books are good and people need rules to choose among the numerous ones published every day. A guide is also necessary to put them in order. In this paper I will analyze the text of that essay, illustrating the classification system conceived by Podiani, and will give a commentary on the choice of the authors quoted for each class.

**ANGELA MARIA NUOVO, UNIVERSITY DEGLI STUDI DI UDINE**

Perfecting Library Management in the Sixteenth Century: Catalogues, Indexes, and Shelves in Gian Vincenzo Pinelli’s Book Collection

The library of Gian Vincenzo Pinelli (Naples, 1535–Padua, 1601) is one of the most remarkable Italian collections of books brought together according to the ideals of the Respublica Litteraria. It included around 9,000 printed texts and a further 700 manuscripts. To manage and make accessible such a large quantity of material, Pinelli had to inquire into complex bibliographical organization, which he perfected thanks also to the study of many contemporary libraries. Thus Pinelli fine-tuned a threefold bibliographical division: for printed books, for manuscripts, and for “writings” (meaning short texts, such as letters, reports, notices, instructions, etc.). Two catalogues for printed books, eight catalogues for manuscripts, and an accurate system of filing per dossier for “writings” make up the structural architecture of this large library. Some of these catalogues have survived to the present day and constitute a fundamental key to the interpretation of the Pinelli collection. In particular, the classification by disciplines makes it possible to understand the encyclopaedic nature of the library and the distribution of the various disciplines found in it.

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**Thursday, 8 April 2010**

9:00–10:30

*Ateneo Veneto - Aula Magna*

**ORNAMENT AND DEVOTION IN EARLY MODERN CHURCH ARCHITECTURE I: CHAPELS AND SHRINES**

*Organizer:* ANNE-FRANÇOISE MOREL, UNIVERSITY OF GHENT  
*Chair:* MAARTEN DELBEKE, UNIVERSITY OF GHENT

**JENS NIEBAUM, WESTFÄLISCHE WILHELM-UNIVERSITÄT MÜNSTER AND BIBLIOTHECA HERTZIANA, MAX-PLANCK-INSTITUT FÜR KUNSTGESCHICHTE, ROME**

Decoration Concepts in the Cappella Gregoriana at St. Peter’s in Rome

With its lavish decoration of colored marble, mosaics, opus sectile, painting, and stucco the Cappella Gregoriana in St. Peter’s, completed between 1572 and 1583 on behalf of Pope Gregory XIII, is a milestone within early modern Roman Church decoration. Earlier authors
(Siebenhüner, Zollikofer) have concentrated on the program of Eastern and Western Church Fathers unfolded in the dome and on the altars, paying less attention to at least two aspects my paper will address: first, the problem of the relationship to the built architecture and of its conceptual models traced alternatively in early Christian (Ostrow, Senecal) or early Cinquecento decoration schemes (Kummer); second, the little-known fact that the Gregoriana is the first case of reinstalling a miraculous Marian icon in post-Tridentine Rome and that its decoration contains precise references to the image and its function. Also in this respect, the Gregoriana will emerge as a seminal model for later chapel decorations, Roman and not.

EELCO NAGELSMIT, UNIVERSITY OF LEIDEN AND UNIVERSITY OF GHENT
Floridly Conferred: The Miracle of Saint Dorothy at the Brussels Carmelite Church
During the seventeenth century, the yearly feast of Saint Dorothy was an important event at the Brussels Carmelite Church. The high altar was decorated with ephemeral architecture, sculpture, and paintings by Gaspar de Crayer. The whole church would be transformed with a multitude of artificial flowers, alluding to the saint’s miracle of having sent flowers from heaven just before her martyrdom. The instigator behind this splendor was Jan Baptist Masius, councillor of the Spanish king. Besides glorifying the saint, these artistic interventions highlighted the patronage of Masius, and drew large numbers to the Carmelite monastery. Also in 1619, the provincial superior tried to suppress the fervent horticultural activities of the monks. This provoked a great riot among the monks, which was only settled after interference of the papal nuncio, the archduke, and the police. How did this incident interrelate with the ornamentation of the church? By looking at this particular case, my paper would like to explore in detail the ways in which religious views of ornament connected with devotional practices.

PETRA RASCHKEWITZ, DEUTSCHES HISTORISCHES MUSEUM
The Golden Chamber of St. Ursula in Cologne: A Counter-Reformatory Reception of Medieval Devotional Practice
In 1643 a new reliquary chapel was commissioned for the basilica of St. Ursula in Cologne, to create a spectacular deposit for the remains of the 11,000 holy virgins treasured in the church. While alcoves richly adorned with golden roses and acanthus contain hundreds of skulls, the bones were arranged into ornaments and banners densely texturing the upper walls. This decor is not, as frequently postulated, a symptom of general baroque ornamentalism; rather, it reflects medieval traditions. A connection between floral motives and holy relics was widely spread by medieval devotional literature and lead to the production of relic-gardens and “besloten hofjes,” a type of retable showing the same ornamental arrangements of holy bones as observed in the Golden Chamber. The relic chapel of St. Ursula in Cologne therefore proves to be a direct recourse to medieval devotional traditions, commemorating and glorifying an era untouched by the religious controversy of post-reformatory time.

Thursday, 8 April 2010
9:00–10:30
Ateneo Veneto - Aula Tommaseo
OBJECT/ARCHIVE/SCRIPT: PRACTICE-BASED RESEARCH IN THE TEACHING OF SHAKESPEARE
Organizer & Chair: CARLA ZECHER, THE NEWBERRY LIBRARY
JONATHAN P. HERON, UNIVERSITY OF WARWICK

Archive: What is’t you Do?
This paper will document the performance of archival records within practice-led research. Responding to a performance history of the “weird sisters” and the material remains of theatrical productions of Macbeth, the paper will reflect upon a series of experimental workshops exploring act 1, scene 1. The paper demonstrates the value of kinaesthetic methodologies — as well as the uses of digital technologies — to enrich advanced textual study of Renaissance drama.

CAROL C. RUTTER, UNIVERSITY OF WARWICK

Object: What’s in the Box?
This paper will articulate the performance of the object on the Shakespearean stage (then, now). Attending to the visual, the material, the propertied, it will investigate how the object performs and what it remembers in performance. The presenter will open a number of Shakespeare’s boxes before unpacking his “baby in the basket” routine and reflecting upon what students make of it in The Winter’s Tale.

TOM CORNFORD, UNIVERSITY OF WARWICK

What is the Play and What is my Part? Some Alternative Scripts for Shakespeare
Scholars have repeatedly stressed the instability of both plays and parts in the early modern theater, and this paper will examine the repercussions of their findings for actors, particularly their implications for simultaneity and physicality in performance. It will then set these findings against more recent conceptions of both play and part emerging from the British School of Shakespeare on the one hand, and the legacy of both early and late Stanislavski on the other. It will read the methods of these practitioners as the inscription of their attitudes (both conscious and unconscious) to the natures of plays and parts, those inscriptions being always legible in performance. While stopping short of prescribing a particular approach, this paper will illuminate various benefits and pitfalls of the directorial scripts it documents and outline and explain my own preferences.

Thursday, 8 April 2010
11:00–12:30
Don Orione - Aula Magna
CELEBRATING VENEZIANITÀ: HONORING PATRICIA FORTINI BROWN II: VENICE AND ANTIQUITY
Co-Organizer: TRACY E. COOPER, TEMPLE UNIVERSITY
Co-Organizer & Chair: BLAKE DE MARIA, SANTA CLARA UNIVERSITY

LUBA FREEDMAN, THE HEBREW UNIVERSITY OF JERUSALEM
Europa’s Billowing Garments
Classical representations of the myth of Europa show her clad in billowing garments, which are expressive of her emotional state. Renaissance depictions of Europa made use of the same expressive feature, but only from the end of the fifteenth century, that is, after the motif had become customary in works of religious art. It was Angelo Poliziano who, in his Stanze per la giostra (1478), drew attention to the descriptive details in Ovid’s account of Europa’s strange
voyage, and inspired the renewal of the classical artistic tradition. Among other influences, Poliziano’s work was much appreciated by Aldo Manuzio: the woodcut of Europa included in his 1499 edition of the *Hypnerotomachia Poliphili* is the earliest among the securely dated representations of Europa to show her garments billowing at her back.

**GIADA DAMEN, PRINCETON UNIVERSITY**

Shopping for Antiquities in Sixteenth-Century Venice

During the sixteenth century Venice shared with Rome the role of major European marketplace for antique objects. Thanks to its geographical position and its political and mercantile connections, the city supplied antiquities coming from the Eastern Mediterranean. Local and foreigner collectors and merchants, together with many intermediaries, flocked to the international market in Venice in search of, among other things, antiquities to collect. Venetian jewelers, antiquary, and other dealers were the sources of a variety of ancient objects ranging from small gems and coins to larger marble fragments. This paper is concerned with the functioning of the Venetian market of antiquities during the sixteenth century and in particular with the individuals involved in this trade. Through several examples, this study will investigate what was available for purchase in Venice, who the sellers and buyers were, and finally how antique objects circulated on the art market before finding their way into private collections.

**CAROLYN GUILLE, COLGATE UNIVERSITY**

Venice and the Antique in Eighteenth-Century Art Criticism

This paper addresses the “afterlife” of antiquity in Venetian art through an examination of eighteenth-century art criticism. After a brief consideration of the uses of ancient sculpture by Venetian artists in the Renaissance, the paper will discuss the eighteenth-century taste for Venetian Renaissance art and the antique in the mid-eighteenth century. In particular, it will focus on the writings of critics at work in the Central European courts, namely the Venetian-born Francesco Algarotti, who promoted Italian and specifically Venetian art to their patrons. Drawing upon primary source documents, paintings, and sculpture, it continues the conversation in Renaissance studies that addresses how antique sculpture constituted a visual canon of form for painters, in order to address the eighteenth-century interest in imitation, the tension between form and content, and the *paragone* among the arts articulated by thinkers such Winckelmann, Herder, Lessing, and others.

**ROBERT G. GLASS, PRINCETON UNIVERSITY**

Visions of Antiquity in Giovanni Marcanova’s *Collectio Antiquitatum*

Among the wealth of visual materials discussed by Patricia Fortini Brown in her book *Venice and Antiquity* is a series of drawings of ancient Rome from the antiquarian sylloge of Giovanni Marcanova. These illustrations, Brown notes, attest to the highly imaginative approach artists could take toward the reconstruction of antiquity in the mid-Quattrocento. Indeed, their fanciful nature has often perplexed scholars, who have had trouble reconciling their disinterest in archeological accuracy with Marcanova’s scholarly antiquarianism. Since the publication of *Venice and Antiquity* in 1996, Marcanova’s sylloge has appeared in five exhibitions and been the subject of a dissertation, but much work remains to be done on the eighteen drawings of ancient Rome. This paper offers new observations regarding the function of the series, the nature of its subject matter, and the representational strategies and sources used by the artists.
Thursday, 8 April 2010
11:00–12:30
Don Orione - Sala Goldoni
ORALITY, LANGUAGE, AND COMMUNICATION IN THE EARLY MODERN WORLD II: GOSSIP, RUMOR, NEWS
Co-Organizers: ELIZABETH A. HORODOWICH, NEW MEXICO STATE UNIVERSITY and FILIPPO L. C. DE VIVO, UNIVERSITY OF LONDON, BIRKBECK COLLEGE
Chair: THOMAS V. COHEN, YORK UNIVERSITY

DAVID COAST, UNIVERSITY OF SHEFFIELD
Misinformation and Disinformation in Late-Jacobean Court Politics
This paper explores the role of rumor in court politics. It argues that misinformation and disinformation were not incidental to the jostling for power and the interplay of faction that took place at court, but were instead major political forces, capable of affecting the fortunes of even the most powerful courtiers. Perception, as this paper demonstrates, was everything at court, since false rumors that individual courtiers would be granted offices or would soon fall from power had a self-fulfilling potential, and were at times spread deliberately be the friends and enemies of powerful men. The interpretation of rumor is by no means straightforward, however. While contemporaries were quick to assume that rumors were spread deliberately, this paper demonstrates that such false reports were often mere speculation and wishful thinking passed on as fact. False rumors, whether spread deliberately or otherwise, remained a powerful force, and one that made decisions about court appointments or the disgrace of ministers much more of a collective act, and much less the preserve of the king, than historians have hitherto realized.

JOHN M. HUNT, UNIVERSITY OF LOUISVILLE
The Conclave from the “Outside In”: Rumor, Speculation, and Disorder in Rome during Papal Elections, 1559–1655
The politicking of the papal conclaves has fascinated scholars since von Ranke first gained access to the Vatican’s Secret Archives. But few have seriously studied what occurred outside the conclave. Early modern papal elections attracted a great deal of attention from both commoners and elites, which beget speculation about its proceedings, rumors, and even disorder. Brokers needed to be informed when accepting wagers on the election; curial officials and working class people wanted a liberal pope; and crowds eagerly anticipated pillaging the pope-elect’s cell and palace. Writers of newsletters kept this attentive audience fed with information, but their activities also contributed to the circulation of rumors. The conclave created a unique but ephemeral public sphere, one that was very different from Habermas’s classic bourgeois example. Misunderstanding and disorder reigned supreme. Nevertheless, the papal election opened a privileged time in Rome in which the public expressed its opinion about high politics.

JOHN-PAUL GHOBRIAL, UNIVERSITY OF CAMBRIDGE, CHURCHILL COLLEGE
The Life of a Story: Orality and News in Constantinople
News in seventeenth-century Constantinople was primarily an oral affair. Unlike its European counterparts, the Ottoman capital lacked any significant handwritten or printed forms of news well into the nineteenth century. And yet events taking place in Constantinople were regularly featured in scribal and printed media in early modern Europe. Where did this information come
This paper describes the afterlife of oral news in Constantinople, as it circulated into scribal and printed media across the Mediterranean in Europe. On the backs of intermediaries (including merchants, scholars, and clerics), rumors that had once circulated in Ottoman circles provided writers and hacks in Europe with the information they needed to weave their own “stories” about the East. These stories — part fact, part fiction — represented an important source of information about the East in Europe. By looking at one or two such stories — the deposition of a sultan, the mystery of Padre Ottomano — this paper explores how the world of orality in Constantinople was integrated into scribal and printed news networks in early modern Europe.

Thursday, 8 April 2010
11:00–12:30
Don Orione - Sala Vivaldi
MYTHOGRAPHY IN RENAISSANCE VENICE
Sponsor: SOCIETAS INTERNATIONALIS STUDIIS NEOLATINIS PROVENDIS / INTERNATIONAL ASSOCIATION FOR NEO-LATIN STUDIES
Organizer & Chair: PHILIP FORD, UNIVERSITY OF CAMBRIDGE, CLARE COLLEGE

JOHN JAMES MULRYAN, ST. BONAVENTURE UNIVERSITY
Latin Mythography from Boccaccio to Natale Conti: The Venetian Connection
It is not surprising that the works of the Latin mythographers were frequently printed in Venice, the center of Italian printing during the fifteenth and sixteenth centuries. Almost all of the printed editions of Boccaccio’s Genealogiae Deorum stem from the edition printed in Venice in 1472. Vincenzo Cartari enters Latin humanism indirectly through his translation of Ovid’s Fasti into Italian in 1551, his commentary on the work in 1553, and his L’Asinesca Gloria in 1553, all published in Venice. The first and second editions of his Imagini were printed in Venice (1556, 1571). Natale Conti, the last of the great Italian mythographers, had extensive connections with Venice. Almost all of his minor works appeared there, and the first and second editions of the Mythologiae were published in 1567 and 1571. Thus Boccaccio, Cartari, and Conti achieved worldwide reputations as interpreters of the ancients, but they got their start in Venice.

MELANIE BOST-FIEVET, UNIVERSITÉ PARIS IV–PARIS SORBONNE
Pontano as Playful Student and Deceitful Master: Reinterpreting, Knowing, and Imagining in Some Myths of the De hortis Hesperidum
During his older years, Pontano, the famous Napolitan humanist, wrote a twofold didactic poem, the De hortis Hesperidum, on the culture of citrus fruits. A playful student, he melds the didactic tradition, Virgil’s Georgics especially, with a large array of mythographic sources, from Ovidius to Boccace and medieval authors. A deceitful master, he drifts away from the norms of agronomic treatises, and the knowledge he unfolds there is based on a creative, original rewriting of traditional fables. Through the analysis of two examples, the depiction of Adonis and the Nymph choirs, we’ll see that this mythographic re-creation, born from rich contaminatio as well as the authority given to personal imagination, invites the reader to rethink the genre of georgic poetry, plays with poetic knowledge, and its transmission. By fitting his own mythology into the didactic form, Pontano blurs the codes of imitation and auctoritas, thus inviting us to a renewed reading of his works.
PETER SCHWERTSIK, LUDWIG-MAXIMILIANS-UNIVERSITÄT MÜNCHEN
The Tractate *De diis gentium* by Paulinus Venetus
In her article “Un nuovo codice delle Genealogie Deorum di Paolo da Perugia” (*Studi sul Boccaccio* 18 [1989]), Teresa Hankey reveals some great similarities between the tractate *De diis gentium* by Paulinus Venetus (1270/74–1344) and the *Collectiones* (unpreserved, but reconstructable along general lines from other works) by Paulus Perusinus (1300–75). Hankey assumes that Paulinus and Paulus are attributable to a common source which might be identified with the ominous “Theodontius” in the *Genealogie deorum gentilium* by Boccaccio (1313–75).
In my paper, I wish to examine the sources Paulinus Venetus draws on for his mythological knowledge. My investigation will be based on a comparison of the authors mentioned above and some other mainly anonymous mythographical texts from the twelfth and thirteenth centuries. Besides, I will verify Paulinus Venetus’s lifelong humanist interest in mythology by studying the autobiographical notes to be found in Biblioteca Marciana’s codex Zanetti Lat. 399 of the Compendium.

Thursday, 8 April 2010
11:00–12:30
*Don Orione - Sala Canova*
**SHAPING STRANGERS IN EARLY MODERN ENGLISH TRAVEL WRITING II: 1500–1700**
*Co-Organizer: CHLOË R. HOUSTON, UNIVERSITY OF READING*
*Co-Organizer & Chair: EVA JOHANNA HOLMBERG, UNIVERSITY OF HELSINKI*

ANNA WINTERBOTTOM, QUEEN MARY, UNIVERSITY OF LONDON
Self-fashioning and Fashioning an Other: Samuel Baron’s Description of Tonqueen
Samuel Baron, born in Ké Cho to Vietnamese and Dutch parents in the mid-seventeenth century, played an important role as a diplomat and spy in the East India Company’s efforts to break into the East Asian trade during the late seventeenth century. In 1686 he sent an English description of his home country to the Royal Society of London that was eventually published and remains an important source for the study of early modern Vietnam. This paper uses Baron’s life to examine the importance of men who were able to mediate between different cultures to both the early East India Company and Asian rulers in the unstable maritime world of the Eastern Indian Ocean during the second phase of Ch’ing expansion. I will argue that geographical and ethnographic knowledge like that contained in the description was crucial to the colonizing powers of both Europe and Asia in the early modern period. The description and its illustrations are examples of the types of hybrid knowledge created in the encounters managed by go-betweens like Baron. At the same time, the author artfully employs the conventions of the European travel narratives in the creation of his own identity.

JYOTSNA G. SINGH, MICHIGAN STATE UNIVERSITY
Classifying the Natives in Early Modern Ethnographies: Henry Lord’s *A Display of Two Foreign Sects in the East Indies* (1630)
This paper will examine the politics and rhetorics of early modern ethnography via Henry Lord’s famous treatise. In doing so, I hope to look at the dynamics of the production of knowledge, even as the English had a tenuous foothold in India at the time. Henry Lord, a sometimes resident and
preacher to the East India company, attempted to classify Indian religious identities via careful taxonomies of customs, manners, and practices of daily life. In this paper, I hope to look afresh at the ways in which the seeds of nineteenth-century colonial anthropology were sown in the early modern period.

MAURA RATIA, UNIVERSITY OF HELSINKI
Indians as “diuels seruants” or “good men”: Accounts of Early Tobacco use in the New World
The emergence of the new substance tobacco entered the knowledge of medical writers with Monardes’s work on New World herbs (1571, translated into English in 1577), recommending the use of tobacco for therapeutics, with descriptions of its use in shamanic rites and for healing purposes by the natives. These early accounts of tobacco use were later often referred to, in a positive or negative light depending on the viewpoint of the author. In the following tobacco controversy two opposite views surfaced: tobacco as a gift from God and a panacea, or from the devil. Two kinds of similarly contrary representations of Indians prevail in the texts of the tobacco controversy: a devilish pagan or a simple, child-like creature, similar to the idea of a “noble savage.”

Thursday, 8 April 2010
11:00–12:30
Don Orione - Sala Palladio
JESTS IN EARLY MODERN ENGLAND
Organizer: ADAM SMYTH, UNIVERSITY OF LONDON, BIRKBECK COLLEGE
Chair: ELIANE GLASER, UNIVERSITY OF LONDON, BIRKBECK COLLEGE

MICHELLE O’CALLAGHAN, UNIVERSITY OF READING
Jests and Early Modern Cultures of Performance
In 1614, John Taylor challenged William Fennor to trial by jest on the stage of the Hope Theater. Fennor failed to show, leaving Taylor to his own devices on stage. A pamphlet war quickly followed, which restaged the trial by jest in print. The event nicely captures the interactions between the theater and the print marketplace and the role of the jest in facilitating such exchanges. The trial by jest, to an extent, takes its cue from the extemporized jesting at the end of plays, often collected in jestbooks. Yet, it also gives a tantalizing glimpse of cultures of performance existing alongside the stage and page. Hence, Fennor, “the King’s Jester,” can be found in Ireland in 1618, traveling as a professional entertainer. Jests, told at the table, over cups, in print, and on stage, are well-placed to provide a starting point for a study of the diverse cultures of performance in the early modern period.

ADAM SMYTH, UNIVERSITY OF LONDON, BIRKBECK COLLEGE
On Not Getting Renaissance Jokes
What was a joke in Renaissance England? Compilers of jest books employed a range of terms to describe these short texts: jests, shifts, whimzies, flashes, conceits, clinches, bulls, quirkes, yerkes, quips, joques, repartees, and jerkes. Scholarship has stressed the joke’s complex origins (medieval, classical, humanist, popular, and elite), and its dynamic, shifting relationship to the cultures of print and performance. Acknowledging this rich backdrop, this paper will provide a (necessarily tentative) anatomy of the English joke, in terms of form, content, and function,
between the publication of *A Hundred Merrie Tales* (1526) and *London Jests* (1684). In pursuit of this analysis, how helpful are more recent attempts to understand jokes, most notably Freud’s *The Joke and Its Relation to the Unconscious* (1905)? And, crucially, how might we respond productively to the common experience of not finding Renaissance jokes funny?

LUCY MUNRO, KEELE UNIVERSITY

“Two Gentlemen went to see Pericles acted . . .”: Theater in the Early Modern Jest-Book / Jests on the Early Modern Stage

“A Handsome young fellow hauing seene a Play at the Curtaine . . .”; “A Player being slain upon the stage, was troubled with a suddain cough . . .”; “One having a play book called the Wits which he much valued . . .” The jokes found in early modern stage plays and jest-books share many formal characteristics and stock characters; the humor of both is often ephemeral, sometimes fleeting, and occasionally impenetrable. In the early seventeenth century, these connections ran deeper: dramatists composed jest-books; jest-books were scattered with jokes about theatrical situations, texts, and actors; and jokes themselves moved between performance and print, and back again. This paper will explore such interactions between stage and page, focusing in particular on the moments in which one comic genre bleeds into the other: when plays and, in some cases, individual jokes find their way into jest-books, and when jest-books and their jokes appear on the stage.

Thursday, 8 April 2010
11:00–12:30
Don Orione - Mezzanino A

NATURAL DISASTER AND RELIGION IN SIXTEENTH-CENTURY EUROPE
 Organizer: CHARLES FRANCIS ZIKA, UNIVERSITY OF MELBOURNE
 Chair: LOUISE MARSHALL, UNIVERSITY OF SYDNEY

CHARLES FRANCIS ZIKA, UNIVERSITY OF MELBOURNE
 Collecting Disasters at a Time of Religious Crisis: The “Wonder Book” of Johann Jakob Wick
 Between 1560 and 1588 the Zurich pastor, Johann Jacob Wick, collected, copied, commented on, and illustrated correspondence written by himself and pastors such as Bullinger and Beza, travel and news reports, poems and municipal decrees, extracts from published works on wondrous events, as well as 503 pamphlets and over 400 broadsheets. Wick made this huge compilation available to his local community and to visitors in the form of what was called a Wonder Book. A large number of these documents concerned “unnatural” disasters and disorders in nature. The paper will explore the aims of the vast enterprise, the types of natural disasters Wick found most relevant to his purpose, the relationship between the literary and visual version of the same events, and the insights this rich collection provides for understanding sixteenth-century responses to disaster through a period of intense religious rivalry and conflict.

JENNIFER S. SPINKS, UNIVERSITY OF MELBOURNE
 Julius Obsequens and the Influence of Classical Disasters on Sixteenth-Century French, German, and Swiss Wonder Books
 In the sixteenth century an increasing number of books describing disasters, wonders, and prodigies from the classical world appeared in print. The publications included newly edited
texts by classical authors as well as new compendia by modern humanists. This paper will consider the case of early Roman author Julius Obsequens, the various editions of his Liber de prodigiis that appeared in the first half of the sixteenth century, and its influence on sixteenth-century French, German and Swiss wonder books describing and polemically analyzing new — that is, contemporary — disasters like earthquakes and floods. Using examples from seminal books by Konrad Lycosthenes, Pierre Boaistua, and Job Fincel, the paper will examine how sixteenth-century authors drew upon and transformed Obsequens’s ideas about natural disasters, notably through the incorporation of apocalyptic concepts from the Book of Revelation that took on new urgency due to religious unrest in German- and French-speaking Europe.

Susan M. Broomhall, The University of Western Australia
Religious Women Reading Disaster in Sixteenth-Century France
This paper presents a case study of the interpretations of collectors and readers of disaster literature in sixteenth-century France, through the journal records of the religious community at Beaumont-lès-Tours. The Benedictine Abbey lay on the outskirts of the provincial, royalist, and Catholic town of Tours: one that maintained the Parisian parlement in exile during the 1590s. This foremost monastic institution for women in Touraine drew its members from the elite families of the region. Among its archives remains a regular journal from 1577–1610 composed by the nuns for the benefit of future community members. During the period of the religious wars, sisters collated and annotated popular publications within the journal, including those on disaster. This paper will address the context in which such publications were collected, how they were presented and contextualized within the journal, and what meanings the nuns recorded about such events.

Thursday, 8 April 2010
11:00–12:30
Don Orione - Sala Don Orione
Erasmus and Religious Tolerance
Sponsor: Erasmus of Rotterdam Society
Organizer: Gregory Dodds, Walla Walla University
Chair & Respondent: Hilmar M. Pabel, Simon Fraser University

Gregory Dodds, Walla Walla University
Competing Models of Religious Tolerance
Erasmus is often presented as a pioneering voice in a story of religious tolerance that runs through John Locke and the Glorious Revolution to the eventual reality of Western pluralism and multiculturalism. There are distinct problems, however, with this story of toleration. In this paper I will suggest that Erasmus had more in common with those who were opposed to legalized toleration and believed in an inclusive “Latitudinarian” church than with those who were ready to accept the permanent division of the Christian church. The legalized toleration of nonconformist Protestants, along with renewed penalties against Catholics, in seventeenth-century England was a repudiation of Erasmian tolerance in two ways: first, it accepted intolerant sectarianism and the breakdown of Christian community; and second, it reinforced the divisions between Protestants and Catholics. Analyzing these competing models of toleration provides a more nuanced reading of both Erasmus and the history of religious diversity.
CECILIA ASSO, INDEPENDENT SCHOLAR, PISA

Looking for Religious Tolerance in the Works of Erasmus

Until the sixteenth century the word *heretic* was strictly linked to the word *church*. Those who are outside the church are heretics. Moreover, the expression *Catholic Church* did not exclusively refer to the Roman Church, but essentially meant “universal church.” In this perspective, we must first focus on the meaning that the locution *catholica ecclesia* and the word *haereticus* had for Erasmus, in order to understand his opinion about religious toleration. I will consider passages from Erasmus’s commentary on the New Testament, the *Explanatio Symboli Apostolorum*, and other didactical works, such as the *Colloquia* and *Adagia*. I will argue that for Erasmus the word *haereticus* is not compatible with the word *christianus*. Outside the Erasmian church there are only idolaters and people who adore the God of Abraham, but do not recognize the Gospel, i.e. Jews and Muslims. Erasmus does not extend tolerance to those outside the church.

STEPHEN M. FOLEY, BROWN UNIVERSITY

Tolerance, Aesthetics, and Anachronism: Erasmus’s Example

On the institutional toleration of sectarianism Erasmus’s positions are clear and sometimes cautious. On the doctrines of peace, he is characteristically clear and sometimes incautious. But Erasmus emerges as one of the usual suspects in the search for early modern poles of tolerance and exclusivity not because he has clear positions or occasional motives but because in the context of time — his and ours — he stands out as exemplary of things sought. Let’s turn around some of the usual problems association with this story of inauguration, asking if anachronism is necessary to tolerance and if the merely civil, the polite, the superficial, and the aesthetic is its necessary field of operation. Does the history of differing belief make the sectarian violence of Erasmus’s present an anachronism? Is a strictly chronological understanding of past and present as discrete itself intolerant of the discovery of tolerance?

Thursday, 8 April 2010

11:00–12:30

*Don Orione - Aula 5*

THE RENAISSANCE INTERIOR

*Sponsor:* RENAISSANCE STUDIES CERTIFICATE PROGRAM, CITY UNIVERSITY OF NEW YORK, THE GRADUATE CENTER

*Organizer:* CYBÈLE GONTAR, CITY UNIVERSITY OF NEW YORK, THE GRADUATE CENTER

*Chair:* ADRIAN RANDOLPH, DARTMOUTH COLLEGE

*Respondent:* MARTA AIMAR-WOLLHEIM, VICTORIA AND ALBERT MUSEUM

PATRICIA ALLERSTON, NATIONAL GALLERIES OF SCOTLAND, SCOTTISH NATIONAL PORTRAIT GALLERY

Access Strategies: Entering the Renaissance Venetian’s Home ca. 1600

Gaining access to the Renaissance or early modern domestic interior is notoriously difficult for historians. Remaining archival evidence is rare and can be difficult to analyze. Barriers preventing access to the domestic interior are not a new phenomenon. Although we are beginning to appreciate that the boundaries of the domestic in the Renaissance and early modern periods were more flexible than was formerly appreciated, the right of entry to private residences
was still normally controlled. This in itself helps to explain why surviving documents shedding light on interiors and domestic objects are so uneven. This paper explores the issue of access to domestic interiors in Venice ca. 1600, by considering the attitudes towards uninvited entry expressed in a variety of documents.

**Nathalie E. Riveré de Carles, Université de Toulouse II–Le Mirail**

Curtained Lectures: Erotic Materiality and Immateriality in Early Modern Drama

This phrase describes a wife’s scolding of her husband at bedtime. Grounded on the presence of curtains enclosing Renaissance beds, curtain lectures exemplify the problematic nature of the show of desire. More than the symbol of drama or of a theatrical genre, the hanging emblematizes the spectatorial scopic desire. The dynamic of veiling and unveiling is used to attract the spectator further into the story but also, further into a playing space telling a forbidden tale. This paper will focus on the scenographic strategies of both moralizing and sexualizing intimacy. This vision of eroticism on the Renaissance stage will be put into perspective by a larger frame of references: Renaissance domestic architecture, the development of medical and aesthetic codes of intimacy, and fluctuating staging conventions.

**Cybèle Gontar, City University of New York, The Graduate Center**

Sillón de Cadera and Modern Conceptions of Authority

By the Renaissance, two curule-base chair types existed in Europe, both descendants of the Roman *sella curulis* and medieval *faldistorium* and formed by the simple addition of a back to a rudimentary stool. The resulting curule forms were known variously as *silla francesa* and *sillón de cadera*. *Sillón de cadera* was taken up as a ceremonial throne across Europe. Few original examples survive though many appear in artworks including the fantastical conceptions on cassoni panels. In 1519, *sillón de cadera* was transmitted to Nueva España by Hernán Cortés, who presented the chair to Moctezuma as a seat of empire. What is it about these Renaissance curule forms that consistently attracted leaders to employ them? Although they have been scrupulously documented, little consideration has been given to their meaning as semi-architectural and spatial objects. This paper will explore the relationship between the Renaissance *sillón de cadera* and the Roman *sella curulis*. It will examine not only shifting conceptions of leadership, but also of cosmology and visual perspective and the bearing of these ideas upon the use and popularity of these forms in emerging cultures.

Thursday, 8 April 2010

11:00–12:30

**Don Orione - Aula 6**

**The Sidney Legacy**

*Sponsor:* International Sidney Society

*Organizer & Co-Chair: Margaret Hannay, Siena College*

*Co-Chair: Helen Vincent, National Library of Scotland*

*Respondent: Robert Stillman, University of Tennessee*

**Roger J. P. Kuin, York University**

Poste Restante: The Afterlife of Languet’s Letters to Sidney

As most Sidneians know, a collection of Hubert Languet’s letters to Sidney was printed in 1633
by William Fitzer, an English printer in Frankfurt better known for having been the first to print Harvey’s work on the circulation of blood. Less well-known is the afterlife of both that collection and its author: this paper will address a few seventeenth-century moments of that afterlife, notably the correspondence of Claude Sarrau and André Rivet concerning the second edition, to be printed by Elzevir in 1646, the involvement of Claude Saumaise, and the renewed interest in the life and work of Languet shown by the later seventeenth century and culminating in his first Latin biography, which appeared in 1700.

BARBARA KIEFER LEWALSKI, HARVARD UNIVERSITY
Sir Philip Sidney’s Idea of Authorship
The paper focuses on what it means to conflate the functions of poetry and rhetoric, as Sidney does in the Defence of Poesy when he argues that the principal benefit of poetry is its ability to move, not merely teach and delight, as in the constantly repeated Horatian formula. Many statements in the Defence of Poesy are commonplaces, but this notion seems to lead in a new direction, proposing that poetry (imaginative literature, in Sidney’s inclusive definition) may — by its very nature and not as propaganda or satire or even allegory — play an active role in shaping cultural and political values. That idea of poetry is worked out in different ways by Spenser, Jonson (sometimes), and emphatically by Milton. Besides discussing the Defence, I take as exemplar text The Old Arcadia.

DONALD STUMP, ST. LOUIS UNIVERSITY
Slaughtering the Last Great Enemy: Appropriating Ethics in Sidney and Virgil
The slaying of Anaxius that ends the unfinished New Arcadia reveals one of Sidney’s most important legacies to the modern world. Alluding to the death of Turnus at the end of the Aeneid and Aeneas’s earlier abandonment of Dido, the passage reveals a sensibility foreign to Virgil. Whereas Aeneas rarely faces difficult choices, and generally resolves them by consulting the gods, Sidney revels in quandaries in political ethics, engaging his characters in continual reasoning about them. His allusions to Dido and Turnus show not only opposition to classical ethics grounded in religious prognostication and male dominance but also preoccupation with international entanglements that link Arcadia with larger conflicts between Greece and Asia Minor. The best defense of the complicated additions to Arcadia that Sidney left behind when he went to fight in Flanders is that they are among the earliest fictional analogs to modern war games and geopolitical decision-making exercises.

Thursday, 8 April 2010
11:00–12:30
Don Orione - Aula 3
REAPPRAISING THE ROLE OF ILLUSIONISM IN EARLY MODERN PAINTING
Co-Organizers & Co-Chairs: ERIN BENAY, MARLBORO COLLEGE AND KANDICE A. RAWLINGS, RUTGERS UNIVERSITY, NEW BRUNSWICK
JANE MACAVOCK, UNIVERSITÉ RENNES 2–HAUTE BRETAGNE
Creating Space: Illusion and its Uses in Seventeenth-Century Aix-en-Provence
In the seventeenth century, Aix-en-Provence was the capital of an important province and also the home of Nicolas-Claude Fabri de Peiresc (1580–1637), one of the most cultivated men of his
time and a supporter of Galileo. The town’s population expanded greatly during this period and many buildings were erected, extended, or renovated. Decorative painting occupied an important place in their embellishment, drawing the admiration even of the king. Surviving examples of these works show that the boundary between reality and deception was regularly crossed for various reasons and purposes. This paper will examine several painted decorations created in Aix in the seventeenth century, such as the staircase of the hotel de Chateaurenard and the illusionist painting in the former Dominican church, and will show the variety of ways artists used illusion in the context of changing views of the universe as a result of recent scientific discoveries.

Richard Talbot, University of Newcastle upon Tyne
Perspective and Spatial Play
Linear perspective’s position as a tool for mapping spatial relationships on to a two-dimensional surface is very well established. Its codification by Alberti clearly defines the geometric relationship between the eye, the picture plane, and the external world. Yet the very fifteenth-century paintings that are held to embody the new-found “rational” knowledge of perspective also exhibit unique spatial-compositional qualities that cannot be easily accounted for: Masaccio, Domenico Veneziano, and Piero also appear to be controlling how those elements that are in the depth of the painting relate to each other on the painting’s surface. How could this be? The interplay between depth and flatness is not something that can be easily achieved using the geometric methods described by Alberti. This paper will demonstrate how and why perspective’s geometry is more than a “tool” for representation and, consequently, questions much of our habitual thinking about the nature and purpose of perspective.

Nicholas Herman, New York University
The Page within a Page: Illusionism and Mimesis in Italian Renaissance Book Illumination
This paper adapts some of the more fruitful conclusions of recent work on the issue of pictorial mimesis to the topic of Italian Renaissance book illumination, specifically the techniques employed by artists that served to isolate the preexisting text block and depict it as a fictive “page within a page,” curling toward the viewer replete with tears, stitches, and even bugs in a virtuoso, trompe-l’oeil manner. As in Northern illumination, objects depicted resting illusionistically against the surface of the parchment invoked the realia of fifteenth-century book ownership, which had readers affixing foreign objects into books, or placing elaborate paperweights and jeweled armatures against page openings in static displays of wealth and erudition. Similarly, an experience at the heart of the humanist project, the discovery and recopying of crumbling ancient texts, was incorporated into elaborate illusionistic ensembles that saw fictive tattered pages “pinned up” to depictions of classical architecture.

Thursday, 8 April 2010
11:00–12:30
Don Orione - Aula 4
Changing the Act: Medieval Traditions in Early German Opera
Organizer & Chair: Cornelia Herberichs, Universität Zürich

Carla Dauven-van Knippenberg, Universiteit van Amsterdam
Crossing the Genres: The Sixteenth-Century Alsfeld Passionplay
To the Camerata, an elite circle of literate Florentine humanists, the origin of opera at the end of the sixteenth century was a means to restore the Greek drama that at the time was presumed to have been staged and completely sung. Yet music was also characteristic of the medieval sacred plays in which liturgical songs, hymns, and recitatives illustrate and accompany the plot. A very impressive example, as regards the quantity and role of music, is the late medieval Alsfelder Passionsspiel (first third of the sixteenth century), which appears to us as and has several times been called a “pre-baroque oratory.” My paper will focus on aspects of the play that connect it to the Greek tragedy as well as to the baroque opera. With its pattern of sung and recited texts and its allegorical characters, the Alsfeld Passionplay opens up insights into the dynamics that prefigure changes in theatrical mediality.

CHRISTIAN SEEBALD, Universität zu Köln
From Religious Drama to Opera: Transformations of the Biblical Creation Myth in the Hamburg Opera Adam and Eve or the Created, Fallen and Erected Man, 1678
Christian Richter’s and Johann Theile’s opera Der erschaffene / gefallene und auffgerichtete Mensch (The Created, Fallen and Erected Man) Adam und Eva (1678) marks the beginning of the Hamburg Opera. As a pre-opening (Vorauseöffnung, Werner Braun), it inaugurates a series of biblical operas that are characteristic of the early repertoire at the Gänsemarkt theater. With a focus on the case of Adam und Eva, my paper will take a close look at the continuity between the early German opera and the medieval religious drama, especially with regard to thematic relations. Moreover, I aim to investigate the transformation of the biblical creation myth in Richter’s and Theile’s work, a reworking that reflects the mediality as well as the specific generic and institutional conditions of early (North) German opera.

VOLKER MERTENS, Freie Universität Berlin
Renewing the Poetics of Piety in German Baroque Theater: Seelewlig, 1644
Seelewlig (Das geistliche Waldgedicht oder Freudenspiel genannt Seelewlig; The Sacred Forest Poem or Play of Rejoicing called “Soul everlasting”) by Georg Philipp Harsdörffer and Sigmund Staden, printed in 1644, is the first German opera to have been preserved. Recently, the work has been labelled the first pastoral comedy in Germany (Brugièr-Zeiss). The prologue of Seelewlig calls it a religious poem (“Geistliches Gedicht”). My paper will elucidate its connections with two indigenous traditions: the religious play with its songs and choruses and the devotional exercise of Sunday service (“Sonntagsandacht”) with its religious songs. (Harsdörffer made an important contribution to the genre.) I see Harsdörffer/Staden’s Seelewlig as an attempt to modernize the poetics of piety by merging the traditional religious play with the Italian pastoral comedy and amalgamating a current devotional practice with theatrical entertainment — for an imagined performance for and with the Nuremberg patricians.

Thursday, 8 April 2010
11:00–12:30
Don Orione - Chiesa
CATHOLICISM AND CONFLICT
Chair: CRAIG HARLINE, Brigham Young University
CLAUDIA CARLOS, Carnegie Mellon University
 Anti-Protestant Preaching during the French Wars of Religion
From 1562 to 1598, the French Wars of Religion between Catholics and Protestants had devastating consequences for France, including economic ruin, intense political instability, and the deaths of thousands of civilians. Although Catholic preaching played a central role in this ongoing civil war, few studies have sought to examine in any detail the rhetorical aspects of sermons from this period. This gap is surprising not only because of the important role preaching played in inciting anti-Huguenot sentiment, but also because these sermons occurred against the backdrop of significant reforms in Catholic preaching itself, notably those emanating from the Council of Trent (1545–63). Concentrating on Simon Vigor’s *Sermons et prédications chrestiennes et catholiques du Saint-Sacrement de l’Autel...* (1577), I shall explore the rhetorical techniques by which these sermons attempted to serve anti-Protestant interests, as well as the connection of such techniques with Tridentine reforms.

MARCO PENZI, ECOLE DES HAUTES ETUDES EN SCIENCES SOCIALES
Processional Paris and the Ligue
During the years of the existence of the French Catholic League in Paris, one of the common manifestations of the Catholic political engagement was the processional movement that became also an iconographic one and the main characteristic of the Sainte Union. These processions had various significances (religious, political, or celebrative) and were set up to demonstrate the popular force of the movement. The processions soon became one of the most important political public manifestations of the League. This paper wishes to study the Parisian processional movement, as it was described by its contemporaries and its evolution in the historiography: analyzing the processions with the help of some new archival references, this text will show that the Parisian processions were not only a weapon and an instrument of the polemic of the League, but soon became with its description and over-characterization, a target of the propaganda of the followers of Henri de Navarre, which was set to demonstrate the absurdity of the League and its popular manifestations.

MEGAN C. ARMSTRONG, McMaster University
The Franciscans, Knights of the Holy Sepulcher of Jerusalem, and the Expansion of the Early Modern French State
Géraud Poumarède and Benoit Pierre are among a growing number of historians who emphasize the importance of the Mediterranean in Bourbon struggles with the Habsburgs for hegemony after 1600. Religion informed this political contest in essential ways: French consuls under state direction expended energy and funds to support a Latin Christian presence throughout this region. At the center of their focus was the Christian Holy land, a Catholic province under the jurisdiction of the Observant Franciscans. The extent to which Catholicism came to define Bourbon conceptions of the French state is nowhere more clearly indicated than in the growing appeal among the nobility of the confraternity of the Knights of the Holy Sepulcher. By the middle of the seventeenth century, it was a rite of passage for French ambassadors and visiting statesmen to seek membership in the confraternity, which bound the European nobility to the defense of the “true faith.”

Thursday, 8 April 2010

11:00–12:30
I nuovi sviluppi dell’architettura militare: Napoli e i maestri di artiglieria

Nuovi approcci sulla ritrattistica dei re d’Aragona di Napoli: il Re come umanista
I sovrani aragonesi occupano il Regno di Napoli durante un periodo cruciale del Rinascimento italiano. Il loro uso del ritratto si inserisce nella rinascenza di questo genere ma con particolarità legate al loro statuto di monarca. In particolare, Alfonso il Magnanimo e il suo successore Ferrante promuovono il tema del re-savio e del re-filosofo, accanto a quello della complementarità tra vita attiva e vita contemplativa, evidente nella scelta di due santi patroni come sant’Antonio e san Giorgio. Con Ferrante, si apre una nuova stagione del Rinascimento partenopeo. Fino al Lazzarelli che inizia il Re alla filosofia ermetica, Ferrante è spesso celebrato come figura sapienziale. Con il Marullo e il Cariteo, il tema del secolo d’oro riprende una valenza fondamentale. In sintonia con il pensiero neo-platonico — e sulla scia del De Clementia di Seneca — la figura del Re diventa uno Speculum principis concepito come fonte della retorica che dà ordine al cosmos, attraverso una reviviscenza di figure mitologiche legate all’Arcadia del Sannazaro.

The French Connection: Angevin Images of the Magdalen in Naples
In December 1279, Charles of Salerno, the future Charles II of Naples, discovered the body of Mary Magdalen at St. Maximin near Aix-en-Provence. Charles became personally devoted to the Magdalen, who was adopted as the patron saint of Provence and of the Angevin dynasty. Painted narrative cycles of the life of the Magdalen in Naples have received less scholarly attention than they merit, despite the fact that three such cycles exist, more than anywhere else in Italy. All three, in the Brancaccio Chapel in S. Domenico Maggiore, the Magdalen Chapel in S. Lorenzo Maggiore, and the Pipino Chapel in S. Pietro a Maiella, are found in churches built during the Angevin period, and all were commissioned, so far as can be determined, by patrons with strong ties to the ruling dynasty. Furthermore, the cycle in S. Lorenzo Maggiore, dated between 1295 and 1300, is not only the earliest such cycle in Naples, but the earliest monumental cycle of
Magdalen imagery in all of Italy.

Thursday, 8 April 2010
11:00–12:30
Fondazione Cini - Sala Bianca
ITALIAN INFLUENCE IN COLONIAL LATIN AMERICAN ART AND ARCHITECTURE II
Sponsor: RENAISSANCE STUDIES CERTIFICATE PROGRAM, CITY UNIVERSITY OF NEW YORK, THE GRADUATE CENTER
Co-Organizer: ELOISE QUIÑONES KEBER, CITY UNIVERSITY OF NEW YORK, THE GRADUATE CENTER
Co-Organizer & Chair: PENNY C. MORRILL, GEORGE MASON UNIVERSITY

JULIANNE JOHNSON, UNIVERSITY OF CALIFORNIA, RIVERSIDE
An Analysis of the Trans-Atlantic Career of Mateo Pérez de Alesio
My paper examines the transatlantic career of Mateo Pérez de Alesio and how he has been constructed as a major figure in the development of Andean painting during the colonial period. In particular, I explore how Alesio as an Italian artist working in the Andes became deeply tied to efforts to foster links between Rome and Lima. For new cities like Lima, without the historical precedence, the legitimacy of antiquity, or conquest, they created imagined and real relations with Rome as a way to validate their authority. Faced with the impressive imperial legacy of Cuzco’s “ancestral” claim to the region, Rome was a logical choice to invoke as symbolic bulwark against Andean indigenous imperial symbolism. Rome was not only the “traditional center of the European Empire” but also rich with religious authority as the center of Catholicism. In the end, this relationship provided Alesio with the fame he aspired and Lima with the visual connections to Rome.

MONICA GUERRERO, SALVADOR DALI MUSEUM
The Influence of the Italian Angelino Medoro in the Development of the Iconography of Portraits of Crowned Nuns in Latin America
The role of the Italian painters who arrived during the first years of the Viceroyalty of Peru was fundamental to the formation of regional pictorial traditions. Angelino Medoro, a Roman who arrived in Lima in 1600, had one of the greatest influences. He was assigned to paint the funeral portrait of St. Rosa de Lima in 1617. Medoro’s painting created a local iconographic model that, along with the renowned sanctity of St. Rosa, profoundly impacted the Catholic orb. Medoro’s depiction developed into a template of sorts for the portraits of nuns in Latin America. Nuns along the Continent wanted to emulate St. Rosa, the first Catholic saint born in America, and portrayed themselves with a crown of roses that replicated those in Medoro’s painting. Shortly thereafter, portraits of nuns were depicted with her symbol, and even portraits painted previously were retouched with roses.

ORLANDO AMADO HERNÁNDEZ YING, CITY UNIVERSITY OF NEW YORK, THE GRADUATE CENTER
Italian Influence in Angel Iconography in Lima and the Andes in the Late Sixteenth and Early Seventeenth Centuries
One of the recurrent and iconic themes in viceregal South America, angels became important symbols of the hispanicized indigenous nobility. Although there was an apparent predisposition from the indigenous population to venerate these celestial spirits, Italian artists such as Bernardo
Bitti and Mateo Pérez de Alesio were pioneers in providing the visual elements that identified angels according to the late Italian Maniera. This paper explores Bitti’s Jesuit conventions regarding angels embodied in the retablos of Challapampa and San Pedro Acora on the shores of Lake Titicaca as well as de Alesio’s participation in the Church of La Merced and the lost decorations for the Church of Santo Domingo in Lima. The latter might have set precedent for the depiction of harquebusier angels, icons appropriated by local schools in Lima, Cuzco, and Potosí in the late seventeenth century. I will describe how these Italian artists exported not only the conventions of Italian art but also the theological bases for angelolatry and how this message was embraced, transformed, and appropriated by colonial artists in South America.

ANANDA COHEN SUAREZ, CITY UNIVERSITY OF NEW YORK, THE GRADUATE CENTER
The Italian Renaissance Thrice Removed: Mural Paintings at the Church of San Pedro Apóstol, Andahuaylillas, Peru
Considered one of the purest manifestations of the Italian Renaissance in highland Peru, the Jesuit Church of San Pedro Apóstol de Andahuaylillas stands as a testament to the importance of Renaissance principles in the development of colonial Andean architecture and visual culture. The triumphal arch façade of the church faithfully echoes the prototypes offered by Serlio, while its murals, executed both throughout the interior and in the exterior portico area, reveal an allegiance to Italian Mannerism. This paper explores the church’s rich mural program completed in 1626 by the Peruvian painter Luis de Riaño, who trained under the Italian Angelino Medoro in Lima. I will examine the creative maneuvers undertaken by Riaño to negotiate the Italianate aesthetics acquired through his apprenticeship under Medoro with the needs of the largely indigenous populace of Andahuaylillas. The resultant composition, which presents an allegorical depiction of the paths to heaven and hell, exhibits a narrative, entrenched in both European and Andean symbolic systems. I argue that the visual poetics of the Andahuaylillas murals reveal Riaño’s privileged position as a second-generation disseminator of Italian Mannerism, enabling him to undertake even more adventurous and culturally complex compositions than his Italian emigré predecessors.

Thursday, 8 April 2010
11:00–12:30
Fondazione Cini - Cenacolo Palladiano
RENAISSANCE MARKETS II: MARKETS AND INSTITUTIONS
Co-Organizer: PAOLA LANARO, UNIVERSITÀ CA’ FOSCARI VENEZIA
Co-Organizer & Chair: DENNIS ROMANO, SYRACUSE UNIVERSITY

ANDREA CARACAUSSI, UNIVERSITÀ CA’ FOSCARI VENEZIA
Around Legal and Extra-Legal Institutions: Foreign Merchants, Venice, and the Early Modern Mediterranean Trade
This paper aims to analyze the institutional system that allowed business cooperation and market integration during the early modern period. The focus will be on some foreign merchants (mainly from Florence and Genoa) in Late Renaissance Venice. Given the troubles of the local merchant class in Levantine trade, especially in the first part of seventeenth century, an important role was played by some foreign merchant colonies. Among them, the economic activities of Florentine and Genoese merchants were very complex, including not only commercial intermediation and
maritime insurance, but also manufactures and public and private finance. The purpose of this paper is to analyze the institutional system that allowed the development of these early modern commercial networks, based in Venice but enlarged to encompass the Mediterranean and Europe. This paper aims to examine the different strategies used to resolve conflicts (legal and extra-legal), paying particular attention to the relationship with local institutions, which sometimes sought to limit the freedom of economic action for mercantilistic purposes.

GIOVANNI FAVERO, UNIVERSITÀ CA’ FOSCARI VENEZIA
Industrial Privileges in the Venetian Republic (Seventeenth and Early Eighteenth Centuries)
The paper focuses on the function privileges performed as tools of Venetian mercantilist policy. The research is based on an analysis of the records of the “Cinque Savi alla Mercanzia” (VSM, i.e., the government advisory body on trade and manufacturing), available in the Venetian state archive. A first survey of these documents suggests the use of multiple tools to foster import — substituting and export activities, from monopoly grants to exemptions from internal duties, subsidies and workforce regulations. In innovative industries, the trade-off between the need to protect inventors against opportunistc imitation, and the danger implied in the creation of rent positions, opened room for continuous negotiation between manufacturers and the Venetian state. An analysis of notarial and judicial deeds concerning single privileged manufacturers allows detection of the strategies they followed in negotiating privileges.

PAOLA LANARO, UNIVERSITÀ CA’ FOSCARI VENEZIA
The Economic Role of Dowries in Early Modern Venice: Use, Management, and Family Strategies
The aim of this paper is to analyze the first results of a work in progress about the economic role of dowries in Venice in the sixteenth and seventeenth centuries. An economic approach will be privileged. Firstly, my aim is to understand how the dowry has been considered inside the two different household estates, i.e., the estate of the bridegroom and the estate of the bride, and the consequence on the gender’s identity. Secondly I try to better understand how the link between some juridical institutions, such as the “fedecommissione,” and dowries could limit the free exchange of money and lands inside the whole market. Finally I’ll try to analyze how different economic trends and political rules affected dowry amounts and the balance of the different components of dowries (beni mobili–beni immobili). The focus is on urban society, conceived in a broad sense, including nobles, merchant-entrepreneurs, artisans, and “citizens” in general. The paper will show the link between dowries and inheritance rules. Therefore the effort is to show how the goods of dowries could improve the household estate and stimulate business activities, but also depress the family economy.

Thursday, 8 April 2010
11:00–12:30
Fondazione Cini - Sala del Chiostro dei Cipressi
FICINO II: IDEAS OF CONCORD AND THE SOUL
Organizer: VALERY REES, SCHOOL OF ECONOMIC SCIENCE, LONDON
Co-Chairs: DENIS J. J. ROBICHAUD, THE JOHNS HOPKINS UNIVERSITY AND BRIAN P. COPENHAVER, UNIVERSITY OF CALIFORNIA, LOS ANGELES
FRANCESCO BORGHESI, UNIVERSITY OF SYDNEY
“Non iurare in verba alicuius”: Pico Versus Ficino
Recent scholarship has already shown how the Florentine Platonic culture of the late fifteenth century could not be reduced to mere Ficinian hegemony. What should be taken into deeper consideration is the point of view of Angelo Poliziano and Giovanni Pico della Mirandola, whose anthropological conception of the modesty of the natural human condition would distance itself clearly from Marsilio Ficino’s idea of man. This paper aims at addressing this issue focusing mainly on Giovanni Pico della Mirandola and Marsilio Ficino and their respective ideals of philosophical concord.

DIANA STANCIU, KATHOLIEKE UNIVERSITEIT LEUVEN
Soul as the Third Essence: Augustinian and Thomistic Antecedents
In his *Theologia Platonica*, within his hierarchy of five substances, Ficino defines soul as the third and middle essence. Soul is placed between purely eternal things and purely temporal ones, as a bond linking them, “cleaving to the higher while not abandoning the lower.” The third essence is thus simultaneously both divided and undivided. I will try to establish how these ideas relate to Ficino’s constant concern to prove the immortality of the soul and how Platonic/Neoplatonic influences are interwoven with Augustinian and Thomistic antecedents. I will also explore the relevance of defining rational soul as “life which understands discursively and gives life to the body in time” for an appreciation of the two kinds of knowledge it can attain: knowledge of divine things, to which “it clings as closely as possible in a spiritual way,” and corporeal ones, to which “by nature it also descends.”

Thursday, 8 April 2010
11:00–12:30
Fondazione Cini - Padiglione delle Capriati
FROM THE ANCHOR TO THE CROW’S NEST: SHIPS AND NAVAL IMAGERY IN RENAISSANCE ART
II
Co-Organizer: NICOLE HEGENER, HUMBOLDT–UNIVERSITÄT ZU BERLIN
Co-Organizer & Chair: GEORGE L. GORSE, POMONA COLLEGE

NICOLE HEGENER, HUMBOLDT–UNIVERSITÄT ZU BERLIN
Eternal Triumph: Ship Monuments in Rome
The ship may be the most striking metaphor of human life and political power. Not by coincidence the first triumphal monument on the Roman Forum was the rostra: its name alludes to the attached ship prows (rostra) of the victorious naval battle of Antium 338 BCE. Ships brought Rome its global power, and influential Roman art patrons used the ship motif for propaganda and self-promotion. The paper will focus on what I call “ship monuments”: Cardinal Giovanni de’ Medici erected an ancient marble boat, the Navicella, next to his title church S. Maria in Domnica, and cardinal Ippolito II d’Este engaged Pirro Ligorio to build the shipshaped fountain for a Rometta in the gardens of the Villa d’Este at Tivoli. I will analyze these and other built, sculpted, and painted ships that demonstrate the ecclesiastical or secular power of their patrons.

GEOFFREY QUILLEY, UNIVERSITY OF SUSSEX
Old East India House: A Late Renaissance Anachronism for an Imperial City?
Before its replacement in 1726, East India House (built 1648), the home of the British East India Company in Leadenhall Street, London, advertised itself in the metropolitan urban space through the prominent display of a large-scale emblematic depiction of ships and mariners on the building’s street facade, conceived and executed in a distinctly Renaissance idiom. This paper will focus on the decoration of Old East India House as a case study to examine the changing rhetorical significance of nautical and maritime iconography during the late Renaissance and early modern era in Britain — from “emblem to expression” in Ronald Paulson’s phrase — within a context that saw not only significant changes in the East India Company’s own profile, but more generally, in the construction of metropolitan identity as a growing maritime-imperial state.

STEFAN NEUNER, UNIVERSITÄT ZÜRICH
Velum: From Veil to Sail. On Some Nautical Implications of Venetian Painting in the Sixteenth Century
The Latin word velum comprises two very different strata of meaning: on the one hand, the veil pointing to the dialectics of revealing and concealing, to metaphysics of visibility; on the other hand, the sail referring to the more profane realm of the cultural techniques of navigation and shipbuilding. There is no doubt that Byzantine models — such as the mandylion, exemplary instances of the veil as pictorial concept — are among the antecedents of Venetian teleri as paintings on textile support. The actual material and the mode of fabrication of canvases in Venice, however, are more related to sails and sail-making. The paper tries to contextualize the development of Venetian painting practices of the sixteenth century in the cultural sphere of seafaring. Thus, a movement is detected leading from a theological or textual to a material and textile conception of painting, in short: from the veil to the sail.

Thursday, 8 April 2010
11:00–12:30
Fondazione Cini - Sala Carnelutti
PRINTING AND PIETY
Sponsor: SOCIETY FOR THE HISTORY OF AUTHORSHIP, READING AND PUBLISHING (SHARP)
Co-Organizers: MICHAEL ULLYOT, UNIVERSITY OF CALGARY; STEVEN W. MAY, UNIVERSITY OF SHEFFIELD; AND ANNE LAKE PRESCOTT, BARNARD COLLEGE
Chair: CATHY SHRANK, UNIVERSITY OF SHEFFIELD
RAYMOND-JEAN FRONTAIN, UNIVERSITY OF CENTRAL ARKANSAS
The “midle kind” of Time in Donne’s A Litanie
The supposed power of Donne’s A Litanie lies in the fact that a litany is designed to be recited publicly. In Donne’s case, this means that at the moment he delivers each stanza, the speaker hopes to recreate that self that is “now growne ruinous,” transforming or reanimating himself in much the same way as Yahweh’s creating word first called life out of clay. The speaker’s vocalization of each stanza performs, in effect, his transition from the “threat” of God’s “thunder” to “the musique of thy Promises.” But while drawing upon the performative power of oral dissemination, the poem betrays no evidence of ever having been recited publicly. The poem, rather, must be considered a printed text in which inheres the author’s yearning to access
the biblical power of the spoken word (yada).

Raphaëlle Mouren, École nationale supérieure des sciences de l’information et des bibliothèques, Lyon

Paolo Manuzio, humaniste ou imprimeur?
De nouvelles recherches étudient le rôle et le statut de l’éditeur vénitien Paolo Manuzio en tant qu’imprimeur-libraire mais aussi en tant qu’humaniste, spécialiste de Cicéron reconnu par ses pairs. Il commence en effet sa carrière en 1533 en imprimant lui-même sa propre édition des Lettres familières: il s’affirme ainsi comme un latiniste capable d’établir un texte autant que les humanistes les plus réputés de son temps. Quelques années plus tard, il propose aussi le commentaire de cette œuvre, qui fut rééditée de nombreuses fois par lui-même mais aussi, en recueil, avec d’autres commentaires humanistes, par d’autres imprimeurs partout en Europe. Quelle est la véritable place de Paolo Manuzio, tout au long de sa carrière, comme imprimeur et comme éditeur scientifique des auteurs antiques au sein de la République des Lettres? (The paper will be given in English.)

Beth Quitslund, Ohio University

Sternhold and Hopkins and Those Other Guys: Authorship and the Metrical Psalms
Despite considerable debate, literary critics and historians have not reached a consensus about how Renaissance readers and writers understood authorship. The question is particularly complex for texts that participate in multiple reception paradigms, as many devotional writings did. The extensive printing history of The Whole Booke of Psalmes, Collected into English Meter (Sternhold and Hopkins) presents a useful case study in how publication constructed authors and authority for a set of texts central to English religious life. In an apparent paradox, printers for many decades reproduced attributions (initials) for individual psalms that were in many cases utterly uninformative about the authors’ identities. Indeed, some had been wrong from the beginning. Moreover, most recorded discussion of the book as authored, or to Sternhold and Hopkins by name, disparages these psalms. The persistent but opaque author attributions seem to reflect themetrical psalms’ statuses as idiosyncratic poetry, communal liturgy, and canonical scripture.

Thursday, 8 April 2010
11:00–12:30
Fondazione Cini - Sala del Piccolo Teatro
Sessions in Honor of Colin Eisler II: Trecento and Quattrocento Devotional Images
Organizer: Diane Wolfthal, Rice University
Chair: Carolyn C. Wilson, Independent Scholar, Houston

Jai Imbrey, New York University

Faith Up Close and Personal in Mantegna’s Berlin Presentation: Fictive Frames and the Devotio Moderna in Northern Italy
From the onset of his career, Mantegna devoted himself to revitalizing depictions of holy figures, particularly in expressing their emotive power. This essay explores the relationship between fictive frame and image in Mantegna’s Berlin Presentation as a paradigm for the expression of
new attitudes towards faith. It reflects Northern Italy’s response to Devotio Moderna, as it was ushered in by Ludovico Barbo, Abbot of S. Giustina of Padua. Shedding light on aspects of Marian worship, it looks at the dramatic impact of firebrand preachers such as the Dominican Gabriel Barletta and the Franciscan Bernardino of Busti.

**MARIE TANNER, INDEPENDENT SCHOLAR**

Nicholas V and Jerusalem Imagery in Mid-Quattrocento Rome

This talk sketches the development of Jerusalem imagery in Rome in the years surrounding Pope Nicholas V’s Jubilee of 1450. Singling out a renewed interest in the Holy Spoils that Titus brought to Rome following the destruction of Solomon’s Temple in 69 CE — a list expanded to include relics of Christ’s Passion — the talk focuses on the representation of new Passion Spoils in Piero della Francesca’s *Flagellation of Christ*. A brief discussion of Federico da Montefeltro’s connections to the papacy and Nicholas’s ambitions for a Crusade to recapture the Holy Land provides a wider peninsular context for viewing the picture.

**SUZANNA B. SIMOR, CITY UNIVERSITY OF NEW YORK, QUEENS COLLEGE**

The Credo in Siena: Art, Civic Religion, and Politics in Sienese Images of the Christian Creeds

In the span of a mere four decades in the first half of the fifteenth century, Siena produced an unparalleled concentration of ambitious visualizations of the texts of the Christian creeds, realized in commissions for the most powerful patrons of the city-state. The leading communal and ecclesiastical institutions all featured Creed cycles in prominent locations, embedded in coherent and richly symbolic programs. This essay will explore the imagery of these Sienese Creed cycles within their shared tradition and with attention to factors that likely contributed to their individual interpretations. It will demonstrate that within the prescriptive confines of its Creed’s content, each of the Sienese renditions was addressed directly to its audience, conceived and employed for specific purposes, and deployed iconography that supported each patron’s particular agenda. Reflecting Siena’s characteristic blending of religion and politics, the diverse Sienese Credos partake of the political theology of the commune.

Thursday, 8 April 2010
11:00–12:30

**Fondazione Cini - Sala Barbantini**

**ICONOGRAPHIES/TROPES OF LACTATION II**

*Sponsor: SOCIETY FOR THE STUDY OF EARLY MODERN WOMEN (EMW)*

*Organizer: JUTTA G. SPERLING, HAMPshIRE COLLEGE*

*Chair: THOMAS P. BONFIGLIO, UNIVERSITY OF RICHMOND*

**NAOMI YAVNEH, UNIVERSITY OF SOUTH FLORIDA**

Jesus’ One Bare Breast: Lactation, Sanctity, and Sensuality in Early Modern Venice

Critical exploration of the iconography of the Madonna lactans — the image of the Virgin Mary nursing the Christ Child — and of lactation in general has become an important part of contemporary discourse regarding women and gender in the early modern period. This study draws on that discussion in its examination of a highly feminized fifteenth-century Venetian image of Jesus exposing his wound to a Clarissan nun. Quirizio da Murano’s enthroned and heavily robed Savior (ca. 1460–78) offers the eucharist to a kneeling nun with his right hand,
while, with his left, he opens the folds of the garments covering his right breast in a gesture that clearly evokes contemporary renderings of the nursing Madonna. The painting, commissioned for the Murano convent of St. Clare, becomes a locus to explore not just the potential gender fluidity of the Son and the theological implications thereof, but also questions regarding lactation, humanation, sanctity, sensuality, and embodiment for both female religious and those they worshipped.

Yael Manes, Research Fellow of Hanadiv Foundation
Prescribing Breastfeeding in the Discourse of Renaissance Humanism
In the prescriptive Renaissance discourses on the ideal performance of motherhood, breastfeeding is a central element in the formation of maternal identity. This paper assumes that the discourse on maternal breastfeeding serves as a privileged historical vantagepoint because it enables us to inquire into the ways in which Renaissance women had to negotiate between various paradoxical perceptions of ideal motherhood. I argue that in the patriarchal culture of humanism maternal breastfeeding was perceived as a challenge to paternal authority. Thus while breastfeeding was represented as an ideal form of mothering, in practice it also functioned as a disembodied commodity that is detached from mother, motherhood, and mothering. Moreover, the patriarchal infrastructure of Humanism prescribed an inherently paradoxical female identity: an ideal mother was a breastfeeding mother, but the ideal performance of wifehood required the erasure of maternal breastfeeding.

Maria Francesca Papi, Università degli Studi di Roma Tor Vergata
The Roe-Buck Mother in Boccaccio’s Decameron
Novella 2.6 in Boccaccio’s Decameron describes an exceptional case of breastfeeding: Madama Beritola, a woman who is living alone on an island, and thus has become a savage after being cut off from civilization, her husband, and her children, decides to take care of two roe-bucks. She breastfeeds them and brings them up as if they were her own children. This experience helps her to survive her own pain and hardship. The maternal care she offers these animals paradoxically sustains her sense of being human. When returning to civilization, she becomes known as “la Cavriuola,” (the roe-buck mother). In my paper, I will compare Madama Beritola and her “natural” instinct of motherly love with the other mother featured in the same novella, who puts conventional social customs and personal interest before the love for her daughter. I will explore these two concepts of mothering in the context of other examples of maternity in the Decameron.

Thursday, 8 April 2010
11:00–12:30
Fondazione Cini - Sala del Consiglio
EARLY MODERN ENGLAND AND ISLAMIC WORLDS
Co-Organizers: Linda McJannet, Bentley University and Bernadette D. Andrea, University of Texas, San Antonio
Chair: Timothy Billings, Middlebury College
Goran Stanivukovic, Saint Mary’s University
Twelfth Night: Between Worlds
The worlds in the title of my paper are the Christian World of Europe’s West and the Islamic
world of the Ottoman Mediterranean. The Illyria of *Twelfth Night* has been explained as either the allegory of Shakespeare’s London, or as the geographic location stretching from eastern coast of the Adriatic Sea into the European hinterland. In these approaches Illyria is not a core land, but a periphery. While the peripheral Illyria generates meaning in *Twelfth Night*, my post-colonial analysis challenges the two established framings of this play. I will interpret Illyria as a colony of Venice threatened by the Turk, and I will explore it in Emanuel Ford’s *Parismus* (1598; part 2, *Parismenos*) and T. P. Goodwin’s 1595 adaptation of William Caxton’s *Blanchardine*), prose romances which narrate a plot similar to *Twelfth Night* and within a location that corresponds to Illyria in Shakespeare’s romance. What does the colonial Illyria on the threshold of the Ottoman Empire of Shakespeare’s time tell us about the fictionalized Illyria of his play?

**LINDA MCJANNET, BENTLEY UNIVERSITY**

“Oranges and lemons say the bells of St. Clement’s”: Eastern Commodities and Allusions in London Comedies, 1600–15

Allusions to Eastern commodities are expected in plays with Eastern settings, but they are also common in London comedies, such as *The Shoemaker’s Holiday*, *The Alchemist*, and *The Knight of the Burning Pestle*. Although recent studies of English trade with the Levant have highlighted domestic anxiety about the threat to English identity and domestic order posed by the consumption of “heathen” goods, their condemnation by authority figures and interested groups (such as the members of the wool trade) did not dampen consumers’ desires for them. This paper focuses on silks and fine spices, the archetypal imports from Islamic lands. These products were not new to the English in the early 1600s, but relaxation of the sumptuary laws, more efficient trade routes, and a growing appetite for luxuries among the middle (and lower) classes meant that they were more widely consumed. On the evidence of these plays, silks and spices were increasingly part of the fabric of London life. While silks remained controversial symbols of status and social aspiration, spices appear to have been thoroughly domesticated. Indeed, particular spiced foods are identified with — are even emblematic of — particular London neighborhoods.

**BERNADETTE D. ANDREA, UNIVERSITY OF TEXAS, SAN ANTONIO**

Tartar Masques in Mary Wroth’s *Urania*

Mary Wroth’s manuscript continuation of *The Countess of Montgomeries Urania*, which she composed after the publication of the first part in 1621, offers one of the most sustained treatments of Central Asians in the period, with its main characters including a Tartar king and a Tartar/Persian princess. She introduces the former through a masque featuring “the Tartarian fashion,” which continues with the Tartar/Persian princess’s appearance in “apparel of the Asian fashion.” This paper proposes to examine the nexus from the mid-sixteenth-century English material and cultural exchanges with Central Asians, who were Muslims, to the early seventeenth-century court performances that incorporated these products, especially clothing, as constitutive of these characters. It shows how Wroth’s “Tartar masque” synthesizes these exchanges by converting Central Asians to western Christian imperialist aims. This paper thus considers a region and a genre neglected in the current turn to early modern English encounters with Islamic empires.
JOSEPH STERRETT, CARDIFF UNIVERSITY
Out Praying Prayers in Shakespeare’s Richard II
When the Duchess of York seeks to “outpray” (5.3.107) her husband’s prayers to King Henry IV for the life of their son, her words and gestures make a point that Shakespeare’s Richard II has developed from the first scene: prayers compete. For, throughout this play that dramatizes competition for the crown, ever-present in that process is a representation of prayer as a competitive exercise; one that works upon a principle of scarcity, where, should one’s prayer be answered another must go unheard or ignored. Equally important is the prize that prayer itself represents. One’s answered prayers are the sign that demonstrate the value of one’s right to be king, for they represent the election of God. I trace these patterns of prayer that “fight with gentle words” (3.3.130) for legitimacy in the audience’s eyes, using the example of King Henry IV of France and Navarre who displayed his repentance and conversion to Roman Catholicism two years before this play was most likely written. Ultimately these competing prayers fail to bring assurance that they are heard, and point to the anxiety of a spiritually empty political world.

CHLOE PREEDY, UNIVERSITY OF YORK
Pray-ers and Players: Meeting with Marlowe’s Gods
Critical interest in religion in Marlowe’s writings has commonly focused on the treatment of Christianity, Judaism, and Islam. However, Marlowe’s frequent references to Greco-Roman deities also address the question of how prayer structured human access to God in a manner resonant to the Reformation religious politics of the time. The traditional Catholic model of intermediary saints was challenged by the Protestant belief that individuals encountered God directly through prayer. These literal and imaginative encounters between Marlowe’s characters and their pagan deities reinscribe the contemporary debate within a classical framework and disrupt the traditional hierarchy of prayer. This paper will explore how Marlowe questions the accepted model of human supplicant and superior deity, recasting prayer as a genre of seduction, debate, and even free play. It will relate this disruption of the hierarchy of prayer to the contemporary theological debate and the broader question of Marlowe’s treatment of religion.

JUNE WAUDBY, UNIVERSITY OF HULL
The “passioned mynde” and Anne Locke’s Spiritual Physic for “Papistical Humours”
Anne Locke’s volume, Sermons of John Calvin, Upon the Songe that Ezechias made, contains a substantial dedication and religious sonnet sequence that forms a penitential meditation consistent with the severe contrition in prayer and self-reckoning sixteenth-century Calvinism demanded. The prefatory letter presents an engaging allegory that conflates physical and spiritual sickness in a manner that combines contemporary medical discourse with a searing attack on Catholicism. Its five prefatory sonnets exploit the sonnet form’s potential to depict interiority to illustrate the disordered mind beleaguered by despair. But in doing so, they portray the acute
anxieties of sinners caught between the shifting requirements of state-endorsed religious practices. Despite the vehemently anti-Catholic tone of the dedication, the sequence proper forms an intense affective meditation upon Psalm 51, intended as a prayer of contrition and plea for readmittance into God’s favor that is firmly rooted in pre-Reformation religious contemplative practice.

Thursday, 8 April 2010
11:00–12:30
Palazzo Grimani
THE INVENTORY OF LITERARY LANGUAGE AND DEVICES IN SCIENCE II
Organizer: Evelien Chayes, University of Cyprus
Chair: Harald Hendrix, Universiteit Utrecht
Respondent: Lina Bolzoni, Scuola Normale Superiore di Pisa

Francesco Patrizi and the Musical Origin of Language

In his writings on music, Francesco Patrizi (1529–97) was oriented toward language, poetics, and rhetoric, while also dealing with its acoustic aspects in his philosophy of nature. This split in the nature of music was a side effect of the sixteenth-century naturalization of music. This process brought about a reformulation of the relationship between music and language, until then understood as two manifestations of one archetypal harmonic language of creation. Music then, traditionally seen as one of the mathematical disciplines, became a rhetorical art in Patrizi’s philosophy. I will argue that this transformation in musical thought brought about a loss of explanatory power for the doctrine of music as key to the universe, while resulting in new theoretical possibilities to study the musical origins of language. I will explore how Patrizi updated classical ideas on the relation between music and language to grant the requirements of his own time.

Evelien Chayes, University of Cyprus
The Scope of the Interrogative: Academies’ Literary Devices and the Structure of Scientific Thought

This paper will focus on the literary creations brought forth by academies 1560–1650 under the Venetian rule — imprese, or Discorsi or poems based upon fundamental principles of the imprese. Discoursing on metaphysics, nature, human physiology, and psychology, the unknown and invertible, and on the lives of the academicians, this literature displays at the same time a particular language structure, evolving into new rhetorical structures of knowledge. As the academies offered a specific knowledge environment, the social dimension behind these writings suggests a significant impact of these structures on the critical mindset of that time. We will analyze such structures (lexicological, syntactical, dispositional) in, mainly, the Accademia degli Occulti imprese (1568) and in Loredan’s Accademia degli Incogniti’s Discorsi and Glorie (1635, 1647), thus following the evolution of heterodox thought through the fruition of literary devices.

Thursday, 8 April 2010
11:00–12:30
LUCIEN FAGGION, Université de Provence, Aix-Marseille I

Violence, Rites, and Social Regulation in Venetian Terraferma in the Sixteenth Century

The aim of my intervention is to consider violence in the Venetian terraferma during the sixteenth century. Through notary records, it would be possible to understand violence committed in the territory of Vicenza, especially in the valley of Valdagno, social relationship, interpersonal bonds, blood ties, forms of power, possible ways of regulation (judicial and social mediation, compromise, peace) that reveal conflicts as well as rites of conciliation meant to create peace based on moral values and political order. Inter- and intra-family violence, principles of negotiation, pacification, links between state and local power allow us to underscore the life’s society based on law, norms, and practice as well as on religion and families.

ALLAN TULCHIN, Shippensburg University

The Causes of Religious Massacre during the French Wars of Religion

Natalie Zemon Davis’s article “The Rites of Violence” has proven profoundly influential. In it she asked, What then can we learn of the goals of popular religious violence? What were the crowds intending to do and why did they think they must do it? Davis did not ask why religious riots occurred; she asked what the crowds said was their intent. This paper will consider the broad question that Davis did not attempt to address in “The Rites of Violence”: why did such massacres occur? Beyond religious disagreement, I will consider whether massacres were more likely to occur at certain periods during the Wars, in certain regions or provinces, and under certain circumstances. In short, I hope to develop a typology of these massacres, so that beyond knowing what crowds felt, we might be able to understand why they chose, at particular moments, to express their feelings in this horrible way.

Thursday, 8 April 2010
11:00–12:30

Istituto Veneto, Palazzo Cavalli Franchetti - Sala Alta

WOMEN AND ALCHEMY IN RENAISSANCE EUROPE, 1550–1660

Sponsor: Renaissance English Text Society (RETS)
Co-Organizer & Chair: YAAKOV AKIVA MASCETTI, Bar Ilan University
Co-Organizer: JAYNE ARCHER, University of Wales, Aberystwyth

M. E. WARLICK, University of Denver

Theory and Practice: Historical Images of Female Alchemists

In the Basilica Philosophica (1618), Johann Daniel Mylius included 160 emblematic medallions of real and legendary alchemists, of which only five were women. Maria the Prophet, the Jewish alchemist and supposed sister of Moses, was undoubtedly the most famous. How had her philosophical teachings and practical laboratory advice been transmitted from late antiquity through the Middle Ages to the alchemical literature of the early seventeenth century? Perenelle,
wife of the fourteenth-century Parisian alchemist Nicolas Flamel, was one of the few female alchemists who followed in Maria’s footsteps to be celebrated for her laboratory work. Accounts of the legend published in the early seventeenth century state that Flamel had claimed “she knew the work as well as I.” This paper will explore the legends of these female alchemists and examine their visual representations to evaluate their importance as philosophers and practitioners within the alchemical tradition.

JAYNE ARCHER, UNIVERSITY OF WALES, ABERYSTWYTH

Women’s Patronage of Alchemy in Renaissance England: John Thornborough’s Letter of Chemistry (1614)

Patronage provided women with one way in which they could shape, influence, and contribute to the production and dissemination of alchemical knowledge in Renaissance England. This paper presents new research into the nature and extent of women’s patronage of alchemy in England ca. 1550–1640. Its focus is the Letter of Chemistry to . . . Lady Knowles (1614), written by John Thornborough, later Bishop of Worcester. Thornborough’s Letter, which exists in a single manuscript held at the British Library, is a work of esoteric and practical alchemy and is informed by the author’s lifelong interest in Hermetic and Neopythagorean philosophy. By situating the Letter within the context of Lady Knowles’s patronage of religious and historical works, and reconstructing her links to Thornborough and his intellectual milieu, I will argue that the choice of female patron informs and is informed by Thornborough’s presentation of the all-important feminine principle in alchemy.

Thursday, 8 April 2010
11:00–12:30
Università Ca’ Foscari - Palazzo Malcantone-Marcorà - First Floor - Sala Seminari

CROWN, PUBLIC, AND PUBLICITY IN SCOTLAND, 1603–1649
Sponsor: CENTRE FOR EARLY MODERN STUDIES, UNIVERSITY OF ABERDEEN
Organizer & Chair: KARIN FRIEDRICH, UNIVERSITY OF ABERDEEN

BARRY ROBERTSON, UNIVERSITY OF DUBLIN, TRINITY COLLEGE

Charles I, the First Bishops’ War, and the Failure of the Royalist Cause
This paper examines the failings of royalism in Scotland during 1638–39 in the context of religious dispute and issues of communication with the wider public. In particular it will stress that the royalists’ strategy of pursuing negotiation and force at the same time was a mistake that resulted in neither option being pursued with adequate conviction. It will also highlight the failure of Charles and his royal commissioner, James, third marquis of Hamilton, to properly galvanize royalist supporters within Scotland, and will examine the divisions within this support base between those who favored the use of force against the Covenanter and those advocated that the king make concessions. The paper concludes with the assertion that the First Bishops’ War represented the best chance the king had to stop the Covenanting machine, and that his failure to do this at this time had dire consequences for the situation in his other two kingdoms, Ireland and England.

DANIEL MACCANNELL, UNIVERSITY OF ABERDEEN

James VI and the “News Process”: A New Interpretation
The study of news in English has been intensely focused on the idea of a late-Jacobean or Caroline genesis: either ex nihilo, or via a sudden evolutionary jumping out of the manuscript newsletter. For both of these views, Ben Jonson’s inventive, but fundamentally invented, News from the New World Discovered in the Moon (1620) is partly to blame. This paper argues that, rather than seeking a sudden Jacobean genesis of a “public sphere of print,” scholars should acknowledge that, by 1614, proclamation had been in continuous, regular use for four centuries in Scotland and Ireland as well as in England, and had become a sophisticated, highly functional, and relatively sober news medium. This medium’s collapse was ultimately due less to Westminster’s attacks upon it, than to its own “confessionalization”: a process that occurred simultaneously in all three Stuart kingdoms, concentrated in the period 1614–21. Alternative modes of publicity that emerged in and after 1614 are not an instrumental cause, but a negative effect, of disastrous quasi-religious intermeddling by the crown with a secular news process that already existed.

THOMAS MCINALLY, UNIVERSITY OF ABERDEEN
Three Scottish Humanists in the Service of James I/VI
This paper will discuss the relationships of three Scottish humanists with James VI/I and their part in promoting the Stuart image as a major European monarch. Thomas Reid, Thomas Dempster, and Thomas Seget, who studied together at Mary Queen of Scots’s college in Louvain, maintained a lifelong friendship and frequently found their careers interlinked. Their significance as scholars of international repute will be shown through an account of their published works and their friendship with leading members of the Republic of Letters whom they met on their travels in Europe. The paper will then show how James VI/I used these fellow countrymen to publicize his ideas and gain intellectual credibility for them in Europe. The roles of the three humanists in this will be discussed: Reid as James’s Latin secretary and translator of his works, Dempster as Historiographer Royal, and Seget as a wandering scholar who worked and corresponded with a wide network of contacts among the major intellectuals of his time including Galileo and Kepler. The paper will conclude with an assessment of the success or otherwise which these humanists achieved in satisfying James’s objectives and the degree to which the king rewarded them individually.

Thursday, 8 April 2010
11:00–12:30
Università Ca’ Foscari - Palazzo Malcantone-Marcorà - Ground Floor - Sala Conferenze
FIGURES AND FIGURABILITY II: JESUIT TEACHING AND SPIRITUALITY AS CONFIGURATIO
Sponsor: GROUP FOR EARLY MODERN CULTURAL ANALYSIS (GEMCA)
Organizer & Chair: AGNÈS GUIDERDONI-BRUSLÉ, UNIVERSITÉ CATHOLIQUE DE LOUVAIN

ALINE SMEESTERS, UNIVERSITÉ CATHOLIQUE DE LOUVAIN
The Child as a Living Work of Art in the Jesuit Genethliac Productions of the Seventeenth Century
During the seventeenth century, the Jesuits produced several literary or material celebrations for the birth of children in the great Catholic families of the time. One of the recurrent symbolic images of those “genethliac” (birthday) productions is that of the child as a work of art, conceived by God, the Nature and his parents, and brought later on to perfection by his
educators. As art in this time was mostly a matter of imitation, the child is often conceived as the “living picture” of his parents; more deeply, he is also a man made in the image of God. That special work of art can be described in the process of its shaping, but also in its representational qualities and in its own exemplary power. This paper shall try to clarify the roots of this pattern (especially in the ancient classical literature) and the stakes of its massive use by the Jesuits in the context of the Catholic Counter-Reformation and of its promotion of figurative arts.

RALPH DEKONINCK, UNIVERSITÉ CATHOLIQUE DE LOUVAIN
The Jesuit as Artifex Evangelicus
Published in 1640 and designed mainly for preachers, the “Artifex Evangelicus” of Sandaeus proposes a “sylva” of metaphors drawn from the field of arts and craft and applied to the field of religion. Defined as a craftsman of the Gospel, the main task of the Jesuit is to encourage imitation of and conformation to a model, Christ. Exhibited in 1640 at the occasion of the centenary of the Society of Jesus, these “emblemata nuda” will be approached in this paper as very interesting testimonies of the Jesuit ideal of education and spirituality.

GRÉGORY EMS, UNIVERSITÉ CATHOLIQUE DE LOUVAIN
The Jesuit Bildung in the Affixiones of the Brussels College (1630–85)
At the Brussels Jesuit College, all through the seventeenth century the students of the poetry and rhetoric classes were invited annually to conceive emblems that were then exhibited and that the Brussels Royal Library has fortunately conserved. Paying attention to this collection of emblems, I would like to focus on how was spread in it the idea of the formation (conception and composition) and to examine in which context it was used.

Thursday, 8 April 2010
11:00–12:30
Università Ca’ Foscari - Palazzo Malcanton-Marcorà - Second Floor - Sala Grande, Dipartimento di Studi Storici
“FLAT AND UNRAISED SPIRITS”: BAD ACTORS AND SAD ACTING ON SHAKESPEARE’S STAGE
Sponsor: PACIFIC NORTHWEST RENAISSANCE SOCIETY
Organizer: GRETCHE E. MINTON, UNIVERSITY OF MONTANA
Chair: SANDRA TOMC, UNIVERSITY OF BRITISH COLUMBIA

ELIZABETH HODGSON, UNIVERSITY OF BRITISH COLUMBIA
This Shoe is my Mother: Acting Parts in The Two Gentlemen of Verona
Actors performing as actors performing loss are a central part of the sacrificial gift-culture of The Two Gentlemen of Verona. The play is full of deliberately actorly sacrificial partings, several of which have a notably performative style, as if the social face of self-sacrifice is its defining feature what makes the gift and the play. Julia’s performance of Ariadne alongside Launce’s two comic monologues, with their blend of overt theatricality, devotional language, and bodily humor, reveal much of the play’s fundamental belief in the performative, actorly nature of social exchange and social identity. The complex gendered and theological nature of these shows of sorrow, even the most ridiculous of them, shed light on how the Elizabethan stage viewed both parting and acting and the cultural relationships between the two.
PATRICIA BADIR, UNIVERSITY OF BRITISH COLUMBIA

The Perils of Playmaking

Staged bodies are commonly understood as shrouded in signification. The actor’s feeling form is evident only at moments when his performance breaks down. This paper will argue, alternatively, that the actor’s fallible body is an important determinant of theatrical reception and never more so than in the high-stakes environment of the London playhouses in a period when playwrights, players, and audiences were beginning to fully inhabit a relatively new professional playing structure. By drawing attention to the places in plays where spectacle threatens to dissolve (not into insubstantial air as Prospero would have it but rather into much more ignoble stuff), this paper will show that early modern plays, Shakespeare’s chief among them, return repeatedly to the actor’s unruly body. They do so, I argue, not to contain that body but to underscore its vulnerability and to make that vulnerability a precondition for meaningful theater.

VIN NARDIZZI, UNIVERSITY OF BRITISH COLUMBIA

Wooden Actors

When we say that an actor is “wooden,” we mean that his performance was stiff, clumsy, stilted, and awkward — in a word, bad. Such an actor has failed to “move,” not simply in terms of bodily flexibility, but also in a rhetorical sense, for he has not succeeded to “move” or affect an audience. He is embarrassingly senseless on stage. But from where does this metaphor derive? With reference to Shakespeare’s comedies, where ineffective orators and actors are dubbed wooden posts (Twelfth Night), quintains and lifeless blocks (As You Like It), and stocks (The Taming of the Shrew), this essay pursues the matter of a bad actor’s woodenness by literalizing the figure. Shakespeare’s drama thus imagines wooden actors as contiguous with the stage’s inanimate fabric, the “wooden O.” By this logic, all actors, we can infer, are “stick figures,” although some prove more adept at the art of moving.

Thursday, 8 April 2010
11:00–12:30
Università Ca’ Foscari - Palazzo Malcanton-Marcorà - Second Floor - Sala Piccola, Dipartimento di Studi Storici

DRAMAS OF LIFE IN THE RENAISSANCE
Organizer: LLOYD E. KERMODE, CALIFORNIA STATE UNIVERSITY, LONG BEACH
Chair: BLAINE GRETEMAN, IOWA UNIVERSITY

JEAN-LOUIS CLARET, UNIVERSITÉ DE PROVENCE AIX-MARSEILLE

“Yet you see how this world goes”: Paintings and Painters in Early Modern English Drama

The connections between drama and the visual arts in early modern England were numerous and it is particularly mind-teasing that the one should have included the other so frequently. Indeed, many Renaissance plays contain scenes when characters show a picture (usually a portrait) to the audience or to the other characters to express something that the hosting play probably couldn’t actually say. This phenomenon implies that drama and painting had different functions in society, which may lead critics to redefine the one in relation to the other. It is particularly puzzling that drama should have felt free to resort to a form of what we now call art that was not really welcome in iconoclastic England. Nicholas Hilliard even suggested that his homeland was unwilling to foster national painters. Accordingly, playwrights may have meant to denote
foreign threats or tried to restore the image of a harmless though seductive activity.

ANNEL PIETERSE, UNIVERSITY OF STELLENBOSCH
Unseating Arthur: Susan Howe and the Performance of History
In her poem “Speeches at the Barriers,” North American language poet Susan Howe draws on references to Arthurian legend as well as the lesser-anthologized Ben Jonson masque “Prince Henry’s Barriers,” which in itself draws heavily on the Arthurian legend “The Lady of the Lake.” The histories represented in these plays are doubly recursive, since they are histories about histories, drawing on preexisting tales that dramatize seminal events in the history of England. Each new appropriation of the preceding tale serves to strengthen the “origins” tale and its underpinning ideology. Howe makes use of this same logic of appropriation/repetition, but her fragmented, non-linear style has the opposite effect: instead of performing an identity-affirming function, the inclusion of these fragments of sanctioned history leads to a questioning of established narratives. Howe’s poem takes the form of the masque, the “play of force” and through her deconstruction, reveals it as a “play of forces,” in order to render a textual performance of the lacunae that are inherent to any formalized historical narrative.

Thursday, 8 April 2010
11:00–12:30
Università Ca’ Foscari - Palazzo Malcanton-Marcorà - Third Floor - Dipartimento di Storia d’Arte
EARLY MODERN WOMEN WRITERS AND GENRE
Organizer: MARTINE VAN ELK, CALIFORNIA STATE UNIVERSITY, LONG BEACH
Chair: LISA VOLLENDORF, CALIFORNIA STATE UNIVERSITY, LONG BEACH
Respondent: PATRICIA PHILLIPPY, TEXAS A&M UNIVERSITY

JENNIFER L. HELLER, LENOIR-RHYNE UNIVERSITY
A Dead Woman among the Living: Naming the Mother’s Legacy
This paper focuses on the defining generic feature of the mother’s legacy: the dying mother-author. Writing women found in this genre a space for their emotions and life experiences, but they also found in the dying mother an effective rhetorical device. Readers were drawn to this authorial figure by morbid curiosity, but their salacious impulses were redeemed by the emotional experience of reading these women’s religious advice. Trends in the genre’s naming patterns demonstrate that the dying mother becomes increasingly important to the identity of the genre over time. The texts are variously called legacies, blessings, prayers, miscellanies, wills, testaments, letters, and so forth. Yet while the first texts in the genre use an assortment of terms, by the 1620s the naming patterns of the genre have become established, suggesting that the genre — and its signature feature — has stabilized and become clearly recognizable to writers, publishers, and readers.

BEVERLY VAN NOTE, TEXAS A&M UNIVERSITY
Locating Herself Generically: Moderata Fonte’s and Elizabeth Cary’s Gendered Spaces
In this paper, I will examine one early seventeenth-century strategy for the transformation of existing social and literary hierarchies that engages genre in order to enable the creation of distinctly female spaces within women’s texts. Both Moderata Fonte’s The Worth of Women
(1600) and Elizabeth Cary’s *The Tragedie of Mariam* (1612) employ this strategy as they re-envision traditionally male genres. Drawing on Venice’s feminine mythos and the gendered spaces of its households, Fonte recreates the dialogue as a distinctly female *locus amoenus*, a liminal garden space in which women freely exchange their ideas and stories. Unencumbered by marital constraints, Fonte’s women seek education and build female community, ultimately embracing their entrapment as an opportunity for inward improvement. Rather than inscribing a separate physical space for women, Cary’s play negates the possibility of such a space within household or political arenas and offers instead a transgressive textual gathering space. This paper will explore Fonte’s and Cary’s interrogations of generic constraints through the positing of alternative spaces — real and imagined, physical and textual — in which women can assert themselves both culturally and artistically.

Thursday, 8 April 2010  
11:00–12:30  
*Università Ca’ Foscari - Palazzo Malcanton-Marcorà - Third Floor - Dipartimento di Italianistica e Filologia Romanza*  
**MATeRIALS AND MEANING I**  
*Sponsor:* COLUMBIA UNIVERSITY SEMINAR IN THE RENAISSANCE  
*Co-Organizer:* PAMELA H. SMITH, COLUMBIA UNIVERSITY  
*Co-Organizer & Chair:* CHRISTY ANDERSON, UNIVERSITY OF TORONTO

**CHRISTINA S. NEILSON, OBERLIN COLLEGE**  
Magic and the Production of Wooden Automata  
Italian Renaissance polychrome wooden sculptures frequently had movable arms and heads, and even tongues and eyes, features that rendered figures remarkably naturalistic. In his *Limewood Sculptors of Renaissance Germany*, Michael Baxandall established the significance of limewood as a material with potential for magical effects. While limewood was the most popular wood for sculpture all over Europe, it was not the only wood used for sculpture in Italy. And several works incorporate body parts made from different types of wood within a single figure. This paper will examine the magical qualities of wood and the meanings of working with wood, drawing from Renaissance treatises and books of recipes. I will propose that the procedures of making wooden figures with movable body parts were intended to contribute to the final effect of the work as a convincing approximation of a living figure, an early form of automaton.

**PAMELA H. SMITH, COLUMBIA UNIVERSITY**  
Matter and Meaning in Metalworking  
Sulphur, mercury, sal ammoniac, butter, gold, blood, and lizards were all materials employed by sixteenth-century European metalworkers. What understanding of matter and the transformation of materials stood behind the use of these substances? This paper delineates a “vernacular science” of matter and nature that informed metalworking practices, and considers the origin and transmission of these ideas and techniques.

**MICHAEL W. COLE, UNIVERSITY OF PENNSYLVANIA**  
Pictures of Force  
David Freedberg and his followers have taught us to attend to the “power of images,” but
scholars have paid less attention to the look of force itself. Frank Fehrenbach’s work on Leonardo da Vinci has demonstrated that an account of the Renaissance fascination with force would have to emerge between the history of physics and the history of art. Leonardo’s interests were by no means eccentric, though, and pictorial investigations of force are common among both Leonardo’s contemporaries and his followers. This talk will identify moments we might take as touchstones in the story, from Dürer’s comments on Kraft to Michelangelo’s concentration on overmuscled bodies to the courtly dialectic of effort and its disguise.

Thursday, 8 April 2010
11:00–12:30
Università Ca’ Foscari - San Basilio - Aula 0B
NEW TECHNOLOGIES AND RENAISSANCE STUDIES III: TEXTS IN MOTION (I), COLLATING VARIANT MANUSCRIPTS, EDITIONS, AND IMPRESSIONS
Sponsor: CENTRE FOR REFORMATION AND RENAISSANCE STUDIES, UNIVERSITY OF TORONTO
Co-Organizers: RAYMOND G. SIEMENS, UNIVERSITY OF VICTORIA; GABRIEL EGAN, LOUGHBOROUGH UNIVERSITY; AND WILLIAM BOWEN, UNIVERSITY OF TORONTO SCARBOROUGH
Chair: GABRIEL EGAN, LOUGHBOROUGH UNIVERSITY

RANDALL MCLEOD, UNIVERSITY OF TORONTO
Furiously in Motion: Mechanical Collation of Ariosto’s Orlando Furioso
This paper will treat my use of mechanical collation on Ariosto’s Orlando Furioso. There are over fifty extant copies of John Harington’s 1591 translation, the first into English, and these have now been compared on the McLeod Portable Collator and yielded a rich crop of variants. This translation exists in two manuscripts (one of them printer’s copy) and two printed editions during Harington’s lifetime, 1591 and 1608, each of which has stop-press variants, sometimes, interestingly, of the same crux. In addition, the large-paper copies of the first edition have extensive corrections in pen and ink. (These have a complex relationship to the “Faults escaped” printed on the last page of that edition.) Very long pedigrees can be established for variants from twentieth-century editions back through Harington to a long line of French and Italian editions, and finally to Ariosto’s own, with their stop-press variants.

JIM KUHN, FOLGER SHAKESPEARE LIBRARY
“A hawk from a handsaw”: Collating Possibilities with the Shakespeare Quartos Archive
The Shakespeare Quartos Archive (SQA) has made available digital images and encoded transcriptions of thirty-two copies of the five pre-1641 editions of Hamlet. Visual and textual comparisons are possible through a variety of techniques, some internal to the SQA interface, some relying on third-party open-source software. A short demonstration of collations will be followed by discussion of upcoming SQA plans, and questions for participants about ways in which future TEI-based projects can best support the task of editorial collation.

Thursday, 8 April 2010
11:00–12:30
Università Ca’ Foscari - San Basilio - Aula 0C
ICONOCRAZIA: ITALIAN EMBLEMS II
Dal modello francese all’impianto cesareo: effigi di Francesco II Sforza

Francesco II Sforza fu un riluttante partigiano di Carlo V e non aderì mai pienamente al progetto politico perseguito dall’Asburgo, anzi, inizialmente, nonostante le pretese francesi al Ducato, si mostrò favorevole ad una predominanza di Francesco I di Valois a sfavore di quella di Carlo V d’Asburgo. La particolare situazione politica partecipa anche alla creazione del ritratto monetale del Duca: gli stilemi di gusto francese sono sostituiti nella seconda parte del regno dalla impostazione artistica connessa alla rinnovata lettura dell’antico perseguita dagli artisti vicini all’ambito della corte carolina.

NOVELLA VISMARA, UNIVERSITÀ DEGLI STUDI DI MILANO, BICOCCA

Sia Ludovico Maria Sforza che il figlio Francesco II si resero protagonisti ed artefici di un progetto iconologico interrotto dalle vicende politiche le quali, in vario modo ed a vario titolo, li coinvolsero e li travolsero. Il ritratto e l’impiego simbolico delle imprese costituiscono un elemento caratterizzante, che si trasmette da padre a figlio secondo un linguaggio che diviene comune manifestazione del potere.

Thursday, 8 April 2010
11:00–12:30
Università Ca’ Foscari - San Basilio - Aula 0D

NEW TECHNOLOGIES AND RENAISSANCE STUDIES IV: EMERGING TECHNOLOGIES IN EMBLEM STUDIES (I), INDEXING TEXTS AND IMAGES

Sponsor: CENTRE FOR REFORMATION AND RENAISSANCE STUDIES, UNIVERSITY OF TORONTO
Co-Organizers: RAYMOND G. SIEMENS, UNIVERSITY OF VICTORIA; MARA R. WADE, UNIVERSITY OF ILLINOIS, URBANA-CHAMPAIGN; AND WILLIAM BOWEN, UNIVERSITY OF TORONTO SCARBOROUGH
Chair: MARA R. WADE, UNIVERSITY OF ILLINOIS, URBANA-CHAMPAIGN
Respondent: DAVID GRAHAM, CONCORDIA UNIVERSITY

OCR for Rare Books: New Perspectives or Elusive Expectations?

OCR of imprints from the period of the hand press was long considered an impossibility and the problems to be solved too complex. A variety of fonts and character types, quite often assembled and mixed on a single page or even in a single word, were difficult hurdles for modern OCR programs to overcome. Even specialized software tools for the recognition of Fraktur and Black Letter failed to provide reasonable results and rarely reached more than 70 percent accuracy. Consequently, those results were not suitable for detailed text searching. The problems of OCR for rare books include engraving on dirty or darkened paper, worn fonts, printer’s ink not being homogenously dispersed on the page, and, last but not least, poor scan quality. Until recently, capturing full text could only be done by keying it in by hand. Yet, in the meantime new
software is on the market promising new solutions and enhanced recognition accuracy. Does this constitute a breakthrough? Or is this expectation elusive? This paper explores the various methods and techniques of capturing full text of rare books from the hand press period and analyzes them according to criteria of benefit and cost.

HANS BRANDHORST, Erasmus University
The Information Value of Images
Past decades have seen revolutionary progress in digital imaging, and now humanistic disciplines must consider an enormous amount of visual information. Libraries, museums, and other institutions where our visual heritage is stored are experimenting with strategies to address the flood of new sources. The most crucial problem is the creation of adequate metadata. Since the retrieval of relevant material from billions of digital pictures on the web concerns the search engine industry, it is tempting to wait until the engineers solve historians’ problems. Although we will profit from their progress, many efforts start from the misconception that what historians want to know from an image can actually be seen in a picture, and “seen” in the physical sense that machines like cameras see things. In a historical research context, however, what we know about a picture often supplements crucial information about what we see. This information, by definition, escapes the “mechanical eye.” By analyzing select papers in renaissance the search-engine industry, I ask whether we can rely on them to solve our problems. If the answer is no, the next question is, What can we do to increase the quality of retrieval?

MARIE-LUCE DEMONET, Université François Rabelais, Tours
Heterogeneous Image Indexing in the BVH Project (Virtual Humanistic Libraries in Tours)
The Bibliothèques Virtuelles Humanistes offers two types of digital representations of 2,000 select Renaissance books and manuscripts: the digital “facsimile” and its transcription, including corrections and variations essential for understanding the text. Two levels of images are encoded: the image of the page itself and pictorial elements from the page, to feed separate and connected databases. Twenty percent of the books are totally transcribed, manually and semi-automatically, with specialized OCRs generating TEI encoded files. The TEI recommendations (P5 release) allow the encoding of illustrated matter with pointers to URLs and keywords embedded in the tags. The search engine, adapted to all Internet browsers, processes not only the metadata and the databases of illustrations, but also the full text encoded with TEI tags, to which we can add “types,” i.e., the generic classifier of the illustration and the keyword taken from the Iconclass thesaurus. To speed image indexing, similarity software (by the Navidomass Project) automatically applies previous indexed images to a new corpus, and the scholar validates the proposal. In June 2009, almost 10,000 illustrations will have been indexed according to Iconclass, and ornamental letters have their adapted sorting system. This paper discusses the current results of this project.

Thursday, 8 April 2010
11:00–12:30
Università Ca’ Foscari - San Basilio - Aula 0F
JOHN DONNE II: LETTERS
Sponsor: The John Donne Society
Organizer: GRAHAM ROEBUCK, McMaster University
Chairs: ERNEST W. SULLIVAN, VIRGINIA POLYTECHNIC INSTITUTE AND STATE UNIVERSITY

DENNIS FLYNN, BENTLEY COLLEGE
Donne’s Letter to the Lady G.: “so faire a tombe”
Some confusion has prevailed about the identity of Donne’s correspondent in this letter of early 1612 (published first in 1635, [pp. 283–84] and then, in a somewhat different version, in 1651 [pp. 244–45]). She is someone who prompts him to extravagant compliment and extravagant self-presentation, but these observations hardly narrow down the field. From the unfinished work of I. A. Shapiro on an Oxford edition of Donne’s letters, it seems clear that she is not Martha Garrard, sister of Donne’s friend George Garrard, as has been thought; Shapiro conjectured that she is Lady Elizabeth Garrard, the mother of Martha and George. She may well have been the first lady to comment on Donne’s “First Anniversary,” first among “those Ladies” making “many censures of my book, of Mris Drury.” In any case, it is useful for the reader of Donne’s letters to reflect on Lady Garrard and her family’s history at Dorney, Buckinghamshire.

MARGARET A. MAURER, COLGATE UNIVERSITY
John Donne’s Letters to Sir Henry Wotton
Prose letters by John Donne to Sir Henry Wotton exist in collections called the Burley manuscript and the Loseley manuscript; and there is one headed “To Sir H. Wootton” (though not written to him) in the 1651 printed volume Letters to severall Persons of Honour. As a group, they are a discrete occasion to wonder what accounts for any of Donne’s letters surviving at all.

Thursday, 8 April 2010
11:00–12:30
Università Ca’ Foscari - San Basilio - Aula 0G
LANGUAGES OF POWER IN ITALY 1300–1600 II: STATE AND CULT: PRINCELY AND SAINTLY POWER
Co-Organizer & Chair: DANIEL BORNSTEIN, WASHINGTON UNIVERSITY, ST. LOUIS
Co-Organizer & Respondent: LAURA GAFFURI, UNIVERSITÀ DEGLI STUDI DI TORINO

PAOLO COZZO, UNIVERSITÀ DEGLI STUDI DI TORINO
Dimensioni culturali dello stato sabaudo in età moderna: spazi sacri, luoghi di culto, santuari
Nella prima età moderna gli stati sabaudi videro un notevole sviluppo di spazi sacri, luoghi di culto, santuari. Frutto della sensibilità religiosa venutasi a creare con la Controriforma, questa esplosione devozionale rappresentò un forte elemento di coesione all’interno dei domini ducale. Linguaggio tipicamente trasversale, praticato dalle élites come dai ceti più disagiati, la devozione fu un vero e proprio collante fra culture, società, territori. Di queste potenzialità rappresentate dalla dimensione cultuale i Savoia furono attenti interpreti sin da quando, nel XV secolo, percepirono il valore politico di alcune reliquie attorno alle quali fra Cinque e Seicento si affinarono strategie di propaganda del prestigio ducale e di consolidamento del potere dinastico. Non solo nella terra vetus del versante francese, ma soprattutto nei domini del versante italiano, acquisiti più recentemente. Gli esempi sono molteplici: dalle reliquie mauriziane (simboli dell’ordine cavalleresco del casato) alla Sindone (segno della protezione celeste sulla stirpe), dal “santo in famiglia” (il beato Amedeo IX) alle diverse devozioni mariane funzionali
all’affermazione del potere centrale nelle periferie dello stato.

CECILIA IANNELLA, Università degli Studi di Pisa
Pietro Gambacorta e la città di Pisa (1369–92)
Il contributo intende fare luce su alcune caratteristiche del potere esercitato in Pisa da Pietro Gambacorta negli anni della sua signoria cittadina (esempio tardotrecentesco di “signoria” monocittadina all’interno della propria città di origine). In particolare l’attenzione sarà rivolta alla studio delle modalità e delle strategie di rappresentazione del potere, agli strumenti del consenso e dell’immagine, in rapporto ai culti civici, all’organizzazione di feste, alle iniziative edilizie ed iconografiche, alla promozione della cultura attraverso lo studium universitario. La ricerca del consenso politico al nuovo signore di Pisa attraverso eventi collettivamente condivisi dalla cittadinanza rivela un’opera di propaganda basata sul radicatissimo senso di appartenenza, dei cives e del loro signore, alla medesima comunità cittadina: in questo senso la civitas (i culti, i luoghi, le tradizioni, etc.) diventa il principale strumento di identità anche politica.

SALLY J. CORNELISON, University of Kansas, Lawrence
Place and Power in Giambologna’s St. Antoninus Chapel
Five of the eighteen scenes depicting the life, death, and late Cinquecento translation of Florence’s sainted archbishop, Antoninus Pierozzi (d. 1459), in Giambologna’s stunning St. Antoninus Chapel at San Marco (1579–91) are situated in clearly identifiable Florentine settings. They take place within and without San Marco, on the steps of Florence Cathedral, in the Piazza Signoria, and outside the Porta San Gallo. I will show that these images manipulate and, at times, distort certain aspects of Antoninus’s life and relic cult so as to present them in a light favorable to the Medici and to align his saintly power with their terrestrial rule. From Leo X’s papacy, the Medici had appropriated and promoted Antoninus’s cult. Furthermore, Florence’s archbishop, Cardinal Alessandro de’Medici, had served as an advisor during the Giambologna chapel’s planning and execution and he presided over the translation of the saint’s relics to their new home in May 1589.

Thursday, 8 April 2010
11:00–12:30
Università Ca’ Foscari - San Basilio - Aula 1B
Representations of Philosophers II
Organizer: HELEN LANGDON, British School at Rome
Chair: XAVIER F. SALOMON, Dulwich Picture Gallery

CATERINA VOLPI, Università degli Studi di Roma, “La Sapienza”
Philosopher Painter: Salvator Rosa and the Beginnings of Philosophical Painting
Rosa came from Naples, where the tradition of portraits of philosophers was well established. But he did not paint such subjects until after his arrival in Florence in 1640, where, over the next ten years, he did many paintings of philosophical themes (the Philosophers Wood, Crates, Heraclitus and Democritus, an Allegory of Moral philosophy). These subjects are usually related to his satirical poetry, and thus to his literary accomplishments. But a deeper study of his cultural context in Florence suggests that the new subjects which attracted him are rooted in the intellectual exchanges he enjoyed there. A study of material both published and unpublished
enables us to appreciate a sort of laboratory — literary, pictorial, theatrical — in which patrons and artists participated. This paper will read Rosa’s works in the context of the Florentine world of the academies.

HELEN LANGDON, BRITISH SCHOOL AT ROME
Salvator Rosa: Philosophers, Meraviglia, and Magic
Scenes from the lives of the philosophers interested Rosa throughout his life. This paper, a complement to that of Prof. Volpi, will contrast Salvator Rosa’s paintings of moral philosophers, Stoics and Cynics, with those which show natural philosophers and magicians, intent on “seeking out the secrets of nature,” and will consider how they may have been read in the contemporary scientific world, where, after the condemnation of Galileo, there was a rebirth of interest in magic and curiosity. I shall also suggest that, increasingly, these subjects — Archytas of Tarentum, with his mechanical dove, an example of meraviglia or novita; Empedocles and his sublime leap into Etna; Democritus and Protagoras, which stressed intuitive genius — became metaphors for aesthetic theories of wonder, of inspiration, and the sublime — ideas that were prevalent in the world of the Roman literary academies in which Rosa moved.

DAVID LAWRENCE PACKWOOD, UNIVERSITY OF WARWICK
Socrates becomes Narcissus: Moral Mediation and Artistic Representation in Achille Bocchi’s Symbolicarum quaestionum
Achille Bocchi’s Symbolicarum quaestionum of 1555 shows Socrates drawing a preparatory design, in the presence of his demon. Socrates as artist was used to illustrate Bocchi’s adage, “The significance of weighty things is shown by a picture / Whatever is hidden deeper becomes more apparent.” A companion print of Socrates holding a mirror illustrates another maxim: “Behold: a live face is splendidly transmitted from a mirror. You know this and are able to do everything you yourself want.” This paper explores how Socrates’ iconography is intertwined with theories of artistic representation in the Symbolicarum quaestionum. It also argues that Bocchi’s juxtaposition of Socrates looking into a mirror and performing an artistic function, suggests that the Bolognese intellectual knew of a philosophical tradition that combined Socrates and Narcissus: the former linked with inner truth via the mediation of the mirror; the latter with the origin of painting, also a form of self-knowledge.

Thursday, 8 April 2010
11:00–12:30
Università Ca’ Foscari - San Basilio - Aula IC
RENAISSANCE SCIENCE AND LEARNING II
Chair: DAVID E. BAUM, WEST TEXAS STATE A&M UNIVERSITY

HIRO HIRAI, CHEMICAL HERITAGE FOUNDATION
Medicine and Astrology in Antoine Mizauld’s Conversation between Asclepius and Urania
The famous French physician Jean Fernel’s (1497–1558) disciple, Antoine Mizauld (ca. 1512–78), is a figure very little exploited by scholars. In his medico-philosophical dialogue between Asclepius and Urania, Aesculapii et Uraniae medicum et astronomicum ex colloquio conjugium harmoniam microcosmi cum macromosmo (Lyon, 1550), he developed a theoretical basis for his astrological medicine. Mizauld published its second revised edition as Harmonia coelestium
corporum et humanorum (Paris, 1555), which was then translated as Harmonie des corps célestes et humains (Lyon, 1580), ensuring a wider diffusion of his ideas. The present paper aims to examine its contents especially around the notion of the life-giving cosmic heat.

LOUISE WILSON, Université de Genève
Salutary Tales: Reading as Medicine in Early Modern England
My paper addresses the use of discourses on health and the body in constructions of reading in English humanist writing. Such examples figure the consumption of suitable texts as nourishing or medicinal and cast the act of reading as a health-giving physiological as well as mental process; by the same token, analogies are drawn between popular modes of reading, malnourishment, and infection. After Seneca’s Letter 84, which advocates gathering matter from texts as the bee collects honey, and digesting this matter as the body digests food, parallels between the medicinal or nourishing qualities of foodstuffs and the effects which good reading has on the body are iterated in humanist texts. Discussing early modern discourses on the body and medicine alongside treatises on reading and examples from literature, I argue that these inform humanist constructions of readerly profit and delight and render the reading subject in distinctly corporeal terms.

LUCIA DACOME, University of Toronto
Santorio and the Scale: Images, Instruments, and the Fortunes of a Venetian Physician
This paper reconstructs the historical fortune of an image that throughout the seventeenth and eighteenth centuries became a landmark of the doctrine of static medicine, which was originally elaborated by the physician Santorio Santorio (1561–1636). The image depicted a man weighing himself on a scale that measured changes in insensible perspiration, an imperceptible excretion of the skin that was considered to be of critical importance for the pursuit of health. Well into the eighteenth century, the image of the weight-watching man underwent a great success. It appeared in a variety of medical works, navigated across competing medical theories and different medical genres (such as the commentary, the aphorism and the experimental report), and survived harsh debates on competing models of the body (such as the mechanical versus the humoral). This paper will examine the success and the historical agency of this image and accordingly reconstruct its role in the early modern medical world.

ANNARITA FRANZA, Università degli Studi di Pisa
The Gift of the Holy Hand: Sacred Medicine and Anatomy in Renaissance Beatification Processes
The fil rouge of the paper will be the concept of manuum munus and its impact on medicine from the Renaissance to the early modern era. The first part of the talk examines the genesis of the De humani corporis fabrica libri septem by Andreas Vesalius of Brussels, who will be the key speaker. Looking through the pages and the extradiegetic elements of the Fabrica, the manuum munus will be shown to be a brand new methodology and a new concept of experience. The second part of the lecture will focus on the physician Romolo Spezioli and his huge and unexplored library stored in the Italian city of Fermo. Spezioli was the private physician both of Queen Christine of Sweden during her stay in Rome and of Pope Alexander VIII. While attending these patients, Spezioli collected over 12,000 books on varied subjects: from medicine to philosophy, from science to literature, from art to religion.
SUSAN C. FRYE, UNIVERSITY OF WYOMING
Bess of Hardwick’s Chatsworth Workshop: Assembling a Personal Iconography through Portraiture
From about 1570 through the 1590s, Elizabeth Talbot, Countess of Shrewsbury — usually called Bess of Hardwick — was in the midst of furnishing a new country house at Chatsworth, a process that involved creating the most ambitious known artwork produced by an English woman in the early modern period. Bess had long employed a professional needleworker. But the presence of Mary Queen of Scots, the prisoner of the Shrewsburys, seems to have been the catalyst for Bess’s transformation from a needleworker into what we today would call a textile artist. Mary and her household of tapissiers-artists provided Bess for the first time with a Continental level of expertise and design. What followed were the largest extant pieces of ambitious needlework produced within an English early modern household, hangings that include portraits of Bess, Queen Elizabeth, and Mary Queen of Scots.

KAREN ROBERTSON, VASSAR COLLEGE
Elizabethan Girls and Dolls
The participation of young girls in a toy market is evident in a 1632 engraving by Jacob Cats of a girl before a toy stall, but the development of the English doll market remains murky. Dolls, called “puppets” or “Mahomets” in sixteenth-century England, had suspect associations with the idolatrous Jesus babes of the Middle Ages. This paper explores the way in which the subjectivities of young girls are shaped through engagement with material objects through examination of two English portraits of girls holding dolls: Arbella Stuart at twenty-three months, painted in 1577, and the Native American daughter of a Virginia chief painted in 1585 and engraved by Theodore de Bry in 1590. The children hold attributes that instruct and model adult femininity in complex ways. Arbella’s doll suggests her lineage, while the Native American child holds an adult puppet wearing European clothing that lures her toward clothed propriety.

ALISON SMITH, WAGNER COLLEGE
Women and their Coaches in Sixteenth-Century Verona: Gender, Transportation, and Urban Space
Noblewomen in Verona were early and enthusiastic adopters of coaches for travel around the city, taking advantage of technological advances that produced smaller and more agile vehicles appropriate for urban use. These coaches were expensive objects that invited luxurious ornamentation and the display of coats of arms, and led to a range of other expenditures: suitable horses, a full-time coachman, and the remodeling of the palace courtyard to accommodate them. This paper will examine ways in which coaches offered women both practical and symbolic
access to urban space. They were powerful symbols of status as well as disruptive elements in a city that was undergoing an extensive building boom.

Thursday, 8 April 2010
11:00–12:30
Università Ca’ Foscari - San Basilio - Aula 1E
CULTURAL EXCHANGE IN ITALIAN PORT CITIES II
Co-Organizers: COREY TAZZARA, STANFORD UNIVERSITY and STEPHANIE NADALO, NORTHWESTERN UNIVERSITY
Chair: EDWARD MUIR, NORTHWESTERN UNIVERSITY
Respondent: NATALIE ROTHMAN, UNIVERSITY OF TORONTO, SCARBOROUGH

STEPHANIE NADALO, NORTHWESTERN UNIVERSITY
A Citadel of Slavery in a Frontier of Tolerance: The Bagno in Seventeenth-Century Livorno
The Tuscan port of Livorno is most frequently celebrated as a model for religious tolerance, “national” diversity, and a liberal free-port economy. Medici Duke Ferdinando initially populated the malaria-ridden outpost through a 1591 decree that promised religious and civil freedoms to “merchants of any nation” willing to settle in the port. Thus, amid a climate of religious persecution, the Tuscan Grand Duke was inspired by economic motivation to create a regime of state-mandated tolerance. However, Livorno’s resulting ethnic and religious plurality was not a social utopia and the port became a hub for the Mediterranean slave trade. The analysis of Livorno’s slave headquarters, the Bagno, offers one means of confronting this Janus-faced regime. By exploring the spatial and administrative techniques employed in managing the Bagno, this paper illustrates how economic and political exigencies required regime officials to extend a remarkable degree of “tolerance” to even the most ostensibly disenfranchised populations.

COREY TAZZARA, STANFORD UNIVERSITY
Grace and Privilege: Robert Dudley, the Medici Regime, and Political Economy in Livorno
Economic life in Tuscany was deeply rooted in monarchical political culture. While general privileges issued by the Medici regime invited merchants of all nations to settle and trade in Livorno, these were supplemented by a host of particularistic graces and privileges. This system allowed the state to pursue a variety of strategies to develop the economic potential of the port of Livorno. Robert Dudley, son of the Earl of Leicester, was one of the many foreigners who received the Grand Duke’s favor. From discovering textile “secrets” to masterminding a voyage to America, Dudley’s colorful career raises crucial questions concerning economic life in early modern Tuscany. This paper will examine who sought graces and privileges, what demands they made on the Medici regime, and why the regime chose to grant (or reject) their requests. This process of negotiation lay at the heart of political economy in the ancien regime.

Thursday, 8 April 2010
11:00–12:30
Università Ca’ Foscari - San Basilio - Aula 1F
INVENTARIES AND REFORMS
Illuminating Reforms in Sixteenth-Century Lucca: Eufrasia Burlamacchi

The period between 1502 and 1548 was for Lucca unique. Savonarola’s and Luther’s reforms seemed to meet in the lives and works of many Lucchese noble people as to produce, notwithstanding warnings from the pope, a vivid social and religious environment. What is rather unknown is that the very issues constituting Savonarola’s heritage that will stand out in Luther’s tenets were made to work for a female monastic community: San Domenico, founded in Lucca in 1502. It is the aim of my paper to demonstrate that in this community, led by active prioresses, the nun Eufrasia Burlamacchi, in her lifelong activity as a miniaturist, was able to interpret religious themes in a way betraying an unresolved, and for this reason, fruitful dilemma. From this very suspension of preference stems her predilection for Christological and Marian themes represented in a manner as much unconventional as her own character.

CARLA BERNARDINI, COMUNE DI BOLOGNA, ISTITUZIONE MUSEI

Fonti per l’arredo della residenza delle magistrature bolognesi tra Sei e Settecento

Questa ricerca parte da una prospettiva museografica. Ha per oggetto la documentazione di assetti interni del palazzo Pubblico di Bologna in epoca barocca, sulla scorta di inventari storici e di fonti iconografiche correlate, e l’interpretazione in questa chiave di varie emergenze storiche sopravvissute in forma frammentaria. Sede in antico Regime delle Magistrature cittadine (Senato, Anziani, Gonfaloniere) e dei rappresentanti del potere pontificio (Governatori e Cardinali Legati), inoltre di un museo d’arte antica dal 1936 (le Collezioni Comunali d’Arte, eredi della galleria pubblica settecentesca), questo imponente complesso di edifici potrà documentare sia il fasto e il cerimoniale pubblico sia la vita privata che si svolgeva al proprio interno, attraverso le fonti individuate. Esse consentono di ricostruire importanti segmenti di storia della cultura materiale, e di recuperarne il ricco e pregnante linguaggio per moderni studi di lessicografia. Un’espressione museografica di questa ricerca — attraverso iniziative espositive e supporti informativi — meglio legherà le Collezioni Comunali a due musei bolognesi allestiti in palazzi senatori barocchi, Palazzo Davia Bargellini e Palazzo Pepoli Campogrande. Essi evocano l’appartamento nobiliare privato in forma di quadreria arredata, richiamando la ricchezza del patrimonio artistico dell’aristocrazia bolognese, soprattutto senatoria, fra Cinque e Settecento.

DONNA A. BILAK, BARD GRADUATE CENTER

Emblematic Impressions: The Letters of John Allin, 1663–74

John Allin was an ejected minister from Rye who moved to London following the 1662 Act of Uniformity, where he supported himself as a nonconformist preacher, solicitor, unlicensed physician, and alchemist. Between 1663 and 1674, Allin frequently corresponded with former Rye neighbors Philip Frith and Samuel Jeake on such matters as plague, Restoration politics, and medico-alchemical topics. Certainly, these extant letters are a data trove for reconstructing the life and times of John Allin. The letters also have an interesting material feature, namely the various wax seals that Allin used in his communiqués. This paper explores the emblematic significance of these seals, whose iconography lends an important subtext to Allin’s
correspondence, and reflects Allin’s self-image within the complex fabric that characterized Restoration culture in both city and province.

Thursday, 8 April 2010
11:00–12:30
Università Ca’ Foscari - San Basilio - Aula 1G
ITALIAN ART I
Chair: ANDREW MORRALL, BARD GRADUATE CENTER

CHARLOTTE F. NICHOLS, SETON HALL UNIVERSITY
Rethinking Savoldo’s Magdalen: A Case of Mistaken Identity?
The luminously veiled women in Giovanni Gerolamo Savoldo’s Magdalen paintings of ca. 1530–40 have consistently been identified by scholars as Mary Magdalen. Yet these physically and emotionally self-contained figures are atypical representations of her in the Cinquecento, when she is most often seen as an emotive witness to Christ’s death and resurrection or as a worldly penitent in half-length portraiture. A reconsideration of the four images in conjunction with textual accounts of the Passion suggests that Savoldo responded in an inventive way to theological issues relevant to both the Virgin Mary and Mary Magdalen. Ultimately, it will be proposed that, at the expense of iconic clarity, the painter whom Vasari described as “capriccioso e sofistico” created a multivalent image that reflects larger ambiguities regarding the Renaissance personas of the Virgin and Mary Magdalen and their roles at Christ’s tomb.

MAYU FUJIKAWA, WASHINGTON UNIVERSITY
The Opera del Sacro Cingolo’s Role in the Bronze Chapel Screen Project at Santo Stefano, Prato
Chapel screens are generally considered minor arts and subsequently attract insufficient scholarly attention; however, the bronze enclosure (1438–68) at the Chapel of the Sacred Belt in Santo Stefano, Prato, was an ambitious project, commissioned by a civic organization, the Opera del Sacro Cingolo, to guard the relic of the Virgin’s cincture. In this presentation, the Opera’s hitherto-unknown contributions to the project will be analyzed based upon recently uncovered archival documents. For example, the Opera sought to avoid artists’ embezzlement of bronze by carefully measuring this expensive material before supplying it to them. The organization also utilized the prominence of Cosimo de’ Medici and Brunelleschi to facilitate its financial dispute with Maso di Bartolomeo, who cast part of the screen. These activities of the Opera were part of Pratese citizens’ larger efforts to elevate the status of their local relic despite the financially difficult times of the period.

JESSICA STEWART, UNIVERSITY OF VIRGINIA
How does a maestro di disegno draw? Antonio del Pollaiuolo’s Conception of Drawing
Giovanni Rucellai singled out Pollaiuolo as a maestro di disegno, a characterization that has raised significant scholarly interest. Little consideration, however, has been given to Rucellai’s definition within the framework of drawing, in order to better understand the Renaissance maestro di disegno’s practice. Exemplifying a moment of transition between the more measured system of the modelbook and the impulsiveness of the sketch, Pollaiuolo’s work reveals a mode of drawing more complex and intimate than is traditionally ascribed to the last half of the Quattrocento. It is the argument of this paper that a close, fresh analysis of the drawings reveals
Pollaiuolo’s broader conception of drawing, namely a conscious awareness of drawing as a site of experimentation, a consequential use of the mark as signature, and a development of motifs that would become singularly identified as his inventions.

Thursday, 8 April 2010
11:00–12:30
Università Ca’ Foscari - San Basilio - Aula 2A
PRINCELY PALACES IN RENAISSANCE ITALY II
Co-Organizers: Silvia Beltramo, Politecnico di Torino and Marco Folin, Università degli Studi di Genova
Chair: Evelyn Welch, Queen Mary, University of London

Flavia Cantatore, Università degli Studi di Roma, “La Sapienza”
Between Continuity and Innovation: The Vatican Palace of Nicholas V
The Vatican Palace is like a palimpsest, in the structure, in design, and in the decoration of the interior spaces. Developed in continuation of a core thirteenth century, the wing of Nicholas V was the first major expansion of the medieval building. The building represents a unique case among the residences Renaissance: the customer is the pope, a prince that, ruling as the Successor of Peter and Vicar of Christ and not by dynastic right, for each election renews its image. This need for strong self-generated change, directed to leave a mark on the city and in places where the pope resides. The building meets both requirements: connected to St. Peter, it accepts the settings for private life and for the exercise of temporal power of the highest religious authority of the West, therefore, with different functional characteristics, which correspond to different solutions and decoration style often significant, as some reports are difficult to find.

Bianca de Divitiis, Villa I Tatti, The Harvard University Center for Italian Renaissance Studies
Castel Capuano and Castel Nuovo in Naples: The Transformation of Two Medieval Castles
During the second half of the fifteenth century the main residences of the new Aragonese dynasty in Naples were not built ex novo. The new rulers of the reign decided to rebuild partly and refashion the two main castles used by the preceding Angevin dynasty (1233–1442). This paper will deal with the renewal of Castel Nuovo (1442–72) and Castel Capuano (1487–88), which were transformed by the Aragonese rulers from medieval castles into splendid residences in the new all’antica style. Even though updated to the most recent architectural trends, these two castles never lost their association with the defensive connotations of fortresses. It was maybe for this very reason that in 1488 Ferrante I (1465–87) expressed the desire of having a new royal palace, that was to be built ex novo on a different site, a project for which he received the help of Lorenzo de’ Medici and of his architect Giuliano da Sangallo, but was never carried out.

Marco Folin, Università degli Studi di Genova
The Renewal of the Ducal Palace in Ferrara under Ercole I d’Este (1471–1505)
Throughout the first half of the fifteenth century the old dynastic dwellings of the Este family, in the cathedral’s square of Ferrara, weren’t a real palace, but rather a group of houses divided by a public street, where the residential cores were inextricably interwoven with warehouses, stores,
offices, barns, and other structures typical of a family deep-rooted in the municipal world of urban trades and communal traditions. It was only in the 1470s that Ercole I d’Este transformed this old-fashioned complex in a new palace, clearly recognizable as such, in order to adequate it to the new ducal rank of the dynasty. It did so partly following the prescriptions of Leon Battista Alberti (main central court, direct link to a castle nearby, façade all’antica, reorganization of the accesses and interior spaces); and partly introducing some new — though rooted in the local tradition — experimentations. In particular, the new palace of Ercole d’Este was hierarchically structured: the first floor was open to public access (there were mainly shops and public offices), while the second floor was destined for the prince and his court.

Thursday, 8 April 2010
11:00–12:30
Università Ca’ Foscari - San Basilio - Aula 2B
RELIGION AND THE SENSES II
Sponsor: VILLA I TATTI, THE HARVARD UNIVERSITY CENTER FOR ITALIAN RENAISSANCE STUDIES
Organizer: WIETSE DE BOER, MIAMI UNIVERSITY OF OHIO
Chair: STUART LINGO, UNIVERSITY OF WASHINGTON, SEATTLE

RACHEL KING, UNIVERSITY OF MANCHESTER
Devotional Ambers in Early Modern Italy
Faceted to increase their haptic and olfactory potency, light and warm to the touch with the capacity to scent the fingers, Italians got a feel for amber in rosary-beads. Amber altar furniture, indeed amber altars themselves, not only glowed with color, but also glistened as candles awakened the innate properties of the material. Contrary to the established argument that its market declined following the Reformation, amber not only continued to be exported, but it was also its unique appeal to the senses when core assumptions about sensation and the sensorium were being reevaluated that both guaranteed and expanded its popularity in southern Europe. This paper addresses devotional material culture and the spiritual sensorium; intersects with research that focuses geographically on the key constituents of historical Europe and with its peripheral regions; and demonstrates the potential of the iconography of materials in establishing new angles in the perception and analysis of cultural materials.

ANDREW R. CASPER, MIAMI UNIVERSITY OF OHIO
Display and Devotion: Exhibiting Icons and their Copies in Counter-Reformation Italy
The manner in which Catholic worshipers beheld devotional images promoted by the Counter-Reformation Church continues to receive much scholarly scrutiny — and deservedly so. This paper explores how the act of display, i.e., the official brandishing of sacred icons and relics, impacted the visual culture of the period. I will explore two instances in which the Church put its most sacred icon-relics on public display: exhibitions of the Sudarium at the 1575 Roman Jubilee and the 1578 ostension of the Shroud of Turin. Belief that visual perception stimulated spiritual arousal resulted in the production of copies of these Passion relics to be used in private devotion: El Greco’s series of painted Sudarium images, and official souvenir prints showing the Shroud and its mysterious imprint. My paper will provide new insights into how the singular act of viewing a sacred relic could be repeated and reenacted by the artificial duplication of these objects.
CHRISTINE GOETTLER, UNIVERSITY OF BERN AND IFK INTERNATIONALES FORSCHUNGSZENTRUM

Temptation of the Senses at the Sacro Monte di Varallo

In 1565, the Milanese nobleman Giacomo d’Adda commissioned Galeazzo Alessi to reorganize and refurbish the pilgrimage site at Varallo, founded by the Franciscan Observant friar Bernardino Caimi at the end of the fifteenth-century. Alessi’s most drastic change to the existing chapels concerns the way in which the old decorations — by Gaudenzio Ferrari and his workshop — were presented. While Ferrari granted the pilgrims an active role in the depicted events, Alessi introduced barred glass walls — so-called veretriate — preventing the sculptures from being touched; a prayer stool attached to the base of the veretriata further ensured that the visitors encountered the scenes from a kneeling position. After Giovanni Antonio d’Adda, Giacomo’s son, had taken over patronage of the Sacro Monte around 1580, further concerns were raised that the chapel decorations “delighted the eyes but did not satisfy the soul.” In my paper, I discuss the artistic and religious tensions and debates surrounding these concerns. My focus will be on the Chapel of the Temptations of Christ.

Thursday, 8 April 2010
11:00–12:30
Università Ca’ Foscari - San Basilio - Aula 2C

INTELLECTUAL ACTIVITIES OF JEWS AS NEWCOMERS IN RENAISSANCE VENICE II

Sponsor: MEDIEVAL AND RENAISSANCE STUDIES ASSOCIATION IN ISRAEL
Organizer: ILANA Y. ZINGUER, UNIVERSITY OF HAIFA
Chair: ABRAHAM MELAMED, UNIVERSITY OF HAIFA

ILANA Y. ZINGUER, UNIVERSITY OF HAIFA

A Venetian Jew to the College Royal

Paolo Paradisi, Venetian Jew, was invited by Francois I to be the first teacher of Hebrew in the newly instituted College Royal (College de France) for the instruction of the Hebrew language. His manual for Hebraic grammar was published in Paris (1534). It was considered as the basis for the restitution of Judaic interest among French humanists.

DON HARRÁN, HEBREW UNIVERSITY

In Search of the Songs of Zion: Abraham Portaleone (d. 1612) on Music in the Ancient Temple

One of the most remarkable Hebrew writings of the early seventeenth century is Abraham Portaleone’s massive disquisition on the Ancient Temple (Shiltei ha-gibborim). Of its ninety chapters, nine plus various appendices are devoted to the description of music as practiced by the Levites. Some of them deal with music as an art and science, others describe its instruments. Portaleone takes off from the premise that music in the Temple, though forgotten by the Hebrews in their wanderings after the Exile, was imitated and preserved by Christians, from earliest times on, in their art music. In order to understand art music as renewed by the Jews in the later sixteenth century, he had no alternative but to consider it in connection with the sacred and secular music practiced by Christians in Church and court. But, at the same time, Portaleone envisages a return, in a messianic age, to the Songs of Zion in their pristine form. What was the relationship of Hebrew art music in his own time to music in the Temple?
MENACHEM KELLNER, HAIFA UNIVERSITY
Christians and Christianity in Isaac Abravanel’s Commentary on the Pentateuch
It is fair to say that the most famous early modern Jew to live in Venice was Isaac Abravanel (1437–1508), who spent the last five years of his eventful life there, whose plan to mediate between Venice and Portugal was adopted by the leaders of the city, and who brought his most important works to completion while living there. Of these, the most substantial is his commentary on the Pentateuch. Having been evicted from Spain by “their most Christian majesties, Ferdinand and Isabella,” having lost a grandson (it is reported) to forced conversion in Portugal, Abravanel had no reason to love or respect Christians and Christianity. And yet, he made open use of Christian sources in his commentaries on the Bible, and gave indications that he approved of Venice’s constitution above all others. In my presentation at the conference, I propose to examine Abravanel’s complicated attitude towards Christians and Christianities.

DVORA BREGMAN, BEN GURION UNIVERSITY
Moses Zacuto, a Venetian Rabbi and Baroque poet
Moses Zacuto (ca. 1610–97), rabbi — first of Venice and later of Mantua — was the principal Cabbalist in Italy in the seventeenth century, and the most prolific Hebrew-Italian poet of all times. Most of his poems, though, remained in manuscript, and were just published for the first time as an anthology, titled “I Raise my Heart” after the caption of one of his poems (Essa Levavi, ed. Dvora Bregman, Yad Ben Tzvi, Jerusalem, 2009). Zacuto’s poetry, which can now be surveyed in its entirety, appears as a fascinating blend of Jewish traditions as seen, mostly, through the eyes of Lurianic beliefs and Baroque poetical conventions.

Thursday, 8 April 2010 11:00–12:30
Università Ca’ Foscari - San Basilio - Aula 2D
EARLY MODERN ADVICE ON THE ART OF TRAVEL
Sponsor: RENAISSANCE STUDIES CERTIFICATE PROGRAM, CITY UNIVERSITY OF NEW YORK, THE GRADUATE CENTER
Organizer: CLARE CARROLL, CITY UNIVERSITY OF NEW YORK, THE GRADUATE CENTER, AND QUEENS COLLEGE
Chair: BRENDA DEEN SCHILDGEN, UNIVERSITY OF CALIFORNIA, DAVIS
Respondent: DR. FRÉDÉRIC TINGUELY, UNIVERSITÉ DE GENÈVE

DANIEL CAREY, NATIONAL UNIVERSITY OF IRELAND, GALWAY
Inquiries, Directions, and Early Modern Travel
The enormous expansion of travel in the sixteenth and seventeenth centuries, not only within Europe but beyond it for purposes of trade and colonialism, was accompanied by the production of an important body of advice on what travelers should observe during their journeys. Designed in the form of instructions, directions, and inquiries, these documents came from an array of sources in the period, including humanist figures concerned with the regulating the moral practice of travel — the  

ars apodemica  — Spanish colonial officials in the Consejo de Indias keen to learn more about the indigenous peoples and resources under their administrative control in the New World, and later, the Royal Society instructing travelers on how to advance the cause of natural history. These efforts testify both to the value of travel and the curiosity it inspired, but
also to the elusive goal of disciplining it, making it a useful and coherent activity capable of advancing the cause of knowledge and the exploitation of nature. This paper explores the relationship between the diverse contributions to this discussion, tracing their traditions and influence.

TANIA MANCA, NATIONAL UNIVERSITY OF IRELAND, GALWAY AND GABOR GELLERI, NATIONAL UNIVERSITY OF IRELAND, GALWAY
Towards a Geography of the *ars apodemica*

The Renaissance genre of travel advice known as the *ars apodemica* (art of travel) has become more widely recognized in recent scholarship as an important resource for understanding the development of European travel and the norms imposed on it in the period from 1500 to 1700 (especially in the work of Joan-Pau Rubiés and Justin Stagl). This paper describes the production of an online database of such materials under development at the National University of Ireland, Galway. One of the objectives of the database is to provide an intellectual map of Europe by tracking the movement of travelers and scholars across the Continent, including sites visited, and places of composition and publication of their travel accounts. At the same time the essays and treatises produced as part of the *ars apodemica* described an ideal practice, offering exemplary descriptions of famous cities in some instances, such as Naples, Padua, or Basel. The paper will also discuss the differences between these ideal journeys and the actual practices and destinations of European travelers in the period.

PAOLA MOLINO, EUROPEAN UNIVERSITY INSTITUTE
Travelling inside the Walls of a Library: Hugo Blotius as Traveler and Librarian at the End of the Sixteenth Century

This paper describes the relationship between the theory of travel and organization of knowledge at the end of the sixteenth century, focusing on the work of the Imperial librarian in Vienna, Hugo Blotius. Blotius developed the project of creating a sort of documentation center, a universal museum for travelers and scholars which would store the whole of human knowledge, organize it, and transmit it to future generations. When he entered the service of the Emperors Maximilian II and Rudolf II, he tried to refashion the imperial library around this vision, in part based on his own extensive travels. Blotius’s efforts required him to engage with disparate authorities (the emperor, the churches, the other members of the so-called Republic of Letters) in a characteristic interaction between intellectual, political, religious, and social forces endemic in the founding of late sixteenth-century cultural institutions.

Thursday, 8 April 2010
11:00–12:30
*Università Ca’ Foscari - San Basilio - Aula 0E*
**DECADENT SHAKESPEARE**
*Organizer: RICHARD RAMBUSS, EMORY UNIVERSITY*
*Chair: RAMIE TARGOFF, BRANDEIS UNIVERSITY*

KATHRYN SCHWARZ, VANDERBILT UNIVERSITY
Broken Meats: The Curious Pleasures of the Heroic Corpse
Conceived as a homosocial fantasy, war displaces and abstracts female bodies: battles are fought
by the heirs of virtue in the name of family values, virgin lands, and mother tongues. My paper asks what happens when women, as embodied agents, erupt into this scene. From 1 Henry VI through Coriolanus, Shakespeare’s plays represent such eruptions, and explore the ways in which incarnations of feminine ideals — Joan’s virginity, Cleopatra’s constancy, the maternity of Margaret, Constance, and Volumnia — affect heroic masculinity. In such encounters, heroic male bodies often become only bodies, objects that can be demystified, fetishized, used, and consumed. These transactions are informed by a decadent aesthetic, a voluptuous pleasure in debased materiality. When Margaret displays Rutland’s blood to his grieving father, or when Cleopatra idolizes Antony’s corpse, or when Constance blazons her doomed son, what appetite is satisfied? And whose desire is at stake?

JEFFREY MASTEN, NORTHWESTERN UNIVERSITY
Tupping and Topping: Editing Decadence in Othello
The paper concerns a set of textual cruxes and glosses in Othello that open up larger issues of sexuality and race in this Venetian play. The paper focuses on the early texts’ use of tup and top to describe what we would call “sexual intercourse,” and the way in which many editions, following the play’s reference to “an old black ram . . . tupping your white ewe,” correct (or modernize, or standardize) subsequent uses of the sexual verb top to tup. At stake are notions of sexuality (the historical meanings of relative sexual positioning across and within genders), sodomy discourse in relation to race/ethnicity, the decadence attributed to Othello and Iago, notions of “consistent” character, and assumptions about the aesthetic coherence of Shakespeare’s plays. Ultimately, the paper argues for the importance of integrating recent work on the intersecting histories of race and sexuality more fully into our editorial apparatuses.

JONATHAN GOLDBERG, EMORY UNIVERSITY
Carnival in The Merchant of Venice
Literally, there is no connection between Venetian carnival and Shakespeare’s play, but arguably it is alluded to in the masking celebrations around Bassanio’s plan to woo Portia and Lorenzo’s abduction of Jessica, as well as in some oblique calendrical references made by Launcelot. His allusions all but name Shrove Tuesday, while Bassanio’s masque and dinner fail to take place. Jessica elopes in the gratuitous “garnish” of a boy, covered as well in gold. Her gilding may point to what she lacks (to recall Portia on her transvestite performance). More generally it suggests how carnival functions in the play as a continuous dissembling of a having and renouncing of the flesh. This pattern links the marriage plots to the pound of flesh and ramifies further to questions of gender, race, and sexuality.

RICHARD RAMBUSS, EMORY UNIVERSITY
Carnival Shakespeare
Departing from past treatments of the subject, this paper is less concerned with the carnivalesque elements of Shakespeare’s plays per se and more with the later adaptation of set pieces from them in the celebration of Carnival itself. It also further displaces the topic from the usual Shakespearean locales of England or Venice to the Venice of North America: New Orleans. The paper derives from a larger project about the shaping role of English and Continental Renaissance literature on the Carnival parade-and-ball culture of New Orleans. My focus here is a spectacular 1898 nighttime Mardi Gras parade titled “Scenes from Shakespeare.” It was comprised of twenty highly wrought floats, each one dedicated to a single play, with a title car
that crowned Shakespeare the (literary) King of Carnival. The parade and the masked ball that followed were presented by the Miltonically named “Mystick Krewe of Comus,” which was founded in 1857 with the aim of reforming, elevating — and Anglicizing — New Orleans Carnival, previously (and later, persistently) a dense, decadent hybrid of Euro-Afro-Caribbean cultures.

Thursday, 8 April 2010
11:00–12:30

Università Ca’ Foscari - San Basilio - Aula 1H
RENAISSANCE ITALIAN SOCIAL AND POLITICAL THEORY IN ENGLAND
Organizer & Chair: Peter Mack, University of Warwick

Alessandra Petrina, Università degli Studi di Padova
“Regula Machiavelliana”: A Reader of the Prince in Tudor England
In my paper I would like to investigate MS Harley 966 (now in the British Library, London), a small quarto dated 1591 and signed by Henry Mordaunt (fourth Lord Mordaunt, 1568–1609), a minor nobleman of Catholic sympathies who would later be implicated in the Gunpowder Plot. The book is divided in three sections (Tractatus Politicus, de Gubernatione Reipublicae; Generalis Temporum Descriptio; Praecepta Politica ac Rhetorica), in which the writer develops maxims and ideas he finds in Machiavelli’s Prince and Discorsi. I have already transcribed and edited the MS, which is only cursorily described in Gasquet’s “Le courant machiavelien dans la pensée et la littérature anglaises du XVIe siècle” (1974) but is unmentioned elsewhere, and would here discuss the knowledge Mordaunt shows of Machiavelli’s works, and set this book in the wider context of the reception of Machiavelli’s political works in Tudor England.

Laura Tosi, Università Ca’ Foscari Venezia
Guazzo, Webster, and the Ideology of the Gentleman-Courtier
This paper will examine the intertextual relationship between Stefano Guazzo’s The Civile Conversation and John Webster’s tragedies The White Devil (1612) and The Duchess of Malfi (1614). First, I would like to consider the physical presence of Guazzo’s text in Webster’s tragedies. Second, I would like to discuss the borrowing of Guazzo’s code regarding the gentleman-courtier in these Jacobean plays. The relationship between the two texts is activated both at the linguistic/rhetorical level and at the ideological level through the dramatization of the deterioration of the gentleman-courtier as it is discussed in The Civile Conversation. I would argue, therefore, that there is a “double bind” between Webster’s tragedies and Guazzo’s texts: the ideological connection is strengthened by the textual borrowings and vice-versa so that these texts enter into a complex form of dialogism about the question of morality at court.

Merio Scattola, Università degli Studi di Padova
John Case and the Political Aristotelianism of the Late Sixteenth Century
In my paper I would like to analyze the contribution of John Case to the political discourse of the late sixteenth century, particularly within the Aristotelian traditions, which formed the so-called “political Aristotelianism” (Dreitzel, 1973). I would like to focus on Case’s “epistemology,” which investigates the problem whether practical philosophy (ethics, politics, or economics) can be understood as a science, and if so, in which sense. This question was debated at that time
particularly in Italy, first of all in Padua, between Giacomo Zabarella and Francesco Piccolomini, and drew then great attention within the Protestant universities of the Holy Roman Empire. This was also the context in which Case’s *Sphaera civitatis*, his major work, was extensively discussed, and in this sense he appears to be part more of a generally European than of a specifically English tradition.

Thursday, 8 April 2010
11:00–12:30
*Wake Forest University - Casa Artom - Multimedia Room*
**RENAISSANCE MUSIC I**
*Chair: Mitchell P. Brauner, University of Wisconsin, Milwaukee*

**Vincenzo Borghetti, Università degli Studi di Verona**
A Past that Lasts: Reworking Music and Creating History at the Dawn of Modernity
Musical works, like literary and visual ones, exist in relation to other preexisting works. Intertextuality is the very condition of artistic creation, and therefore all musical works are to some degree intertextual. Between the mid-fifteenth and the early seventeenth century, however, emphatically and self-consciously intertextual composition acquired unprecedented importance. Why? This paper offers a new perspective on this crucial question, taking its cue from recent studies of *imitatio* and its cultural meanings by literary historians and theorists (Gardini, Sanders). Focusing on the reworkings of a celebrated model, Johannes Ockeghem’s chanson “Fors seulement,” I discuss intertextual musical works as links in a chronological chain of pieces considered worthy of being remembered, reheard, and recomposed. These lines of authoritative compositions linked by exhibited intertextual connections testify to a perception of the past no longer as a generic “before,” but as history in the (early) modern and emphatic meaning of the term.

**Katherine Wallace, National University of Singapore**
“Take thy lute, wench”: Music-Making Madwomen on the Renaissance Stage
The lute, an instrument commonly cited by Renaissance dramatists, is often used on-stage to accompany singing or dancing within a particular scene. When the lute-player is male, he is almost always a minor character — a servant, professional musician, or lesser courtier, whose role is entirely incidental and musical in nature. However, when the lute is taken up by a female character, it is not only played by servants or ladies-in-waiting, but is often seen in the hands of main characters such as Ophelia or Desdemona. In such instances, the lute underscores an excess of emotion, melancholy, or even madness, displayed by the women who dominate these scenes. While the lute has also been used as a symbol of ordered domesticity, in these particular instances the lute-playing woman is shown to be unstable, overstepping the bounds of rational behavior. Such dramatization reveals an important Renaissance perception regarding music and women, lutes, and lunatics.

**Alexandra D. Amati-Camperi, University of San Francisco**
A Surprising Metamorphosis, or: How did Shakespeare Get into the Orpheus Myth?
Most momentous points in the history of opera involve retelling the myth of Orpheus. This “superannuated” musical myth (Rosand, 1991) has been the quintessential operatic hero for
centuries, from the Florentine court favole, through Gluck’s reform, to Offenbach’s spoof. Hitherto undetected in one retelling of the myth are allusions to another dramatic figure: Othello. Aureli and Sartorio’s L’Orfeo (Venice, 1673), a pivotal work in opera seria history, contains under the mythological plot an intentional imitation of Shakespeare’s Othello. While Shakespearean scholars don’t know when Othello reached Venice, the similarities between this L’Orfeo and Othello are too numerous to be coincidental. I argue that Aureli and Sartorio used Shakespeare (and not his Venetian source Giraldi Cinthio) as an additional, concealed, source to demonstrate their cosmopolitan intellectualism, and as a wink at the educated Venetians who knew the Thracian story, but also the English play, and perhaps even its Venetian ancestor.

Thursday, 8 April 2010
11:00–12:30
University of Warwick - Palazzo Pesaro Papafava - Sala Grande
Michael Mallett Remembered II: Venice and its Subject Cities
Sponsor: Society for Renaissance Studies, United Kingdom
Co-Organizer: Gabriele Neher, University of Nottingham
Co-Organizer & Chair: John Easton Law, University of Wales, Swansea

Stephen D. Bowd, University of Edinburgh
Siege and Sacrifice: Episcopal Entries and Civic Representation in Renaissance Brescia
In 1546 the new bishop of Brescia Cardinal Andrea Corner made his formal entry into the city and proceeded under arches which had been built to specifications drawn up by the council. Some of the program and designs for these arches (including one by the local artist Girolamo Romanino) have survived and have been characterized as “confused.” I demonstrate that the designs, featuring classical figures, allegories, and deities on classical arches were united in a coherent program that served to flatter Corner’s ancestry, celebrate Venetian rule over its subject city Brescia, as well as represent Brescian history. I examine episcopal entries to show how a city on the periphery of the Venetian empire reworked local myths to provide a model for civic life and a way of meeting the demands of local and Venetian religious and political priorities.

Gabriele Neher, University of Nottingham
Venice and Florence Compared: Brescia as Hercules
Marin Sanudo remains best known as the author of the Diarii. There is however a more youthful publication, his account of a tour of the terraferma in 1483, that shows a different, reflective side to Sanudo. In particular, he is concerned with the visual and historical aspects of cities recently absorbed within the Venetian stato di terra. This paper seeks to look at Sanudo’s description of Brescia and considers the extensive urban reorganization of Brescia in the fifteenth century.

Krystina Stermole, Independent Scholar
Representations of the Stato da Terra in the Visual Culture of Venice during the Cambrai War
One of the most critical moments in the history of Venice’s stato da terra was the War of the League of Cambrai (1509–16), when a powerful alliance of the major powers of Europe attempted to conquer the Republic’s mainland empire. Although the attempt ultimately failed, the long and extremely tumultuous conflict nonetheless obliged Venetians to reconsider the terraferma’s value and significance. To expand our understanding of Venice’s relationship to its
stato da terra during the critical years of the war, this paper moves beyond the written sources upon which scholars have traditionally drawn, such as the contemporary accounts of diarists, to investigate visual ones. An analysis of wartime imagery ranging from modest pamphlet woodcuts to more monumental commissioned works reveals that the visual imagery produced in Venice played a role in the discussion and perception of the Republic’s stato da terra during the Cambrai War.

JANE L. STEVENS-CRAWSHAW, UNIVERSITY OF OXFORD BROOKES
State Secrets: Public Health for the Plague on the Venetian Terraferma
In times of plague, many of the ties that bound together the early modern state (physical, economic, and personal) were torn. The economic advantages and political prestige, so often emphasized in discussions of the Venetian terraferma, were undermined in times of plague. If infected, neighboring cities posed a serious danger to the health and reputation of the city of Venice. This paper will consider some of the ways in which periods of infection were dealt with within the terraferma. Trade bans and health passes articulated a notion of separation between cities. However, regulation was coupled with assistance, in the form of medical supplies, medical personnel, and medical treatments. The assistance provided will be used to illustrate the meaningful (if ambiguous) role of the state in the public health of the early modern period.
pawns Monti provided a service for the temporary liquidation on non-monetary forms of petty wealth at various levels of the social ladder. By doing so Monti expanded consumption credit and performed a major counter-cyclical function in local economies. Tapping into the archival records of one of the most successful institutions, the Monte of Bologna, this paper will explore the magnitude of the phenomenon, the amount of capital that was put to work, the vast array of valuables that were mobilized — from jewels to wares, from utensils to clothes — and the bewildering multitude of people who had access to the Monte.

MARIA GIUSEPPINA MUZZARELLI, UNIVERSITÀ DEGLI STUDI DI BOLOGNA
From Closet to Wallet: Pawning Clothes in Renaissance Italy
Pieces of clothing were among the items most commonly pawned by those seeking loans from either Jewish bankers or the Monti di Pietà. Robes, shirts, and even shoes went in pawn, and women’s clothing was pawned more often than men’s. This paper will examine the various types of clothing and accessories that male and female borrowers offered in pawn in order to determine their quality and value, and so to learn more about the identity of the clients. Taking clothing as the starting point, the paper will show how analyzing shifts in the kinds of clothing that were given in security for loans over the course of the late fifteenth and sixteenth centuries can help us to understand more about the shifting motives and identities of clients taking out loans.

ISABELLA CECCHINI, UNIVERSITÀ CA’ FOSCARI VENEZIA
Immaterial Objects: Pledges in Sixteenth-Century Venetian Inventories
Pawning valuable objects was common in early modern societies and was employed by all social classes to achieve liquidity or as a mean of payment. The absence of official pawn agencies like a Monte di Pietà in Venice directed the circulation of pledges and related money to the Ghetto. Jewish bankers were entitled to receive objects in pledge for loans and released an official receipt (bollettino). They controlled a substantial part of secondhand market in Venice. Since the receipts permitted borrowers to redeem the objects after payment of the borrowed sum plus an interest, they were conserved with care. They are often mentioned in probate inventories as representing real objects momentarily stored elsewhere. I will analyze these receipts, the kind of objects they represent, and the people possessing them, using a sample of nearly 1,000 inventories for the years 1511–1600 drawn from the Archivio di Stato in Venice.

Thursday, 8 April 2010
11:00–12:30
Istituto Ellenico - Sala del Capitolo
ANGELO POLIZIANO II
Organizer: ALAN COTTRELL, MONTCLAIR STATE UNIVERSITY
Chair: TIMOTHY KIRCHER, GUILFORD COLLEGE
Respondent: JOHANN RAMMINGER, BAYERISCHE AKADEMIE DER WISSENSCHAFTEN

ALESSANDRO DANELONI, UNIVERSITÀ DEGLI STUDI DI VERONA
Itinerari filologici del Poliziano nel Parigino Greco 3069
Il manoscritto Parigino greco 3069 contiene excerpta di molti autori greci, di mano di Angelo Poliziano, frutto di assidue letture condotte tra i primi anni Ottanta e il 1494. Oggetto della mia relazione è uno studio che metta a fuoco alcuni episodi della riflessione erudita attestata nel
codice parigino. Di particolare interesse sono le molte annotazioni apposte da Poliziano sui margini delle sue raccolte di estratti, nelle quali sovente l’umanista richiama le testimonianze di altri autori antichi, istituendo connessioni erudite, delineando i punti cardine di suggestivi percorsi filologici (che talvolta hanno preso forma, successivamente, in capitoli dei primi e secondi Miscellanea). Un’indagine sui marginalia di Poliziano nel Parigino greco 3069 rivela la fertile interazione dell’umanista con i testi da lui consultati, illustrando il suo metodo di lavoro nel concreto dipanarsi di un fitto reticolo di spunti e suggestioni critiche.

PAOLA MEGNA, UNIVERSITÀ DI MESSINA POLO DELL’ANNUNZIATA
Poliziano e la filologia omerica
Gli studi omerici polizianei sono stati recentemente oggetto di attenzione grazie alle edizioni delle prolusioni omeriche e delle postille all’Iliade a cura di L. Silvano e P. Megna; manca ancora un’edizione critica della versione dell’Iliade, e restano da analizzare i tanti passi (commenti, recollectae, postillati etc.) in cui Omero è citato con interesse linguistico, stilistico-letterario, filologico-critico. Obiettivo del mio intervento è analizzare queste testimonianze in ottica filologica, per indagare ‘quale’ Omero leggesse Poliziano, cosa avesse assimilato dall’esegesi omerica antica e bizantina, se e quanto le sue conoscenze sullo status del testo omerico e sul dibattito alessandrino abbiano contribuito alla maturazione del suo metodo filologico. Se le prime riflessioni sull’epos antico, sull’identità di Omero, sul textus receptus e sulle ‘redazioni’ antiche dei poemi risalgono al XVI secolo, esse sono, però, anche il frutto della filologia quattrocentesca: chiarire il contributo del Poliziano consentirà di scrivere un capitolo significativo di quel dibattito critic.

Thursday, 8 April 2010
11:00–12:30
Biblioteca Marciana
MANUSCRIPT STUDY AND EARLY MODERN ENGLISH DRAMA
Organizer & Chair: ARTHUR F. MAROTTI, WAYNE STATE UNIVERSITY

GRACE IOPPOLO, UNIVERSITY OF READING
“The poet’s pen turns them to shapes”: Shakespeare, Heywood, and Jonson in the Playhouse
Many modern scholars continue to insist that dramatists played no role in the rehearsal or performance of their plays after they sold their manuscripts to an acting company. However, such insistence ignores evidence in over 140 extant authorial and scribal dramatic manuscripts, ca. 1590–1660, as well as numerous historical manuscripts, all of which demonstrate that dramatists worked closely with actors, censors, and theater owners to participate in the transmission of texts in the playhouse. This paper will use such evidence to argue particularly that Shakespeare, Heywood, and Jonson claimed the power of the poet’s pen in the tightly interrelated London theatrical industry, in which everyone knew everyone else and everyone knew that the roles of player, playmaker, censor, and theater owner were, in every sense, constantly being rewritten.

LAURA ESTILL, WAYNE STATE UNIVERSITY
Dramatic Miscellanies: Early Modern Approaches to Playwrights, Print, and Plays
Folger MS V.a.87 and British Library Lansdowne MS 1185 are both dramatic miscellanies:
manuscripts that copy extracts primarily from dramatic sources. These miscellanies offer insight into the reception of early modern theater by showing what readers took, literally and figuratively, from plays. Folger MS V.a.87 contains an eclectic mix of extracts from Tudor and Stuart plays from various genres and authors. BL Lansdowne MS 1185 holds Shakespearean extracts. Both manuscripts employ differing means of attribution, layouts, and running heads to frame the selected dramatic material, demonstrating the continuum of variable approaches to early modern authorship, print sources, and the plays themselves.

ALAN H. NELSON, UNIVERSITY OF CALIFORNIA, BERKELEY
New Manuscript Sources for Inns of Court Plays and Masques
Research undertaken in the course of assembling materials for the forthcoming Inns of Court collection in the Records of Early English Drama (REED) has turned up several manuscripts and manuscript fragments of, plays, masques, and Christmas Prince revels performed by gentlemen of various Inns of Court. My paper will touch on the texts, but also on social and intellectual connections which resulted in their preservation.

Thursday, 8 April 2010
11:00–12:30
Ateneo Veneto - Aula Magna
HUMANISM ON THE EASTERN ADRIATIC COAST
Sponsor: SOCIETAS INTERNATIONALIS STUDIIS NEOLATINIS PROVENDIS / INTERNATIONAL ASSOCIATION FOR NEO-LATIN STUDIES
Organizer: NEVEN JOVANOVIC, UNIVERSITY OF ZAGREB
Chair: JONATHAN MICHAEL WOOLFSON, LORENZO DE’ MEDICI, FLORENCE

BRATISLAV LUČIN, KNIZEVNI KRUG SPLIT MARULIANUM
Petronius in Dalmatia: The Codex Traguriensis (Paris. lat. 7989) and the Croatian Humanist Marko Marulić (1450–1524)
Famous for the fact that it is the only manuscript that has preserved the Cena Trimalchionis from Petronius’s Satyricon, the Codex Traguriensis (Paris. lat. 7989) has attracted the attention of scholars ever since it came to light in Trogir, Dalmatia (today Croatia) in the library of the Cippico family, in the middle of the seventeenth century. The fact that it disappeared without trace for more than two centuries after it was compiled by an unidentified scribe in Florence in 1423 has remained a mystery in itself. This paper shows that some light can be shed on the “dark age” of the Codex: one of its annotators was the Croatian humanist Marko Marulić (1450–1524), who entered notes and variants in it, especially in Catullus, and transcribed Claudian’s Phoenix at its end. Marulić lived in Split (25 km south of Trogir) and was on friendly terms with members of the Cippico family.

NEVEN JOVANOVIC, UNIVERSITY OF ZAGREB
A First Look into the Corpus of Humanist “Laudationes Urbis” on the Eastern Adriatic Coast
Latin praises of a city were widely popular during the Renaissance and important not only for the individual author performing it, but also for the place praised, whose self image the praise helps
shape or confirm. Such praises were written by humanists for several Dalmatian cities (Kotor, Dubrovnik, Split, Trogir, Šibenik). Some praises are just obiter dicta, others are the central theme of a text. Its authors were both visitors (Ciriaco d’Ancona, Michele Marullo Tarcaniota, Didacus Pyrrhus, Filippo Diversi, Palladio Fosco) and locals (Ivan Bolica, Marko Marulić, Frano Božićević Natalis, Ivan Lipavić, Vinko Pribović, Juraj Šižgarić). Such texts constitute now a sub-corpus of a digital collection “Croatiae auctores Latini” (2009). In this sub-corpus we research the following: What did the authors choose to say about these cities? How did they say it? How does it comply with motifs and forms of other humanist laudationes urbium?

SANDRA IVOVIC, UNIVERSITY OF SPLIT
Humanism in Schools: Italian Humanists as Teachers in Fifteenth-Century Ragusa and Dalmatian Communes
During the fifteenth century, a large number of Italian humanists came to Dalmatian cities, where they worked as notaries, chancellors, and teachers. Archival sources show that communal governments of Dalmatian cities (Dubrovnik, Split, Trogir, Zadar) tried to bring a good teacher in their city who would teach Latin grammar in public schools, but also some new subjects, thus slowly implementing new principles of studia humanitatis. Some of these teachers taught in several Dalmatian cities and some of them spent more than ten years of their teaching career there. In this paper, by focusing on four famous Italian humanist teachers in Dalmatia (Tideo Acciarini, Philippus de Diversis, Stephanus Fliscus, Palladius Fuscus), I will try to show what they were expected to teach and what their social life in Ragusa and Dalmatian communes was like.

LUKA ŠPOLJARIĆ, CENTRAL EUROPEAN UNIVERSITY, BUDAPEST
Representing the Accused: Nicholas of Modruš’s (ca. 1427–80) On the Wars of the Goths as a Response to Leonardo Bruni
The paper will analyze De bellis Gothorum, a little-known historiographical work composed in Rome in 1473 by Nicholas bishop of Modruš (Nicolaus Modrussiensis), a Dalmatian humanist who spent most of his career in the papal service. Far from being “unoriginal” as previously thought, Nicholas’s work offers interesting insights if one takes into consideration that Dalmatian Renaissance intellectuals perceived the Goths as their ancestors. Yet my paper will argue that Nicholas’s work had a dialogical aspect as well; that it was written with a purpose of subverting the accepted historiographical account of the Gothic invasions, established largely by Leonardo Bruni’s De bello Italic o aduersus Gothos and the related chapters of his Historiae Florentini populi. While the Florentine humanist highlighted the Gothic invasion as a cataclysm, the end of Italy’s felicitous antiquity, the bishop of Modruš sought rather to exculpate the Goths up to a certain degree. My paper will enquire into the specific motivations that led him to do this and examine some of the rhetorical strategies he employed while composing his narrative.

Thursday, 8 April 2010
11:00–12:30
Ateneo Veneto - Aula Tommaseo
ORNAMENT AND DEVOTION IN EARLY MODERN CHURCH ARCHITECTURE II: ISSUES AND DEBATES
Organizer: MAARTEN DELBKE, UNIVERSITY OF GHENT
ORNAMENT AND COUNTER-REFORMATION ARCHITECTURE IN THE SOUTHERN LOW COUNTRIES

Recent studies of seventeenth-century religious buildings of the Southern Low Countries point out that ornament often had a paradoxical status: there is a tendency towards an increased use of ornament, but also considerable controversy about its appropriate use. This strongly suggests that the stylistic evolution of the religious architecture of the Southern Low countries cannot merely be understood as a gradual process towards more “baroque splendor.” The use of Italianate ornaments to express magnificence or “modernity” is not a consistent and omnipresent phenomenon. In order to assess correctly the meaning and use of ornaments in religious architecture, one has to study the regulations of each individual religious order and what they wanted architecture to represent, a “rich” or a “poor” appearance; the role of sponsors; and the different possible functions of ornament, ranging from a devotional device to a means to attract sponsorship.

THE NOSTALGIA OF EARLY CHRISTIANISM AND THE MORAL DISCUSSION ON ORNAMENT: SACRED ARCHITECTURE IN PORTUGAL 1540–80

D. Henrique (1512–80) — bishop of Braga, archbishop of Évora and Lisbon, regent and King of Portugal — devoted himself to the pre-Reformation of the Portuguese Church. His desire of recovering the Early Church’s purity soon led to the architectural renewal of sacred buildings, partially anticipating Trent’s dispositions. Being a dilettante architect, he adopted Early Christian spatial formulae, mainly after Alberti’s ideas. His work also seems to anticipate the theoretical bias of S. Carlo Borromeo on some features of classical buildings and on classical ornament. The surprising parsimony of rhetorical ornament in the classical orders adopted by Henrique departs from the lessons of the architectural treatises and the tendencies of Rome. The lack of ornament not only criticizes paganism, but also questions its own moral value, as Henrique acts as statesman and supreme chief of the Portuguese Church in the midst of a European religious and political crisis.

THE SCULPTURAL ALTARPIECE AND ITS VICISSITUDES IN THE ROMAN CHURCH INTERIOR: RENAISSANCE THROUGH BAROQUE

There is evidence for statues on altars in Roman church interiors from the early Middle Ages. This tradition notwithstanding, the three-dimensional altarpiece is founded anew as a sculptural genre after the Council of Trent. After a short flourishing during the High Renaissance, a skeptical view towards figures in the round in conjunction with altarpieces apparently prevailed. After 1600, however, Roman churches witnessed a massive promotion of sculptural altarpieces, and in the second quarter of the seventeenth century their number increased so abruptly that the statue on the altar acquired the status of a unique feature of Roman Catholic faith: it became a sort of “argument” within the confessional controversy. The paper tries to elucidate the reasons for this change of attitude, and to show that this process was intimately linked to the emergence of the “bel composto.”
Thursday, 8 April 2010
2:30–4:00
Don Orione - Aula Magna
CELEBRATING VENEZIANITÀ: HONORING PATRICIA FORTINI BROWN III: ART AND LIFE IN RENAISSANCE VENICE
Co-Organizers: TRACY E. COOPER, TEMPLE UNIVERSITY AND BLAKE DE MARIA, SANTA CLARA UNIVERSITY
Chair: FREDERICK A. ILCHMAN, MUSEUM OF FINE ARTS, BOSTON

BLAKE DE MARIA, SANTA CLARA UNIVERSITY
Multi-Faceted Endeavors: Collecting and Categorizing Gemstones in Renaissance Venice
This paper honors Patricia Fortini Brown’s dual interests in interdisciplinary studies and material culture by focusing on a fundamental, yet often overlooked, object of Renaissance culture: precious and semi-precious gemstones. Throughout history, gemstones occupied a unique niche because of their value as both collectible luxury objects and currency in their own right. However, the valuation of gemstones did not become standardized until the sixteenth century. In fact, Duarte Barbosa’s 1516 account of his travels to India provided readers with glimpses of the exotic East while simultaneously establishing the first models by which to calculate the value of a given stone based on weight and quality. Barbosa’s text inspired numerous other Venetian authors, including no less than art critic Ludovico Dolce, to publish practical tracts on precious and semi-precious stones, and in doing so inspired not only Venetian collectors to expand their inventories, but likewise established valuation standards still in use today.

SUSANNAH RUTHERGLEN, PRINCETON UNIVERSITY
“Show Me the Money”: Another Look at Titian’s Christ of the Coin
This paper explores Titian’s Christ and the Pharisee (Dresden, Staatliche Kunstsammlungen, Gemäldegalerie Alte Meister), the earliest rendering of this subject in Italian painting, in the context of its original function as a sportello or door for the coin cabinet of Duke Alfonso d’Este of Ferrara. Known as Cristo della Moneta by its sixteenth- and seventeenth-century admirers, Titian’s image alludes not only to the Christian tale and its manifold meanings, but also to the antiquarian interests of the Estensi and to the artist’s own love of money. Situating the painting in its first physical and social setting permits exploration of its significance to the artistic, courtly, and scholarly culture of northern Italy ca. 1516.

ANNA C. SWARTWOOD, PRINCETON UNIVERSITY
The Fondaco dei Tedeschi Frescoes Reconsidered
When the Fondaco dei Tedeschi, the home and commercial base for German merchants living in Venice, burned to the ground in 1505, the Venetian government immediately commenced plans for replacing it with a larger, more elaborate structure. The new design of the Fondaco included painted façade decoration by the artists Giorgione and Titian, who frescoed the exterior of the building with an exuberant array of allegorical and contemporary figures and antique decoration. While the façade frescoes drew a great deal of praise and attention even as they began to deteriorate, the meaning of the program as a whole has never been resolved among scholars. Drawing on sixteenth-century sources as well as Patricia Fortini Brown’s work on the frescoed façades of private palaces in Renaissance Venice, my paper considers the Fondaco dei Tedeschi frescoes as a reclamation of the site as a Venetian space in an era of high tension between Venice
and Germany.

Thursday, 8 April 2010
2:30–4:00

**Don Orione - Sala Goldoni**

**RENAISSANCE COSTUME AND TEXTILES: ITALY AND THE EAST**

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

*Co-Organizer:* Eugenia Paulicelli, *City University of New York, The Graduate Center and Queens College*  

*Co-Organizer & Chair:* Janet Cox-Rearick, *City University of New York, The Graduate Center*  

*Respondent:* Carole Collier Frick, *Southern Illinois University*

**BELLA MIRABELLA,** *New York University*

Hybrid Fashions and Asian Trade: Restyling Material Culture

Cross-cultural contacts intensified in the sixteenth and seventeenth centuries with new commercial and colonial projects. The effects of these ventures were mirrored in the composition of apparel and the shifting motifs of decorative designs stitched in homes and workshops throughout this period. Evolving designs, as well as changing styles of clothing reflected the new ethos of that era, new understandings of the world and the values of the age. By examining patterns of dress and needlework we can uncover processes of reception and adaptation to new Asian commodities and aesthetic device. In this paper I will examine the refashioning of material culture in Northern Europe after 1500. Looking both at court elites and specific plebeian communities, I will consider the impact of new commodities and new designs circulating during the sixteenth and seventeenth centuries, as new catalyst goods transformed the lexicons of dress and decor in northern Europe. By employing both historical object study and documentary sources, a new perspective emerges of cross-cultural exchange and material negotiation among a wide cross-section of Europeans.

**EUGENIA PAULICELLI,** *City University of New York, Queens College and The Graduate Center*

The Influence of Eastern Clothing and Fashioning the Other in Renaissance Italy and England

In August 1600 the Moorish Ambassador arrived in London to remain at Queen Elizabeth’s court for six months. During that time he enjoyed a performance by Shakespeare’s company, the Lord Chamberlain players. A while after that Shakespeare wrote *Othello,* set in Venice. This paper explores how Eastern clothing and accessories were instrumental in fashioning the Other in Renaissance Italy and England and wonders how Eastern costume, making its way to Europe via the two vibrant ports of London and Venice, influenced not only what people wore but how persons of non-European origin like Jews and Moors would have been dressed and accessorized. While the paper will explore this idea in its historical context, it will use Shakespeare’s two Venetian plays, *The Merchant of Venice* and *Othello,* as vehicles to observe the custom, use, and politics of dress in real life and in the theater.
Performing Dress: Love, Politics, and Venezianità in Giacomo Franco’s Habiti d’huomini et donne venetiane (ca. 1610)

Forty years after Lepanto (1571), the battle’s representations and protagonists, such as the commander in chief of the Venetian contingent, Sebastiano Venier, make an appearance in the opening plates of Giacomo Franco’s costume book. In the light of these plates, the paper will address the interactions between history, politics, and the affective power of clothing and how they are all linked to defining fashion as an economic and symbolic force connected to urbanity and international trade. In Franco’s work, fashion is revealed in its double face and function: on the one hand, its cultural apparatus that can play a key role in the propagandistic aim of “branding” the image of the city to the world; and on the other, its power to convey images of leaders like Venier, and to seduce and play on emotions, as in the case of the luxuriously dressed courtesans included in Franco’s plates. This interplay between being and seeming, the manipulation of nature through art, dress, and make-up are at the core of the practices of dissimulation that Franco investigates through image and commentary.
to which it belongs, as a point of departure to understand the complexities of Byzantine responses to punishments of martyrs as opposed to often visually very similar punishments of contemporary criminals, particularly those accused of treason and heresy. On the one hand, this paper tackles the politics of the martyr-criminal paradox and explores the sometimes diametrically opposed reactions to similar sights of painful tortures inflicted on the bodies of human beings. On the other, it considers the mechanism of perceiving actual events in relation to interpreting painted images of similar scenes in light of the Byzantine post-iconoclastic theory of images.

ASSAF PINKUS, Tel Aviv University
Moving Violence: The Martyr’s Cycle of Schwäbisch Gmünd
The Martyrs’ cycle in Schwäbisch Gmünd (late fourteenth century) reveals a strikingly brutal parade of violence: all stages of decapitation, split skulls, bleeding necks, mutilated organs, and so on. Each martyrdom is portrayed as a reduced narrative, epitomized in the moment of immediate and extreme violence. While earlier studies of violence imagery have focused either on allegorical representations of violence, or on spectacles of punishment rituals in early modern times, the tortures depicted here are neither metaphoric representations nor are they rooted in legal practice. This talk thus engages with what seems to be a monumental public art of violence that evokes a complex of questions: Was this brutality encoded in the scriptures or in social reality? What was the sensibility of the viewers of such imagery? What were the aesthetics and theory of late medieval violence? I hope to show how such representations of martyrdom established the early modern discourse on the nature of violence.

ALEXANDRA SUDA, New York University
The Girona Martyrology as a Calendrical Measure of Its Time
The Girona Martyrology (Ms. M.D. 273) is a sumptuously illuminated 126-folio manuscript that was produced at the Prague court manuscript workshop around 1410 by an unidentified patron as a gift for an unidentified Cistercian monastery. With 700 narrative roundels illustrating the calendrical listing of saints organizing according to the calendrical year, the Girona Martyrology is late medieval Bohemia’s most ambitious surviving illumination project. It is also an exemplar of late medieval luxury court art. The Girona Martyrology is filled with gilded details and its sinuous figures are executed in the “beautiful” or “international” style so fashionable at courts across Western Europe at the turn of the fifteenth century. So sumptuously luxurious is the Martyrology that its physicality seems betrayed by the extremely violent and gruesome nature of the subject matter depicted in its margins. My paper will discuss the Girona Martyrology’s dissonance between stylistic mode and subject matter in an effort to extract meaning.

Thursday, 8 April 2010
2:30–4:00
Don Orione - Sala Palladio
MILTON’S POETRY
Organizer: Maggie Kilgour, McGill University
Chair: Mary C. Fenton, Western Carolina University

JOHN LEONARD, University of Western Ontario
Fit Quantity of Syllables
In his note on The Verse added to Paradise Lost in 1668, Milton says that “true musical delight” consists “only in apt Numbers, fit quantity of Syllables, and the sense variously drawn out from one Verse into another.” Critics down the centuries have gone to extraordinary lengths to avoid the obvious conclusion that “quantity of Syllables” means syllabic length. (Some have added an indefinite article, misquoting “a fit quantity”; others have changed “quantity” to “quantities”). This paper will argue that “quantity” means exactly what it says (the prosodic sense was already well established) and will explore Milton’s expressive use of long and short syllables in Paradise Lost, reaffirming Marvell’s judgment that Milton’s blank verse takes due account of “number, weight, and measure.”

MAGGIE KILGOUR, McGILL UNIVERSITY
Milton and the Sons of Apollo
Classical allusions in Milton’s early poetry reflect the young poet’s self-consciousness about his artistic ambitions. In “Ad Patrem” and “Ad Joannem Roüsium” Milton invokes different sons of Apollo as he shapes his relation to a literary tradition which he wishes to enter and transform. In “Ad Patrem,” Milton tells his musician father that both father and son are equally the heirs of the god of poetry. But he also remembers Apollo’s unfortunate son Phaethon, whose premature and disastrous assumption of his father’s place shadows Milton’s aspirations. The presence of Ion in “Ad Joannem Roüsium” suggests that both poet and his addressee are Apollo’s successful successors. I argue that through the image of Apollonian inheritance, Milton imagines his place in the classical tradition, both looking back to his past sources, while also pointing to a future in which he himself will leave a new legacy for later readers and writers.

NOEL K. SUGIMURA, UNIVERSITY OF CAMBRIDGE, GONVILLE & CAIUS COLLEGE
Milton’s Epic Passion
Milton is often read as a visionary poet, in line with a Romantic tradition, or as an exponent of a more rationalist and orthodox Christian theology. This paper will suggest there is a third Milton: the passionate Milton. This paper will discuss how Italian writings on epic — especially Tasso’s “Discorsi dell’Arte Poetica e del Poema Eroico” (“Discourses on the Heroic Poem”) — encouraged Milton to think of love as the only passion besides wrath noble enough for epic. Yet this substitution — love for wrath — meant that, within a Christian epic, love can either lead to heroic virtue (through love of God), or to a dereliction of duty (when love becomes self-love, or privileges love of another over God). By looking at specific passages, I will argue that this substitution of love for wrath is an important innovation on the epic tradition, and that this, in turn, sheds new interpretative light on the way we understand Milton’s moral imagination in Paradise Lost.

Thursday, 8 April 2010
2:30–4:00
Don Orione - Sala San Marco
SANCTITY AND PERFECTION: THE JESUIT UNIVERSE
Sponsor: GROUP FOR EARLY MODERN CULTURAL ANALYSIS (GEMCA)
Organizer & Chair: RALPH DEKONINCK, UNIVERSITÉ CATHOLIQUE DE LOUVAIN
SABINA PAVONE, UNIVERSITÀ DEGLI STUDI DI BARI
A Geography of the Jesuit Perfection: Concerning Two Inquiries Promoted by the General Claudio Acquaviva
The aim of this paper is to understand the changes produced in the spirituality of the Society of Jesus during the government of General Claudio Acquaviva, between the end of the sixteenth century and the beginning of the seventeenth century. The purpose is to show different attitudes inside the provinces of this religious order toward this issue through the analysis of two famous inquiries promoted by General Acquaviva: the one entitled “De detrimentis Societatis Jesu” (1606), the other entitled “Pro soliditate atque uniformitate doctrinæ per universam Societatem” (1611). Following in Michel de Certeau’s footsteps and his pioneering research on Jesuit spirituality in the French province, we intend to demonstrate the connection between the geography and history of every “provincia” and their peculiar approaches to spirituality by also analyzing some exemplary case studies of Jesuits’ road to perfection.

ANNICK DELFOSSE, UNIVERSITÉ DE LIÈGE
An Identity Workshop: Saintliness and Exemplary Figures within the Society of Jesus (1540–1773)
The Reformed Catholic Church sharply invested in the field of “sanctity.” Particularly, Rome set itself up as a sanctifying super-authority. This new intense centralization of sanctity caused more or less controlled adaptations but, also, resistances. In this regard, the stance of the Society of Jesus is worthy of attention. Indeed, if the Order sustained the pontifical position by various initiatives, it also built for itself its own inner and non-canonical “pantheon,” the keeper of its memory and of its own values. This paper will treat the circumstances of the apparition of this pantheon, its functions, and the identity components at stake in it.

SILVIA MOSTACCIO, L’AQUILA
Gender and Sanctity: Female Perfection and Jesuit Identity
Between the end of sixteenth century and the beginning of the seventeenth, personalities engaged in definition of the “Institutum” funded by Ignatius of Loyola committed themselves in the definition of models of sanctity, which could support the growing Order’s identity. As confessors, hagiographers, and canonizations’ promoters, they were faced with female sanctity in the case of Virgilio Cepari with Maria Maddalena de’ Pazzi, and also of Achille Gagliardi with Isabella Berinzaga, and many others. Which relationship does exist between these two fields of action and reflection? Did the ongoing reflection on Jesuit identity influence the activity of caretakers and promoters of feminine sanctity? May we speak about mutual influences? And, if so, which are these influences?

Thursday, 8 April 2010
2:30–4:00
Don Orione - Mezzanino A
GIORGIO VASARI: NEW INSIGHTS
Sponsor: THE ASSOCIATION FOR TEXTUAL SCHOLARSHIP IN ART HISTORY (ATSAH)
Organizer & Chair: LIANA DE GIROLAMI CHENEY, UNIVERSITY OF MASSACHUSETTS LOWELL

SERENA NOCENTINI, INDEPENDENT SCHOLAR
Giorgio Vasari, pittore in ambito “domestico”
Con questo contributo saranno evidenziate le capacità artistiche di Giorgio Vasari, esibite dal pittore soprattutto in ambienti intimi e privati, lontano, dunque, dai palazzi ducali e papali. Infatti si può pensare che proprio a causa dei cicli affrescati in questi facoltosi e prestigiosi ambienti, può emergere, talvolta, un artefice di limitata inventiva e freschezza stilistica; e proprio queste rappresentazioni hanno spesso indotto la critica a considerare Giorgio Vasari un pittore accademico e privo di ingegno. In particolare saranno analizzate le pitture eseguite nella dimora che acquistò nella sua città natale, principiate a dipingere nel 1542 quando Vasari tornò ad Arezzo ed iniziò a decorare la stanza che, al primo piano, dava sul giardino: la Camera della Fama. Una nuova proposta di lettura sarà espressa per la Sala del Trionfo della Virtù, l’ambiente della casa aretina maggiormente interessato da una decorazione ricca e complessa, sia dal punto di vista iconografico sia da quello delle tecniche impiegate; stanza nella quale convergono l’esperienze dell’artista acquisite durante il soggiorno veneziano e quella più recente, rispetto all’esecuzione di queste pitture, del ciclo della Cancelleria a Roma.

DANIELA GALOPPI, MUSEO DIOCESANO DI AREZZO
Vasari pittore: la tecnica pittorica attraverso il restauro e la diagnostic artistica
Il contributo vuole far conoscere, attraverso interventi di restauro e indagini diagnostiche (Riflettografia ad Infrarossi, fotografia della fluorescenza da ultravioletti, fotografia a infrarossi in falsi colori), la tecnica pittorica usata da Giorgio Vasari in alcuni dipinti su tavola. Si parte dalla prima opera documentata di lui rimasta: il Cristo portato al Sepolcro, conservata nel Museo di Casa Vasari ad Arezzo. Un dipinto giovanile, databile al 1532, in cui vediamo solo poche tracce di disegno preparatorio, quel disegno preparatorio che in seguito diventerà elemento indispensabile alla realizzazione delle sue opere, come ben emerge, per esempio nel grande dipinto delle Nozze di Ester e Assuero del Museo Statale d’Arte Medioevale e Moderna di Arezzo. Tali indagini testimoniano la cura attenta e meticolosa con la quale il Vasari progettava e disegnava le sue opere, ma che al tempo stesso, fa supporre che in alcuni casi, per mancanza di tempo, lasciava la stesura pittorica finale ai suoi più stretti e valenti collaboratori.

GIOVANNI SASSU, MUSEI CIVICI ARTE ANTICA
Paradigmi della Maniera: la circolazione dei modelli vasariani in area emiliana
I viaggi lungo la penisola di Giorgio Vasari e di Francesco Salviati tra la fine degli anni Trenta e gli anni Quaranta del Cinquecento appaiono determinanti per lo sviluppo della cultura figurativa dei decenni a venire. In particolare, è il bolognese Prospero Fontana a reagire prontamente a queste sollecitazioni. Dopo una collaborazione a Genova con Perin del Vaga, l’artista bolognese pare rimanere stregato dalla corporea figurazione vasariana e dalla sfinita eleganza salviatesca, misurandosi sin da subito con i nuovi modelli, registrandone e riproposendo modi figurativi, spaziando dalla ripresa di idee composite sino all’impiego diretto di repertori grafici dei due toscani per la realizzazione delle sue opere. Questo intervento sarà pertanto strutturato come una sorta di diario di bordo fatto di confronti tra i modelli vasariani e salviateschi e le reazioni figurative degli artisti locali, in primis lo stesso Fontana, focalizzando l’attenzione sul decennio 1540–50 ma arrivando all’occorrenza anche agli anni successivi, alla ricerca dei modi e dei tempi della cosiddetta “civiltà della Maniera.”

Thursday, 8 April 2010
KIRSTEN ANNE STIRLING, UNIVERSITY OF LAUSANNE
Out of Sight: The Eclipse of the Self in Donne’s Liturgical Poetry
This paper will investigate the apparent disappearance of the speaking self in some of Donne’s liturgical poetry. In “A Hymn to Christ . . .” the lines “Churches are best for Prayer, that have least light: / To see God only, I goe out of sight” suggest that in order to approach God, the self has to be eclipsed. Similarly, in “A Hymn to God the Father,” the punning refrain on Donne’s name is reversed in the last stanza, so that the poem ends “Thou hast Donne, / I have no more.” The implication is that once assured of salvation he has no need to speak. I will explore these two disappearing acts in light of the ostensible aim of liturgical poetry, in which God is approached through the absorption of the self into the communal voice.

BRIAN M. BLACKLEY, NORTH CAROLINA STATE UNIVERSITY
Spying and Torture in Donne’s “The Apparition”
For most of the sixteenth century, the rack was the preferred instrument of torture when it was necessary to persuade prisoners to talk. Along with the rack, spymaster Sir Francis Walsingham employed a wide array of black arts, including bribery, extortion, forgery, double- and even triple-agents, all to protect his queen and advance his Protestant passions. Thus he became one of the most feared and hated men in England, and mere mention of the rack could send chills down any Catholic’s spine. Appreciation of this backdrop is essential to reading Donne’s “The Apparition.” The interrogation of his scornful mistress is figuratively conducted while she is motionless on the bed, sensing the ghostly spying of the poem’s speaker, but unable to react to his motions. Thus she is compelled to “painfully repent” of her “murder” of the speaker, who plays the spymaster in the poem.
launched a severe attack on Tillyard and his legacy. But what has happened to the idea of the Great Chain of Being, which, without doubt, played a major role in the Renaissance world picture and provided a basic knowledge about the elements? This paper revisits some aspects of this world picture and examines how Shakespeare related to this — more often than not in a subversive way, nevertheless remaining within the boundaries of this organic and protomodern system.

**Sophie Chiari, Université de Provence**

Reaching the Sun, Falling through the Air, Drowning into the Sea: Some Representations of the Myth of Icarus in Renaissance England and in Shakespeare

In this paper, I will first argue that if the Icarus myth represents a continuous tradition whose origins may certainly be traced back to Apollodorus, Diodorus, Ovid, et al., it owes at least as crucial a debt to such mediating forces as Chaucer, Marlowe, and most particularly Shakespeare, who always used mythology to enforce the central meaning of his various works. In Renaissance literature, the classical story of Icarus was often used as a commentary on and a warning about illicit knowledge. Marlowe’s *Faustus*, identified with Icarus, is a case in point: trying to transgress the limits of knowledge, Dr. Faustus cuts himself off from such traditions. If in most versions of the story, Icarus is destroyed for overweening ambition, things become much more complex with Shakespeare. One should remember here that in classical mythology, there are two famous characters who fall from heaven: Phaeton and Icarus. Renaissance poets tended to juxtapose them on purpose as figures of excessive pride and immaturity. I would like to show that this is precisely what Shakespeare did in *Henry VI*.

**David Hillman, University of Cambridge, King’s College**

Shakespeare’s Imagery of the Elements in *Antony and Cleopatra*

I propose first to adumbrate some of the changes that the various discourses of the elements were going through over the course of the late sixteenth and early seventeenth centuries; these were gradually being transformed from a largely literary-mythological archetype and moving towards a modern proto-scientific view of elements as the non-decomposable constituents of material bodies (as shown by Robert Boyle and others). My intention is to contextualize Shakespeare’s use of elemental imagery, particularly in *Antony and Cleopatra*, in the framework of this shifting background. The play offers rich material for the interrogation of the ways in which the elements were used to configure the place of the human in the natural world; it also reveals something about the potential the elements offered for profound (self-)mythologizing (and in particular gendered self-mythologizing) in the face of a more empirical, materialist mode of thinking about the world.

Thursday, 8 April 2010

2:30–4:00

*Don Orione - Aula 6*

**Picturing the Renaissance in the Nineteenth Century**

*Co-Organizer: Victoria Gardner Coates, University of Pennsylvania*

*Co-Organizer & Chair: Maria Ruvoldt, Fordham University*

**Victoria Gardner Coates, University of Pennsylvania**
On Behalf of the Body: Michelangelo’s Porter as the Godfather of Courbet’s Realism
In 1855 Gustav Courbet unveiled his monumental, self-reflective visual manifesto of Realism, *L’Atelier du peintre*. Despite the substantial critical ink that has been spilled over the identities of the supporting cast of contemporaries flanking the artist contemplating his creation, there has been little interest in the central (if shadowy), crucified nude behind Courbet’s canvas. I identify this figure as the so-called “porter” of Michelangelo — an unfortunate model who, according to sensational nineteenth-century rumor, was martyred by the Renaissance artist in his quest for verisimilitude (the porter posed for a crucifixion but could not summon a satisfactory grimace of pain so Michelangelo stabbed him and painted his expression while the man died). As such, Courbet’s neglected dead nude creates a critical visual connection between the Realist modern and his titanic predecessor as it now falls to Courbet’s new style to reanimate what the nineteenth century believed Michelangelo had destroyed.

Jennifer J. Bird, Independent Scholar, The Hague

On the Cutting Edge: Antonin Mercié’s Image of Michelangelo as an Artist-Anatomist
The Renaissance artist-anatomist, simultaneously dissecting and drawing, was interpreted as a nocturnal, solitary figure by the French artist Marius-Jean-Antonin Mercié in now-lost painting of 1885 known as *Michelangelo Drawing from an Anatomized Cadaver*. Mercié produced this image at a time when a growing number of artists in Paris were rejecting the prescribed routines of the academicians, including the study of anatomy. In this context I will consider Mercié’s image of Michelangelo prowling furtively at night among the dead as an attempt, however paradoxical, to reinvigorate the history of his tradition. Mercié here insists on the vitality of the academic routines by reminding of the time when drawing from dissected cadavers was in itself daring, risky, and avant-garde.

James Hargrove, Roanoke College

Rodin, Michelangelo, and the End of Renaissance Sculpture
Michelangelo and Rodin are often compared in the history of European sculpture. The emphasis usually falls on the artistic bonds between the two. A more nuanced perspective, exploring what Rodin actually says about Michelangelo, gives us greater insight into the manner, depth, and limits of Italian Renaissance influence on modern art. Effectively, the most influential sculptor of his age interprets an icon of the past in ways that contravened contemporary thinking. Rodin sought to locate Michelangelo in his proper time, but he also made him “timeless.” He discards the notion of isolated genius and confronts his audience with a more elastic analysis of artistic pursuit. Michelangelo gets removed from the box of historical style and remade into an idea pertinent to Modernist artistic concerns, illuminating the shadowy nature of relations between modern art and its glorified ancestry.

Pamela Fletcher, Bowdoin College

Victorian Old Masters
Victorian narrative paintings famously — or infamously — domesticated history. Painted anecdotes of everyday experience brought contemporary life into harmony with the past, as moments of domestic happiness, childhood curiosity, and poignant deathbed farewells confirmed the consistency of emotion across the centuries. The lives of the Renaissance artists were a small but significant subject of such historical anecdote. In this paper, I track the representation of the Old Masters across Victorian genre painting. Read individually against the backdrop of Victorian
art, such paintings engaged mid-nineteenth-century stylistic debates: while Michelangelo symbolized a generalized “genius,” Raphael, Titian, and others were employed in debates over naturalism and genre. But taken together, the pictures reveal a concerted emphasis on feeling — both as demonstrated by artists and as evoked by painting — as artists and critics appropriated Renaissance prototypes to a Victorian visual economy of moral sentiment.

Thursday, 8 April 2010
2:30–4:00
Don Orione - Aula 3
RENAISSANCE IDEAS OF SPACE I
Organizer: HILARY GATTI, Università degli Studi di Roma, “LA SAPIENZA”
Chair: INGRID ROWLAND, University of Notre Dame, Rome
Respondent: ARIELLE SAIBER, Bowdoin College

LINA BOLZONI, Scuola Normale Superiore di Pisa
Disegnare lo spazio, disegnare il sapere nella città utopiche nel Cinquecento
La costruzione della città utopica nel Cinquecento si collega all’idea che i diversi autori hanno del sapere, e del modo in cui esso può influenzare una diversa organizzazione della vita sociale. La critica ha spesso sottolineato l’importanza dell’urbanistica negli scritti utopici; questo intervento vuole mostrare come la pianta della città ideale sia anche la mappa dell’enciclopedia a cui ogni autore pensa.

ELISABETTA TARANTINO, University of Warwick
Geography for the Masses: Mapping Space and Knowledge in John Rastell’s Play of the Four Elements
The play “of the Nature of the Four Elements” (ca. 1520) by John Rastell, brother-in-law of Sir Thomas More, is a didactic treatise in dramatic form purporting to introduce the general public to the latest developments in “natural philosophy.” Besides the four elements, the play tackles a variety of cosmographical and geographical matters, describing a round earth placed in the middle of the firmament, and rich with newly discovered lands and products. I should like to address the issue of Rastell’s epistemological stance, and of his attempt at mapping out available knowledge in the same way in which cartography was receiving new impulse from the journeys of discovery to the New World.

RENS BOD, Universiteit van Amsterdam
Spatio-Temporal Patterns in Renaissance Historiography
Renaissance historians have employed three distinctive spatial patterns of time: linear, cyclic, and spiral. The linear, annalistic pattern assumes a straight time line from creation to the present time (or even to the end of time). Originating from Polybius, this pattern reaches new heights during the Renaissance, especially by chronologists like Josephus Scaliger. The cyclic pattern assumes a perpetuating recurring scheme of rise, glory, and decay of civilizations, which can be traced back to Herodotus. The revival of this pattern is often attributed to Vico (his cycle of the divine, heroic, and human) but it can also be found in the work of Petrarcha and his contemporary Ibn Khaldun, who extends the pattern with cultural accumulation after each cycle. I will discuss how these two spatial concepts of time coexisted independently until the late sixteenth century,
after which the two concepts are integrated into a new spatial pattern of time. This pattern is both cyclic and linear: civilizations come and go, but their cyclic behavior leads to a cultural accumulation on a linear time line, which effectively results in a spiral concept of time. This new pattern can be found among the Italian *trattatisti* such as Speroni and Patrizi, and becomes immensely influential during late Renaissance and the early Enlightenment under the notion of “progress.”

Thursday, 8 April 2010
2:30–4:00

**Don Orione - Aula 4**

**IDEAL COMMUNITIES IN EARLY MODERN BRITAIN AND IRELAND**

*Co-Organizers: Gillian Wright, University of Birmingham and Mary E. Morrissey, University of Reading*

*Chair: Tom Lockwood, University of Birmingham*

CATHY SHRANK, **University of Sheffield**

“Cheefely decked with notable gouvernment and celestial Justice”: Ideal Communities and Sixteenth-Century Utopianism

Thomas More’s *Utopia* (1516) marks the beginning of an English literary tradition which, modeling itself on Raphael Hythloday’s account of this imagined island, reflects — and proposes solutions to — the social problems of early modern England. However, from the earliest translation of More’s Latin text, by Ralph Robinson in 1551, More’s imitators often seem to miss the point of Hythloday’s radical revisioning of what might constitute an ideal community (as David Weil Baker has shown). This paper explores some of the later sixteenth-century responses to *Utopia*, including T. N.’s *A Pleasant Dialogue between Listra and a Pilgrim* (1579) and Thomas Lupton’s *Siuqila, Too Good to be True* (1580, 1581). This paper also looks at the emergence of a “dystopian” tradition, glimpsed in William Bullein’s *Dialogue against the Fever Pestilence* (1564).

MARY E. MORRISSEY, **University of Reading**

Ideal Communities and Early Modern London in the Paul’s Cross Sermons

The preachers at Paul’s Cross in London spoke to London citizens and London’s rulers, and they spoke to them as members of a stratified and “orderly” society (often addressing magistrates, householders, and servants in turn). In preaching to the city, they compared London (to its disadvantage) to biblical examples of ideal communities, particularly the communal early church of the Acts of the Apostles as well as the Heavenly Jerusalem of Revelations. The core value of charity is overwhelmingly the point of emphasis. This preaching constituted the positive counterpart to the “Jeremiads” denounced from that pulpit, providing positive examples of human society and presenting the ideal of human life as one constituted by orderly, communal life. The representation of the “ideal community” in the Paul’s Cross sermons reveals how far an “individualist” reading of Reformation culture misses the essentially communal mode of their representation of human happiness.

MARIE-LOUISE COOLAHAN, **National University of Ireland, Galway**

Ideal Communities and Women’s Poetry in Seventeenth-Century Ireland
For New English settlers, seventeenth-century Ireland offered opportunities for career advancement and economic reward. But moving to Ireland also entailed the establishment of new social connections. For members of the planter class, the scribal circulation of verse was a means of building networks and consolidating a minority community, which was often geographically scattered and beleaguered. This paper centers on the literary strategies of two poets — the Munster planter, Anne Southwell, and the Anglo-Welsh land claimant, Katherine Philips — whose writing aimed to construct ideal communities. Both women brought with them the social mechanisms of English manuscript culture; they composed verse that identified and courted allies and stimulated others to compose verse in their image. This paper evaluates their strategies and varying degrees of success. It examines the impact of Irish experiences on their writing, and argues that lessons learned were transplanted back to England and Wales on their return.

GILLIAN WRIGHT, UNIVERSITY OF BIRMINGHAM
The Female Patron and the Ideal Community: Aemilia Lanyer’s *Salve Deus Rex Judaeorum* and Samuel Daniel’s *Certaine Epistles*

Issues of female community and patronage are among the key concerns of recent scholarship on Aemilia Lanyer’s *Salve Deus Rex Judaeorum* (1611). This paper focuses on Lanyer’s deployment of her principal patron, Margaret, Countess of Cumberland, as a device for structuring ideal communities. Reconsidering both paratextual and metaphorical aspects of the text, it examines the multiple locations and productions of the Cumberland figure within the *Salve Deus* volume. The distinctive aspects of Lanyer’s construction of Cumberland are highlighted by comparison with Samuel Daniel’s depiction of the Countess in *Certaine Epistles* (1603). Daniel’s inclusion of “To The Lady Margaret” in an accession volume addressed to the new King accords Cumberland an important role in his construction of an ideal Stuart polity but firmly contains her within metaphors of confinement and enclosure. By contrast, Cumberland functions for Lanyer as a figure through whom multiple, overlapping communities can be both imagined and localized.

Thursday, 8 April 2010
2:30–4:00
Don Orione - Chiesa
DIVINE JUSTICE: EARLY MODERN THEOLOGICAL DEBATES
Organizer: DIEGO PIRILLO, SCUOLA NORMALE SUPERIORE DI PISA
Chair: GIORGIO CARAVALE, UNIVERSITÀ DEGLI STUDI ROMA TRE

DIEGO PIRILLO, SCUOLA NORMALE SUPERIORE DI PISA
Hell defeated: Francesco Pucci’s *Informatione della religione christiana*

Francesco Pucci is a well known figure among the “eretici italiani del Cinquecento,” whose biography and religious ideas have already been the subject of several studies. However, one of his works, the *Informatione della religione christiana* (1580), which survives in only a few printed copies, has not received much attention. Nonetheless, the text was read carefully by the Inquisitors who accused Pucci of having criticized the institutional structure of the Roman Church. Though the last chapters of the *Informatione* identify, indeed, the papacy with the Antichrist, most of the text is however an attack against Calvin’s theology. Criticizing the doctrine of predestination, Pucci declares in fact that no one — neither the heretics, nor the
infants dead without baptism, nor the non-Christians like the American Indians — is condemned
by God to eternal damnation. The “beneficio di Cristo” had a universal impact on mankind,
cleansing the original sin and restoring the primitive innocence of the first man.

CHIARA PETROLINI, ISTITUTO NAZIONALE DI STUDI SUR RENAISSANCE
The European Reception of the Tradiction catholique, ou traicté de la croyance des Chrestiens
d’Asie, d’Europe, et d’Afrique
Published anonymously, the Tradiction catholique, ou traicté de la croyance des Chrestiens
d’Asie, d’Europe et d’Afrique ez dogmes principalement controversez en ce temps tried to
overcome the controversies and the divisions among Christians by means of a suggestive and
erudite examination of religions and the customs of peoples. Maintaining a markedly reformed
attitude, the theological position of the book is characterized by stressing the divine mercy that,
for instance, offered salvation to unbaptized children. The dedication to Prince Henry of England
is particularly meaningful because it was around his figure that in those years the hopes for
protection on the international Protestantism and the promotion for an ecumenic dialogue
converged. The book circulated widely in Europe but in this discussion it will be mainly
examined its diffusion in Venice during the crucial year of 1609, which has been extremely
dramatic for the history of the Serenissima.

PASQUALE TERRACCINO, ISTITUTO ITALIANO DI STUDI STORICI, NAPOLI
The Limbo of Infants and the Chancellors of France
The Exactissima Infantium in Limbo Clausorum Querela of Cornelius
Antonius is a rare book,
printed in Paris in 1531. The Somme Théologique of Pere Garasse and the Dictionnaire of Pierre
Bayle are the only significant traces of the survival of the text in the successive literature. The
book, divided into querela, responsio, apologia, and sententia, redraws the line of a trial against
God, accused of injustice by the unbaptized infants of Limbo. The clear heterodoxic perspective
of the text doesn’t conclude the relevance of the Querela Infantium. The dedication to Antoine
Du Bourg, influential French statesman, and the singular use of several laws allows one to see
significant allusions to the court of Francois I, showing a second level of reading of the book
related to the dynastic problems of the Auvergne-Borbonnais. The real identity of Cornelius
Antonius is unresolved until now: I would outline a more clear profile of the author.

Thursday, 8 April 2010
2:30–4:00
Fondazione Cini - Sala degli Arazzi
THE NEAPOLITAN RENAISSANCE III: NEAPOLITAN HUMANISM
Organizer & Chair: CARLO VECCE, UNIVERSITÀ DEGLI STUDI DI NAPOLI “L’ORIENTALE”

ADELE HENTSCH MASSARO, UNIVERSITÉ DE GENÈVE
Pietro Summonte: Un umanista nella Napoli aragonese
Letitore di retorica nello Studio napoletano, Pietro Summonte faceva già parte dell’Accademia
Pontaniana nel 1486. Allievo prediletto del Pontano, curò la stampa delle opere rimaste inedite
del maestro all’indomani della morte di quest’ultimo. La sua devozione alla memoria del maestro
gli attirò stima ed elogi da parte di tutti i contemporanei, in particolare del Sannazaro, di cui curò
la princeps dell’Arcadia (1504) e del Cariteo, le cui Rime fece stampare nel 1509. Se
considerato è stato il “salvataggio” condotto dal Summonte delle opere dei protagonisti della cultura aragonese, ancora più importante è il suo contributo alla conoscenza della situazione artistica a Napoli nel Rinascimento. La sua epistola, scritta il 20 marzo 1524 al patrizio veneziano Marcantonio Michiel, sullo stato della pittura, scultura e architettura nella capitale partenopea dall’época angioina al viceregno spagnolo, è la più antica tra le fonti sulla storia dell’arte napoletana, con informazioni di grandissima rilevanza storica e che costituiscono spesso un unicum di estremo valore documentario.

GRAZYNA URBAN-GODZIEK, JAGIELLONIAN UNIVERSITY
Magister basiorum: Neo-Platonic Variations of the Catullan Kiss Motive from Giovanni Pontano to Jacobus Pontanus
The impact of Giovanni Pontano’s political, philosophical, rhetorical, and astrological treaties has slowly become more and more estimated, but his role in shaping early modern European poetry still awaits more extensive studies. Such influences can be explained on the examples of single motives that are well-known in Neo-Latin and vernacular poetry, but that are usually not connected with Pontano (the main medium of “transporting” Pontano’s poetical inventions to European and especially French poetry was Janus Secundus Hagiensis). This paper will discuss one of them: the kiss motive derived by Pontano from Catullus’s basia but also connected with the mystic and platonic motive (a soul kiss). Adapted in Secundus’s Basiorum Liber, it was widespread in the Renaissance French love poetry and then in the baroque European one. The religious poetry of Jacobus Pontanus (Jacob Spanmüller), a German Jesuit admirer of the Neapolitan poet, seems to be a very interesting case of developing the Pontanian motive. He uses Pontano’s kisses (not omitting Secundus’s, either) in his lullabies in Floridorum libri to describe the love of the Virgin Mary and the Holy Infant. All the above mentioned cases have their representations also in Polish literature. This subject is closely associated with the beginning of the Catullian style in Europe and the ways of its exploration.

MATTHIAS ROICK, EUROPEAN UNIVERSITY INSTITUTE
Rewriting Moral Philosophy: The Intellectual Outlook and Philosophical Style of Giovanni Pontano
Giovanni Pontano (1429–1503) was one of the most important figures of Neapolitan humanism under the Aragonese. A diplomat, politician, philosopher, and poet, he has often been admired for his versatility. The paper I propose turns to Pontano’s role as a philosopher. On the one hand, Pontano inherited authoritative and conservative modes of discussion from Panhormita and Facio while firmly rejecting the iconoclastic tendencies humanist moral and political thought had developed in the works of Lorenzo Valla. On the other hand, he followed the Petrarchan tradition of an eloquent philosophy which could bring about moral reform, yet emphasizing the role of Aristotle, whose moral and political thought had been forcefully reintroduced by Bruni. As will be argued, this philosophical style reflects a change in the intellectual climate typical for the second half of the fifteenth century. Pontano’s works eschew the more ambiguous and radical tendencies of humanist thought in order to create a new educational and philosophical mainstream, less aggressive in tone and more compliant with state and religion.
ANDREA MOZZATO, ISTITUTO VENETO DI SCIENZE, LETTERE ED ARTI
Integrazione e attività economica di un immigrato toscano a Venezia nel secondo Quattrocento: lo speziale Agostino Altucci e il suo commercio nel Mediterraneo
Agostino Altucci fu uno speziale di Arezzo che nel 1465 si trasferì a Venezia per commerciare nel Mediterraneo. Il paper analizza dapprima come egli riuscì ad inserirsi nella rete di mercanti locali e stranieri residenti, come venne in contatto col socio veneziano che gli fornì una spezieria vicino a Rialto, quali furono i suoi rapporti con le istituzioni, quali difficoltà affrontò, in quale piano di legalità agì e in che modo mantenne i legami col luogo di origine. Il paper presenta poi un bilancio della sua attività nel decennio di permanenza in laguna mettendo in rilievo qualità, quantità e valore delle sue merci: spezie, pigmenti, pietre preziose e oggetti di merceria. Il caso di studio dell’Altucci, uno dei tanti forestieri attratti al “centro del vecchio mondo,” permette non solo di scrivere per la prima volta la storia di una bottega medievale di un non veneziano, ma anche di far luce sulla reale integrazione degli stranieri.

SIMONA CERUTTI, CENTRE DE RECHERCHES HISTORIQUES
Proprietà e cittadinanza: Il mercato delle case a Torino nel XVIII secolo
Il mio intervento tratterà del mercato immobiliare in una città di Antico Regime, Torino nel XVIII secolo. Come nel caso di molte città europee, a Torino la proprietà di un abitazione figura tra le condizioni di accesso ai diritti di cittadinanza descritte negli statuti e riprese nelle Costituzioni per gran parte dell’età moderna. Eppure, l’analisi puntuale della distribuzione della proprietà urbana mostra come essa sia concentrata essenzialmente nelle mani di grandi istituzioni caritative e finanziarie, e di poche famiglie aristocratiche. L’accesso alla proprietà appare tutt’altro che libero, tanto da far dubitare che esso possa essere una condizione di accesso ai diritti urbani, rivendicati invece da molte centinaia di individui nelle fonti più diverse. Attraverso la ricostruzione del percorso biografico di alcuni stranieri integrati a Torino, cercherò di mostrare a quali regole risponda questo mercato e quale ruolo, fondamentale, giochino le istituzioni caritative nel regolarlo.

MICHELA BARBOT, UNIVERSITÀ COMMERCIALE LUIGI BOCCONI
The Justness of Estimatio and the Justice of Transactions: Real Estate Pricing in Sixteenth- and Seventeenth-Century Milan as a Conventional Affair
The logic of the establishment of real estate prices remains a sort of mystery in economic history because houses are non-standardized goods embedding a large variety of non-economic meanings. This proposal aims to provide some empirical evidence on the dynamics of conventional mechanisms that led to real estate pricing in sixteenth- and seventeenth-century Milan. The analysis will focus on the moment of valuation, when conventions on houses’ worth became explicit through the estimatio (estimate) operation. Milanese appraisals and contracts in the long run show that home pricing involved three major qualitative and non-economic factors.
(i.e., legal, physical, and social factors) and imply a double degree of valuation: a valuation of objects’ qualities as well as of subjects’ qualities of transactions. Regarding this double mechanism, we will analyze also the role played by the *stima* (in the sense of reputation) of Milanese architects and other experts who sought to link the justness of the evaluating process with the justice of prices and transactions.

Thursday, 8 April 2010
2:30–4:00

*Fondazione Cini - Sala del Chiostro dei Cipressi*

**FICINO III: AESTHETICS AND ART THEORY**

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

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

**Cristina Neagu, University of Oxford, Christ Church College**

Drawing the Text: Ficino’s *Furor Divinus* as Reflected in the Works of Albrecht Dürer

It appears that Ficino had little interest in art. Artists however often found inspiration in his thought. Take, for instance, Albrecht Dürer and the concept of *furor divinus*, and all roads will point to Ficino. Affording man the possibility of communion with a transcendental world, the expression *furor divinus* became synonymous with the privilege of genius. Ficino’s views on creative originality had a profound influence over his contemporaries. In both his aesthetic discourse and his art, Dürer seems to have built on the creator’s ability not only to reproduce all that is, but also to call into being something that never was. His work was more than once influenced by specific texts. This paper aims to explore the impact of Ficino on art theory during the Renaissance, and the role of Dürer as a speculative thinker.

**Anthony Presti Russell, University of Richmond**

Predisposition and Grace in Ficino and his Predecessors

In a number of Renaissance theories of art, beauty is defined as the vitality of grace infused in a work that has been appropriately predisposed. The idea is derived from Ficino’s *De Amore*, where predisposition is defined as the arrangement of the body according to rules of *ordo*, *modus*, and species. Ficino also links the infusion of grace to the process of creation itself. This paper will investigate the historical precedents for Ficino’s account tracing three distinct but related traditions. In the first, derived from Aristotle and adapted by Augustine and Aquinas, matter must be prepared or predisposed to receive form. In the second, salvation depends on the dual roles of operative and cooperative grace. In the third, grace is linked to spiritual virtues called down from the heavens. Ficino combines these in a unique definition that throws light on meanings of *grazia* as an aesthetic category in Renaissance art theories.

Thursday, 8 April 2010
2:30–4:00

*Fondazione Cini - Padiglione delle Capriati*

**FROM THE ANCHOR TO THE CROW’S NEST: SHIPS AND NAVAL IMAGERY IN RENAISSANCE ART**

*III*

*Co-Organizers: Nicole Hegener, Humboldt-Universität zu Berlin and George L. Gorse,*
The Passage between Historical Event and Visual Representation: The Gallery of John Palaiologos VIII on Filarete’s Bronze Door of Old St. Peter’s
In November 1437, the Byzantine Emperor boarded one of the Venetian galleys that brought the Greek delegation to the Council of Ferrara and, after the Union, returned to Constantinople by ship as well. Perceived as the decisive success during the pontificate of Eugene IV, the Council of Ferrara/Florence is represented in two of four contemporary bas-reliefs, with Adventus and Profectio being framed by the sea passage. A close reading of these images however, reveals the distance between the events as described in historical sources and the visual representation. To some extent, the differences result from Filarete’s aesthetic and narrative choices, but they are also due to the pope’s propagandistic intentions: his primacy and Rome’s position as the centre of Christianity are thus underlined. Filarete’s reception of antiquity has been analyzed extensively yet, but the details of the seascape may also symbolically allude to Giotto’s nearby Navicella mosaic.

Disoriented Sailing in Sir Thomas Wyatt’s “My galley Chargèd with forgetfulness”
Criticism of Thomas Wyatt’s “My galley chargèd with forgetfulness” tends to focus on its status as an English rendition of Petrarch’s Rime 189 (“Passa la nave mia colma d’oblio”). But it should be remembered that Wyatt composed his sonnet during two pivotal developments in European history: the Age of Discovery, when real ships were central to Europe’s “awakening” to “new” worlds, and the Reformation, when controversy about how the soul reached salvation highlighted the complicated matter of determining one’s moral, salvational status. By examining Wyatt’s poem against this Reformation debate and the navigational problem of determining a ship’s position at sea, an urgent problem during the Age of Discovery, I argue that ship imagery in “My galley” expresses the fundamental difficulty, if not impossibility, of self-knowledge and exemplifies how during the Renaissance the ship could stand as a powerful image, not of firm faith, but of disorientation and doubt.

The Galleys of Livorno, Insignia of the Grand Dukes of Tuscan’s Potency: From Jacques Callot to Baccio del Bianco
In the sixteen engravings dedicated by Jacques Callot to the Life of Ferdinand I, the construction of Livorno is presented as one of the major achievements of the reign of the grand duke. The representation of the Tuscan harbor and its galleys officially asserts, all across Europe, the commercial and political potency of the Medici. In comparison, the Views of Livorno drawn by Baccio del Bianco (1604–54) give a more informal and modest vision of the harbor: in his books of drawings, the scènes de genre complete the study sketches of ships, giving a colorful portrait of the port’s life apparently taken dal naturale. However, the Florentine engineer, as well as the Lorraine artist, stages reality: thanks to a theatrical rhetoric, the galleys become the emblematic actors of grand-ducal potency.
Blood Wedding: War and Moneylenders

War and moneylenders were inseparable in early modern Europe. No state could make war without at once disbursing large sums of cash to hire the professional soldiers of the day (mercenaries) and to pay for supplies, food, transportation costs, fodder for horses, and artillery trains. Only bankers, however, could swiftly come up with considerable quantities of ready cash, doing so by drawing on their current deposits or on their webs of financial contacts. What is more, the ties between war and moneylenders provide the key to a host of questions about the changing physiognomy of taxation, the duration of wars, the defense and sacking of cities, the incidence of barbarism, a deepening alienation between armies and civilians, disease and desertion among the ranks of soldiers, and the rise of pro-war pressure groups. None of these can be understood without an understanding of how war was financed.

Jérémie Barthas, European University Institute

“Money is not the sinews of war”: Machiavelli’s Criticism of the Political Economy of War

Machiavelli’s rejection (in Discourses 2.10) of the dictum that money is the sinews of war (“pecunia nervus belli”) requires an understanding of how war was financed in his time. His provocative dismissal of the old saying is commonly, if unjustly, considered naive, because it questions the accepted paradigm of the genesis of the modern state and the panegyric of the ruling classes that is part of that paradigm. Closely linked to his concept of “the people in arms,” Machiavelli’s critique of “pecunia nervus belli” has to be re-read against the background of the contradictions of the Tuscan territorial state, especially their fiscal and political dimensions. In Discourses 2.30 Machiavelli wrote that the Florentine ruling class “disarmed the people” in order “to enjoy the immediate utility of being able to plunder them.” This paper explores the theoretical and historical implications of Machiavelli’s argument.

William Cafferro, Vanderbilt University

Wages and the Economy of War in Trecento Florence

This paper investigates war and the Florentine economy from 1340 to 1402, years for which there is both excellent documentary and quantitative evidence. It seeks first to set the terms of discussion, to gain a sense, beyond the oft-cited global figures for expenditure, of the broader economic dimensions of war, including the involvement of middle men, of artisans, and the costs of material. Most specifically, the essay examines soldiers’ wages, both infantry and cavalry. It will attempt to understand the factors that determined the movement of their wages, which increased sharply during the period for infantrymen but decreased for cavalrymen. I will look at the criteria that determined this pattern, in particular the role of the Black Death and whether there was a causal connection between mortality, wages, and the increased incidence of warfare in the late Trecento.
Imaging the Divine as an Artist: A Cross-Cultural Archetypal Perspective

Jung defined an archetype not as an innate idea, but rather a form of behavior that presents itself as an idea, an image, a symbol, etc. and is expressed through the efforts of a conscious logos. Archetypes were to be understood as conscious representations of the unconscious and unknowable Self. Therefore, the image of a Creator God is an archetype that expresses the creative relationship between the ego and the Self, and thus reveals a culture’s conception of creativity. Considering that representations of a Deus Faber, imaged as an artist or architect, are a cross-cultural and diachronic phenomenon, this paper will attempt a rapid cross-survey of such images in an effort to account for observed changes in representations; develop a general theory of how and why these representations evoked a primary experience; and better understand their symbolic and archetypal functions as ideal models of creativity.

St. Joseph Matters: New Readings of Two Drawings by Parmigianino, and a Little-Known Panel by Girolamo Mazzola Bedoli

The widespread, fervent adoption of St. Joseph as civic and personal patron at numerous locations in northern and central Italy during the late pre-Tridentine period has recently been recognized; so too has contemporary artists’ concomitant search for pictorial invention that would suitably honor and express Joseph’s new cult status and thereby fulfill the expectations of their patrons and the saint’s devotees (e.g., Wilson, 2001, 2004, 2006). With reference to Joseph’s contemporary cult and to specific devotional and theological texts, this paper will offer a new interpretation of two iconographically distinctive drawings attributed to Parmigianino in the 1520s, proposing them as likely designs for altarpieces to adorn altars where the Mass for Joseph’s Feast was celebrated. Also to be examined with reference to Joseph’s contemporary cult status and imagery will be an iconographically distinctive small devotional panel by Girolamo Mazzola Bedoli of ca. 1535 that has recently come to light.

The Siege Ladders of Leonardo da Vinci

This essay analyzes the artist’s methods of design in this genre of warfare as well as his relationship with the work of other Renaissance engineers, including Mariano Taccola (1382–ca. 1456), Francesco di Giorgio (1439–1502), and Buonaccorso Ghiberti (1451–1516). Using a little-known Leonardo drawing in the Pierpont Morgan Library as a centerpiece of the study, Garton explores the evolution of Leonardo’s thoughts through a handful of drawings in the Codex Atlantico and other sources. The study concludes with observations about Leonardo’s
originality and the dissemination of engineering knowledge in Renaissance Italy.

Thursday, 8 April 2010
2:30–4:00
Fondazione Cini - Sala Barbantini
EARLY MODERN PALIMPSESTS OF VENICE I: ORAL, WRITTEN, AND PRINTED
Organizer: STEFANO GULIZIA, NEWBERRY LIBRARY
Chair: LORENZO TOMASIN, UNIVERSITÀ CA’ FOSCAI VENEZIA

LUCA D’ONGHIA, SCUOLA NORMALE SUPERIORE DI PISA
Andrea Calmo’s Late Style: the Last “Parodies” and the Egloghe Pescatorie
After the multilingual comedies of the 1530s and 1540s (Spagnolas, Rodiana, Travaglia), Andrea Calmo seals his career as a playwright by concocting two parodies of smaller dimension, almost entirely overlooked by critics and still without a sound, modern edition. They are the Potione (1552), parody of the Mandragola, and the Fiorina, parody of the homonymous play by Ruzante. The Fiorina was printed in 1553, around the same time in which the Egloghe pescatorie also appeared. This paper explores the textual and linguistic ways in which the two comedies are parodies — a type of “palimpsestic” writing according to Genette’s influential definition; moreover, it focuses on the relationship between the Potione, the Fiorina, and the Egloghe, which are in many instances authentic miniatures of comedies because of the expressive instruments adopted and the resources of the plot.

ROSALIND KERR, UNIVERSITY OF ALBERTA
Deciphering Flaminio Scala’s Prologues
This paper explores the palimpsestic superimpositions of texts referenced in Flaminio Scala’s two famous prologues to Il finto marito (1618). Analogous to his knowledge of the secret ingredients needed to make the potions dispensed from his perfume shop on the Rialto, Scala’s prologues tease the reader/spectator by inviting his/her participation in the rich intertextual exchanges taking place between the comico (a persona of Scala) and his erudite interlocutor. Forming their own intertexts, as they are offered in print but directed to the absent reader and to live spectator respectively, they also set up the further puzzle arising from the complex relationship they introduce between Scala’s own hypotext, the earlier 1611 scenario, Il marito, and this full-length literary hypertext. This paper will argue that the prologues are themselves instrumental to convey the ephemeral gestural nature of the Commedia dell’Arte.

SHAWN MARIE KEENER, UNIVERSITY OF CHICAGO
The Palimpsest of Venetian Identity in the Musical Giustiniana
The vernacular poetry and singing of Venetian statesman, humanist, and poet Leonardo Giustinian (ca. 1388–1446) sparked a musico-poetic phenomenon in the giustiniana — a song style that assumed his name, became synonymous with the Venetian way of singing (the “aria veneziana”), and survived in a variety of guises well into the seventeenth century. As a product of local extemporaneous singing, the giustiniana exhibits a variable mix of styles and forms that resist definition as a musical genre. But as a practice embodying venezianità, the giustiniana phenomenon serves as a cipher for both vernacular music-making and popular image-making in Renaissance Venice. My paper examines issues of genre and musical practice: it argues that
Giustinian was rebranded in print as a strambottist, and it distinguishes the synonymous terms giustiniana, veneziana, and zorziana as they were deployed by composers, printers, and writers over the course of the Cinquecento.

Thursday, 8 April 2010
2:30–4:00
Fondazione Cini - Sala del Consiglio
EMBLEMATIC ORNAMENTATION
Sponsor: SOCIETY FOR EMBLEM STUDIES
Organizer: MARA R. WADE, UNIVERSITY OF ILLINOIS, URBANA-CHAMPAIGN
Chair: CLAUDIA MESA, MORAVIAN COLLEGE
Respondent: BIRGITTE BØGGILD JOHANNSEN, THE NATIONAL MUSEUM OF DENMARK

ANDREW R. KEAST, UNIVERSITY OF ARIZONA
The Haller Coats of Arms and Their Sculptural Embellishment, 1455–1460
Emblematic imagery was common in the artistic patronage of the Haller family of Nuremberg, specifically its various coats of arms found throughout the Sebalduskirche. This paper examines the relationship between and use of media in two sculpted coats of arms from the mid-1450s: the memorial shields of Ulrich and Erhart Haller. Ornamentation and embellishments in both painted and sculpted examples of these shields are distinctive to their respective media, and provide some insight into how wood sculptors in Nuremberg studied painted emblematic images. The physical properties of wood greatly affected how artists rendered images in those media. In order to determine what was distinctive about a sculptor’s understanding of emblematic imagery that was prevalent in fifteenth-century Nuremberg, this paper seeks to isolate the approaches to ornamentation that are indigenous to the sculptor, and to explain how the sculptor translated the embellishment of two-dimensional images into three-dimensional form.

BEATA MAKOWSKA, POLITECHNIKA KRAKOWSKA
Emblems and Other Decorations of the Renaissance Town Houses in Krakow (Poland)
During the Renaissance, a new type of building emerged, in the form of the town house. The elite of Krakow had their homes built by master stonemasons, who transplanted Italian design in the spirit of the Quattrocento Florence. The decorative elements of the Renaissance were a harbinger and a sign of a new style and arriving far ahead of changes in the spatial structure of buildings. In this period, a wealth of decoration was an expression of the owner’s social status and was mainly to be found on portals, window frames and cornices. Foundation plaques and emblems were also typical. Emblems served as both explanatory information addressed to passersby, and as talismans for the houses’ inhabitants. The decorative motives and emblems of Renaissance Krakow’s houses make for memorable images and signs, allowing the ideas of the period to be absorbed and its hidden codes and symbolic content to be recognized.

GILLY WRAIGHT, UNIVERSITY OF OXFORD, WORCESTER COLLEGE
Personalizing the Impersonal: Emblem Picturae and Embroidered Book-Bindings
This paper presents research on the use of picturae sourced from printed emblem books as part of the designs stitched to decorate, and I argue personalize, the embroidered book-bindings of early modern printed religious texts. Inherent restrictions of transcribing printed script into tiny
needlework stitches discouraged embroiderers from attempting more than the occasional stitched word, nevertheless the study of embroidered picturae derived from printed books offers insight to the attempts to “personalize the impersonal” printed religious text. Due to a lack of contemporary documentary evidence, consideration of the purposes of such embroidered bindings remain speculation, but I continue to collate the many extant embroidered book-bindings, in order to discuss further the possible intent behind the selection of emblematic sources stitched to decorate printed religious texts. Embroidered picturae demonstrate the significant influence of emblem books in the visual arts and offer insight to aspects of social and cultural history.

Thursday, 8 April 2010
2:30–4:00
Fondazione Cini - Sala del Soffitto
FRENCH LITERATURE I
Chair: TBA

JOHN PARKIN, UNIVERSITY OF BRISTOL
Bonaventure des Périers and Marguerite de Navarre: Kindred Spirits or Secret Foes?
This paper will address various themes and techniques applied in the humorous writings of these two writers of the French Renaissance who have often been linked owing to the patronage that Marguerite bestowed on a threatened protégé. However some interpretations of their work have implied that their serious messages were radically opposed – she being a committed Evangelical, he being a religious sceptic, possibly an atheistic enemy of Christianity. Whatever one may conclude on that issue, much of the comic material in Marguerite’s Heptaméron and in Des Périers’s Cymbalum Mundi and Nouvelles Récréations et Joyeux Devis is drawn from a common stock, while their open-ended texts grant a similar degree of freedom both to the reader who looks to them for pleasure and to the exegete who would locate a doctrine behind their satire.

ERIC L. DE BARROS, COLGATE UNIVERSITY
Mother Erasmus and Early Cognitive Development: The Embodied Mind and the Spatiotemporal Memory of François Rabelais’s Gargantua (1534)
In a 1532 letter, François Rabelais expresses his intellectual-educational debt to Desiderius Erasmus: “I have called you [my most humane Father], I would also call you my ‘mother,’ if by your indulgence that were permitted me.” In Rabelais’s appropriation of the mother-child bond, Erasmus’s œuvre becomes a protective-nourishing womb which allows Rabelais to exploit and deny the importance of women in early child development and education. “Whatever I am,” Rabelais thankfully confesses, “it is to you alone I owe it.” Of course, feminist critics, working against this type of exclusion, have demonstrated the importance of (women’s) embodiment in Renaissance thinking. However, they have given short shrift to children’s embodiment. I argue, through an analysis of Gargantua (1534), that Rabelais, drawing on Erasmus’s educational writings and his own medical knowledge, develops a more complex understanding of children’s embodiment and the role of women than he initially imagined in his epistolary homage.

PHILLIP JOHN USHER, BARNARD COLLEGE
The Book and the Castle: Etienne Dolet’s Epic for Francis I and the Aesthetics of Fontainebleau
This paper asks how Etienne Dolet’s *Fata* (1539), a Neo-Latin epic poem that Dolet himself translated into French as *Les Gestes* (1540), was crafted to fall in line with Fontainebleau aesthetics. It will be asked how Dolet combines elements from Virgil’s *Aeneid* and Robert Gaguin’s *La Mer des cronicques* in such a way as to create a text that alludes to, and extends upon, the pictorial and architectural developments at the royal château. It will be further asked to what extent Dolet’s text and the château de Fontainebleau can be considered as monuments to the reign of Francis I. In that respect, the differences between the Latin text (for European-wide dissemination) and the French translation (to be read mainly in France) will be examined, in order to understand the connections between history writing, aesthetics, and politics.

Thursday, 8 April 2010
2:30–4:00
Fondazione Cini - Sala della Bibliografia
THE VISION OF ARCHITECTURE IN RELIGIOUS REFORM MOVEMENTS (FIFTEENTH TO SIXTEENTH CENTURIES): A COMPARATIVE ASSESSMENT I
Co-Organizer: ANDREA GUERRA, UNIVERSITÀ IUAV, VENEZIA
Co-Organizer & Chair: PAOLA MODESTI, UNIVERSITÀ DEGLI STUDI DI TRIESTE

ANDREA GUERRA, UNIVERSITÀ IUAV, VENEZIA
La riforma prima della Riforma: architettura e pensiero religioso nella congregazione cassinese
Questo contributo indaga il rapporto tra le forme dell’architettura e lo spirito della religiosità benedettina cassinese. Le regole dettate da Ludovico Barbo (1382–1443) alla nuova congregazione all’inizio del Quattrocento si traducono in una ritualità che pone al centro dell’esperienza religiosa la preghiera, individuale e collettiva. La meditazione continua sulla vita di Cristo, nel solco della devotio moderna, si svolgeva nelle celle, nei chiostri o nel coro della chiesa, ritmata dall’impegno quotidiano dell’ufficio divino. A partire dalla fine del Quattrocento e fino alla metà del secolo successivo, in numerosi monasteri cassinesi si avviano il rinnovamento o la ricostruzione di chiese e spazi monastici, da San Giovanni Evangelista a Parma a San Sisto a Piacenza, da Santa Giustina a Padova a San Giorgio Maggiore a Venezia. Attraverso lo studio di alcuni casi esemplari si valuteranno l’adozione e la diffusione di soluzioni architettoniche condivise, espressione dello spirito di riforma della congregazione.

BENJAMIN PAUL, RUTGERS UNIVERSITY, NEW BRUNSWICK
The Cassinese Reform Architecture of the Venetian Convents S. Croce, Ognissanti, and SS. Cosma e Damiano
This paper argues that the Benedictine convents S. Croce della Giudecca, Ognissanti, and SS. Cosma e Damiano constructed nearly identical church buildings to proclaim their affiliation with the Cassinese Congregation. Female monasteries could never become full-fledged members of the Cassinese Congregation. Yet new documents reveal that the Benedictine monks accepted the spiritual care of these three convents, which were driving forces in the monastic reform movements of the fifteenth and sixteenth centuries. The women used their fabrics to express this connection, adapting the characteristics of Cassinese reform architecture to the specific needs of nuns and their modest financial means. Architecture thus served these convents to declare their identity as a group with specific reform concerns. Ultimately, this paper investigates how architecture enabled the nuns living in strict clausura to nevertheless participate actively in the
JÖRG STABENOW, UNIVERSITÄT AUGSBURG
The Secular Canons of San Giorgio in Alga: Reconstructing the Architectural Profile of a Venetian Reform Order
Within the time frame of the panel, the Secular Canons of San Giorgio in Alga, founded in Venice in 1404, produced a considerable number of church buildings, from S. Rocco in Vicenza (begun 1485) to S. Giuliano in Rimini (begun 1553). All designed as single-naved longitudinal spaces, these buildings reflect an attachment to the late medieval model of the mother church S. Giorgio in Alga. The paper aims at a synthetical portrait sketch of the canons’ architectural production. The buildings will be interpreted as mirror of a reformed order’s identity. Attention will be given to the changing relationship between architectural form and functional layout, e.g., the diversity of choir solutions, which range from the traditional Venetian “barco” to a complete exclusion of the choir from the church. As will be argued, the architecture of the order was the theater of a typological evolution preparing the congregational space of the Counter-Reformation period.

Thursday, 8 April 2010
2:30–4:00
Palazzo Grimani
FEMALE AUTHORSHIP AND AUTHORITY: MORAL, INTELLECTUAL, AND RELIGIOUS TEXTS IN EARLY MODERN SPAIN AND THE NEW WORLD
Sponsor: SOCIETY FOR THE STUDY OF EARLY MODERN WOMEN (EMW)
Organizer: MONTSERRAT PÉREZ-TORIBIO, WHEATON COLLEGE
Chair: ELVIRA VILCHES, NORTH CAROLINA STATE UNIVERSITY

DOMINGO LEDEZMA, WHEATON COLLEGE
A Female Example of Virtue in a Male World: The Life of Saint Theoctiste of Lesbos in Pedro Gobeo’s Peregrinación y Naufragio (1610)
The life of Saint Theoctiste appears as an intertextual narrative in the rediscovered colonial Spanish book Peregrinación y Naufragio written by Pedro Gobeo. After several weeks of suffering and despair in the hostile and uninhabited coast of colonial Peru, a group of male shipwrecked survivors takes a break to listen to the incredible story of Saint Theoctiste of Lesbos. Theoctiste, captured by the Arabs in the island of Lesbos, manages to escape and finds refuge on the island of Paros where she leads an exemplary hermit-like life. My paper will try to answer a few open questions: Why did Gobeo choose to include in his narration a female hagiography relatively unknown in seventeenth-century Spain? How does Theoctiste’s authoritative voice fit in Gobeo’s view of the misadventures of colonization? I would argue that Saint Theoctiste’s life provides a model of female authority that undermines common assumptions about conquest and colonization.

ANNE J. CRUZ, UNIVERSITY OF MIAMI
Examen de Ingenio: A New Look at Oliva Sabuco’s Nueva Filosofía de la naturaleza del hombre
In that it locates the body’s thought processes in the brain, Oliva Sabuco’s Nueva filosofía de la
naturaleza del hombre (1587) anticipates Descartes debates on the mind/body dualism. Sabuco has, for this reason, rightly been considered a pioneer in the field of psychosomatic medicine. My paper will investigate the similarities between Sabuco’s perceptions of materialism and Juan Huarte de San Juan’s Examen de ingenios, and the contrasting reception in Spain of their texts. In my paper, I will address the ongoing controversy over Sabuco’s authorship of this text, which is now being catalogued under her father’s name. I also compare Sabuco’s text with an unexpurgated edition of Huarte’s edition, as Sabuco’s treatise deserves to be included among those written by Spanish intellectuals. My paper argues that Sabuco was fully aware of and took part in the intellectual currents that spread among the medical philosophers of early modern Spain.

MONTSERRAT PÉREZ-TORIBIO, WHEATON COLLEGE

Libro de las alabanzas y excelencias de la Gloriosa Santa Ana: Valentina Pinelo’s Recovery of the Figure of Saint Anne

Valentina Pinelo in her 1601 Libro de las alabanzas y excelencias de la Gloriosa Santa Ana argues against the lack of historical memory regarding women in the biblical tradition. Through the genre of hagiography, Pinelo rewrites the story of Saint Anne by recuperating the authority of women as mothers, workers, and educators. Lola Luna has argued that Pinelo separates herself from traditional moral and theological literature by employing legal language whereby the myth of Saint Anne is related to social and communal law. Building on this argument, I explore how Pinelo creates a textual space for female agency and subjectivity within and beyond her role as mother of Mary. Pinelo’s portrayal of Saint Anne brings to the fore the essential socioeconomic role of the mother as the superior administrator and educator of her family’s estate-kingdom, moving beyond a rhetoric that exclusively centers on women as virtuous, silent, and docile mothers.

ROSILIE HERNÁNDEZ-PECORARO, UNIVERSITY OF ILLINOIS, CHICAGO

Secular Spanish Women Writers and the (Mis)Use of Female Religious Symbols.

For this talk I am particularly interested in exploring the ways in which secular women writers engage examples of virtuous feminine behavior, specifically as provided by religious texts, hagiographies, and moral treatises. My fellow panelist, Montserrat Pérez, is presenting on Valentina Pinelo’s hagiography of Saint Anne. I instead will focus on writers such as Maria de Guevara, Luisa de Padilla, and Maria de Zayas who in their political tracts, moral treatises, and fiction readily make use of female religious symbols in order to carve out and promote a legitimate space for female agency and social and political relevancy. I will look at these works in relation to other “protofeminist” literature of the period, compare the strategies through which examples of biblical figures and women saints are deployed, and how women authors seek to anchor their own authority upon the “truth” that these figures reveal.

Thursday, 8 April 2010
2:30–4:00
Istituto Veneto - Palazzo Cavalli Franchetti - Sala del Giardino

VIOLENCE IN EARLY MODERN EUROPE III

Organizer: JONATHAN D. DAVIES, UNIVERSITY OF WARWICK
Chair: JOËLLE ROLLO-KOSTER, UNIVERSITY OF RHODE ISLAND
CLAIRE L. CARLIN, UNIVERSITY OF VICTORIA
Representations of Domestic Violence in Early Modern France
Among the engravings focused on early modern marriage collected in the virtual anthology under construction located at http://mariage.uvic.ca/, there are several representations of violence between husband and wife. In the context of my research on “the nuptial imaginary” (see http://web.uvic.ca/french/professors/carlin/carlin_cv.php) and in particular explorations into marriage polemics in both text and image, the beatings inflicted by husbands are more rare than physical and verbal attacks of wives on husbands. We see in the engravings that violence against women is often perpetrated not by partners but rather by a third party (notably the fictional character Lustucru, about whom Joan Dejean published an illuminating article in 2003). Men are the objects of violence when perceived as weak and as cuckolds. My paper will focus on violent discourse directed at husbands as it seeps from these polemical documents into medical and legal texts of the time.

ALISON KLAIRMONT LINGO, UNIVERSITY OF CALIFORNIA, BERKELEY
Fear, Anger, and Violence in the Lives of Pregnant Women as Represented in the Writings of the Midwife Louise Bourgeois (1563–1636)
Fright, anger, and violence were constants in the lives of early modern peoples. The obstetrical and gynecological manual of the royal midwife Louise Bourgeois (1563–1636) attests to this reality. Her case histories reveal how powerful emotions or actual violence harmed or were believed to harm the mother, fetuses in the womb, and children already born. Influenced by the Hippo-Galenic model of health and disease that argued that maternal passions and the mother’s imagination could affect the length of gestation on the one hand, and the shape, color, and markings of the unborn child, on the other hand, Bourgeois included details about how women negotiated their passions and imagination in relationship to the health of the developing fetus. Bourgeois also revealed her own opinions on these matters in order to instruct her readers on how to improve the chances of having a healthy pregnancy and baby.

MIRIAM HALL KIRCH, UNIVERSITY OF NORTH ALABAMA
Death on the Danube
This paper presents new evidence about the publicity surrounding a famous murder. On March 27, 1546, Juan Díaz was summoned from his bed in Neuburg an der Donau to receive a message from his brother. Díaz was reading the letter when the messenger buried an axe in his skull. Díaz’s brother was waiting outside, and the murderer was his own manservant, but this was no ordinary fratricide. Rather, as the premeditated killing of a Protestant theologian by a Catholic jurist of the Roman Rota, the Díaz murder helped crystallize Protestants’ fear that “popish Spaniards” were sharpening an axe to use on German “freedom and libertet.” Among the immediate efforts to publicize the murder were a sculptural epitaph, a drawing recreating the event, and an account in verse. The latter foreshadows the gruesome accounts of violence in the Danube region in the autumn of that same year during the Schmalkaldic War.

Thursday, 8 April 2010
2:30–4:00
Istituto Veneto - Palazzo Cavalli Franchetti - Sala Alta
KIRK D. READ, Bates College

Lying at the Lying In: Gender and Dissemblance in Early Modern Birth

This paper takes as its focus the charged moment in Catherine des Roches’s mythological, lyric poem “L’Agnodice” (1578), where the protagonist, disguised as a man to obtain an education in medicine, bares her breasts, first to her ecstatic and grateful women clients and next to the Athenian medical establishment, shocked by the transgression of her medical training. Agnodice has transvested herself in order to study medicine and then return to care for the women of Athens heretofore too embarrassed and modest to allow men to care for them. I compare this moment of gender transgression with another early modern treatment of men’s presumptive and unwelcome presence at childbirth: the Caquets de l’accouché (1622), where the male narrator hides behind a screen and records the gossip of the post partum mother’s entourage. I will investigate this work — what Domna Stanton refers to as the “placental text” — in relation to des Roches’s project as they both pertain to presumption, appropriation, and the power of gender.

GARY FERGUSON, University of Delaware

Masculinity and Models of Same-Sex Relationship: Evidence from Rome, Venice, and Iberia

This paper continues my earlier work on stories of marriages performed between men in 1578 in Rome, as recounted by the French essayist Michel de Montaigne in his Journal de voyage. Given the location of the 2010 RSA conference, I will focus on the light that can be shed and the questions that are raised by historical evidence coming from Portugal and Spain – the men’s countries of origin — and from Venice, including an alternative account of the same events given by Antonio Tiepolo, the Republic’s ambassador to the Papal States.

MARC DAVID SCHACHTER, Villa I Tatti, The Harvard University Center for Italian Renaissance Studies

The Erotics of Tyrannicide in Marguerite de Navarre and Benedetto Varchi

Recent scholarship has analyzed how and why Marguerite de Navarre’s fictionalized account of the assassination of Alessandro de Medici by his cousin Lorenzo effeminizes the duke and eroticizes the murder scene (Ferguson, Johnson, Reeser). My paper draws on the work of these scholars in its analysis of Heptaméron 12 while expanding the ambit of inquiry to include contemporary materials from Italy. Particular attention is paid to Benedetto Varchi’s Storia Fiorentina, which, like the Heptaméron but perhaps for different reasons, impeaches Alessandro’s masculinity and sexualizes the assassination. Texts comparing, whether approvingly or not, Lorenzo with the Athenian tyrannicides Aristogiton and Harmodius (on which, see Jed) will also be addressed as they might inform our understanding of the assassination as represented in the Heptaméron and in the Storia Fiorentina.

Thursday, 8 April 2010
2:30–4:00
Università Ca’ Foscari - Palazzo Malcanton-Marcorà - First Floor - Sala Seminari
BETWEEN ACCADEMIA AND BOTTEGA I: DRAWING IN THE LATE RENAISSANCE AND EARLY BAROQUE

Organizer: CLAUDIA STEINHARDT-HIRSCH, KARL-FRANZENS-UNIVERSITÄT GRAZ
Chair: ECKHARD LEUSCHNER, UNIVERSITY OF PASSAU

PANAYOTA KLAGKA, UNIVERSITY OF CRETE
Drawing at the End of the Sixteenth Century: Between Theory and Practice
By the end of the sixteenth century and through Vasari’s and Zuccaro’s theoretical justification, drawing was no longer considered a handcraft, but the glorious manifestation of the artist’s intellectual creativity. This notion, which secured for painting a place among the liberal arts and for the painter a much more privileged social status, appears in every theoretical treatise concerning art until the end of the seventeenth century, not only in Italy but also in Germany, France, and the Netherlands. Furthermore, the act of drawing appears in theory far removed from its initial practical aspect as imitation of natural forms and gradually transforms to an abstract idea. At the same time, in practice, the situation was completely different. After the Council of Trent and the Counter-Reformation requirements for a more comprehensive and religiously efficacious art, drawing from life acquired an increasing importance in the artistic practice, as is manifested not only in the Carracci Academy but also in the workshops of the now “reformed” mannerists. This paper is going to demonstrate this contradiction and its contribution to the formation of the main principles of classical idealism.

HELEN BARR, INDEPENDENT SCHOLAR
Alessandro Allori and his Libro de ragionamenti delle regole del disegno: Tradition and Revolution in Mid-Sixteenth-Century Artistic Florence
In the early 1560s the young Alessandro Allori authored a treatise on the practice of drawing, the Libro de’ ragionamenti delle regole del disegno. Though conceived as the first manual for dilettante artists, the Libro depicts rather workshop practice and academic teaching of professional artists in Florence at that time. The fictitious but realistic dialogue between master — Agnolo Bronzino — and apprentice — Alessandro Allori — alludes to topics as the definition of disegno (seizing the opportunity for an ironic attack against Vasari), the knowledge of human body proportions, and the latest publications on anatomy. Apparently, the treatise was planned to be published as an illustrated manual so as to invite any reader to follow step by step the introduction to drawing practice. Thus, Alessandro Allori offers nothing less than the first “open access” to drawing practice. In consideration of the fact that he himself was part of a famous and closed Florentine artistic genealogy, his attempt has to be judged revolutionary.

ISABELLA SALVAGNI, ACCADEMIA NAZIONALE DI SAN LUCA
The Role of Drawing as a Teaching Practice at the Accademia di San Luca in Rome
The contemporary historiography has accepted the thesis of the founding of the Accademia del Disegno dei Pittori, Scultori, ed Architetti by Federico Zuccari in 1593. The Accademia di San Luca became at the end of the seventeenth century the artistic referent as well as the theoretical and didactic model within the Stato della Chiesa and in Europe. This role will be given in particular to the teaching and the practice of disegno, that will have the maximum disclosure at the beginning of the seventeenth century even and especially through the performance of official pontifical competitions. The reinterpretation of the dynamics internal to the Roman artistic circle between sixteenth and seventeenth century, made in light of new documentary data and updated
studies, amend the assumption of that “foundation,” cleverly packaged as a propagandistic operation in the seventeenth century. The birth of the Accademia limited to the participation of painters and sculptors, was conversely the result of far more complex events, internal struggles, and interactions between different institutional figures that allowed the transformation of the old trade guild of painters, providing the ultimate social “intellectual” recognition, a process that is trying to be reconstructed and told.

Thursday, 8 April 2010
2:30–4:00
Università Ca’ Foscari - Palazzo Malcanton-Marcorà - Ground Floor - Sala Conferenze
ITALIAN WOMEN AND SPIRITUAL LETTERS IN THE AGE OF REFORM: COMPLICATING PARADIGMS
Organizer: P. Renee Baernstein, Miami University of Ohio
Chair & Respondent: Anne Jacobson Schutte, University of Virginia

Gabriella Zarri, Università degli Studi di Firenze
Christ by Letter: Spiritual Letters of the Early Cinquecento
The status of the letter as a “discourse of absence” (R. Barthes) does not always hold true for the spiritual letter. There are, in fact, letters written as comments to the holy scriptures, or letters written in the form of a spiritual treatise when the correspondent is present or nearby. In these cases the absence is not that of a person, but of an object, namely the book. The aim of the paper is to illustrate the relationship between spiritual letters and book, with these examples: the letter in the form of a sermon (fra Tommaso Caiani to Lucrezia Borgia); the letter in place of the book (don Leone Bartolini to Ginevra Gozzadini); the letter as announcement of a book (Federigo Fregoso to Eleonora Gonzaga della Rovere).

Abigail Sarah Brundin, University of Cambridge, St. Catherine’s College
Unanswerable Letters: A Reformed Correspondence between Vittoria Colonna and Reginald Pole
A correspondence between the aristocratic lyricist Vittoria Colonna and the English Cardinal Reginald Pole, arising from their close friendship and Pole’s role as Colonna’s spiritual mentor, demonstrates solafideismo at play in the epistolary format. Colonna’s “unanswerable letters” require no response from her friend, much to Colonna’s chagrin, because they are spiritual gifts mirroring the gift of grace, and therefore impossible to reciprocate. This paper examines the exchange in the context of spiritual letters between other members of the group of Italian reformers known as the “spiritual,” and considers the impact of sola fide more broadly on their epistolary practice.

Thursday, 8 April 2010
2:30–4:00
Università Ca’ Foscari - Palazzo Malcanton-Marcorà - Second Floor - Sala Grande,
Dipartimento di Studi Storici
TECHNE I: DRAWING, PAINTING, AND PRINTING SCIENTIFIC AND TECHNICAL FIGURES IN THE RENAISSANCE
CLAUDIA LEHMANNS, Universitäts Bern, Institut für Kunstgeschichte
Donatello’s *Presentation of the Baptist’s Head to Herod* as a Visualized Manifest on Perspectives
In 1427, Donatello created a relief for the Baptistry’s Font in Siena. It shows the *Presentation of the Baptist’s Head to Herod* that takes place in the interior of a palace that is subdivided into three spatial parts, separated by brick walls and arcades. Inserted in those walls are tiny parts of slots, looking like small streets penetrating the wall. I think that these disturbing parts broach the issue of different perspectives that are realized in the relief itself. They can be read as a meta-discourse on contemporary perspective theories Florentine architects like Brunelleschi or Alberti had developed. They deal with different views on perspective. Since Donatello was well acquainted with both architects, he was well grounded on perspective. His relief for the Siena Font, in my opinion, can be interpreted as a visualized manifest of the different modes of perspectives an artist can adopt for his work.

LILIA CAMPANNA, Texas A&M University
Le misure serveno mirabilmente al disegno e all’opera: Technical Drawings in Venetian Naval Architecture and a New Document Reporting a Case of Espionage in the Arsenal of Venice (1621)
On 21 August 1621, the State Inquisitors of Venice tried three master builders and one shipwright of the Arsenale who were suspected to have sent to King Philip IV a technical drawing for the construction of a *galea grossa*. With the complicity of the Spanish ambassadors in Venice and Genoa, the ship’s line drawing was sent to Philip IV via Genoa. The four suspects also delivered to the King a wooden model of the great galley, and proposed to build for him ten great galleys in the Genoese shipyards, whose “measurements perfectly fit the line drawings and the model.” The intriguing aspects of international espionage aside, this document is of great significance for the history of Venetian naval engineering, because it represents the earliest unequivocal mention of a ship’s line drawing. Starting from this document, the paper will discuss technical drawings recorded in Venetian shipbuilding manuscripts and treatises from the fourteenth to the seventeenth centuries, and their practical applications to naval engineering in general.

RENZO BALDASSO, Library of Congress
The Making of Geometric Diagrams and Scientific Figures in Renaissance Venice
Starting in the second half of the fifteenth century, Venetian intellectuals and publishers played a key role in the history of the recovery and affirmation of the visual dimension of ancient science. Venice was a privileged environment because of the presence of Cardinal Bessarion’s library, which provided examples of illustrated Greek mathematical and scientific texts, and of a group of mathematical humanists who understood the important role of figures and their value to learn to think analytically in visual terms. The efforts of these humanists is epitomized by Sperone Speroni’s proposal for a course of study for a gymnasium meant to rival the University of Padua based solely on three texts: Euclid’s *Elements*, Aristotle’s *Mechanical Problems*, and Vitruvius’s *On Architecture*. Thanks to Venetian publishers and humanists, by mid-sixteenth century these
three texts were available in print with extensive apparatuses of figures. My paper considers their history and the intellectual environment that produced these texts and their figures.

Thursday, 8 April 2010
2:30–4:00
Università Ca’ Foscari - Palazzo Malcanton-Marcorà - Third Floor - Dipartimento di Storia d’Arte

MATHEMATICAL CULTURES
Organizer & Chair: Mary Thomas Crane, Boston College

Benjamin S. Wardhaugh, University of Oxford, All Souls College
Mathematics in Restoration Periodicals
Restoration London possessed, briefly, a Weekly Intelligencer whose author described himself as a “well-willer to the mathematicks.” Later it had the longer-running (and sensationally popular) Athenian Mercury, a rival to the Philosophical Transactions to which readers could send their queries: one of the regular authors was a mathematical practitioner. And we can locate a surprising number of references to mathematics — whether serious or comic — in other, more politically oriented newspapers, as well as in more explicitly mathematical publications like almanacs. Such sources — often overlooked — can be very revealing of the cultural profile of mathematics: its meaning, status, and connotations for early modern readers, and the places it occupied or attempted to occupy in their mental worlds.

Shankar Raman, Massachusetts Institute of Technology
Re-forming Selves: Geometry as a Way of Life
“Now, as in geometry the oblique must be known as well as the right, and in arithmetic the odd as well as the even; so in the actions of our life who seeth not the lthiness of evil, wante tha great foil to perceive the beauty of virtue.” Sidney’s lines in The Defense of Poesy capture the main concern of my paper, the making and breaking of connections between literature and mathematics in sixteenth- and seventeenth-century England. Reading Renaissance poetry — from Sidney to Donne and Cowley — with and against mathematical texts, this paper will explore geometry as a way of life. In addition to the use of metaphors (e.g., in Donne’s famous image of the “twin compasses”), I examine the central conception of geometry as a simultaneously aesthetic and ethical undertaking, one conducing to the health of body and soul. Matthew Jones has recently emphasized the dependence of the oft-cited Cartesian criteria for knowledge — clarity and distinctness — upon poetry and rhetoric (Jones, 2006). Building on this insight, I examine early modern poetry’s claim to be central to the practices of individual self-cultivation that produce a human subject distinguished by discernment and moral judgment.

Rachel Trubowitz, University of New Hampshire
The Calculus of Falling in Paradise Lost
This paper examines hitherto undetected affinities between Milton’s representation of infinite regress, or “falling,” in Adam’s lament and Newton’s calculus, especially his notion of infinitesimals. In very different ways, both the poet and the scientist question the validity of Xeno’s paradoxes, which were designed to refute the idea that motion is real. The ontological status of motion was at the center of seventeenth-century English contestations over nature,
religion, history, and political philosophy. Until recently, most scholars have placed Milton’s and Newton’s cosmologies on different sides of the ancient/modern, humanities/science divide. As I shall demonstrate, Milton’s Protestant-republican consideration of motion lines up more closely than generally anticipated with Newton’s scientific-mathematic conception.

Thursday, 8 April 2010
2:30–4:00
Università Ca’ Foscari - Palazzo Malcanton-Marcorà - Third Floor - Dipartimento di Italianistica e Filologia Romanza
MATERIALS AND MEANING II
Sponsor: COLUMBIA UNIVERSITY SEMINAR IN THE RENAISSANCE
Co-Organizers & Co-Chairs: CHRISTY ANDERSON, UNIVERSITY OF TORONTO; PAMELA H. SMITH, COLUMBIA UNIVERSITY; AND CHRISTY ANDERSON, UNIVERSITY OF TORONTO

FRANK FEHRENBACH, HARVARD UNIVERSITY
Living Stones in Italian Early Renaissance Sculpture
The rise of monochrome sculpture in the fifteenth century is a fascinating back-and-forth, marked by surprising transitions, formal experiments, and increasing differentiation between sculptural materials. The orthodox juxtaposition of mono- versus polychromy obstructs the view on far more interesting transitional phenomena. Monochromy became thereby another experimental field for the Western exploration of artistic enlivenment as an oscillation between “dead” material and the fiction of an animated body, or of the emergence of the “signs of life” in art.

FRANCESCO BENELLI, COLUMBIA UNIVERSITY
Bricks and Stones in Bologna between the Middle Ages and the Renaissance: Structure and Style
This paper analyzes the techniques of bricks and stones in Bologna in the transitional period between the Middle Ages and the Renaissance. The goal of this paper is to show how building materials could be the starting point for new architectural languages. In mid-fifteenth-century Bologna the bricks used for structural reasons still force the columns to be sized in a way no longer compatible with classical proportions, placing the architecture of the city in a position of disadvantage in terms of architectural innovations. From the second decade of the sixteenth century, Bolognese architecture shifted from local and Northern Italian sources toward Roman ones. This change implied the introduction of stone as the material for decoration to be combined with bricks. This new combination represents the opportunity to exploit the potential of stone as new material for architecture in Bologna, changing the vocabulary of forms and motifs.

FABIO BARRY, THE NATIONAL GALLERY
Diamonds Are Forever: Renaissance Palace Façades, Real and Fictive
This paper considers the painted and stone decorations of Quattrocento and Cinquecento palace façades in the Veneto, Lombardy, and Emilia-Romagna, not only as all’antica essays, but in the light of contemporary literature on gems and their “virtues.”

LYLE MASSEY, UNIVERSITY OF CALIFORNIA, IRVINE
“Nature in the Raw”: The Materiality of Wax and Early Modern Anatomical Representational
Practices
By the eighteenth century, wax had become one of the most important materials used to convey the complexity and variety of human anatomy. It was held to be the medium closest to replicating the features of human flesh and skin and was therefore accorded a peculiar place in the pantheon of “naturalistic” materials of representation. In addition, it was used both for injecting specimens and for modeling anatomical sculptures in three dimensions. This paper will examine the history of wax and anatomy and will interrogate why and how wax was granted a special place in the history of anatomical representation.

Thursday, 8 April 2010
2:30–4:00
Università Ca’ Foscari - San Basilio - Aula 0B
NEW TECHNOLOGIES AND RENAISSANCE STUDIES V: TEXTS IN MOTION (II), COLLATING PRESS VARIANTS
Sponsor: CENTRE FOR REFORMATION AND RENAISSANCE STUDIES, UNIVERSITY OF TORONTO
Co-Organizers: RAYMOND G. SIEMENS, UNIVERSITY OF VICTORIA; GABRIEL EGAN, LOUGHBOROUGH UNIVERSITY; AND WILLIAM BOWEN, UNIVERSITY OF TORONTO SCARBOROUGH
Chair: GABRIEL EGAN, LOUGHBOROUGH UNIVERSITY

MARI AGATA, KEIO UNIVERSITY
Toward a New Method of Collation with the Aid of Digital Images
Present-day circumstances make it possible for a researcher who does not have special knowledge of image processing to make good use of digital technology for the detailed collation of a whole book on a personal computer. This paper defines the necessary and desirable requirements for collation — especially for collation of early printed books. Then it proposes a new approach to precise collation based on the principle of superimposition of digital images on a computer which meets all of these requirements. Two methods of applying this principle — static superimposition and dynamic superimposition — are given along with technical details and software requirements. These two methods of superimposition are demonstrated by a description of the actual process of collation. As a case study, the collation of the Gutenberg Bible is shown.

DAVID LEE MILLER, UNIVERSITY OF SOUTH CAROLINA
Spenser for Free: Opening the Archive
I will be describing a joint project led by Washington University and the University of South Carolina, where teams directed by the editors of the Oxford Collected Works are building a digital archive for the study of Edmund Spenser’s writing. My presentation will both outline the features and functions planned for the full archive and report on progress achieved toward those goals.

GABRIEL EGAN, LOUGHBOROUGH UNIVERSITY
Press Correction and the Shakespearean Editor
Recent critical editions of Shakespeare’s plays have relied upon manual or semi-automated collation of exemplars of early editions undertaken, in some cases, many decades ago. The ideas about press correction prevailing when the collations were undertaken need to be reexamined in the light of new thinking about the kinds and extents of proofing and press correction. In
particular, the determination of which state of a given forme is the corrected and which the uncorrected should be repeated afresh from first principles rather than inherited from editors working as many as seventy-five years ago. This paper presents the preliminary findings of such a fresh examination for a couple of formes from a couple of editions and in the light of them proposes a project of research using digital means.

Thursday, 8 April 2010
2:30–4:00
Università Ca’ Foscari - San Basilio - Aula 0C
ETHNOGRAPHY AND ETHNOLOGY IN THE EARLY MODERN ATLANTIC WORLD I
Organizer: RICARDO PADRÓN, UNIVERSITY OF VIRGINIA
Chair: KATE J. P. LOWE, QUEEN MARY, UNIVERSITY OF LONDON

BENJAMIN SCHMIDT, UNIVERSITY OF WASHINGTON
Processed Texts and Exotic Stereotypes: Producing the Early Modern World
This paper explores the production of exotic stereotypes, understood in the literal sense: the role of printers in making exotica, chiefly in books yet also in decorative arts that derived their models (“stereotypes”) from print materials. My larger project interrogates the ideological, commercial, and aesthetic imperatives that instigated European geography, highlighting the critical mediating role of Dutch ateliers. This paper analyzes, particularly, engravers’ techniques, atelier practices, bibliographic forms, and other devices used to shape the mimetic form of the world delivered to early modern consumers. It focuses on Dutch printers ca. 1670 who developed a form of “globalism” in their books, prints, collectibles; and highlights the “iconic circuits” of exotic imagery — I borrow here from Craig Clunas — to show how graphic materials circulated and became commodified. It considers the importance of production in dictating consumption and how mimetic forms influenced imperial strategy.

MAIKE CHRISTADLER, UNIVERSITÄT BASEL AND SUSANNA BURGHARTZ, UNIVERSITÄT BASEL
Speaking Morals: Fascination and Repulsion in De Bry’s “America”
The sheer quantity and the diversity of the material presented in the De Bry’s “America” series generates considerable differences in evaluation of and judgment about moral issues. Our paper explores the textual and visual strategies of ambiguity created between the poles of fascination and repulsion, of excitement and disgust, that eventually lead to an oscillation and reappraisal of meaning. The collection proposes multifaceted evaluations to its readers, thus opening up unknown spaces of signification. We wish to explore the polyvalent process of convergence and differentiation operative in the constitution of morals that is staged in the texts of the collection.

SUREKHA S. DAVIES, UNIVERSITY OF LONDON, BIRKBECK COLLEGE
The Circulation of European Knowledge about Non-European Idolatry
This paper explores the ways in which idolatrous practices were described, explained, and contextualized in early modern Jesuit writings about Mexico, Peru, China, and Japan. Questions include: on what grounds were people deemed to be idolaters? What were the perceived implications of particular practices for attempts to improve the moral and civil states of their practitioners? To what extent did a comparative ethnology of idolatry evolve, in which practices, contexts, and beliefs played a part in determining the relative status of different idolatrous
societies? The paper also compares Jesuit letters to later texts they influenced, such as geographical compendia, by writers who did not travel. It feeds into a broader study on the shaping of ethnographic knowledge as it circulated across textual genres.

Thursday, 8 April 2010
2:30–4:00
Università Ca’ Foscari - San Basilio - Aula 0D
NEW TECHNOLOGIES AND RENAISSANCE STUDIES VI: EMERGING TECHNOLOGIES IN EMBLEM STUDIES (II), ACCESS AND NETWORKS
Co-Sponsors: Centre for Reformation and Renaissance Studies, University of Toronto and Society for Emblem Studies
Co-Organizers: Raymond G. Siemens, University of Victoria; Mara R. Wade, University of Illinois, Urbana-Champaign; and William Bowen, University of Toronto Scarborough
Chair: Thomas Stäcker, Herzog August Bibliothek Wolfenbüttel
Respondent: Hans Brandhorst, Erasmus University

KATHLEEN M. SMITH, UNIVERSITY OF ILLINOIS, URBANA-CHAMPAIGN
The Open Emblem Portal: A Case Study in Open Access for Humanities Research Projects
The participating projects of the OpenEmblem Portal at the University of Illinois serve as a case study to demonstrate the importance of international collaborative research projects. Since digital emblem scholarship requires an accurate online representation of the complex interaction between text and image in the printed version, these projects have developed a set of standard best practices to ensure consistency and a degree of interoperability across widely differing environments. The OpenEmblem working group consists of IT researchers, emblem scholars, and librarians from the Herzog August Bibliothek in Wolfenbüttel, Germany; the University of Illinois; the Glasgow Emblem Digitization Project; the Emblem Project Utrecht; and the Arkyves database. My paper discusses the minimum level of bibliographic information and indexing necessary to all projects committed to preserving complex digital materials and making them widely available to both contemporary and future researchers, as well as the more extensive markup available to large, well-funded projects. By focusing on the standard best practices generated by a geographically dispersed consortium of projects with widely differing origins and funding situations, I explore the requirements and challenges of collaborative exchange.

PETER BOOT, ROYAL DUTCH ACADEMY FOR ARTS AND SCIENCES, HUYGENS INSTITUTE
Using Latent Semantic Analysis to Position Emblem Books in Wider Seventeenth-Century Literature
Over the past decade, a number of emblem digitization projects have created collections of carefully transcribed emblem texts. Other projects are digitizing larger quantities of texts, to somewhat lower standards. And over the last few years we have been seeing the massive digitization efforts of Google and its peers that will result in very large amounts of text — amounts so large that mere human reading will never be able to take it in. There is thus an urgent need for technologies that will help scholars in unearthing texts related to a given text. One method of doing this is Latent Semantic Analysis (LSA). LSA computes semantic distances between texts, text fragments, or words based on document-term matrices. The paper will report on a number of experiments using LSA to study relations between texts digitised in the Emblem
Project Utrecht and other seventeenth-century texts. Can LSA be used to sift through a large corpus of seventeenth-century Dutch texts and identify interesting texts that merit further investigation in the context of emblem literature?

DAVID GRAHAM, CONCORDIA UNIVERSITY
Emblem Study in an Immersive Social Network Environment
Two of the defining phenomena of today’s research environment are the explosive expansion of digital technologies, particularly in terms of online content availability, and the greatly improved ease of international scholarly mobility. It is hard to know whether the pace of growth of either of these phenomena will prove to be sustainable. In the case of international mobility in particular, the vagaries of national governments and the uncertain future of travel in an age of potentially skyrocketing fuel costs cast a long shadow. This paper considers what a future of scholarly collaboration might look like in a future of immersive and interactive virtual networked conferencing. The use of avatars, intelligent software agents, 3D technology, and other enhancements could go a long way toward providing an environment that would very successfully mimic the scholarly conferences of today, but at far lower cost. For such a future to become a reality, scholars will need access to very high bandwidth networks, and considerable advances in software will be required, but the potential results in terms of either real-time or asynchronous participation are truly exciting.

Thursday, 8 April 2010
2:30–4:00
Università Ca’ Foscari - San Basilio - Aula 0F
IMAGINING CONSENT IN EARLY MODERN ENGLAND AND IRELAND
Sponsor: UNIVERSITY OF PENNSYLVANIA MEDIEVAL AND RENAISSANCE SEMINAR
Organizer: STEPHANIE ELSKY, UNIVERSITY OF PENNSYLVANIA
Chair: PAUL HECHT, PURDUE UNIVERSITY NORTH CENTRAL

MELISSA SANCHEZ, UNIVERSITY OF PENNSYLVANIA
Consent Without Agency in The Rape of Lucrece
Feminist readings of The Rape of Lucrece have shown how the early modern tendency to conflate rape and seduction sustained male dominance and enabled female violation. What has been less remarked is that Lucrece’s vulnerable position may also register that of the male political subject who cannot effectively oppose corrupt rule. I propose that Lucrece explores in sexual terms the Foxean proposition that the truly virtuous subject will choose to die rather than obey ungodly commands, so submission, however coerced, is a sign of consent. The gendered language of rape and seduction provided Shakespeare a powerful idiom for analyzing political consent precisely because it depicts agency in such confused and paradoxical terms. By taking the cultural logic of seduction to extremes politically, Shakespeare reveals that its view of virtue, which is uncompromising and ambivalent, may disrupt the very gendered and political hierarchies it appears to sustain.

THOMAS WARD, UNIVERSITY OF PENNSYLVANIA
Consenting and Dissenting Voices in Spenser’s Epithalamion and A View of the Present State of Ireland
This paper will look at two very different texts in an effort to understand how the notion of consent operates in what we have come to call a “literary” and a “political” register. I will begin by looking at the ways in which the echoing landscape of Spenser’s *Epithalamion* is used to imagine a population of Irish subjects who consent to English rule in the absence of any coercion. I will contrast my reading of Spenser’s poem with his prose tract’s proposal for a reformation of Ireland “even by the sword,” where the desire for consent actually becomes an obstacle to the colonial project. Rather than ascribe these seemingly contradictory textual strategies to their operation within stable categories of the literary or the political, I hope to demonstrate how particular constructions of consent result from the texts’ own negotiations between these registers.

**STEPHANIE ELSKY,** **UNIVERSITY OF PENNSYLVANIA**  
Custom and Consent in the Commonwealth and Commonplaces of More’s *Utopia*  
Thomas More’s *Utopia* is famous for its abolition of private property, which obviates the need for most laws. More replaces them with customs, signaling their importance by referring to them as “mores,” a characteristic Latin pun on his own name. While apparently extolling the virtues of custom as a mode of organizing society, however, More questions its status as a consensual process that emerges from the people, aligning it instead with conquest and coercion. This paper looks to the proverbs that More employs — and the way in which Erasmus calls the reader’s attention to them through his marginalia — as an alternative, linguistic space of communal consent. The *prolegomena* to Erasmus’s *Adagia* offers a language of consent that not only recalls the humanist theory of “customary usage” but also that of customary law, thus highlighting the political nature of the proverbial form upon which *Utopia* draws.

Thursday, 8 April 2010  
2:30–4:00  
*Università Ca’ Foscari - San Basilio - Aula 0G*  
**LANGUAGES OF POWER IN ITALY 1300–1600 III: THE POWER OF RELIGION**  
*Co-Organizer & Chair: DANIEL BORNSTEIN, WASHINGTON UNIVERSITY, ST. LOUIS*  
*Co-Organizer & Respondent: LAURA GAFFURI, UNIVERSITÀ DEGLI STUDI DI TORINO*  

**FRANCO MOTTA,** **UNIVERSITÀ DEGLI STUDI DI TORINO**  
Il giudice della verità: La costruzione dell’infallibilità papale nella teologia del fronte cattolico della prima età moderna  
La dottrina dell’infallibilità assoluta del papa, cioè svincolata dall’obbligo della ratifica da parte del concilio, costituisce il nucleo fondamentale dell’ecclesiologia romana dell’età moderna e contemporanea. Tale dottrina si sviluppa inerrottamente a partire dal superamento della stagione conciliarista del XV secolo, ma è soltanto nella seconda metà del XVI che essa si declina in un linguaggio teologico nuovo, quello della controversia. Il confronto dottrinale con la Riforma e la necessità di dare vita a un’ossatura dogmatica coerente rappresentano infatti un punto di svolta fondamentale nella storia dell’ecclesiologia cattolica. Protagonisti di questa svolta sono i teologi controversisti gesuiti, che elaborano il tema, già presente nella scolastica, del papa quale giudice supremo e infallibile delle controversie dottrinali, inserendolo in un nuovo modo di intendere la fede, fondato sulla necessità di stabilirne la certezza nella coscienza del credente.
PAOLO EVANGELISTI, **UNIVERSITÀ DEGLI STUDI DI TRIESTE**

Omiletica francescana quattrocentesca, valori civili, ed identità politiche
Il progetto sarebbe quello di esaminare l’omiletica francescana quattrocentesca, in particolare Bernardino da Siena e Bernardino da Feltre, come tratto testuale indispensabile che contribuisce alla formazione non solo del linguaggio della politica e del potere nel Basso medioevo ma anche come strumento di codificazione di valori e identità politiche. In particolare intendo analizzare il ruolo costituzionale, in senso proprio, e fondativo nella costruzione e nella legittimazione delle comunità politiche, del contratto e del furto, in quanto la testualità politica francescana è indubbiamente tesa a definire come tratti costitutivi inscindibili della civitas e della civilitas il contratto ed i mercato, quest’ultimo inteso quale arena legale degli scambi e quale agorà costituita da valori fondamentali come: credibilità, fiducia, certezza del valore del mezzo dello scambio, ovvero della divisa o delle diverse divise monetarie utilizzate per affidabili e produttive transazioni commerciali.

EMILY D. MICHELSON, **UNIVERSITY OF ST ANDREWS**

Power in the Pulpit in Sixteenth-Century Italy
In the mid-sixteenth century, the Catholic Church faced unprecedented competition for its laypeople, and the Council of Trent sought (among other pursuits) to maintain control over what laypeople could know and how they could learn. In this battle, the Catholic Church recruited its most articulate soldiers: preachers. This paper will argue that vernacular preaching by elite mendicants was the principal channel for communicating papal policies and for dispensing religious education throughout Italy, and that it was a critical means of transmitting the decisions of the Council of Trent to a wider public well before the decrees themselves were published. It presents a close reading of sermons by Cornelio Musso and Franceschino Visdomini, two of the most popular orators during the decades when the Council met; examines the circumstances under which they published; and shows that the authors saw publishing as a deliberate, strategic move to protect laypeople against Protestants.

Thursday, 8 April 2010
2:30–4:00
**Università Ca’ Foscari - San Basilio - Aula 1B**

RENAISSANCE TRANSLATIONS: THEORY AND PRACTICE I

Organizer: DARIO TESSICINI, **UNIVERSITY OF DURHAM**
Chair: GUIDO MARIA GIGLIONI, **UNIVERSITY OF LONDON**

DEBORAH BLOCKER, **UNIVERSITY OF CALIFORNIA, BERKELEY**

Cosimo’s Aristotle and the Politics of Translation: Bernardo Segni (1504–1558) at Work in Late Renaissance Florence
This paper is centered on Bernardo Segni, who translated Aristotle’s *Poetics, Rhetoric, Ethics, Politics* (and even *De Anima*) into Toscan in mid-sixteenth-century Florence, under the direct patronage of Cosimo de Medici. The talk focuses on understanding the sociology and politics of translation in this specific context. The paper deals first with what one could call the social gains of such activities for those who engage in them. Segni was from a republican family and had fought on the republican side in 1527–30. Yet he entered into Cosimo’s administration as early as 1538–40. And archival sources show that, in parallel with (or in part thanks to?) his activities
as a translator at the duke’s service, he rapidly progressed within these spheres. The paper also insists that the stakes of translating Aristotle’s moral corpus into Tuscan in such a situation were inseparably intellectual and political, highlighting how the social and political constraints which weighed on Segni also determined the ways in which he translated, interpreted (through extensive commentaries) and circulated (in print and in manuscript) Aristotle’s moral and political philosophy.

MATTEO FAVARETTO, UNIVERSITY OF LONDON, ROYAL HOLLOWAY
The Oldest Vulgarizations in Verse of Terence
This paper will focus on three vulgarizations in verses of the Terentian comedies, specifically of the Andria (acts 2 and 4), of the Eunuchus, and of the Phormio. These are kept respectively in the Marciano Ital. IX 453 (6498), Magliabechiano VII 1304, and Riccardiano 1616 manuscripts.
As far as the work of Terence is concerned these writings represent the only testimony to that process of the translation of Latin comedies that signaled the renaissance of the classic theater at the court of Ferrara at the end of the fifteenth century. However, we have no proof that these texts were performed. The vulgarizations are anonymous and have in common the use of the third rhyme. The language of the Andria and of the Eunuchus refers to the koiné padana, while the Phormio presents a few elements that lead us, more precisely, to the South East of Tuscany.

ANGELO CATTANEO, UNIVERSIDADE NOVA DE LISBOA
Translating and Adapting Ptolemy’s Geography into Mid-Fifteenth-Century Venetian Vernacular: Analysis of a Forgotten Manuscript with Sixty Maps
This paper focuses on an unknown mid-fifteenth-century manuscript written in the Venetian vernacular (ca. 1430–50), which has shown to be the first known translation and adaptation in vernacular of Ptolemy’s Geography. This manuscript includes ninety-seven folios and sixty maps. The analysis of this very early translation of Ptolemy’s Geography contributes to observe the way in which in Venice Ptolemy’s work was combined with classical authors (Soline, Caesar, Tacitus, and Pliny) and Marco Polo to give shape to an unparalleled representation of the fifteenth-century imago mundi. The anonymous author of this translation had to develop a vast and complex technical lexicon in the Venetian vernacular that translated Ptolemy’s scientific lexicon as well as methodology. What is more, while translating Ptolemy’s work, the anonymous author tried to apply and adapt Ptolemy’s theory of projections to the larger world known in Venice around the mid-fifteenth century. The manuscript attests to a circulation, transmission, and adaptation of Ptolemy’s Geography in ways that differ markedly from the better-known circulation and translation of the Geography in several other major European centers such as Florence, Rome, and Nuremberg.

ANDREA RIZZI, UNIVERSITY OF MELBOURNE
Translating the Crusades in Early Modern Italy
The tradition and transmission of William of Tyre’s Chronicon in the Italian peninsula have been little studied by scholars. Through the analysis of the works of Riccobaldo of Ferrara (early fourteenth century), Francesco Pipino of Bologna (early to mid-fourteenth century), Giovanni Villani (fourteenth century), Matteo Maria Boiardo (fifteenth century), and Torquato Tasso (sixteenth century), this paper argues that such historians and writers did not know William’s work directly. Instead, these Italian authors relied for their works on some of the French continuations of William’s Latin text. Such a realization is further supported by preliminary
Accordingly, these investigations not only suggest that the Latin work of William of Tyre was either unknown or unavailable to historians in fourteenth- and fifteenth-century Italy, they also reveal that the influence of the French production of histories and chronicles of Crusades in early modern Italy extended well into the sixteenth century and is therefore greater than previously acknowledged.

Thursday, 8 April 2010
2:30–4:00
Università Ca’ Foscari - San Basilio - Aula 1C
MAKING RELIGIOUS IMAGES: INSTITUTIONAL CONSTRAINTS AND ARTISTIC EXPECTATIONS IN LATE SIXTEENTH-CENTURY VENICE
Organizer & Respondent: GIORGIO TAGLIAFERRO, UNIVERSITÀ CA’ FOSCARI VENEZIA
Chair: MICHELE DI MONTE, UNIVERSITÀ CA’ FOSCARI VENEZIA

VALENTINA SAPIENZA, UNIVERSITÀ CA’ FOSCARI VENEZIA
La Madonna della Cintura di Leonardo Corona a Santo Stefano: dialogo tra esigenze laiche e autorità ecclesiastiche
Nel 1581 nasce presso il convento di Santo Stefano a Venezia la scuola dei Centurati. Oltre al sostegno dei confratelli bisognosi, la confraternita si prefigge tra i suoi obiettivi il compito di contribuire alla gestione del seminario destinato ad accogliere i monaci novizi. Le testimonianze documentarie confermano l’esistenza di continui attriti fra la scuola e gli alti vertici del convento, intenzionati a frenare l’ingerenza che la confraternita tenta di esercitare all’interno di luoghi propriamente non laici. Fino a che punto un dialogo così complesso tra autorità ecclesiastiche ed esigenze laiche influenza la mise en page della pala di Corona per l’altare della confraternita? Il pittore, dal canto suo, possiede strumenti adeguati per dialogare con l’una e l’altra parte, senza rinunciare all’imperativo che qualsiasi mestiere artistico impone: la creatività. Su questi temi intende interrogarsi il presente intervento, tentando una riflessione di più ampia portata a partire dal microcontesto.

MATTIA BIFFIS, UNIVERSITÀ CA’ FOSCARI VENEZIA
Portraying in Context: Aspects of Liturgy and Visual Recognition in Paolo Veronese’s Torcello Altarpiece
The ability to create a productive dialogue between worship practices and religious dictates has been only recently acknowledged as one of the main features in Veronese’s oeuvre. This paper intends to provide a critical analysis of issues on liturgy and visual recognition by taking into account the neglected Torcello altarpiece (Brera, ca. 1565–70). This painting has special relevance because of the role played by the Church fathers St. Cyprianus and St. Cornelius, whose appearance is intended both as a celebration of the ecclesiastical hierarchy and as a real presence that performs rituals in absentia. Thus, the fictional setting created by the representation answers the purpose of providing the believers with the body of the authority that they have to obey, which is a central issue in the contemporary debate on rituals and devotion.

FRANCESCO TRENTINI, STUDIUM GENERALE MARCIANUM
The “Unproper” Image: Liturgical Devices for a Catholic Reform
In Counter-Reformation Italy the cult of the saints is basic for social cohesion, providing the community with proper rites and iconographies that outline its religious identity. In this perspective the saint’s image on altarpiece should be “apt” to the altar, as the readings and prayers of the Office are. Remarkable violations of this aptness, as in Veronese’s *Transfiguration* in Montagnana and Ponchini’s *Descent into Hell* in Castelfranco, were promoted in the Venetian context by patrons variously involved in the Catholic reform movement of the Spirituali. Thus, through exposing the mystery of Christ as the objective root for the memorial cult of the saints, local communities were deprived of their patron saints on altars. Focusing on the clash between religion’s social dynamics and liturgical phenomenology, this paper aims to raise topics related with the removal of such “totemic” images of saints addressed to God worship.

Thursday, 8 April 2010
2:30–4:00
*Università Ca’ Foscari - San Basilio - Aula 1D*

**LETTERS OF THE RICH AND/OR FAMOUS**

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

**Co-Organizers:** **MICHAEL ULLYOT, UNIVERSITY OF CALGARY; ANNE LAKE PRESCOTT, BARNARD COLLEGE; AND STEVEN W. MAY, UNIVERSITY OF SHEFFIELD**

**Chair:** **JAMES DAYBELL, UNIVERSITY OF PLYMOUTH**

**Respondent:** **ROGER KUIN, YORK UNIVERSITY**

**ALISON EVE WIGGINS, UNIVERSITY OF GLASGOW**

*Bess of Hardwick’s Reading*

This paper considers the contribution letters can make towards a more nuanced appreciation of an individual’s reading experience and level of literacy. Bess of Hardwick is one of very few Tudor women for whom a large cluster of manuscript letters are extant: over seventy from her and 150 to her, which span over sixty years. This rich and diverse corpus will be scrutinized for the ways in which it reveals features such as Bess’s: ability to write and to read different hands and scripts; tolerance of and exposure to a variety of linguistic dialects and sociolects; use of scribes and bearers and their participation in the processes of epistolary communication; fluctuating levels and conceptions of privacy, as the letters were often read within a family or social context; and mastery of the specialized skills required to read documents related to the realms of business and law, each with their own formal, palaeographic, and linguistic conventions.

**MELANIE EVANS, UNIVERSITY OF SHEFFIELD**

“I wyl end to troble your yees wi th my skribling”: The Material Practice of Queen Elizabeth I’s Letter Writing

In this paper I consider a selection of surviving holograph letters written by Queen Elizabeth I and examine some of the material aspects of their composition. I provide an account of her spelling conventions, handwriting, and the occurrence of textual errata, comparing her changing practices with the epistolary norms of the sixteenth century. I will propose that a perceivable “decline” in the material condition of Elizabeth’s later letters — particularly when writing to James VI of Scotland — provides an interesting twist on the typical historical accounts of her relationship with her correspondents. I suggest that while the queen had a clear understanding of
the “register” of her letters, she did not always adhere to conventional practice. Their presentation thus reflects a keen linguistic individuality as well as her social position of power.

PIERS BROWN, UNIVERSITY OF TORONTO
Situating Donne
Interest in historical situation of reading and writing — the social, physical, and material spaces and places that shape these activities — has been a consistent concern for book history. In the case of John Donne, critics have discussed his work in a variety of contexts: coterie politics, manuscript circulation, controversial writing, epistolary communication, the scenes of the library and the closet, and the politics of the pulpit. While the examination of specific sites and material forms have offered important insights into the work of Donne and other early modern writers, such approaches neglect the multiplicity of simultaneous influences on early modern literate work. In this paper, I examine the effects of the overlapping contexts of reading and writing, taking as an example a Latin poem that Donne wrote in response to receiving a manuscript copy of one of his own books from his friend Lancelot Andrews after Andrews’s children had damaged the original printed version while playing with it by the fireside. I ask how situations like this one — in which religious controversy, the practices of print and manuscript production, verse letters, and household activity interact — allow us to open up the complex contingencies of early modern reading and writing.

Thursday, 8 April 2010
2:30–4:00
Università Ca’ Foscari - San Basilio - Aula IE
HISTORY, EPIC, EXPERIENCE
Organizer & Chair: WILLIAM J. KENNEDY, CORNELL UNIVERSITY

WAYNE A. REBHORN, UNIVERSITY OF TEXAS, AUSTIN
Between Foundations and Ruins: Machiavelli’s Prince in the Epic Tradition
Perhaps the key metaphor for Machiavelli that defines the Prince’s activities is “to make foundations” (fare fondamenti), turning the figure into an architect or a mason for whom the state is, in Burckhardt’s terms, a work of art. It also connects the Prince to the epic and, in particular, to Vergil’s Aeneas. But Machiavelli’s Prince differs from Aeneas in one crucial way: whereas Virgil imagines Rome as the center of an empire in which Aeneas’s descendants will live, there is no Rome in Machiavelli’s work. His Prince does not truly inhabit a palace or a city, and when not engaged in laying foundations, worries endlessly that what he has built will come to ruin (rovinare). His Prince thus seems trapped in a sad, tragic cycle of endless beginnings and endings, although ironically, no matter how Sisyphean his efforts may seem, he is, like Camus’s existentialist hero, happy in his work.

DENNIS LOONEY, UNIVERSITY OF PITTSBURGH
Herodotus in Ferrara between the Quattro and Cinquecento: Ariosto’s Ideal Reader?
Ercole I, Duke of Ferrara from 1471 to 1505, commissioned Matteo Maria Boiardo to complete the first vernacular translation of Herodotus’s Histories, which the court poet finished around 1491. I examine how Boiardo’s translation was read and speculate on how Herodotus was understood through it in a series of annotations in manuscript alpha.H.3.22 in the Biblioteca
Estense, Modena. The anonymous Ferrarese annotator, who reads the work sometime just after
the turn of the century, positions the classical text in terms of the political chaos that he senses
around him in 1502. His use of antiquity has much in common with the way Ariosto begins to
turn to the classical world for help in articulating his own response to contemporary political
chaos in the Furioso. For his take on politics, sex, food, and other topics, the annotator emerges
as someone who would be an ideal reader of Ariosto’s Orlando Furioso.

Thursday, 8 April 2010
2:30–4:00
Università Ca’ Foscari - San Basilio - Aula 1F
LOOKING FORWARD, LOOKING BACK: EMPIRES IN VENETIAN AND IBERIAN EPICS
Organizer: MARIA GALLI STAMPINO, UNIVERSITY OF MIAMI
Chair: TOBIAS GREGORY, CATHOLIC UNIVERSITY OF AMERICA

VINCENT BARLETTA, STANFORD UNIVERSITY
“Death and Suffering I Sing”: Luis Pereira and the Epic of Lost Empire
This proposed talk focuses on Luis Pereira’s epic poem, the Elegiada (Lisbon, 1580), and the
ways in which Pereira develops a poetic vision of the demise of Portuguese empire and
Portugal’s imminent loss of sovereignty after the death of its last Avis king, Sebastião, at the
battle of al-Qasr al-Kbir in 1578. Working within both an explicitly Camonian and Virgilian epic
framework, Pereira seeks to theorize both the defeat of the Portuguese in Morocco and the death
of their sovereign in ways that somehow work to serve the ends of Portuguese nationalism at the
end of the sixteenth century. One of the strategies that he employs — which will constitute one
of the main foci of the proposed talk — is to compare (directly and explicitly, if very much
paradoxically) King Sebastião to Virgil’s Dido, and name the Virgin Mary as his principal muse.
Through these and similar discursive gambits, Pereira develops a complex (in ideological and
poetic terms) vision of death, suffering, defeat, and rebirth at the height of both the Renaissance
and the rise of European imperial expansion into Africa and Asia.

E. MICHAEL GERLI, UNIVERSITY OF VIRGINIA
Early Fervor: The Cultural and Political Significance of the Castilian Libro de Alexandre
When we are confronted with the Castilian Libro de Alexandre we must ask if it is possible to
discover in it a larger cultural significance and explain the work in terms of the civic and
political horizons of mid-thirteenth-century Castile; whether it might further our understanding
of the rapidly changing institutions which are the focus of its interest, namely scholarship and
science, sovereignty and kingship, conquest and empire. It is my contention that the Libro marks
a tectonic shift in the political imaginary and the cultural landscape of late medieval Castile, but
especially in the context of the conception of the Castilian monarchy as a social as well as
political force. This is so because through close reading of the text it is possible to tie it to the
formal and political education of Alfonso X el Sabio, and because in the Alexandre we see at
work the emergent discourses that are the stuff of the imagined community of empire: the
territorialization of ideology; the decline of archaic kingship and feudalism; and the propagation
of these notions through the glorification and institutionalization of learning and of texts.

JESUS RODRÍGUEZ VELASCO, COLUMBIA UNIVERSITY
Global Gothicism: *El Pelayo* (1605) and the Theory of History

*El Pelayo*, a heroic poem by Alonso López Pinciano, published in 1605, is a thesis on the global consequences of gothicism in the constitution of the Iberian Empire. The poem, addressed to Philip III, stands on the political presupposition that — as El Pinciano says — Philip III is, “today God on Earth” (“eres oy Dios en la Tierra”). My paper will focus on the triple character of El Pinciano as a poet, theorist, and historian, and how he creates the concepts allowing him to make present the idea of gothicism as a political and historiographical concept that can change the balance of powers within the Mediterranean culture and in the global idea of Christendom. This paper will also address another question dear to El Pinciano: what kind of theory of history is laid down by the heroic poem.

MARIA GALLI STAMPINO, UNIVERSITY OF MIAMI

Who’s Our Enemy? Who’s on Our Side? The Case of Lucrezia Marinella’s *Enrico*

When Lucrezia Marinella wrote *Enrico, or Byzantium Conquered* (published 1635), Venice was long past her peak in political power and trade importance. By choosing a preeminent moment in her city’s history, Marinella aims to insert her voice in the current political debates on how to engage the Ottoman Empire. Yet her topic, the Fourth Crusade, presents a significant rhetorical obstacle: the enemy is Christian, not Moslem. This paper will show how Marinella cleverly showcases the original, intended geographical destination of the expedition (the Holy Land), deflecting attention from the shared religion of crusaders and besieged Byzantines. She adopts instead a markedly Virgilian rhetoric, juxtaposing the Eastern Greeks to the Western Venetians, and empire to republic. The Venetian imperialistic enterprise is erased under the egalitarian approach to decision-making for the army that Enrico Dandolo shows in the poem, thus foregrounding Venice’s own republican tradition.

Thursday, 8 April 2010
2:30–4:00
*Università Ca’ Foscari - San Basilio - Aula 1G*
PERSPECTIVES ON ALBERTI: ETHICS, WRITING, VISION

Organizer: GUR ZAK, TEL AVIV UNIVERSITY
Chair: TIMOTHY KIRCHER, GUILFORD COLLEGE

GUR ZAK, TEL AVIV UNIVERSITY

Alberti and the Ethics of Writing

This paper examines Alberti’s ambiguous attitude towards the ethical and spiritual value of the practice of writing. Focusing on his appropriation of Ovid’s myth of Narcissus, I show how Alberti rejects the medieval interpretations that see in the myth a warning against the idolatrous element inherent in the act of writing, and instead exalts the self-fascination of the writer as a necessary spur to both the cultivation of virtue and the revelation of divine knowledge. At the same time, Alberti’s works also persistently demonstrate the sense of fragmentation that accompanies the act of writing, mainly due to the dependence of the writer upon the reception of his works by his peers. It is his awareness of the ambiguous impact of writing upon the self, I would argue, that leads Alberti to seek consolation and certainty in the languages of mathematics and architecture.
HANAN YORAN, BEN GURION UNIVERSITY
Alberti, Machiavelli, and the Humanist Critique of Metaphysics
According to one interpretation humanism undermined the conceptual basis of classical and medieval vision which postulated man as a creature with an objective telos, within a rational order of being. This meant, among other things, that the sociability and rationality of man could not be taken for granted. Alberti and Machiavelli were among the few humanists who did not recoil from confronting the radical possibilities inherent in the humanist critique of metaphysics. In their more optimistic moments both tried to employ the notion of gloria in order to show how man could be turned into a social creature. At the same time, both were aware of the ambiguities of this notion. In their more somber moments they consequently accepted the view that man was a selfish creature governed by insatiable desires and drew the radical ethical and political conclusions from this position.

CHARLES H. CARMAN, STATE UNIVERSITY OF NEW YORK, BUFFALO
Alberti’s Flying Eye: What Does It See, Where Does It Go?
If Alberti’s Winged Eye offers any indication of a Renaissance notion of vision we have reason to suspect paradox. Beyond the current accumulation of ideas about the meaning of Alberti’s image I will argue that the sightless but enhanced Eye suggest what the mind sees, or perhaps the power that the mind must have to grasp what is divine in a naturalized infinite. Considering that the mind must see to infinity in images that employ Alberti’s single-point perspective, or that it must perceive the essence of an idea in the disegno that informs any image — drawing, painting, sculpture, and architecture — Alberti’s enigmatic eye signals what is fundamentally to a Renaissance epistemology of vision: the dialectical relationship of external and internal seeing. Where the former indicates the physical world as it appears and is imitated in art, the latter allows the mind access to what lies beyond natural appearances.

Thursday, 8 April 2010
2:30–4:00
Università Ca’ Foscari - San Basilio - Aula 2A
ORALITY, LANGUAGE, AND COMMUNICATION IN THE EARLY MODERN WORLD III: WORD, IMAGE, SPEECH
Co-Organizers: ELIZABETH A. HORODOWICH, NEW MEXICO STATE UNIVERSITY and FILIPPO L. C. DE VIVO, UNIVERSITY OF LONDON, BIRKBECK COLLEGE
Chair: CARRIE L. RUIZ, CARNEGIE MELLON UNIVERSITY

DANIEL WASSERMAN, UNIVERSITY OF VIRGINIA
Catholic Catechisms and Language Politics in the Spanish Empire
When Spain ruled the world’s largest empire, the official language of evangelization was a matter of constant debate. In Spain, clerics argued over whether books of religious content (e.g., the Bible, prayer books, and catechisms) necessitated publication in Latin or could appear in the vernacular. Vernacular catechisms, for instance, caused concern among some Catholic officials. Such texts would provide the common populace with access to complex ideas that, if misunderstood, could lead to heresy. Consequently, the 1559 Spanish Index librorum prohibitorum included several vernacular works. This anti-vernacular attitude, however, did not always hold in the Americas and the Philippines, where missionaries produced numerous
catechisms in native languages and in Castilian. In this paper, I examine several catechisms written for different areas of the Empire. By studying their prologues and dedicatory letters, I investigate authors’ beliefs concerning why and how different communities ought to learn about Catholic doctrine.

TARA ALBERTS, UNIVERSITY OF CAMBRIDGE, JESUS COLLEGE

“Each one must answer the questions with the mouth and the heart”: Catholic Mission in Early Modern Vietnam and the Translation of Literary and Oral Cultures

This paper will examine the literary and verbal strategies adopted by Catholic missionaries in the late sixteenth and seventeenth century in the region now known as Vietnam. A key concern was how to present the faith in terms which would be comprehensible and attractive to Vietnamese audiences. How should concepts be translated, linguistically and conceptually? Which oratorical styles, debating techniques, and persuasive pedagogies should be adopted? The performance of missionaries’ sacral duties also relied on oral transmission. What power did holy of blessing or the liturgy retain amid alien cultures? Missionaries had to learn the languages of their target communities; to be effective they needed to learn them well enough to communicate the potency of the faith contained within Catholic texts and oral culture. Equally important were the neophytes themselves, who embarked upon their own project of translation, shaping the faith they embraced to fit the rhythms of Vietnamese culture.

ALEXANDER COWAN, NORTHUMBRIA UNIVERSITY

Seeing is Believing: Urban Gossip and the Balcony in Early Modern Italy

Chains of gossip have many starting points. One that recurs surprisingly often in the primary sources in early modern Italian urban centers is the balcony. In the context of early modern urban culture, the balcony was multi-functional, serving as the focus of observation both from and of these vantage points. Gossip often began as a result of what was seen, but also what was heard from balconies that were frequently located only a few feet above street level. Balconies were also ambiguous spaces in this context, acting as an extension of both public and domestic space. This paper draws on a range of sources — written records of hearsay evidence, paintings, architectural treatises, and contemporary drama — in order to place one aspect of orality in a broader social and spatial context. Supporting evidence will be drawn primarily from Venice and Rome.

Thursday, 8 April 2010
2:30–4:00
Università Ca’ Foscari - San Basilio - Aula 2B
RELIGION AND THE SENSES III
Sponsor: VILLA I TATTI, THE HARVARD UNIVERSITY CENTER FOR ITALIAN RENAISSANCE STUDIES
Organizer & Chair: WIETSE DE BOER, MIAMI UNIVERSITY OF OHIO

ANNE-FRANÇOISE MOREL, UNIVERSITY OF GHENT

The Contested “Space” of the Aesthetic Realm in Seventeenth-Century Anglicanism

The Anglican Reformation limited the use of images, music, and gestures; as they carried popish, idolatrous associations. The visible Church was defined as “a congregation . . . in which the pure Word of God is preached,” thus narrowing down the aesthetic realm of religion. This paper
considers the seventeenth-century Anglican Church building less as a functional and liturgical space, than as a sensory fact whose role and impact was contested. The late sixteenth- and early seventeenth-century Church had to be decent for public worship, deriving its status of “relative holiness” from its use. The late seventeenth- and early eighteenth-century buildings should “affect the devotion and strike the imagination by state and magnificence.” This change of conception will be explained by drawing on notions of rhetoric (making the hearers see), the “beauty of holiness” and “edification,” based on, for example, Wotton’s idea that, like writing and educating, building was involved with ethics.

MATTHEW MILNER, McGill University
To Captivate the Senses: Sensory Governance in Heresy and Idolatry in Mid-Tudor England
Throughout mid-century England, ca. 1520–58, heresy trials and polemics on idolatry used the language of captivation to describe how heretics and idolaters had lost control of their senses. My paper will explore how reformers like John Lambert or Hugh Latimer were told by traditionalists to “captivate,” “rule,” or “keep” their senses, while evangelicals like William Tyndale cast idolatry as the sensory subservience of viewers to images. In tracing such language the paper will expose the extent to which the English religious upheaval was shaped by late medieval and Renaissance sensory culture. Recounting this use of sensory language does much to undermine belief charges of sensuality were only employed by evangelical reformers; rather, they were essential tools of religious polemic. Exploring the sensory language of captivation casts the Reformation as a psychomachia, a battle between virtue and vice, one in which sensory governance and metaphor had anything but a small role to play.

MARIA HAYWARD, University of Southampton
Taking Textiles from the Liturgy: An Analysis of the Parish Inventories Taken in 1552
This paper will focus on three types of liturgical textiles — vestments, wall hangings, and banners — all of which played a significant role within the pre-Reformation English church. Most of these textiles were lost during the Reformation, and the little that survives in museums represents the best of what was available rather than what was to be found in most parishes. However, by analyzing parish inventories taken in 1552 from across England, in tandem with looking at surviving examples, it is possible to build up a quantitative and qualitative picture of what these textiles were like in terms of color, materials, decoration, condition, and significance to the parish. It is also possible to chart their significance to the celebration of the liturgy prior to the Reformation and to consider what happened afterwards, including how some items made the transition from sacred to secular.

Thursday, 8 April 2010
2:30–4:00
Università Ca’ Foscari - San Basilio - Aula 2C
INTELLECTUAL ACTIVITIES OF JEWS AS NEWCOMERS IN RENAISSANCE VENICE III
Sponsor: Medieval and Renaissance Studies Association in Israel
Organizer: Ilana Y. Zinger, University of Haifa
Chair: Gabriel Guarino, University of Ulster

HOWARD TSVI ADELMAN, QUEEN’S UNIVERSITY
Leon Modena: A Gendered Study of a Venetian Rabbi

Modena’s writings document the ambiguities of each stage of the life of Jewish women. On the one hand, he captures many of the boundary issues and limitations designed to clarify them; but, on the other hand, he shows that women acted with agency and defied rabbinic and communal authority by developing personal and legal strategies. What Modena shows, like so many other of his contemporaries, is that rabbis and communal authorities did not have the authority to control the lives of women, but rather had to negotiate with them. The ambiguities of his writings, especially when compared with each other as well as to those of his predecessors, contemporaries, and Christian and Islamic practices reflect the activities of women, the ambiguities of multiple traditions — especially since the Jews of Venice came from many different cultures — as well as the ambivalence of men toward them.

ELLIOTT M. SIMON, UNIVERSITY OF HAIFA

Yehudah Abravanel and Pietro Bembo: In Praise of Intellectual Women

Yehudah Abravanel (ca. 1460–ca. 1523) and Pietro Bembo (1470–1547) wrote philosophical dialogues on love, focusing on male explicators and female interlocutors. In Bembo’s Gli Asolani (1505), Perottino, Gismondo, and Lavinello present their theories to Caterina Cornaro (1454–1510) and her companions, Madame Berenice, Lisa, and Sabinetta. These women articulate ideas similar to those attributed to Maria Savorgnan (fl. 1500), Isabella D’Este (1474–1539), and Lucrezia Borgia D’Este (1480–1519) in Bembo’s other love poems. In Abravanel’s Dialoghi d’amore (1501–02, published 1535), Philo’s discourses are addressed to Sophia, who challenges his pagan, Hebraic, and cosmic theories of love. Both writers admired powerful intellectual women. Whereas the influences of Marsilio Ficino (1433–99), Giovanni Pico della Mirandola (1463–94), and Girolamo Benivieni (1453–1542) are well known, more critical attention should be given to the unique female figures as significant judicial critics of Bembo’s and Abravanel’s theories.

ROSSELLA PESCATORI, CALIFORNIA STATE UNIVERSITY, LONG BEACH

Celestial and Terrestrial Harmony: Roots of Kabbalah in Leone Ebreo and Francesco Zorzi

My paper investigates some Kabbalistic elements present in Italian Renaissance culture, and tries to delineate a map of mutual influences between Christian and Jewish authors. While many schools of kabbalah were exclusively Jewish in orientation, as time went on many were adapted to the Christian world as well as influenced by other schools of mystical and esoteric activity. In Italy at end of fifteenth century this interest was particularly strong. In my paper I focus on the possible relation between Judah Abravanel (Leone Ebreo) and Francesco Zorzi. It is interesting to mention that Amatus Lusitanus (in 1566) witnessed that a lost work of Leone Ebreo (De Harmonia Caeli) was commissioned by Giovanni Pico della Mirandola.

Thursday, 8 April 2010
2:30–4:00
Università Ca’ Foscari - San Basilio - Aula 2D
RELIGION AND SHAKESPEARE’S MERCHANT OF VENICE I
Organizer: HANNIBAL HAMLIN, THE OHIO STATE UNIVERSITY, COLUMBUS
Chair: THOMAS O. RUTTER, SHEFFIELD HALLAM UNIVERSITY
DAVID SCHALKWYK, FOLGER SHAKESPEARE LIBRARY
Gift and Sacrifice in *The Merchant of Venice*
This paper seeks to explore the degree to which Antonio’s alienation of his “pound of flesh” may be understood as a deliberate form of sacrificial gift — one that seeks to avoid the debilitating economy of exchange that marks the commercial and erotic world of Venice, in favor of what we might call a “theology” of friendship.

MARTIN ORKIN, UNIVERSITY OF HAIFA
Shakespeare’s Venetian “Jew” and Early Modern Judaism
Alluding briefly to Shakespeare’s *Othello*, I will address the cultural reiteration of racism that ongoing performance of it and *The Merchant of Venice* ensures. To do this I will first register what the presentation of outsider figures in Venice precipitates in both. Unease in *Othello* about the unruliness of (English) masculinity is partly contained by its use of the Moor. *The Merchant of Venice* is more complexly racist. The extent to which anxieties about economic intercourse are displaced onto the figure of the Jew has been acknowledged. However, I will explore the extent to which evidence of Christian exegetical readings of the Bible and of Judaism in the play, in turn, contribute to construction of a phantasmagoric figure of evil. How do these representations of Judaism, or issues involving Judaism, compare with representations of these same issues in the writings of early modern Judaism?

Thursday, 8 April 2010
2:30–4:00
*Università Ca’ Foscari - San Basilio - Aula 0E*
THE EXCHANGE: BODY, CULTURE, ALLEGORY, AND TOPOGRAPHY
*Sponsor:* TAIWAN ASSOCIATION OF CLASSICAL, MEDIEVAL, AND RENAISSANCE STUDIES (TACMRS)
*Organizer:* I-CHUN WANG, NATIONAL SUN YAT-SEN UNIVERSITY
*Chair:* MARIANGELA TEMPERA, UNIVERSITÀ DEGLI STUDI DI FERRARA

I-CHUN WANG, NATIONAL SUN YAT-SEN UNIVERSITY
Bodily Encounters and Bodily Resistance: Geographical Imperialism in *Bonduca*
The medieval period in English history has been interpreted as a war history; invasions and defenses were recorded in chronicles and historical writings. Medieval histories, however, were often adapted into dramas by early modern writers, and *Bonduca* is one reinterpreting imperialistic expansion and bodily encounters between Queen Bonduca and the Roman armies that occupied her land. This paper, by discussing *Bonduca*, a play written by Francis Beaumont and John Fletcher in 1611, tries to look into the tragic story of Boidcea reinterpreted by the playwrights. By discussing territorial discourse, this paper will examine the representation of “Romanization” in the drama and look into bodily encounters of the Celtic people and the Romans. This paper will explore the conflicts between the Romans and the colonized Iceni tribe, and discuss the legitimization of colonization as represented in this early modern drama.

NICHOLAS KOSS, FU JEN CATHOLIC UNIVERSITY
Cultural Exchange: Late Sixteenth-Century Venice as a Center for Introducing China
For centuries Venice was important for the introduction of China to Europe. Marco Polo (ca. 1254–1324), of course, was from Venice, and the first printed edition of the account of his travels to the East, especially Cathay and Manzi, was prepared by the Venetian Giovanni Battista Ramusio (1485–1557) and published in his Delle navigationi et viaggi (1550–59). One of the first reports of a country called China was written by Galeote Pereira, a Portuguese gentleman-merchant who had been imprisoned there. His account was first published in Italian translation in Venice in 1565. Then, with the publication in Venice of Cesare Vecellio’s Degli Habiti Antichi et Moderni di Diverse Parti Del Mondo in 1590, it was possible to see how the people in China dressed. This paper will examine how these and other works published in Venice in the late sixteenth century served to inform Europe of the Chinese empire.

PENG YI, NATIONAL CENTRAL UNIVERSITY
The Portal of Exchange: Catalogues in The Faerie Queene
Epic catalogues are centerpieces that not only retain the oral roots of the epic but are also portals of temporal and spatial exchanges. Catalogues chronicle infinite history while they smuggle in the present. They are the spatial junctures wherein the hypostatic structure and the meandering narrative events together form the sprawl of spatial and temporal exchanges. I aim to explore the temporal, spatial, cognitive (Fredric Jameson), and even speculative or philosophical transmutations catalogues enable in the first three books of Spenser’s Faerie Queene. In a way, catalogues can be looked upon as Aristotelian categories embodied into a literary, personified, and encyclopedic vision. One crucial question would then be: how does this literary vision, i.e., an epic a posteriori, legitimate itself and create exchanges with a categorical a priori that drives the modern taxonomy?

Thursday, 8 April 2010
2:30–4:00
Wake Forest University - Casa Artom - Multimedia Room
MUSIC AND MANUSCRIPT CULTURE IN EARLY MODERN ENGLAND
Organizer: JEANICE BROOKS, UNIVERSITY OF SOUTHAMPTON
Chair: JONATHAN WAINWRIGHT, UNIVERSITY OF YORK

YAELE SELA, UNIVERSITY OF OXFORD, ST. HUGH’S COLLEGE
“My Ladye Nevells Booke”: Music, Patronage, and Material Practice in Late Sixteenth-Century England
This paper explores the significance of “My Ladye Nevells Booke,” a manuscript of William Byrd’s keyboard music dedicated in 1591 to Lady Elizabeth Neville, as a musical-textual artefact in the context of post-Reformation English culture. The paper demonstrates how the novelty and sophistication of Byrd’s keyboard composition was embedded in late Renaissance intellectual traditions that shaped similarly innovative and genuinely English creative achievements in Elizabethan literature, art, and indeed music. The book, like the music it embodies, was designed as a precious object reflecting privacy, eloquence, and virtuosity. It thus functioned to articulate and satisfy cultural, social, and aesthetic concerns of its owner and to celebrate the aptitude and virtuosity of its maker. I suggest that the book was the product of a dialogue between artists seeking new expressive means, and patrons wishing to fashion themselves through artefacts and practices in a cultural universe undergoing dramatic social and cultural transformations.
MICHAEL GALE, UNIVERSITY OF SOUTHAMPTON
The Cultural Circle of Richard Mynshall, Provincial Mercer and Lutenist
In around 1597 the Cheshire mercer Richard Mynshall began to compile a manuscript lutebook (London, Royal Academy of Music, MS 601) that was to serve a dual purpose: as a resource during his adolescent musical studies and, secondly, as a repository for an array of other materials, including signatures, acrostics, and verses associated with various members of his social circle. In this paper, I explore the status of his manuscript within the material culture of that close-knit community, considering its function as a site of social interaction and communal self-fashioning. A fresh contextualization of this source reveals Mynshall and his associates drawing upon their musical, literary, and military interests to forge a collective identity that owed much to the coterie culture of more elite social groups.

LOUISE RAYMENT, UNIVERSITY OF SOUTHAMPTON
The Manuscript as the Representation of a Social Network: BL Add. MS 15,233
BL Add. MS 15,233 contains a collection of music, poems and fragments of plays dating from the mid-sixteenth century. Much of the content has been attributed to John Redford, Almoner, Organist and Master of the choir boys at St. Paul’s Cathedral, but it also contains work by several others. Despite its diverse content, the manuscript is a single bibliographic unit, and the various items contained within it have a significant relationship to each other. With reference to several items from the collection, my paper will explore how the manuscript is an example of material culture, representing the physical manifestation of a social and artistic network surrounding St. Paul’s that crosses religious as well as disciplinary boundaries.

Thursday, 8 April 2010
2:30–4:00
University of Warwick - Palazzo Pesaro Papafava - Sala Grande
MICHAEL MALLETT REMEMBERED III: CONSTRUCTIONS OF IDENTITY IN THE VENETIAN EMPIRE
Sponsor: SOCIETY FOR RENAISSANCE STUDIES, UNITED KINGDOM
Co-Organizers: JOHN EASTON LAW, UNIVERSITY OF WALES, SWANSEA AND GABRIELE NEHER, UNIVERSITY OF NOTTINGHAM
Chair: JULIAN GARDNER, UNIVERSITY OF WARWICK

RICHARD J. GOY, DEVEREUX ARCHITECTS
Venetian Gothic: A Symbol of National Identity?
In the first half of the Quattrocento, dozens of fine palazzi in the mature gotico fiorito style were built by the patriciate in nearly every campo in the city. Stylistically, they represented the culmination of over two centuries of continuous development. This paper discusses the image that these palazzi presented to the city — and the world — and investigates the extent to which they perhaps represented a “national” style, an expression of collective cultural identity and a reinforcement of some of the ideals and principles of the res pubblica. The discussion is based on a handful of selected examples, including Ca’ Foscari, the Giustiniani palazzi, Palazzo Pesaro degli Orfei, and Palazzo Giovanelli, and also makes a brief excursion to the terraferma to identify and discuss a few surviving examples in Padua and Vicenza.
Iain Fenlon, *University of Cambridge, King’s College*

Other Musics of the Venetian Empire

This paper offers a consideration of the use of music as an instrument of colonization in the *terra da mar*, plus some thoughts about recuperating the music of the those same communities resident in Venice (Albanians, Dalmatians, etc.). Not too much thought has been given to this so far.

Eric R. Dursteler, *Brigham Young University*

Conveniente alla pietà della Signoria Nostra et ad honore del Sr Dio’: Gender and Honor in the Early Modern Venetian *stato da mar*

Conversion was a common phenomenon in early modern Venice’s *stato da mar*. Men’s apostasy rarely registered any reaction, however, women’s conversion (or even its threat) elicited a much different response. Both Ottoman and Venetian ruling elites perceived women’s conversion as of particular importance, in part because of assumptions about women’s innate lack of spiritual fortitude, in part because of the sexual peril that was held to accompany conversion. Through a close reading of the case of a young Ottoman girl from Dalmatia, I will argue that just as the protection of the virtue of wives and daughters was an essential to the honor of a family’s men, so too, the reputation of the state, its institutions, and its rulers was uniquely and tightly bound to the defense of the fragile faith and virtue of its female subjects and wards.

Thursday, 8 April 2010

2:30–4:00

*Archivio di Stato - Aula della Scuola di Archivistica, Paleografia e Diplomatica*

**IN SEARCH OF THE VENETIAN POPOLANI I: IDENTITIES AND REPRESENTATIONS**

Organizer: Rosa Miriam Salzberg, *European University Institute*

Chair: Julia A. Delancey, *Truman State University*

Claire Judde de Larivière, *Université de Toulouse II–Le Mirail*

A Non-Existential Group? Belonging to the Popolo in Renaissance Venice

Was the Venetian *popolo* only defined “by default”? Although frequently mentioned by Renaissance diarists as well as public records, the *popolo* did not have, in the fifteenth and sixteenth centuries in Venice, a clear legal definition. Instead of focusing on what this group lacked (political rights, wealth, access to power, etc.), this paper is an attempt to understand how the *popolo* was defined and perceived, analyzing three different kind of sources: firstly, norms, *statuti*, and laws; secondly, public records and political literature produced by patricians; thirdly, trials and testimonies by the *popolani* themselves. Combining a legal with a social approach, the aim is to understand if belonging to the *popolo* in Renaissance Venice had a practical significance.

Alexandra E. Bamji, *University of Leeds*

Locating *Popolani* in the Venetian Parish

As an early modern visitor remarked of Venice’s inhabitants, “most of their people are foreigners.” Beyond distinguishing *popolani* from patricians and *cittadini*, what did it mean to be “Venetian” in a city filled with immigrants and travelers? This paper draws on mortality data and Inquisition trial records to reconstruct the social geography of early modern Venice. I will argue
that the parish was the key focus of community for popolani. Yet I go beyond Lane’s view that parishes were “the foundation stone of Venice’s social stability” to draw attention to the diversity of parochial identities in the city, and to trace the tenuous and complex relationship of the marginal — notably foreigners and the poor — with this unit of social organization. I highlight the importance of the parish priest as a mediator between the popolani and both Church and patriciate, and conclude that Catholicism was central to popolano identity in Venice.

PATRICIA A. EMISON, UNIVERSITY OF NEW HAMPSHIRE
Looking for Imagery of Reality amid the Realistic Imagery
How can one sort through pictures of Venetian life to find the vignettes of Venetian life the patrons were least interested in honoring? In a city known for its “portraits” in which no particular sitter is commemorated, for its scenes of scuole members in procession through crowded city spaces, and for its pastoral subjects in which the lower classes are idealized, how does one sift out the routinely disenfranchised from the generic lower classes, fresh observation from stock characters? Beginning with Jacopo Bellini’s groundbreaking albums of drawings, and paying some attention to prints (extending to the ambient of Mantegna), and then finally examining some of the lesser characters in Veronese’s feasts, this paper will attempt to sift the components of a convincingly realistic style from apercus into the daily life of actual folk, and thereby to address the question, was Venetian realism realistic enough to represent the popolani?

FRANCESCA CAVAZZANA ROMANELLI, ARCHIVIO STORICO DEL PATRIARCATO DI VENEZIA AND ANDREA ZANNINI, UNIVERSITÀ DEGLI STUDI DI UDINE
“Il pastore conosca l’aspetto e il viso del gregge suo”: Popolani e scritture dei parroci a Venezia tra Cinque e Settecento
Le disposizioni tridentine assegnano un nuovo ruolo al parroco, al quale spetta non solo il compito di guidare con rinnovato slancio il suo popolo, ma di conoscerlo, osservarlo, descriverlo con nuovi strumenti di registrazione. Dalla metà del XVI secolo inizia dunque, per il clero secolare, una lunga fase di addestramento a tale nuova funzione, durante la quale, tuttavia, talvolta i parroci interpretano in modo informale e originale i nuovi adempimenti burocratici loro assegnati. Da varie tipologie di scritture ecclesiastiche emergono così aspetti inediti della vita del popolo veneziano: comportamenti famigliari e relazionali che le norme tridentine faticano a riformare, pratiche sacramentali adattate agli usi e alle tradizioni popolari, scorci imprevisti di vita di coppia e di famiglia. Questi casi appaiono particolarmente interessanti in relazione alla vita delle parrocchie popolari di Venezia e delle sue isole.

Thursday, 8 April 2010
2:30–4:00
Istituto Ellenico - Sala del Capitolo
BESSARION I
Organizer: JOHN MONFASANI, STATE UNIVERSITY OF NEW YORK, ALBANY
Chair: MICHAEL J. B. ALLEN, UNIVERSITY OF CALIFORNIA, LOS ANGELES

FREDERICK LAURITZEN, FONDAZIONE PER LE SCIENZE RELIGIOSE
Bessarion’s Political Philosophy: The Encomium to Trebizond
Bessarion’s political ideal and philosophy emerge from his encomium to Trebizond edited by
Lambros in 1916. It is a text in stark contrast with those expressed by George Gemistos Plethon at the same time and reveals that Byzantine political ideology was different in the Morea and Trebizond. Such a debate is important since the text was written before Bessarion went to Italy and in his own hand as well as being brought by him to Venice. Thus it reveals some underlying but continuing ideas that remained with him before, during, and after the Council of Florence of 1438–39. Such consistency also reveals the importance of the cultural concepts used by the Greeks which they transposed into an Italian context.

JOZEF MATULA, PALACKY UNIVERSITY
Cardinal Bessarion on the Soul
Special attention will be paid to Bessarion’s discussion of scholastic attitude towards the theory of the soul. Although Cardinal Bessarion was not a scholastic philosopher, he greatly appreciated scholastic thought. Bessarion possessed many manuscripts by scholastic authors and his library confirms this abiding interest in scholastic thought. In this paper I will focus on Bessarion’s usage of medieval authors to support his own arguments on the soul, especially in his In calumniatorem Platonis (Averroes, Albert the Great, Thomas Aquinas, Duns Scotus). Major attention will be paid to Bessarion’s attitude towards the theory of the soul (mostly the immortality of the soul). A subsequent focus will be turned towards Bessarion’s arguments on the nature of the intellect with the help of medieval authors. In this way we can see in what way Bessarion read and used scholastic philosophy.

JOHN MONFASANI, STATE UNIVERSITY OF NEW YORK, ALBANY
Humanistica et Scholastica Latina in Biblioteca Bessarionis
This paper is essentially an abstract of my forthcoming book on Bessarion’s Latin collection. I give a statistical analysis of the different categories of books in the collection, draw conclusions from this analysis, and discuss in detail his interest in particular authors and texts.

PATRICK NOLD, STATE UNIVERSITY OF NEW YORK, ALBANY
The Memorials of the Mendicant Controversy in Bessarion’s Library
Cardinal Bessarion had a remarkably rich collection of manuscripts on religious poverty: specifically, texts that addressed the question of whether Christ and the Apostles owned anything. The debate went back to the thirteenth-century secular-mendicant controversy in Paris and reached its peak under Pope John XXII (1316–34) in Avignon. What lay behind Bessarion’s interest in this old debate? This paper surveys the textual material and explores the relevance of this question to fifteenth century realities in the Church.

Thursday, 8 April 2010
2:30–4:00

Biblioteca Marciana
THE VENETIAN BOOK TRADE IN THE FIFTEENTH CENTURY
Sponsor: CONSORTIUM OF EUROPEAN RESEARCH LIBRARIES (CERL) AND BODLEIAN LIBRARY, CENTRE FOR THE STUDY OF THE BOOK
Organizer: CRISTINA DONDI, UNIVERSITY OF OXFORD AND CERL SECRETARY
Chair: MARTIN C. DAVIES, INDEPENDENT SCHOLAR, LONDON
CRISTINA DONDI, UNIVERSITY OF OXFORD AND CERL SECRETARY

The Venetian Booktrade as Evidence for the City’s Economic Development in the Fifteenth Century

By 1500, Venice produced some 3,511 editions, quickly becoming Western Europe’s leading printing center and biggest supplier of books. A vast number of copies of these editions were exported throughout the Continent, a new and important trade of huge significance for the cultural history of Europe, in which Venice played the leading role. The book trade differs from other trades established and operating in the medieval and early modern periods in that the goods traded survive in considerable numbers. The paper will present parameters of analysis, and some results of an historical research based on the combined evidence from inscriptions, heraldry, binding, decoration, and manuscript notes (including purchasing prices) pertaining to thousands of surviving Venetian editions. The results are valuable for the history of printing, of trade and manufacturing, of economic and social studies, of the transmission of texts.

MARINA MOLIN PRADEL, BAYERISCHE STAATSBIBLIOTHEK, MÜNCHEN

Fugger as Mediator between Venice and Augsburg

Il fondo greco manoscritto della Bayerische Staatsbibliothek è costituito per quasi un terzo da codici provenienti dalla collezione di uno dei più famosi bibliofili del sedicesimo secolo, l’augustano Johann Jakob Fugger (1516–1575). Nell’ambito del nuovo progetto di catalogazione scientifica dei codici greci della biblioteca monacense, i manoscritti fuggeriani sono stati studiati alla luce delle nuove conquiste metodologiche e scientifiche, che consentono l’interazione di diversi piani di ricerca (struttura materiale del codice, storia del testo trasmesso, contesto storico-culturale) e quindi contribuiscono concretamente a tracciare, per così dire, una mappa della vicenda, della storia del manoscritto stesso. In questo modo si è potuto, tra l’altro, ampliare significativamente la conoscenza di un “atelier di scrittura” greco nella Venezia della metà Cinquecento, aggiungendo una tessera al complesso mosaico della ricezione della letteratura greca e bizantina nell’Europa del sedicesimo secolo.

BETTINA WAGNER, BAYERISCHE STAATSBIBLIOTHEK, MÜNCHEN

The Venetian Trade to Germany in the Fifteenth Century

The paper analyzes evidence for the long-distance trade with Venetian incunabula in the fifteenth and early sixteenth centuries. The material basis will be drawn from the collection of incunabula of the Bayerische Staatsbibliothek München, the largest collection of incunabula (in terms of copies) worldwide: it contains about 3,500 copies of 1,840 editions printed in Venice. Many of these copies contain information about their provenance, including purchase inscriptions. Together with surviving external sources (fifteenth-century monastic account books and library catalogues), this information can be used in order to gain a clearer picture of the predominant centers and forms of books distribution which developed in the century after Gutenberg’s invention. On this basis, more general conclusions might be drawn about the speed with which information, texts, and possibly ideas were spread in the period and which audiences they reached, focusing especially on the reception of Italian humanist literature north of the Alps.

Thursday, 8 April 2010
2:30–4:00
Ateneo Veneto - Aula Magna
THOMAS F. WORTHEN, INDEPENDENT SCHOLAR, VENEZIA
Dark Churches in a Light City: The Remodeling of San Nicolò dei Mendicoli in Venice
From San Michele in Isola in the fifteenth century to Sta. Maria della Salute in the seventeenth century, most Venetian churches were light, white, and spacious. There are, however, a group of churches that were remodeled during the most intense phase of the Venetian Reformation (ca. 1570–1610) that are dark, enclosed, and richly ornamented with carved wood, gold, statues, and paintings. San Nicolò dei Mendicoli is the most splendid to have survived, but a similar ornamentation once existed in at least another half-dozen parishes churches and it survives in the Carmine. These projects were all undertaken by lesser confraternities and were actively supported by the patriarchs, who clearly understood them as an expression of parochial piety. San Nicolò combines some medieval elements, such as a prominent rood screen, with features taken from contemporary spaces not intended for public worship, as those in the scuole grandi.

MARÍA OCÓN FERNÁNDEZ, FREIE UNIVERSITÄT BERLIN
Instruction, Devotion, Religion: Ornament between Didactic Assignment and Religious Mission in the New World
The first publications on the open chapel (capillas abiertas) evidence their origins in Europe, at the beginnings of Christendom in the Middle Ages and in the time of the reconquista on the Iberian Peninsula. Authors address similarities between this archetype and that which originated in South America in the sixteenth century, referencing commonplace practices developed by the mendicant order for the purpose of the conquista espiritual of indigenous peoples. Recent publications emphasize the pedagogical tasks closely bound up with the schooling of the indigenous in Christian teachings. Franciscans perceived the elaborate creation of church equipment and of sacral spaces as creating an impact supportive of their missionary purposes. Through their rich ornamentation, Christian catechism and liturgy were designed to bear witness to the transcendence of these teachings and beliefs and make them visible to the native peoples. Various examples of ornament are examined within this context (treatises, prints, artefacts).

SARA FUENTES LAZARI, UNIVERSIDAD COMPLUTENSE DE MADRID
The Temple as a Theater of Heaven: Function and Meaning of Architectural Ornament in the Spanish Habsburg’s Court Churches
This paper aims to explore the relationship between architectural ornament, religious theater, and illusionistic painting in seventeenth-century Spain, analyzing significant examples such as the hermitages/stages located in the Buen Retiro gardens, the convent of the Royal Barefoot Nuns, and the churches of St Anthony of the Portuguese and the Imperial College. The Imperial College of Madrid was a major focus of Jesuit theater, which was intended not only as a doctrinal and academic instrument, but also as a genuine dramaturgical and scenographical event, transforming religious architecture into a theater of the divine. The Society of Jesus employed the same architects, designers, scenographers, and painters who designed and codified the theatrical performances at the Spanish court. In both cases, the aim was to persuade, translating the perception of a sacred place into a stage through a sensory appealing ornament, combined with
facilities to manage a large audience. The architecture was dressed with illusionistic perspectives, quadratura painting, and retablos, as demonstrations of both secular and spiritual authority.

Thursday, 8 April 2010
2:30–4:00
Ateneo Veneto - Aula Tommaseo
FRA NAPOLI E VENEZIA: PERCORSI DELLA CULTURA RINASCIMENTALE
Sponsor: SOCIETAS INTERNATIONALIS STUDIIS NEOLATINIS PROVENDIS / INTERNATIONAL ASSOCIATION FOR NEO-LATIN STUDIES
Organizer: SEBASTIANO VALERIO, UNIVERSITÀ DEGLI STUDI DI FOGGIA
Chair: MAURO DE NICHILO, UNIVERSITÀ DEGLI STUDI DI BARI

CLAUDIA CORFIATI, UNIVERSITÀ DEGLI STUDI DI BARI
Antonio Terminio, Angelo Di Costanzo e altri giovani di molto studio nella Napoli post-aragonese
Partendo dalla storia della fortuna del Compendio di Pandolfo Collenuccio, si intende proporre una riflessione su alcuni personaggi che in maniera diversa interagirono con questo testo e si confrontarono sulla questione dello scrivere storia del Regno dopo la caduta degli Aragonesi. Dalle osservazioni di Girolamo Ruscelli alla figura silente, ma più volte evocata, di Antonio Terminio, a Giovan Battista Carafa, ad Angelo Di Costanzo il percorso si muove tra Venezia e Napoli, svelando i rapporti strettissimi che legavano i due poli culturali. La città partenopea vive a metà del XVI secolo un periodo di profonda crisi, dovuta alla perdita dell’identità politica, mentre la repubblica di San Marco si prepara a divenire sotto molti aspetti capitale di produzione intellettuale: all’interno di questo binomio si muovevano progetti editoriali importanti, come è noto, e tra questi quello della pubblicazione di una Storia del Mezzogiorno fu forse il più ambizioso.

SEBASTIANO VALERIO, UNIVERSITÀ DEGLI STUDI DI FOGGIA
Iacopo Filippo Pellenebra e la crisi degli studia humanitatis
Nel 1501 in appendice all’edizione veneziana dell’opera poetica di Panfilo Sasso, Iacopo Filippo Pellenebra, umanista pugliese che insegnava a Padova, inserì un sonetto in cui piangeva la morte del poeta modenese, che in verità era vivo e lo sarebbe stato ancora per molti anni. L’errore guastò non solo quella edizione delle opere del Sasso, ma anche le seguenti che, prodotte a stretta imitazione di quella, riportano il sonetto del Pellenebra. Per rispondere alle rimproveri, il Sasso fece, il Pellenebra compose e pubblicò in appendice all’edizione del 1502 delle rime di Cornazano una delle sue opere più interessanti, un lungo capitolo in terzine in cui, salutando felicemente vivo il Sasso, proponeva un interessante bilancio di un intero periodo della nostra letteratura, stilando un precoce canone degli studia humanitatis.

Thursday, 8 April 2010
4:30–6:00
Don Orione - Aula Magna
CELEBRATING VENEZIANITÀ: HONORING PATRICIA FORTINI BROWN IV: PRIVATE LIVES IN
April Oettinger, Goucher College

A Lizard in the Study: Landscape and Romance in Lorenzo Lotto’s Portrait of a Young Man (ca. 1530) at the Venice Accademia

This paper explores the landscape and literary dimensions of one of Lorenzo Lotto’s most compelling portraits, The Young Man (ca. 1530), now housed at the Gallerie dell’Accademia in Venice. Lotto’s Young Man sits in an interior space reminiscent of a Renaissance studiolo, surrounded by symbolic objects that recall nature metaphors, love, and the vita solitaria, literary themes found in a rich tradition of secular and sacred dream literature. Through a close examination of Lotto’s Young Man in light of visual representations of St. Jerome, as well as contemporary romances like the Hypnerotomachia Poliphili (Venice, 1499), my paper aims to expand our understanding of Lotto’s poetic painting; in particular, ways in which Lotto merged landscape metaphors with portraiture to allude to the gentlemanly ideal of otium and, more broadly, the cultural ethos of the studiolo, one of the fascinating spaces found “behind the walls” of many Renaissance palaces.

Margaret A. Morse, Augustana College

Beyond the Madonna and Child: The Arts of Domestic Devotion in Renaissance Venice

Religious art in the Venetian domestic interior is commonly characterized as consisting of little more than paintings of the Madonna and Child. Sixteenth-century household inventories, as well as testaments highlighting objects bequeathed to particular institutions or individuals, reveal that families and individuals in Venice collected a wide range of religious goods for their personal spaces, from rosary beads and devotional jewelry to altars furnished with the proper accoutrements for mass. Did the domestic setting, however, produce a specific kind of religious art that carried particular implications for its users? This paper will examine religious objects and environments within the household sphere in relation to more public spaces and contexts of worship in Venice to determine shifting meanings across place and time. In doing so, it will highlight the importance of domestic religion and its visual culture in the broader framework of early modern faith and worship.

Johanna Heinrichs, Princeton University

“The dignity of a city house and the delights of a villa”: Villa Pisani, Montagnana, as Hybrid

My paper examines Palladio’s Villa Pisani, Montagnana (1552) as a site bridging country and city, designed for otium and negotium. Exhibiting features of both urban palace and country house, it flanked the town walls but also commanded an extensive agricultural estate. It was the primary property of its Venetian noble patron, Francesco Pisani, who rented a house during his sojourns in Venice. I analyze Villa Pisani’s hybrid character in light of Alberti’s definition of the hortus suburbanus, which combined the “dignity of a city house and the delights of a villa.” Comparing it to contemporary Genoese examples, I also consider how its hybridization of agricultural, leisure, and business practices might bespeak venezianità even as its architectural language spells romanitas. Although scholars have observed Villa Pisani’s typological ambiguity, my paper uses the lens of hybridity to view not only its form but also its function and
significance for conceptions of landscape.

MARY ENGEL FRANK, INDEPENDENT SCHOLAR
Reconsidering the Identities of the Barbaro and daPorto Children in Portraits by Veronese
Combining archival and visual evidence to cast new light on Cinquecento Venice is a hallmark of Patricia Fortini Brown’s research methodology. This paper adopts her approach to propose new identifications for several children portrayed by Veronese. The pendant daPorto portraits are dated to between 1551 and 1556. However, a memoria in the Colleoni-Porto archives, penned by Iseppo daPorto, lists the birth of his first son in 1543 and of Adriano, his last, in 1555, suggesting the need to reassess the identities of the children in the portraits, the commonly accepted year of the daPorto marriage (1545), and the dating of the portraits. At the Villa Barbaro, the fresco of a little girl peering from behind a doorway is traditionally identified as a servant’s child. However, her fine dress and the similarity of her features to Giustiniana Barbaro’s suggest that she may be an unnamed and hitherto unrecognized daughter of MarcAntonio Barbaro.

Thursday, 8 April 2010
4:30–6:00
Don Orione - Sala Vivaldi
MOURNING AND MELANCHOLIA IN EARLY MODERN EUROPE
Organizer: MARION WELLS, MIDDLEBURY COLLEGE
Chair: VALERIA FINUCCI, DUKE UNIVERSITY

MARSHA S. COLLINS, UNIVERSITY OF NORTH CAROLINA, CHAPEL HILL
Mourning and Melancholia in Cervantes’s Pastoral Romance La Galatea
Panofsky’s groundbreaking 1955 essay pertaining to Poussin’s Et in Arcadia ego reminded everyone who works with the pastoral in literature and the visual arts of the ineluctable presence of death in the idyllic, imaginary worlds of the bucolic imagination. This paper focuses on Miguel de Cervantes’s radical exploration of and experimentation with the pivotal role of death, mourning, and melancholia in Arcadia in his first major work, the pastoral romance La Galatea (1585). From the opening scene of the work, in which a murder takes place, to the romance’s spectacular climax with an elaborate funeral ceremony worthy of a Renaissance court, Cervantes’s engagement with death and mourning diverges from the models established in the pastoral romances by Sannazaro and Montemayor. Cervantes’s portrayal of gender-specific behaviors identified with mourning and melancholia will also receive special attention in this presentation.

MARTHA HOLLANDER, HOFSTRA UNIVERSITY
Smoke, Linen, and Disorder: The Costume of Melancholy in Seventeenth-Century Dutch Art
The melancholy types appearing in seventeenth-century Dutch portraiture and genre scenes reveal a strong gender distinction. Melancholia in women was viewed as an erotic sickness, the effects of the humors on suppressed sexual feelings. Women are shown wan and limp, while doctors examine their urine. Men, susceptible to the same illness, appear as lovelorn solitary figures in “merry company” scenes, sometimes smoking (an activity linked with contemplation and idleness). Most striking in images of both sexes is not only the gesture of head resting on hand, first evoked in Dürer’s Melencolia I, but disarray in hair and clothing. Melancholic women
are wan and disheveled; men’s collars are undone. In fact, the undone collar became a sign of the fashionable masculine mood associated with intellect and creativity. As opposed to the specific social signals of mourning dress, the costume of melancholia embodies the fantasy so common in representations of seventeenth-century dress.

LILIANA BARCZYK-BARAKONSKA, UNIVERSITY OF SILESIA
Voices of Lament: A Reading of Jan Kochanowski’s Threnodies
The paper examines gendering of grief in Threnodies (Treny, 1580) by the Polish poet Jan Kochanowski. Mourning the death of his daughter, the poet voices his lament through a variety of registers, each resulting from particular social, cultural, and intellectual pressures. Voicing his disappointment with the intellectual and rhetorical traditions, rejecting Stoic philosophy, he identifies his voice with both Orpheus and Niobe. Thus his grief, mingled with “indecent” tears gives rise to a woman’s voice lamenting the meaninglessness of domestic space, objects lacking coherence and child’s clothes emptied of presence. The paper considers the “unmanly” voice in the context of discourses on the social and physiological aspects of tears as presented in Timothie Bright’s A Treatise of Melancholy (1586), Robert Burton’s The Anatomy of Melancholy (1621), and with reference to George Puttenham’s remarks on rhetoric of grief in The Arte of English Poesie (1589).

Thursday, 8 April 2010
4:30–6:00
Don Orione - Sala Canova
EYEWITNESSING THE EXTREME II: EARLY MODERN MARTYRDOM AND THE STATUS OF THE IMAGE
Co-Organizer: ELISABETH PRIEDL, ACADEMY OF FINE ARTS, VIENNA
Co-Organizer & Chair: CAROLIN BEHRMANN, HUMBOLDT–UNIVERSITÄT ZU BERLIN

BRIGITTE ROUX, UNIVERSITÉ DE GENEVE
Albrecht Dürer e il Martire dei 10,000 cristiani (Vienna, Kunsthistorisches Museum)
Nel quadro del Martire dei 10,000 cristiani (Vienna, Kunsthistorisches Museum), Albrecht Dürer si è effigiato nel mezzo della folla dei giustiziati in compagnia del suo amico il poeta Konrad Celtis. Porta una bandierina sulla quale sono iscritti il suo nome e la data di realizzazione dell’opera “iste faciebat anno domini 1508 / Albertus Alemanus / monogramma.” Commissionato da Federico il Saggio per ornare la camera delle reliquie della collegiale di Wittenberg, questa composizione deve essere letta in complementarità con la sua collezione, mettendo in evidenza lo stretto legame che esiste fra martire e reliquia. Inoltre, la scelta di questa iconografia, che si avvicina alla leggenda di San Maurizio e alla legione tebana o alla leggenda di Santa Ursula e le 11,000 vergini, risponde con eco diretto alle migliaia di reliquie conservate dall’elettore di Sassonia. La presenza del pittore e del poeta, entrambi vestiti alla moda contemporanea, riattualizzano il momento leggendario. Il loro sguardo rivolto verso lo spettatore, lo guidano con le loro gesta verso la scena del massacro, dove vengono reinterpretati, in un sistema d’imitazione convenzionale, i diversi episodi della Passione del Cristo, i martiri essendo etimologicamente i testimony.

ILARIA BIANCHI, UNIVERSITÀ DEGLI STUDI DI BOLOGNA
Santi e i martiri in si strane guise tormentati: le raffigurazioni martiriali della cripta della cattedrale Bolognese
Il cardinale Gabriele Paleotti, autore del Discorso intorno alle immagini sacre e profane, (1582), ha svolto un ruolo di grande interesse all’interno del dibattito sulle immagini dell’arte Controriforma. Sulla base dei documenti rinvenuti è ora possibile nuovamente immaginare il teatro sacro di immagini e parole pensato da Paleotti per la cripta della cattedrale di San Pietro a Bologna. Tra il 1584–1585 alle pareti della cripta i pittori Bartolomeo Cesi e Camillo Procaccini affrescano sedici martirii “fieri e orrendi”, affiancati da santi e sante penitenti in finto bronzo, e concepiti con l’esplicito intento di movere i sensi attraverso la rappresentazione del “verisimile”. Per le raffigurazioni martiriali Paleotti importa a Bologna il modello di Santo Stefano Rotondo, mostrandosi interessato alle fonti per le veridiche storie di sante e santi, in sintonia con le ricerche di Carlo Sigonio e con i primi studi sui temi di archeologia cristiana.

JETZE TOUBER, UNIVERSITY OF GRONINGEN
Techniques of Torture: The Martyrological Works of Antonio Gallonio (1556–1605)
The oratorian Antonio Gallonio (1556–1605) is well known among historians of tridentine catholic culture for the martyrological treatises he published. His reconstructions of the torments that pagan prosecutors inflicted on early Christian martyrs have been interpreted in various ways. The priest has been regarded as a typical participant in the early modern antiquarian culture. The detailed and clinical illustrations that accompany the martyrological reconstructions point towards the devotional culture that developed among the Jesuits in Rome in the last decades of the sixteenth century. In my paper, I propose to focus on Gallonio’s representation of martyrdom in relation to contemporary juridical culture, on the one hand, and contemporary engineering on the other. Gallonio’s reconstructions of antique torments contain very obvious references to judicial violence that criminals, traitors, and heretics were subjected to. At the same time his martyrological reconstructions reflect contemporary practical mechanics and engineering. By mapping the relationship between Gallonio’s works and these two very practical fields, I show the extent to which martyrological representations were rooted in topical developments and discussions.

Thursday, 8 April 2010
4:30–6:00
Don Orione - Sala Palladio
PRIVATE PATRONAGE IN RENAISSANCE VENICE
Organizer & Chair: RACHEL ERWIN, GEORGIA STATE UNIVERSITY

GIULIA CERIANI SEBREGONDI, UNIVERSITÀ DEGLI STUDI DI ROMA, “LA SAPIENZA”
Building a Personal “Myth of Venice” in the Late Renaissance: Doge Leonardo Donà’s Palace at the Fondamenta Nuove
The Renaissance “Myth of Venice” was embodied largely in public buildings, but also some patrician palaces seem to have been conceived as “public” to express the ideology of the “perfect Republic in the perfect city.” I will analyze the role of Doge Leonardo Donà (1536–1612) in the creation of this myth, having been involved in many remarkable achievements of Renaissance Venice, but also for having built his huge private palace. In it, Leonardo put into practice his ideal of mediocritas and austerity, but at the same time showed his pride for all he had done for
the Republic over the previous decades. He followed its building process very carefully, recording personally every expense. A very rich and complete archival fund regarding the building process of the palace so allows us to understand better the meaning of the palace for him, and how it was perceived by his contemporaries.

ESTHER GABEL, UNIVERSITY OF CAMBRIDGE
Interior and Interiority: Nuptial Commissions and the Venetian Palace in the Renaissance
During the early Renaissance period humanist scholars revived ancient models for marriage imagery in both poetry and art. Epithalamia based on the models of Catullus and Sappho were printed and read at nuptial celebrations, while the visual arts revived the concept of the marriage portrait and decorations in fresco. The paintings from Palazzo Barbarigo by Bonifacio Veronese and those by Vasari for Ca’ Corner, among others, mark the beginning of a specifically Venetian tradition of nuptial imagery. This paper will address marriage as a new methodology through which to unite historical and art historical studies with other expressions of the age such as poetry, printing, and the decorative arts. As marriage served as a major impetus for various types of artistic patronage in Venice, it provides a means through which to examine the varied nature of nuptial commissions and the part they played in the complex performance of Venetian life.

ALLISON M. SHERMAN, UNIVERSITY OF ST ANDREWS
Reconstructing Private Patronage at the Lost Venetian Church of Santa Maria Assunta dei Crociferi, 1290–1600
When the Church of Santa Maria dei Crociferi di Venezia was rebuilt by the Jesuits in the early eighteenth century, the history of this Renaissance church was obscured by the scattering of its splendid contents, the disappearance of its archive, and the extinction of the order of the Crociferi itself. Should the church have survived, it would constitute one of the more lavishly decorated shrines of the Cinquecento. The quality of the decoration of this church was due in great part to the private support of two doges, a Grand Chancellor, several Procuratori di San Marco, a Patriarch of Venice and multiple patrician families. This paper will reconstruct the pattern of illustrious private patronage enjoyed by the Crociferi brothers, examining the visual expressions of their devotion in the form of monuments, chapels, and paintings.

Thursday, 8 April 2010
4:30–6:00
Don Orione - Sala San Marco
TEXTUAL NEGOTIATIONS AND CRIMINAL TYPES
Sponsor: SOCIETY FOR THE HISTORY OF AUTHORSHIP, READING AND PUBLISHING (SHARP)
Co-Organizers: MICHAEL ULLYOT, UNIVERSITY OF CALGARY; ANNE LAKE PRESCOTT, BARNARD COLLEGE; AND STEVEN W. MAY, UNIVERSITY OF SHEFFIELD
Chair: HELEN VINCENT, NATIONAL LIBRARY OF SCOTLAND

CARLA SUHR, UNIVERSITY OF HELSINKI
“The wonderfull discoverie” of the Evolution of Typographical Strategies in Early Modern English Witchcraft Pamphlets
This paper investigates the evolution of typographical strategies in one of the first forms of mass media: pamphlets. Early modern English witchcraft pamphlets have received surprisingly little
scholarly attention despite their pervasiveness in the lives of everyday people of this period. Pamphlets were one of the ephemeral types of popular texts aimed not only at the traditional learned readers but also at people with limited reading skills and even those only able to listen to the texts read out loud. Structurally these texts shift from trial documentaries to narratives to news stories. The focus of this study is on charting the functions of and changes in typographical features that helped these texts to cater to the “new” readers and listeners, for example the repertoire of types, the evolution of title pages and the use of illustrations. The changes will then be linked to the evolution of the new genre.

ALGER F. PARKS, FROSTBURG STATE UNIVERSITY
Science and the Readership of Early English Newspapers
The purpose of my presentation is to explore the implications of discussions of scientific theory — from Galileic to Newtonian — in popular British newspapers of the mid- to late seventeenth century. In an issue of the Athenian Mercury, for instance, there appears, along with advice on life and love, replies to queries about the cause of the rainbow, the physical makeup of the sky, the relative speed of wheels in motion, and the effects of the earth’s motion. Other periodicals such as The Gentlemen’s Journal and The London Spy, with equally broad-based readership, also include discourse on such topics as gravity and light. The appearance of scientific inquiry in the question and answer columns of these increasingly popular newspapers poses important questions concerning the conjectured or implied readers of those papers — their socioeconomic status, literacy levels, and tastes — as well as how far public curiosity about the new science extended.

JEROEN SALMAN, UNIVERSITEIT UTRECHT
Urban Networks of Regular and Itinerant Booksellers in Seventeenth-Century England and the Netherlands
In this paper I want to explore the urban networks of regular and irregular booksellers (pedlars, hawkers, and ballad sellers). A starting point is the question how itinerant booksellers in cities like Amsterdam and London obtained their strong position on the local book market, while their activities were permanently forbidden or regulated by the booksellers guilds and the local government. Several possible explanations will be explored. Guilds did not always consider hawkers as their enemies and sometimes had special memberships for them. Besides formal arrangements there were also networks of illegal trade, sometimes tolerated or even supported by the local publishers. In this paper I want to present the result of my research in the criminal archives of Amsterdam and London. I will reveal the complex and fascinating interplay between the legal and illegal booktrade.

Thursday, 8 April 2010
4:30–6:00
Don Orione - Mezzanino A
GENRE AS AN INSTRUMENT OF SCIENTIFIC INQUIRY
Organizer: MARY-MICHELLE DECOUST, UNIVERSITY OF GUELPH
Chair: STEFANO GULIZIA, NEWBERRY LIBRARY

AVIVA ROTHMAN, PRINCETON UNIVERSITY
A Copernican Primer? The Targets of Kepler’s Epitome
Johannes Kepler devoted much of his life to the dissemination of the Copernican worldview, and utilized a variety of genres to aid in that effort. This paper focuses on Kepler’s use of the textbook genre in his *Epitome of Copernican Astronomy*. Kepler wrote that the book was targeted toward young students, or the unschooled general public: “Since this science can be successfully learned only if each one . . . has cultivated the seed as a boy, so I wanted to come to the aid of all by an easily understood presentation of low price.” Yet the scale and complexity of the book, a systematic presentation of the discipline of astronomy from a Copernican perspective, challenge Kepler’s presentation of the text as a simple book for schoolchildren. This paper considers what Kepler hoped to accomplish by adopting the textbook genre, and what sort of a reader he hoped to convince with his Copernican arguments.

MARY-MICHELLE DECASTE, UNIVERSITY OF GUELPH

Agricultural Poetry and Agricultural Knowledge in Renaissance Italy
The social and economic crises of the fourteenth century occasioned a confrontation of medieval and classical botanical and agricultural systems in Italy, reflected partly in the revival of the agricultural poem. This paper examines this genre in fifteenth- and sixteenth-century Italy in an effort to understand its relation to new agricultural knowledge. It explores the extent to which works by writers such as Michelangelo Tanaglia and Luigi Alamanni were animated by a spirit of scientific inquiry and a desire to communicate practical information as well as moments in which they prioritize generic characteristics and aesthetics inherited from, in particular, Virgil. It also examines how the relationship between agricultural heritage and literary heritage is articulated in a moment at which both are under elaboration.

SUZANNE GRÉGOIRE, UNIVERSITY OF TORONTO

“Reasoning Thus With Himself”: Autobiography in the Science of Sir Francis Bacon
This paper will begin by discussing Francis Bacon’s *Instauratio Magna* (1620), which surprisingly advocates for objective, empirical science by way of a series of subjective, autobiographical self-revelations. Bacon stages himself as a lone prophet figure, a model of humility charged with the task of disseminating his message. He masterfully appropriates an Augustinian discourse of sincerity in order to give an identity to his project. *The New Atlantis* (1627) forms the culmination of this rhetoric of the self. Bacon adapts More’s utopian genre into a conversion narrative in which the European must be catechized and converted to the new science. I hope to conclude with a more general question: is the autobiographical mode constitutive of Bacon’s epistemology as much as it is a strategy for persuasion? The emphasis on the sincere individual is tied to Bacon’s call for “a true and lawful marriage between the empirical and the rational faculty.”

EVELYN LINCOLN, BROWN UNIVERSITY

“Show and Tell”: Scientific Invention in Illustrated Dialogues
Illustrated dialogues about new inventions provide a unique way to understand communities of reading and looking as they were formed through the use of pictures in sixteenth-century books. Readers entering these books, most written in vernacular Italian, found them already populated with real and imaginary citizens poring over the illustrations in plausible and implausible situations in a world that seemed locatable and knowable, at the same time fictive and historical. This paper looks at the role of prints and book illustration in these dialogues as a focus of
discussion and exchange in books that claim to introduce new scientific techniques, showing how reader, dedicatee, interlocutor, publisher, and author were brought together through their shared engagements with image and text in illustrated conversations about trades, antiquity, medicine, the motions of planets, and of course, new inventions.

Thursday, 8 April 2010
4:30–6:00
Don Orione - Sala Don Orione
JOHN DONNE IV: AT THE CONFESSIONAL CROSSROAD
Sponsor: THE JOHN DONNE SOCIETY
Organizer: GRAHAM ROEBUCK, MCMaster University
Chair: DENNIS FLYNN, BENTLEY COLLEGE

GRAHAM ROEBUCK, MCMaster University
Donne among the (Pseudo-) Martyrs
Donne acknowledges that he had “beene ever kept awake in a meditation of Martyrdome.” As a layman, to make himself fit for the task of controversy on that incendiary topic, he had “To wrastle both against the examples and against the reasons, by which some hold was taken . . . upon my conscience.” His opponents represent the refusal of martyrdom as loss of “an eternal weight of glory for feare of a light and momentarie tribulation.” This paper discusses Donne’s handling of his dilemma and his Pseudo-Martyr (1610).

ACHSAH GUIBBORY, BARNARD COLLEGE
Donne, Apostacy, and Conversion
This paper rethinks Donne’s “conversion” in a time when confessional identities were politicized yet also somewhat fluid. I am concerned with the significance of the labels we give his conversion, and also how it figures in his writing. After briefly looking at the history of the critical debate, I look at some of Donne’s comments in his prose about religion, and then at the preoccupation with faithfulness, change, and conversion in his lyric poetry, especially about love.

Thursday, 8 April 2010
4:30–6:00
Don Orione - Aula 5
MATERIAL WOMEN IN EARLY MODERN ENGLAND
Organizer: JAMES DAYBELL, UNIVERSITY OF PLYMOUTH
Chair: ARTHUR F. MAROTTI, WAYNE STATE UNIVERSITY

BARBARA J. HARRIS, UNIVERSITY OF NORTH CAROLINA, CHAPEL HILL
Present in Church: English Ladies and Sacred Goods, 1450–1550
For a century before the English Church broke its ties to Rome, the laity had poured wealth into their parish churches, building, repairing, and donating luxury material goods to adorn the services. Aristocratic women played an active role in this development. Their gifts had a dimension absent from the comparable donations of men because of their exclusion as women
from participating in the central ritual of their faith, the mass. Through their donations of silver and gold plate to be used in the Mass and of luxury fabrics and clothes to be converted into altar clothes and clerical vestments, they asserted their presence symbolically in proscribed areas of their faith. This paper documents their gifts, compares them to that of aristocratic men, establishes their importance as an expression of female piety, and draws on contemporary theory about the meaning of clothes and circulation of material objects to interpret this phenomenon. The original data for this discussion comes from over 1,000 aristocratic wills.

JAMES DAYBELL, UNIVERSITY OF PLYMOUTH

The Materiality of Women’s Letters
Based on analysis of more than 10,000 individual items of female correspondence, this paper explores the material features of letter-writing as an important way of interpreting and understanding early modern women’s letters. Focusing on the physical features as well as the social materiality of letter-writing, it examines the significant meaning attached to seals, handwriting, paper, folding, and watermarks, and the social signals conveyed by layout and use of manuscript space. As such the paper sketches the conditions and culture of women’s letter-writing, and discusses how far epistolary practices were gendered during this period. What emerges is the remarkable degree to which women were conversant with sophisticated material as well as rhetorical forms. A further central argument is that the far from being practices marginal to literary and historical inquiry, palaeography (the study of handwriting), and codicology (the study of watermarks, bindings, and collation) are crucial to understanding the complexities of early modern letters and letter-writing.

ANGELA J. MCSHANE, VICTORIA & ALBERT MUSEUM

Women and the Material Culture of Writing in Early Modern England
While recently investigating the materials and practices of reading and writing in early modern England at the Victoria and Albert Museum, an emerging topic of interest for those working on women’s writing, it became apparent that the important relationship between objects designed for writing and gender has inadvertently been ignored by our major national repository. By looking closely at the broader material environment of writing — including changing practices of making and styles of furniture for storing books, alongside the development of writing furniture and accessories — this paper serves both to highlight important differences in the way that women and men were expected to engage with the social practice of reading and writing in early modern England, and has much to say about the centrality of writing in many women’s lives. It marks a preliminary investigation into this topic, with a view to establishing a feasible analytic narrative on which to base an online exhibition.
OLGA ANNA DUHL, LAFAYETTE COLLEGE
Poetic Theory and Sense Perception in Jodocus Badius Ascensius’s Stultiferae naues (1501):
From Subitus Calor to Vituperatio
In his apologue, the Stultiferae naues (1501), Jodocus Badius Ascensius (1462–1535) offers an
original interpretation of Statius’s subitus calor theory, praising the senses as the structuring
principles of the creative process. This laudatio, however, was subsequently included in a moral
and didactic commentary on sense perception as a destructive force, which culminated with a
vituperatio targeting Eve and the temptations of the flesh. The blame draws its persuasive power
from a skillful combination of Christian preaching techniques, classical mythology, and the
formal pattern of the hexameter. This paper argues that the blending of Christian and classical
elements reveals Badius’s fascination with the psychology and aesthetic potential of verbal
aggression, which led to his theoretical reflections on the problematic ethos of the satirist,
exposed in his influential Praenotamenta (1502).

MARC LAUREYS, UNIVERSITÄT BONN
Invective and Poetics in Germain de Brie’s Antimorus
This paper deals with the Antimorus (1519–1520), a polemical work in which Germain de Brie
reacted against the criticism to which Thomas More had subjected the Chordigera, an earlier
poem composed by de Brie. Alongside a section in prose, in which de Brie reveals a long list of
grammatical and metrical errors in More’s poetry, the Antimorus contains a Sylva in verse, in
which de Brie attempts by means of a critical analysis of More’s poetical art to establish a set of
criteria for his idea of humanist poetry. The Antimorus can, therefore, be interpreted as an “ars
poetica,” conceived and developed out of a conflict. I intend to analyze in particular the
interaction between literary criticism and invective against the background of the relationship
between de Brie and More on the one hand and the various literary traditions involved on the
other.

GEORGE HUGO TUCKER, UNIVERSITY OF READING
Strategies of Argument, Politics, and Poetics in the Centones ex Virgilio (1555–1556) of Lelio
Capilupi
As practiced by its chief sixteenth-century exponent, Lelio Capilupi (1497–1560), the Latin
verse-cento (a “patchwork” of recycled verse fragments borrowed from a classical source,
usually Virgil, but endowed with altered meanings), was an occasional form, anchored in a
modern sociocultural-political context, comic or serious in purpose, and ex tempore in style (akin
to the silva). Capilupi’s Centones ex Virgilio (Rome, 1555–56) lent themselves to obscene satire
and parody, but also to flattering eulogy of Pope Julius III, his entourage and villa, as well as to
politico-military comment upon the papacy’s conflict with the empire. This paper will analyze
the poetic and argumentative strategies of Capilupi in a cento of ca. September 1555, addressed
to Julius’s belligerent successor Paul IV, in which Capilupi, an agent of the pro-imperial
Gonzagas of Mantua, makes an emotional appeal to the pope for the safe release of the Cardinal
Ascanio Sforza, imprisoned by Paul IV after the seizure of French ships in Civitavecchia by the
Sforzas, allies of the Emperor.

Thursday, 8 April 2010
4:30–6:00
Livio Pestilli, Trinity College, Rome Campus
The Noble Sense of the Curve from Antiquity through Borromini
In describing God’s creation, Johannes Kepler (1571–1630) praises Nicholas Cusanus and others “for having dared to use the curve as an attribute of God and the straight line as an attribute of created things” (Mysterium cosmographicum, 1596). While turning upside-down the traditional view of the respective significance of the straight line as a symbol of perfection and the curve as a symbol of deviation, Kepler’s statement provides an invaluable tool for reading the art and literature of sixteenth- and seventeenth-century Italy. This paper will investigate the historical and artistic developments that led to Kepler’s praise of “the noble sense of the curve” and its reflection in contemporary architecture.

Hilary Gatti, Università degli Studi di Roma, “La Sapienza”
Cosmological Space in Renaissance England
Between Copernicus’s De revolutionibus of 1543 and Galileo’s Dialogue of 1633, the universe was perceived as radically modified in its spatial dimensions. A newly immense and possibly infinite universe was, however, refuted even by men as distinguished as Tycho Brahe and Johannes Kepler, whose essential contributions to a post-Copernican astronomy were not matched by a similarly radical cosmological audacity. This paper will concentrate on the English dimension of the cosmological discussion of space as it was proposed in London in 1584 by Giordano Bruno, and taken up by a number of scientists who moved in the circle of the ninth Earl of Northumberland. Although the papers of these men remain in manuscript even today, their ideas were quite widely known in their period. They may be considered as a major link between the sixteenth-century discussion of cosmological infinity and the idea of absolute space developed by Isaac Newton.

Thursday, 8 April 2010
4:30–6:00
Don Orione - Chiesa
Dominican Texts and Devotion
Sponsor: Prato Consortium for Medieval and Renaissance Studies
Organizer: Peter F. Howard, Monash University
Chair: Nicholas Terpstra, University of Toronto

M. Michèlé Mulchahey, University of Toronto
Antiquum documentum novo cedat ritui: Thomas Aquinas and the Feast of Corpus Christi
From their modest beginnings in the streets of Liège in the 1240s to the lavish civic spectacles of Renaissance Italy, the processions that marked the Feast of Corpus Christi became one of the most visible expressions of Eucharistic devotion in the Latin West. The story of the feast’s institution has often been told: how Pope Urban IV placed the Feast of Corpus Christi on the
Church’s universal calendar, and turned to Thomas Aquinas to compose a liturgy for it. The case for Aquinas’s authorship of that liturgy has also been persuasively made in recent years. This paper will look instead at the setting within which Thomas was actually working as he composed the office, to underscore the connections between his teaching at the studium curiae in Urban IV’s Orvieto, the devotional emphases of his own Dominican order, and the beautiful liturgy he ultimately imagined for the Feast of Corpus Christi.

PETER F. HOWARD, MONASH UNIVERSITY
Preaching, Liturgy and Archbishop Antoninus
Though Archbishop Antoninus is well known to historians of Renaissance Florence, many of his writings remain little known and unexplored. This paper draws upon several of these, including his “Trialogus super evangelio,” to contextualize and evaluate the Dominican contribution to Florentine devotion in the period, especially with reference to the influence of Thomas Aquinas and his students on subsequent Dominican traditions in Italy. One of these “offspring” of Thomas was Henry of Rimini (fl. 1308), whose ideas on the moral life had a resurgence in the fifteenth century through Antoninus’s efforts.

CONSTANT J. MEWS, MONASH UNIVERSITY
Translating the Relics of St Thomas from Fossanova to Toulouse: Dominican Identity on the Eve of the Great Schism
The translation of the relics of St. Thomas Aquinas from Fossanova to Toulouse was planned by Elias Raymundus, Master General of the Dominicans in 1368, just as Pope Urban V was planning to move back from Avignon to Rome. The recent discovery of a draft version of the account of the translation by Raymundus Hugonis, secretary to Elias (who would be deposed as Master General in 1380 by Raymond of Capua) sheds new light on the efforts of Elias to reform the Order, on the eve of the Great Schism — which that would fracture the Dominican Order, as well as the Church itself. The implementation of the liturgy surrounding the feast of the translation illustrates both initial uncertainties within the Order about the translation as well as a subsequent desire to heal the divisions which the schism brought about.

Thursday, 8 April 2010
4:30–6:00
Fondazione Cini - Sala degli Arazzi
THE NEAPOLITAN RENAISSANCE IV: HISTORY, ART, AND CULTURAL INSTITUTIONS IN NAPLES
Organizer & Chair: JOHN A. MARINO, UNIVERSITY OF CALIFORNIA, SAN DIEGO

ANNA MARIA LEPACKA, UNIVERSITY OF NICOLAI COPERNICI
Giovanni Antonio Dosi a Napoli: un sepolcro per Resca
L’ambasciatore e umanista polacco Stanislao Resca (Reszka, o Rescius) fu inviato a Napoli nel 1592 dal Sigismondo III Wasa per recuperare le percentuali del Matrimonium Regis di Bona Sforza di Bari; questo ruolo diplomatico fu in realtà un pretesto per poter coltivare i suoi interessi in campo artistico e per approfondire i suoi studi umanistici. Proprio in questi anni, Giambattista della Porta e Giovanni Francesco Lombardi per fare un omaggio all’erudizione del Resca pubblicarono due volumi della sua corrispondenza con i grandi intellettuali europei. Negli ultimi anni a Napoli, l’attività di Resca nel campo della commitenza artistica e del collezionismo ebbe
un particolare impulso. La sua sepoltura nella chiesa di Santa Maria delle Grazie a Capodinapoli (la prima sede dell’Accademia degli Oziosi) fu progettata dall’architetto e scultore Giovanni Antonio Dosi nel 1603, ed è una testimonianza importante sulla centralità di Napoli nel contesto culturale e artistico europeo di inizio Seicento.

LEAH R. CLARK, UNIVERSITY OF BRITISH COLUMBIA
Naples and the East: Embassies, Diplomacy, and Gifts
Venice’s long war with Mehmed II (1463–79) and its mercantile relations with the East has caused many scholars to examine Venice as the main source for Eastern encounters, but Naples also received a steady flow of diplomatic embassies from Tunis, Turkey, and France throughout the end of the fifteenth century. These diplomatic encounters were occasions which gave rise to cultural performativity and representation, whereby clothing and objects became the means through which different cultural identities were performed, observed, and embodied. Already a mix of French, Catalan, and Italian influences, Naples’s relations with the East also contributed to the formation of this cultural center. Records show that Islamic embassies were recurrent throughout Aragonese rule, proffering gifts of leopards, lions, horses, as well as Eastern textiles, silver, and other precious objects. This paper will investigate how these occasions gave rise to the performance of cultural identities and how the material objects in the exchanges — clothing, silver, porcelain — not only served as tools in articulating and forming those identities but also acted as material memories of those exchanges.

SONIA SCOGNAMIGLIO CESTARO, UNIVERSITÀ DEGLI STUDI DI NAPOLI “PARTHENOPE”
Optimo Principi, Erectori Justitiae”; Rappresentazione sociale, comunicazione politica e conflitti istituzionali a Napoli durante il viceregno di Pedro Alvarez de Toledo (1532–53)
Tra il 1540 e il 1541 per celebrare l’inaugurazione di Castel Capuano ristrutturato su ordine di Don Pedro Alvarez de Toledo per eleggerlo a residenza vicereale e a sede delle principali istituzioni politiche, amministrative e giudiziarie del Regno fu realizzata una medaglia commemorativa che riportava l’iscrizione OPTIMO PRINCIPI/ERECTORI JUSTITIAE. La medaglia fu ordinata da Don Pedro al fine di consacrarne il suo potere nei confronti della riatto aristocrazia napoletana, di promuovere la sua immagine come principe ideale e soprattutto di trasmettere nel tempo la memoria della sua rivoluzionaria azione politica tesa a modernizzare l’intero assetto socio-istituzionale e gius-politico del Regno di Napoli. Partendo dall’analisi dello straordinario valore simbolico delle rappresentazioni iconografiche e delle iscrizioni poste sulla medaglia, questo saggio ricostruisce la geniale strategia di comunicazione e di propaganda politica del viceré de Toledo sullo sfondo della politica iconografica attuata da Carlo V per legittimare il Sacro Romano Impero.

Thursday, 8 April 2010
4:30–6:00
Fondazione Cini - Sala Bianca
HUMANIST POLITICAL BIOGRAPHY
Organizer: GARY IANZITI, QUEENSLAND UNIVERSITY OF TECHNOLOGY
Chair & Respondent: RICCARDO FUBINI, UNIVERSITÀ DEGLI STUDI DI FIRENZE

GARY IANZITI, QUEENSLAND UNIVERSITY OF TECHNOLOGY
Pier Candido Decembrio: Historian and Biographer of the Visconti

Recent studies of Pier Candido Decembrio (1399–1477) have tended to focus attention on his activity as a translator from the Greek, and particularly on his Latin translation of Plato’s *Republic*. It has all but been forgotten that Decembrio’s modern reputation was initially based on the recognition of his skill as a biographer. It was in fact no less a figure than Jacob Burckhardt himself who launched Decembrio down this path. Burckhardt singled out Decembrio’s *Life of Filippo Maria Visconti* (1447) as a paradigmatic work, significant for its delineation of a highly complex personality, and thus representative of Renaissance individualism. While not necessarily subscribing to Burckhardt’s overall thesis, the proposed paper will take as self-evident the idiosyncratic nature of Decembrio’s portrait of the last Visconti ruler of Milan. The paper will seek to clarify the development of Decembrio’s specific approach to biography, tracing its origins to early fifteenth-century debates over the proper way to represent contemporary history and its protagonists.

BARBARA BALDI, *UNIVERSITÀ DEGLI STUDI DI MILANO*

*Profili di papi ed imperatori in Enea Silvio Piccolomini*

L’intervento si concentrerà sui profili di Niccolò V (1447 e 1450), di Eugenio IV (1447) e di Sigismondo IV di Lussemburgo, Alberto II d’Austria e Federico III d’Austria, questi ultimi tre contenuti nel *De viris illustribus*. In particolare, si offrirà un’analisi della struttura e dei caratteri di queste biografie, a partire dallo specifico contesto della loro composizione. Questi profili, infatti, sono composti in momenti e in occasioni diverse. Nello stesso tempo, tuttavia, essi corrispondono ad una prospettiva comune che caratterizza la scrittura biografica del Piccolomini e la sua interpretazione della storia (e della realtà) europea e che emerge con tanta più evidenza proprio nella considerazione delle figure dei papi e degli imperatori qui presentate. Queste biografie si pongono infatti come spia di un sentimento profondo di crisi dei modelli culturali e ideologici di tipo universalistico a favore dell’emergere di una nuova concezione della storia del papato e dell’impero.

LORENZO TANZINI, *UNIVERSITÀ DEGLI STUDI DI CAGLIARI*

*The Birth of Official Biography in Early Renaissance Florence: Filippo Villani’s De origine civitatis Florentie et eiusmod famosis civibus*

Filippo Villani, the youngest member of the famous family of municipal chroniclers, wrote in 1381–82 a Latin treatise on the origins of the city of Florence, and on the most illustrious Florentine poets, writers, and statesmen. A model for this kind of compilation was Petrarch’s *De viris illustribus*, but with Villani the choice of personalities was no longer universal, but rather limited to local identity. Filippo’s pages are in fact the first work of Florentine literature entirely devoted to the city’s famous citizens. This celebrative character increased a few years later, in 1395–96, when Villani began a second version of the work, in which the Florentine heroes were “purified” by the removal of the less honorable features of their lives. The main reason for this change was Villani’s official appointment to the Florentine Studio. The biographical tradition was thus rewritten in accordance with the political ambitions of the city.

Thursday, 8 April 2010

4:30–6:00

*Fondazione Cini - Cenacolo Palladiano*
SHONA KELLY WRAY, UNIVERSITY OF MISSOURI, KANSAS CITY
Faculty Families in Fourteenth-Century Bologna
Professors were the crème de la crème of Bologna’s society. The law professors, in particular, gained high salaries, aristocratic brides, and majestic tombs. They matched economic clout with political prestige serving as ambassadors and arbiters. Education, wealth, and power, thus, were strongly linked in Bologna. Despite the vast literature on these extraordinary men’s lives and works, we know very little about the people with whom they were most intimately connected, namely, their wives and children. Based on notarial contracts and testaments, I present new evidence on the families of professors during the fourteenth century, the era of famous jurists such as Giovanni d’Andrea and Jacopo Buttrigari (both of whose families feature here). I also examine the social roles of faculty wives and daughters, aristocratic women who provided the vital links to education and power, but were shut out of the university and political communities populated by their husbands and sons.

ROISIN COSSAR, UNIVERSITY OF MANITOBA
The Clerical Family in Fourteenth-Century Northern Italy
In this paper, I will examine the domestic lived experience of clerics in northern Italy. In recent years ecclesiastical and legal historians have begun to investigate community attitudes to clerical “concubines” and their children. A view of the clerical family as composed only of sexual partners and offspring is too limited, however. Working with notarial registers from several cities, I have identified a range of documents of practice in which numerous clerics’ household, kin, and family members appear. An analysis of these records points to the existence of multiple clerical “families,” the illicit families composed of clerics’ sexual partners and children, their natal families, and the familia or retinue, made up of household servants and other clerics. Investigating the way in which clerics negotiated roles for themselves across these competing and legally-distinct domestic spheres will be the focus of this paper.

JAMIE A. SMITH, ALMA COLLEGE
Was it Unusual? Wives as Heads of Household in Early Renaissance Genoa
The idealized Renaissance family was not consistent with reality, as numerous studies in recent decades have highlighted. This work adds to the dynamic family model by investigating Genoese mercantile families and the burdens imposed upon them by heads of household who traveled for extended periods. While the heads of households traversed the Mediterranean carrying the economic well-being of the commune on their shoulders, the legally unenfranchised members of their families assumed their responsibilities at home. This paper will focus on the wives who became de facto heads of household during their husbands’ absence. While the laws maintained the exceptionality of these occurrences in order to grant special privileges, the notarial records give evidence that this circumstance was common. Moreover, the ready and effective participation of wives suggests that while the pater familias may have been the figurehead, the decision-making body of the family consisted of more than him.
Thursday, 8 April 2010
4:30–6:00

Fondazione Cini - Sala del Chiostro dei Cipressi

FICINO IV: DE AMORE FROM DIFFERENT POINTS OF VIEW

Organizer: Valery Rees, School of Economic Science, London
Chair: Christopher Celenza, The Johns Hopkins University
Respondent: Unn Aasdale, University of London, Royal Holloway

Steffen Schneider, Universität Tübingen
Between Semantics and Presence: Ficino’s Concept of Fiction in De Amore
Like its Platonic model, Ficino’s De amore has a fictional setting: it contains a description of a dinner at Careggi, and combines narration and dramatic representation with commentary and dialogue. My paper will show that De Amore’s multifaceted fictional character is not only of a playful character, but that the work tries to transcend the boundary between the text and its reader on the one hand, and the text and the cosmos on the other hand. Contrary to the usual meaning of fiction, Ficino tries to show the truth not only through his philosophical argumentation (its semantics), but also through the fictional status of the work that permits him to convey the presence of cosmic energies and emotions to his reader.

Else Marie Lingaas, University of Oslo
Ficino, Orpheus, and the Power of Love
In the beginning of De amore, analyzing the case in question in a true Platonic fashion, Ficino establishes the Greek hero Orpheus as one of the main authorities on love. In the discussion of the origins of Eros, Ficino, unlike Plato, places Orpheus as the first-mentioned and central authority figure. Commenting upon the words of Phaedrus in Plato’s Symposium Ficino expands the Greek philosopher’s list of ancient authorities, and constructs a line of six revealers of truth on the first things. In my paper I will investigate how Ficino, sometimes in a rather forced way, employs the cosmogonies of these six ancient theologians to gain support for his own claim of love as a primary and constituent power in the creation of the world. I will further suggest how Ficino’s approach can be seen as a correction to Plato’s views on Orpheus and as an emphasis of the relation between theology and poetry in his theory of love.

Cecilia Maier-Kapoor, The Johns Hopkins University
Medicine, Philosophy, and Platonic Love: Ficino’s Syncretistic Discourse of Love in De Amore
This paper examines the medico-philosophical discourse in Ficino’s theory of love as espoused in his love treatise, De amore. Known by most scholars as the seminal text of Renaissance love theory, the work has traditionally been noted for its Platonic focus on love as desire for ideal beauty. However, there is an inherent problematic aspect to the notion of Platonic eros: contemplation of physical beauty can lead to spiritual ennoblement of the soul. Still, the same mental activity or cogitatio inmoderata can precipitate a melancholic pathology. In order therefore to straddle the porous boundaries of corporeal and incorporeal, Ficino, as I will show, used a conceptual language that due to its medico-philosophical nature bridged the ontological gulf between physical and metaphysical. For to Ficino, as a premodern thinker, there was no split between body and soul.
FROM THE ANCHOR TO THE CROW’S NEST: SHIPS AND NAVAL IMAGERY IN RENAISSANCE ART

Co-Organizers & Co-Chairs: Nicole Hegener, Humboldt-Universität zu Berlin and George L. Gorse, Pomona College

Barbara Perucka, Adam Mickiewicz University
The Ship and its Meaning in the Illuminations of the Livre des merveilles (Paris, BnF, ms. Fr.2810)
Shortly before the beginning of the Renaissance in Italy and not long before the Age of Discovery, in Burgundy appeared the manuscript collecting relations from journeys in the East. It is interesting to pay attention to it even if its decoration belongs to the late Middle Ages. I would present in my paper the image of the ship in the decoration of this book, showing what meaning the naval imagery had for John the Fearless. After his stay by Turks as the Nicopolis prisoner he was interested in everything that came from the East. I would like to answer to the question: did the image of the ship, quite frequent in the illuminations of ms. fr. 2810, have any political meaning? Or the ships were the symbol of the journey Outremer and of the discovery (fol. 188). This perspective seems important on the eve of the Renaissance.

Martina Sitt, Universität Kassel
Patinir’s Legacy, or the Art of Interpreting a Seascape
Already in early sixteenth century seascapes offered a wide horizon for possible interpretations. They seem to convey an impression of seafaring which can never actually have occurred like this. They remind us more of “Weltlandschaften,” like the works of Joachim Patinir and ascribed to be of his “circle”; they are relying on his tradition. These paintings did indeed encourage the spectator to create his own version from the most diverse perspectives, so that they were in most cases interpreted rather than being looked at. It is the intention of this short note to focus on the artistic features taking one of these works as an example and to ask for the most revealing ways of looking at this type of painting. The research considers whether the “multilingual” approach of interpretation may also have hindered to (re-)discover their aesthetic composition and meaning.

Renaissance Humanism I
Chair: Alan Cottrell, Montclair State University

Ruth Chavasse, King’s College London
The First Author’s Copyright Revisited: Marcantonio Sabellico’s Historiae rerum Venetarum in the History of Venetian Incunabula and Early Printed Books
The paper will draw attention to the significance of this pioneering legislation in the competitive world of early printing. It will reassess the meaning and consequences of the legislation both for early book history and for the humanist author. The publication of the *Rerum Venetarum* in 1487 by Andrea Torresani is contrasted with Sabellico’s further publications, especially with the two part publication of his *Rapsodiae historiarum, Enneades* in 1498 and 1504. Sabellico worked tirelessly for the book business especially to ensure accuracy through pre-publication reading and proofreading. He promoted publication through patronage and publicity, foremost for his own work but also for that of less well placed colleagues, and even that of his esteemed mentor in Rome, Pomponio Leto. In the twenty years of his activity the demands of reading were changing; popularization and developments in vernacular translation led to an interesting demand to breach the first copyright within its specified twenty years.

**J. Christopher Warner, Le Moyne College**  
The First Book of Italian Humanism Printed in England  
Before Lily’s *Grammar*, before Erasmus’s appointment to a Cambridge professorship, and long before John Colet founded St. Paul’s school, Renaissance Italian humanism came to England in the form of a Latin style manual printed by the anonymous schoolmaster/printer of St. Albans in 1479. This primer, the *Elegantiolae* by Agostino Dati of Siena (1420–78), has been called “a kind of Cliff’s Notes for sounding like Cicero,” and it was the most popular work of its kind: between 1470 and 1500 over a hundred known editions were issued in cities throughout Europe. This paper starts with a brief physical description of the St. Albans edition, then explicates the text’s polemical and pedagogical features that mark it as an ambassador of the humanist movement to England, and considers lastly how our understanding of the rise and character of English humanism might be affected by an awareness of the St. Albans *Elegantiolae*.

**Glenn Peers, University of Texas, Austin**  
Greek Forgeries and French Hellenism: The Case of Angelos Vergekios  
Arrived in France by way of Venice, the calligrapher Angelos Vergekios (active 1530s–ca. 1570) was an important agent in the emergence of Paris as a center of philhellenism. The inventions of Vergekios have been noted but not studied, and they manifest a new market for Greek texts and not always authentic ones. Vergekios introduced his own readings, but he was more than editor. At certain points, Vergekios added flourishes of initials in the margins where he had added his own lines. Not only a forgery, but also an apparent vying with a Byzantine poet, Vergekios produced a particular kind of Renaissance forgery that was both a document of the Christian Greek past and exquisite renovations for a newly Greek-friendly and worldly French public. This paper then identifies Vergekios’s interjections, but also places them in a period of changing attitudes to Hellenism, as well as to fakery.
Frans Snyders and the Seignorial Still-Life: Venison Breath and Swearing on a Swan

The *York Game Larder* by Frans Snyders is a dazzling example of a seignorial still life, a subgenre Snyders created ca. 1610. More than any other still-life, it is a quintessential expression of southern Netherlands culture, one that embodies the region’s underlying feudal heritage, a heritage cultivated by the region’s sovereigns, the Habsburg Archdukes. Embedded in these pictures are the ideals and the customs of lordship, represented in seignorial foodstuffs that encode a noble lifestyle and evoke past chivalric customs and current courtly practices. Scrutinized are the swan, peacock, pheasant, and boar. “Celebrities” at chivalric occasions, these animals appeared as prestige entremets. Ornamented and emblazoned, they sacralized vows. Together with analysis of its imagery, the seignorial still-life’s obscured strata of meanings are excavated using literary, historical, and culinary texts. Snyders’s invention can now be evaluated justly within the mentalities and structures of its social and political space.

CARINA FRYKLUND, *NATIONALMUSEUM, STOCKHOLM*

Netherlandish Altarpieces for Sweden: The Patronage of Bishop Cordt Rogge of Strängnäs

Sweden has a unique collection of Brabantine mixed-media altarpieces first imported in the late fifteenth century, when regular trading with the Low Countries was established in the central iron and copper mining regions. Nowhere else have these altars been preserved in such large numbers in their original locations, many still in their functional position within the churches. The state of conservation of sculptures, painted panels, and polychromy is particularly good in the Swedish examples, allowing instructive insights into the iconographic programs employed. The series of imports was initiated by the monumental high altar (ca. 1490) of Strängnäs Cathedral, commissioned by Bishop Cordt Rogge (1479–1501). An extremely high-quality, double-winged Passion retable from the De Coter and Borman workshops, it was intended to showcase Brussels production and stimulate future sales. This article discusses the patronage of Bishop Rogge, its impact on liturgical practice in the diocese and on patterns of regional altar imports.

Thursday, 8 April 2010
4:30–6:00
*Fondazione Cini - Sala Barbantini*

**EARLY MODERN PALIMPSESTS OF VENICE II: COLLECTING, REWRITING, DISPLAYING**

*Organizer: Stefano Gulizia, Newberry Library*
*Chair: Cathy Santore, City University of New York, New York City College of Technology*

PASCALE RIHOUET, *RHODE ISLAND SCHOOL OF DESIGN*

The Art of Glass and Painting: Banqueting in Veronese’s Time

Focusing on the theme of banquets as depicted in Veronese’s *Wedding at Cana* (1563), this paper explores the value of glass in Renaissance Venetian society. A variety of written sources account for the meaning of glassware at a time in which precious metals or even majolica were the most expensive items to collect or display. My cross-disciplinary approach includes material culture, social history, and iconography. Extant cristallo items evidence the dexterity and creativity of Muranese craftsmen while the depiction of contemporary glass vessels frequently occurs in scenes of biblical banquets in sixteenth-century paintings. Iconography leads to the
question of drinking manners and the proper etiquette for such gatherings as well as the purposes and the origins of specific designs for glass. The presence of glass in these paintings has been overlooked, although it points to an important industry for which Venetians were especially renowned. Could works such as Veronese’s *Wedding at Cana* for the monks of the island of San Giorgio act as propaganda for sustaining the art of Venetian glass? Veronese and his contemporaries, such as Jacopo Bassano and Tintoretto, offer many accurate representations of such vessels, tying them to religious symbolism but also commenting on the conspicuous consumption of their own time.

**Simone Signaroli, Università Cattolica di Brescia**

Local Readings and Venetian Diplomacy: A Tale of Renaissance Forgery

A Renaissance codex in parchment, made in Brescia with a preface by a local grammarian, reports an anonymous account of a legendary expedition of Charlemagne in Val Camonica, in the district of that city. The text is well known, for it is transmitted by other manuscripts and by a fresco in the Church of Carisolo, near the Alps of Trento. But this codex, that lies in Venice and is now studied for the first time, must be considered as the earlier, conscious edition of the legend: in 1505 the municipality of Brescia gave the manuscript to his Venetian praefectus, Domenico Contarini, as an official gift. Since the narrative of the expedition was conceived as a juridical document, this paper argues that the author’s aim was to defend the local powers by forging an imperial tradition. This strategy connects this fascinating document to other medieval legends deployed and used by Venice’s foreign politics.

**Susan B. Należyty, Temple University**

Pietro Bembo’s Museum: Material Assembly for the Reworking of Immaterial Ideas

In his literary work Pietro Bembo directed his attention to the past via classical and vernacular texts as a means for his own theoretical strategy. His collecting of antique and contemporary art likewise served an intermediary function. Describing Roman coins as “images of ancient memory,” Bembo was drawn to material remains for their potential to transform present and future ideas. Well known is Bembo’s collaboration with publisher Aldus Manutius. A parallel objective was his deliberate acquisition and display of objects, creating a forum for unlocking past traces and poetic potential in images. By approaching early modern theatrics of presentation, the nature of ownership, and the assignment of value we begin to uncover that Bembo’s art collection was not a static and immobile place, but rather a dynamic mechanism for transmitting the analytic power he located in the visual.

Thursday, 8 April 2010

4:30–6:00

*Fondazione Cini - Sala del Consiglio*

**Aristotle’s Rhetoric in the Renaissance**

Organizer: Peter Mack, University of Warwick

Chair: Marc van der Poel, Radboud University

Lawrence Green, University of Southern California

Appropriating Aristotle

Scholarly commentaries on Aristotle’s *Rhetoric* during the Renaissance tended to be
philosophical and massive, but another major line of inquiry sought instead to apply the treatise to immediate social problems. Editions of such studies number in the hundreds and the applications vary widely. Many are synoptic, or selective, or seek to coordinate the Greek rhetorical tradition with the prevailing Roman tradition, while vernacular translations confront directly the difficulty of making this complex treatise accessible to a non-Latinate audience unfamiliar with the scholarly commentaries. Such appropriations inevitably focus on some aspects of rhetorical theory and practice at the expense of others, and if they simplify or distort Aristotle’s complex treatise, they always do so for a purpose. This paper addresses what the Renaissance found of immediate value in the *Rhetoric*, what people thought the treatise said (or should have said), and the relations between scholarly commentary and social appropriation.

PETER MACK, University of Warwick
The Reception and Adaptation of Aristotle’s *Rhetoric* in Renaissance Rhetoric Manuals: Cavalcanti, Vossius, and Caussin
The recovery of Aristotle’s *Rhetoric*, its interpretation in the light of the Ciceronian tradition, and its absorption into the teaching of rhetoric was a significant point of change in the history of Renaissance rhetoric. But it took translators, commentators, and teachers a long time to work out which parts of Aristotle’s teaching should be admitted and what changes in the rhetoric syllabus this required. Aristotle’s discussion of emotional manipulation was early on acknowledged to be one of his most important contributions, but while Renaissance rhetoricians appreciated the opportunity to strengthen this part of their teaching they realized that Christian oratory required an emphasis on a different range of emotions, particularly on the notion of Christian love. This paper will aim to complement studies of the commentaries on Aristotle’s *Rhetoric*, such as those by Lawrence Green, by focusing on manuals of the whole of rhetoric that absorb Aristotle’s teaching, Bartolomeo Cavalcanti’s *La retorica* (1558), Gerardus Vossius’s *Institutiones oratoriae* (1606), and Nicolas Caussin’s *Eloquentiae sacrae et humanae parallela Libri XVI* (1619).

MANFRED E. KRAUS, Universität Tübingen
Ut oratio poesis: The Entanglement of Aristotle’s *Rhetoric* and *Poetics* in the Renaissance Tradition
In the Renaissance commentary tradition, particularly in the Italian Cinquecento, Aristotle’s *Rhetoric* and *Poetics* were generally regarded as closely related treatises. The same translators and commentators often occupied themselves with both works (e.g., Daniele Barbaro, Piero Vettori, Antonio Riccobono), and in many cases, the *Poetics* was treated as a kind of appendix to the *Rhetoric*. The paper will demonstrate how this tendency to discuss the *Rhetoric* and the *Poetics* together influenced the interpretation of both works. The constituent parts of a dramatic play, for instance, were often compared to the parts of an oration.

Thursday, 8 April 2010
4:30–6:00
Fondazione Cini - Sala del Soffitto
ENGLISH LITERATURE I
Chair: NANCY ROSENFELD, MAX STERN COLLEGE OF JEZREEL VALLEY
KRISTEN A. BENNETT, TUIFTS UNIVERSITY

“Clap Vp a Colloquiu”: Cross-Discourse Collaboration in “The Booke of Sir Thomas More”

This paper demonstrates how the problem of multiple “hands” in “The Booke of Sir Thomas More” is not contained in the space of the manuscript or theater, but extends to the public discourse of contemporary print culture. It is suggestive that the bursts of popularity in pamphleteering in the 1590s and early 1600s coincide directly with the initial date of composition of More and its later revisions. This coincidence, in conjunction with the participation of the play’s established collaborators in the discourses of theater and print sparked my identification of previously unrecognized allusions to Thomas Nashe’s 1597 pamphlet “Have With You to Saffron Walden.” Recognizing echoes of Nashe’s satire in the exchanges between Sir Thomas More and Jack Falkner in scene 8 of More both creates interesting implications for these characters and scaffolds a post-Petrarchan hermeneutic for late-Elizabethan collaborative practices.

NATHANIEL WALLACE, SOUTH CAROLINA STATE UNIVERSITY

Paradise Lost and the Late Renaissance Dormition of Sleep

Millard Meiss’s essay, “Sleep in Venice” (1966), remains foundational for an understanding of Renaissance perspectives on a universal but enigmatic condition. For Meiss and successors, sleep is a purview of sensuality and restorative repose, yet also an occasion for sexual exploitation and even demise. Preeminently, this is an arena for dreams that can harbor idealizations. Sleep’s agenda during the period is crowded, and commentators have at times overlooked the revival of Platonic admonitions against sleep as a valueless non-activity. Amid a multitude of aesthetic applications, the philosophical reservations are reinforced through sleep’s associations with a traditional sin, acedia, or the mind’s sluggishness in devotional contexts. This paper focuses on Paradise Lost (1667), wherein Milton preserves a large archive of Renaissance sleep-lore viable only within a vanishing zone of primordial innocence. Thus Adam and Eve invoke God’s “gift of sleep” when Milton depicts humankind’s first prayer (4.735). Yet as a prompt consequence of their transgression, the primal parents succumb to a “grosser sleep” from which they awake dissatisfied, “as from unrest” (9.1049, 1052). During Milton’s time, religious reformers rail against the dormant state as never before; hence the late Renaissance sees an increase in sleep-deprivation, which a burgeoning professionalism also augments. A new era of cognition is at hand, demoting sleep and attendant dreams. Visual symptoms of the emergent paradigm are evident early on in Dürer’s allegorical Doctor’s Dream (ca. 1498) and later in Francesco Albani’s captivating Diana’s Nymphs Disarming Sleeping Cupids (ca. 1633).

PAUL A. MARQUIS, ST. FRANCIS XAVIER UNIVERSITY

Printing History and Polyphonic Complexity in Richard Edward’s Paradise of Dainty Devices

Verse anthologies, revised and enlarged, invite commentary on politics, religion, and culture. In the Elizabethan period, for example, Richard Edward’s Paradise of Dainty Devices, first published in 1576, and reprinted at least four times in the next decade, was rivaled in popularity only by Richard Tottel’s Songes and Sonettes (1557), itself reprinted ten times in a quarter century. Edward’s work similarly undergoes a series of radical revisions that appear to reflect the anxious and fragile condition of the reformed church in the mid-Elizabethan period. The revisions gesture towards a position of tolerance and accommodation for views opposed to those held by the ruling monarchy. Placed beside other verse anthologies in the period, Edward’s text provides further evidence that editors and printers experimented with the potential of this popular
genre to achieve the polyphonic complexity of an aesthetic form which anticipated the sonnet sequence in the final decade of the sixteenth century.

Thursday, 8 April 2010
4:30–6:00
Fondazione Cini - Sala della Bibliografia

THE VISION OF ARCHITECTURE IN RELIGIOUS REFORM MOVEMENTS (FIFTEENTH TO SIXTEENTH CENTURIES): A COMPARATIVE ASSESSMENT II

Co-Organizers: ANDREA GUERRA, UNIVERSITÀ IUAV, VENEZIA AND PAOLA MODESTI, UNIVERSITÀ DEGLI STUDI DI TRIESTE

Co-Chairs: ANDREA GUERRA, UNIVERSITÀ IUAV, VENEZIA AND JÖRG STABENOW, UNIVERSITÄT AUGSBURG

RICCARDO PACCIANI, UNIVERSITÀ DEGLI STUDI DI FIRENZE

Aspetti d’Osservanza nell’allestimento del presbiterio di San Lorenzo a Firenze
Il pressoché ignorato tramezzo nella vecchia chiesa di San Lorenzo a Firenze è attestato da un documento del 1451. Ciò consente di formulare più concrete ipotesi anche su dinamiche dell’allestimento cultuale del centrocoro della nuova collegiata brunelleschiana. Concomitante una più ferma organizzazione del capitolato dal terzo decennio del secolo, si può ipotizzare una fase, fino al 1460 circa, dove il coro appare pensato di fronte all’altar maggiore poi presso la tomba di Cosimo de’ Medici e vicino alla nuova cantoria donatelliana. L’intenzione è diretta a un coro-mausoleo, forse separato dalla navata da imprecisate forme di divisione consonanti con le funzioni del tramezzo nel San Lorenzo vecchio. Lo spostamento del coro nella cappella maggiore attorno al 1470–80, disgrega il coro-mausoleo mediceo consentendo però una più forte percezione della tomba e dell’altare, attuando anche a San Lorenzo una sistemazione vicina a quella di chiese dell’Osservanza francescana, molte volte favorite da Cosimo.

PAOLA MODESTI, UNIVERSITÀ DEGLI STUDI DI TRIESTE

Changing Visions: Architecture for the Lateran Canons of St. Augustine
The Lateran Congregation of the Canons Regular of St. Augustine, sprung from the early fifteenth-century Congregation of Santa Maria di Frigionaia, grouped mostly older foundations that were “reformed” in accordance with the Augustinian ideal of canonical life. From the mid-fifteenth century to the second half of the sixteenth century this Congregation generated masterpieces of Renaissance architecture, such as the Badia Fiesolana, the cloister of Santa Maria della Pace in Rome, to a design by Donato Bramante, and Andrea Palladio’s monastery of Santa Maria della Carità in Venice, which the architect described as an imitation of the ancient Roman house in his I quattro libri dell’architettura (Venice 1570). By relating these and further buildings to the history and the vicissitudes of the Lateran Canons, this paper discusses the changing practices, meanings, and implications of architecture as well as the concerns and controversies that the building projects aroused.

MINA MUSINOVIC, FRANCE STELE INSTITUTE OF ART HISTORY, LJUBLJANA

The “Lutheran Cellar” in Slovenia
Protestantism is regarded as crucial in the development of literacy in the territory of today’s Slovenia, yet it is often overlooked when the topic of discussion comes to art and architecture.
Protestant art was not considered as a possible “point of interest” and only recently rare researches into this issue have been done. An isolated but extraordinary example of Protestant architecture, the so-called Lutrovska klet (Lutheran cellar) still survives in its original form and testifies to a complete transformation of perception of religious architecture. The central architecture, partially built into a rock, with no rigorous division of space for the “saviors” and for “those in need of salvation,” has modest but rhythmically arranged architectural elements, a Christocentric pictorial decoration, and natural acoustic emphasizing the power of the word. As the only preserved Protestant religious architecture in Slovenia it shows the development of Protestant ideas on the border with Eastern Europe.

REINHILD KAUCHEVAN JENZEN, WASHBURN UNIVERSITY
The Emergence of Anabaptist/Mennonite Prayerhouse Architecture
This paper explores the formation of Anabaptist/Mennonite worship spaces, born during the early sixteenth-century persecution (including martyrdom), rooted in the synoptic Gospel texts such as Matthew 18:20: “where two or three are gathered in my name, I am there among them.” Anabaptist Reformers and their followers, dubbed “the radical or left wing of the Reformation,” believed, with regards to church architecture and religious art, that the congregation is the church, the body of Christ. The first officially sanctioned meeting houses were secured in the Netherlands and in the Vistula Delta of Poland. Anabaptist/Mennonite theology does not create a structural orthodoxy, but an architectural form emerged which expresses basic Anabaptist principles, and that has a strong continuity up through the twenty-first century, and throughout the global Anabaptist/Mennonite diaspora.

Thursday, 8 April 2010
4:30–6:00
Palazzo Grimani
LEPANTO IN ROME AND VENICE: DIPLOMACY, PROCESSIONS, REPRESENTATIONS
Organizer: BENJAMIN PAUL, RUTGERS UNIVERSITY, NEW BRUNSWICK
Chair: MATTEO CASINI, SUFFOLK UNIVERSITY

RUTH SCHILLING, HUMBOLDT–UNIVERSITÄT ZU BERLIN
Between Triumph and Non-Triumph: The Celebrations for the Heroes of the Battle of Lepanto in Rome and Venice
Following the victory of the Battle of Lepanto, Rome and Venice received their military leaders in a fundamentally different fashion that is indicative of their respective sociopolitical structures. While the Romans welcomed Marc’Antonio Colonna with a triumphal procession, the Venetians first and foremost celebrated the victory and only much later their capitano generale da mar, Sebastiano Venier. These differences, however, do not reveal the contrast between Venice as a Republic opposed to personality cult and Rome as a papal metropolis obsessed with hierarchies. Rather, the Roman case demonstrates that the triumphal procession celebrated a symbiosis of state and family structures that in reality did not exist. The Venetian example, instead, suggests that while military triumphs were important for political careers they only found limited expression in the official self-representation of the Republic.

GIORGIO TAGLIAFARRO, UNIVERSITÀ CA’ FOSCARI VENEZIA
Sacrifice and Sovereignty: Venetian Patricians after Lepanto and New Modes of Visual Self-Representation

While traditionally the Venetian patriciate considered its soldiers “milites christiani,” after the victory of Lepanto in particular the fallen soldiers were treated as martyrs, assuming a status of near sanctity for shedding blood for God’s sake. This metaphorical sanctification of the whole body politic and its inherent implication of playing a crucial role in the history of salvation supported Venice’s claim to sovereignty within the political order of the sixteenth century. Lepanto, therefore, not only provided Venetian history with an eschatological perspective but also legitimized the Serenissima’s political aspirations. This paper will discuss the visual manifestations of the connection between sacrifice and sovereignty in Venice’s self-representation after Lepanto, investigating allegorical portraits of Francesco Duodo, the memorial for Marc’Antonio Bragadin, and the new cycle of history paintings in the Great Council Hall.

ARNE KARSTEN, HUMBOLDT–UNIVERSITÄT ZU BERLIN

The Moment of the Diplomats: Marc’Antonio Colonna, the Venetian Senate, and the Creation of the “Lega Santa”

Arduous negotiations that were repeatedly on the verge of failing preceded the epoch-defining Battle of Lepanto. In this context the visit of the Roman aristocrat Marc’Antonio Colonna to Venice in the spring of 1571 was of outstanding importance. His diplomatic mission constitutes a unique exception, considering papal custom to strictly assign such legations to clerics. This paper will investigate the background of this unusual legation, Colonna’s negotiations with the Venetian Senate, and the terms of the alliance which they facilitated. Thus, the paper not only will discuss the diplomatic negotiations leading up to the sea battle at Lepanto but also the methods of operation of early modern diplomacy working on the interface between official state structures and informal relations.

Thursday, 8 April 2010
4:30–6:00
Istituto Veneto - Palazzo Cavalli Franchetti - Sala del Giardino

THE ILLUSION OF REALITY AND THE REALITY OF ILLUSION
Chair: JAMES M. SASLOW, CITY UNIVERSITY OF NEW YORK, QUEENS COLLEGE

GIULIO GIRONDI, POLITECNICO DI MILANO

Architettura e finzione nell’incisione italiana del ‘500

Se esaminate con attenzione, spesso le architetture che compaiono come fondali nelle opere dei maestri incisori appaiono si equilibrate dal punto di vista compositivo, ma il più delle volte presentano inesattezze, imprecisioni o addirittura punti di vista impossibili che danno vita a inquadrate prospettiche irreali. Tutto questo finisce per fare percepire ad un occhio esperto gli edifici come una pura finzione volutamente (ma talvolta involontariamente) inverosimile. Quando l’inventore della composizione non è un architetto, le radici formali delle architetture rappresentate devono essere ricercate nel solo immaginario architettonico di quell’artista e spesso il risultato finale è una finzione scenica che, suo malgrado, diventa un’imitazione artificiosa del vero. Vi sono però alcuni casi in cui l’ideatore delle architetture è un abile progettista, ma in cui comunque i manufatti architettonici simulati presentano vistose...
incongruenze. Un esempio per tutti è rappresentato dall’Allegoria della nascita di Giorgio Ghisi il quale ha derivato il suo bulino da un soggetto di Giulio Romano.

FEDERICA NATTA, UNIVERSITÀ DEGLI STUDI DI GENOVA
Lo spazio urbano reale e immaginario nella dimensione dello spettacolo cinquecentesco
La città ideale pare coincidere con la scenografia prospettica, la “città ordinata” quale sognata da architetti e urbanisti e ciò può avvenire perché, nel Cinquecento, la prospettiva si salda con la matrice stessa del teatro: è in esso, infatti, che si realizza compiutamente l’assoluta identificazione di tra i due spazi, quello reale da una parte e quello matematico dall’altra. È alla piazza e al suo spazio rappresentativo, per esempio, che si applicano le prime sperimentazioni prospettiche, alle quali risale poi il fissarsi di quei topoi scenografici passati al teatro. Lo studio si propone un excursus su alcuni luoghi scenici fiorentini e non, allo scopo di illustrare il doppio movimento topico del periodo cinquecentesco: quello dell’interiorizzarsi della città / architettura sullo sfondo dei palcoscenici e delle sale dello spettacolo diventando essa stessa teatro; dall’altra, quello della città reale che diventa scena e palco dell’evento diluito nel contesto urbano.

IOANA MAGUREANU, NATIONAL UNIVERSITY OF ART, BUCHAREST
The Rivalry between Art and Nature in Late Sixteenth and Seventeenth-Century Italian Art Theory
More and more in the past decades art historians, or rather practitioners of visual studies, have pointed out that art history as vision history is a cultural concept based on the Renaissance equivalence of visual experience and its pictorial rendering. My paper will enquire the way the relation between art and nature is discussed in the 17th-century Italian literature on art, in terms of opposition between real (Annibale Carracci and Caravaggio being, respectively, representatives of the vero and veridicità) and artificial (Mannerism) and how illusionism becomes central to the issue of competition between art and nature in this era.

Thursday, 8 April 2010
4:30–6:00
Istituto Veneto - Palazzo Cavalli Franchetti - Sala Alta
MATERIAL MATTERS IN LATE RENAISSANCE ITALY
Organizer & Co-Chair: CAROLINE CASTIGLIONE, BROWN UNIVERSITY
Co-Chair: GIOVANNA BENADUSI, UNIVERSITY OF SOUTH FLORIDA

SANDRA CAVALLO, UNIVERSITY OF LONDON, ROYAL HOLLOWAY AND MARTA AJMAR-WOLLHEIM, VICTORIA AND ALBERT MUSEUM
Healthy Homes, Healthy Bodies in Late Renaissance Italy: From Texts to Objects
Preventing illness occupied an important place in Renaissance medical thought. Keeping healthy meant adopting a correct lifestyle. It was primarily in the domestic routine of the home that the precepts of healthy living, widely popularized in advice literature, were implemented. Household objects and spatial arrangements played a crucial role in the daily performance of preventative practices: from purifying the air to storing food and clothing correctly. Our paper will explore the physical forms taken by these instructions, considering both the objects primarily involved in health maintenance and those that simultaneously fulfilled demands associated with order, gender, display and status. Glass mirrors embodied a taste for novelty, yet were believed to be
beneficial for the eyesight; high-backed chairs were new fashionable items of furniture but also kept the head up during the siesta. The focus on material culture can illuminate the ways in which the medical discourse intermingled with different sets of contemporary values.

JOANNE M. FERRARO, SAN DIEGO STATE UNIVERSITY
Material Life and Global Connections in Early Modern Venice
The paper will explore the theme of multiculturalism, examining both material definitions of self as well as Venetian responses to the material world created by networks of trade and immigration. It will illustrate how the demand for consumer goods was culturally constructed by class, gender, and place of origin. Venice was the home base of a merchant community that traveled across European, Levantine, and Asian landscapes, bringing back both material goods and stories of other ways of life. By the sixteenth century the Maritime Republic had both established a vast trading empire and become a principal emporium for international products and raw materials. Venice, thus, on the Adriatic and a gateway to northern Europe is an ideal place to explore aesthetic tastes and modes of living from different cultural perspectives.

RENATA AGO, UNIVERSITÀ DEGLI STUDI DI ROMA, “LA SAPIENZA”
The Material Setting of Life and Death: Case Studies from Rome
Il paper si propone di illustrare da un lato la cultura materiale (vista attraverso gli inventari) di alcuni artisti e letterati romani, dall’altro le loro disposizioni testamentarie concernenti beni mobili o comunque immateriali. L’obiettivo è di mettere in luce il rapporto che questi personaggi intrattengono con i loro oggetti, il significato e il valore che gli attribuiscono, l’investimento simbolico che operano su di essi attraverso il lascitotestamentario. Contemporaneamente si vuole verificare l’ipotesi che l’investimento simbolico sui beni mobili sia legato alla professione e allo status del testatore, al suo desiderio di far riconoscere la propria specifica competenzaprofessionale come indice di “vera nobiltà.”

Thursday, 8 April 2010
4:30–6:00
Università Ca’ Foscari - Palazzo Malcanton-Marcorà - First Floor - Sala Seminari
BETWEEN ACCADEMIA AND BOTTEGA II: DRAWING IN THE LATE RENAISSANCE AND EARLY BAROQUE
Organizer: CLAUDIA STEINHARDT-HIRSCH, KARL-FRANZENS-UNIVERSITÄT GRAZ
Chair: ECKHARD LEUSCHNER, UNIVERSITY OF PASSAU

JULIAN BROOKS, THE J. PAUL GETTY MUSEUM
Academies outside the Academy: Teaching in Artists’ Studios in Early Seventeenth-Century Florence
While the Florentine Accademia del Disegno grew in strength and purpose in the late 1500s and early 1600s, a number of local artists took on paying pupils in their own studios. Examples include Bernardo Buontalenti (1531–1608) who taught a wide syllabus including draftsmanship, engineering, and architecture; Jacopo da Empoli (1551–1640) who instructed students in life drawing and still-life; Giulio Parigi (1571–1635) who attracted wealthy gentlemen from far afield with his classes on landscape drawing, scenography, and architecture; and Cecco Bravo (1601–61), who taught his own particular technique of life study. By combining the evidence of
surviving drawings from these studio academies with available literary accounts, this paper will approach this little-studied material holistically, resulting in a new appreciation of the role of the phenomenon in contemporary draftsmanship.

STEFANO RINALDI, SCUOLA NORMALE SUPERIORE DI PISA
The Didactic Drawings of Remigio Cantagallina
This paper will investigate the circulation and reuse of visual models within the circle of Remigio Cantagallina. Active as a landscape artist in the first half of the seventeenth century, Cantagallina travelled to Flanders in his youth, before assuming a didactic role at the Florentine court, a position which he held for several years. A selection of the artist’s drawings from various stages of his career will be analyzed in context with their later use as didactic models. The examination of these works, alongside other documented sources provides a fascinating insight into a unique social climate which privileged the use of drawings as a didactic tool for amateur artistic practice.

Thursday, 8 April 2010
4:30–6:00
Università Ca’ Foscari - Palazzo Malcanton-Marcorà - Ground Floor - Sala Conferenze
MARKERS OF IDENTITY IN THE EARLY MODERN WORLD
Co-Organizer: OLIVIA REMIE CONSTABLE, UNIVERSITY OF NOTRE DAME
Co-Organizer & Chair: MARGARET MESERVE, UNIVERSITY OF NOTRE DAME

MARY R. LAVEN, UNIVERSITY OF CAMBRIDGE, JESUS COLLEGE
Jesuits and Eunuchs: Encountering Gender in Late Ming China
The Jesuit encounter with China has been pursued down many avenues; crosscultural studies of science, philosophy, language, music, and the visual arts abound. In this paper, I shall reconsider the Jesuit mission as an encounter between conflicting norms and notions of gender, and more specifically between clashing masculinities. For Matteo Ricci, the eunuchs were “an idiotic, barbaric, arrogant people, devoid of conscience and of shame.” Yet the Jesuits were beholden to the castrati who, in ever-swelling ranks, stood between them and the emperor whose favor they craved. Everyday dealings between Jesuits and eunuchs were characterized by manifold tensions and anxieties. These arose in part from developing ideological formations, but were also precipitated by the troubling resemblances between European priests and Chinese palace servants. In particular, both Jesuits and castrati offended against Confucian ideas about filial piety and the duty to produce reverential offspring.

DEBRA BLUMENTHAL, UNIVERSITY OF CALIFORNIA, SANTA BARBARA
Nursing the Enemy: Wet-Nursing and Boundary-Crossing in Fifteenth- and Sixteenth-Century Valencia
While the employment of Christian wet-nurses by Jews was strictly prohibited in the kingdom of Valencia’s law code, wills, wet-nursing contracts, receipts of payment, and, most notably, witness depositions, present a strikingly distinct picture, with Muslim, black African and Canary Islander women frequently being entrusted with the task of breastfeeding the infants of their so-called masters. Based on an analysis of both contemporary legislation and documents of practice (i.e., notarial and court records), this paper will explore the phenomenon of crosscultural
You Are What You Eat: Foodways and Religious Identity in Renaissance Italy and Spain

Foodways have always served as important markers of religious and cultural identity. This paper examines changing Christian perceptions of Muslim and Jewish dietary traditions from the thirteenth to the sixteenth century. Focusing on Spain and Italy, it looks first at non-Christians living under Christian rule, and the extent to which Christians sanctioned a continuation of segregated foodways (for example, permitting halal and kosher butchers). Over time, however, increasing conversion, diaspora, and the Inquisition endowed dietary traditions with a new and often dangerous significance as markers of Muslim and Jewish heritage. Yet at the same time, revolutions in trade and agriculture were introducing new and exotic items to European Christian cuisine — foods that were known to come from Muslim lands. This paper will mine a variety of texts (including the *Tacuinum Sanitatis*, Inquisition records, cookbooks, and the Lozana Andaluza) for their data on changing Christian attitudes towards Muslim and Jewish food.

Thursday, 8 April 2010
4:30–6:00
*Università Ca’ Foscari - Palazzo Malcanton-Marcorà - Second Floor - Sala Grande, Dipartimento di Studi Storici*

**NEW APPROACHES TO ITALIAN RENAISSANCE ART**

*Sponsor: The Association for Textual Scholarship in Art History (ATSAH)*

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

*Chair: Tina Waldeier Bizzarro, Rosemont College*

**CHARLES BURROUGHS, CASE WESTERN RESERVE UNIVERSITY**

Botticellian Architecture

Botticelli displayed an early interest in perspective, and in promoting himself as an expert practitioner. The famous Nativity images, especially, combine grand ancient structures — though in ruins, with primitive stables that nevertheless embody the principles of perspective. As Morolli has argued, such representations of the stable, nestled among grand ruins, link the story of the birth of Christianity to that, following Vitruvius, of the birth of architecture. From the mid-1480s or so, however, Botticelli largely abandoned grand architectural settings, except when thematically required, just as he abandoned one-point perspective for more relief-like solutions. But he maintained an interest in architectural metaphor; indeed I will argue that two of his thematically linked, major mythological paintings — the so-called *Pallas and Athena* and the *Primavera* — need to be understood as informed by architectural “logic” as well as metaphor, and I will argue for the particular significance of a Byzantine literary source.

**LYNETTE M. F. BOSCH, STATE UNIVERSITY OF NEW YORK, GENESEO**

Signorelli

Signorelli’s painting of Pan surrounded by a group of mythological figures has been the center of debate focused on identifying the individual figures seen in the image. The search to identify these figures is part of an attempt to understand the painting’s meaning in its original cultural context. This paper explores possibilities for identifying the figures surrounding Pan and makes
some suggestions about the painting’s significance for its patron and its initial audience.

BARBARA J. WATTS, Florida International University
An Infernal Image Transported to Paradise: St. Bartholomew and his Flayed Skin in Michelangelo’s Last Judgment
This paper addresses Michelangelo’s St. Bartholomew in his Last Judgment (Sistine, Vatican). Numerous scholars have used Dante’s reference to Marsyas in Paradiso 1 (13–21) to explain the artist’s depiction of the saint’s flayed skin, an addition to the iconographic tradition. I will propose a different Dantean passage as the source for Michelangelo’s invenzione, one from Inferno 13. This text, I will argue, is revelatory regarding the personal and doctrinal issues that the fresco’s subject raised for the artist: despair and the resurrection of the flesh. Moreover, it provides insight into the transformative nature of Michelangelo’s creative response to poetic imagery.

ELLEN LOUISE LONGSWORTH, Merrimack College
Lombard Sculpture in Two American Museums and Abbot Meli’s Remarkable Tomb
Antonio Meli, abbot of the Cremonese Church of San Lorenzo, contracted with sculptor Giovanni Antonio Piatti in 1478 (1479 by our calendar) to construct a memorial dedicated to the four martyred saints whose bones had been housed at San Lorenzo in a “piccola reliquia” since their transport from Rome sometime during the late eleventh or early twelfth century, and which remains Meli sought to enshrine, along with his own, in a handsome double sepulcher. A notarial document from that year indicates that the monument was to be made of Carrara marble and was to include an “archam” for the saints and a “sepulchrum” for the Abbot. It was to include narrative reliefs, other “figures and ornaments,” a “framework,” and was to be as laudable in form as the shrines belonging to Saints Augustine, Dominic, and Peter Martyr. Completed in 1482, this unprecedented double tomb was dispersed sometime after 1798 when the Church of San Lorenzo was suppressed. Three statuettes belonging to it are owned by two American museums: a Madonna and Child in the Philadelphia Museum of Art, and Two Clerics in the Ringling Museum, Sarasota. New arguments regarding the authorship of these figures, along with an examination of the remarkable nature of the Abbot’s tomb, are the focus of this brief paper.

Thursday, 8 April 2010
4:30–6:00
Università Ca’ Foscari - Palazzo Malcanton-Marcorà - Third Floor - Dipartimento di Storia d’Arte
Italian Art II
Chair: TBA

ANTONELLA FENECH KROKE, Université Paris I–Panthéon Sorbonne
Frontispiece and Framing in Giorgio Vasari’s Work: from Page to Wall
Through a specific study of the Vasarian spartimento, this research intends to investigate the practice of framing in Vasari’s paintings, collections, and writings. In order to evaluate the significance and the weight of framing in Vasari’s practice, this paper will analyze works such as the Libro de’ Disegni, the frontispieces of the Lives. These first considerations will be an
KATHRYN BLAIR MOORE, NEW YORK UNIVERSITY
The Death and Return of an Author: Niccolò da Poggibonsi and the Viaggio da Venetia al Sancto Sepolcro et al Monte Sinai
Although the *Viaggio da Venetia al Sancto Sepolcro et al Monte Sinai* (*Voyage from Venice to the Holy Sepulchre and to Mount Sinai*), first published in Venice in 1518, was the most frequently printed Holy Land guidebook in Renaissance Italy, the historical origins of the book and its many woodcut illustrations have never been fully understood. Over sixty editions were published in the Veneto until 1800, first anonymously and then under the fictional name “Fra Noe.” The ultimate prototype for these printed books now appears to have been a set of illustrated manuscripts of a well-known Holy Land guidebook, the *Libro d’oltramare* (*Voyage beyond the seas*) of the Franciscan Niccolò da Poggibonsi, first written in the mid-fourteenth century. I would like to examine the relationship of these previously unstudied illustrated manuscripts to the later printed books, and the possibility that the illustrations were originally created by Niccolò da Poggibonsi.

Thursday, 8 April 2010
4:30–6:00
*Università Ca’ Foscari - Palazzo Malcanton-Marcorà - Third Floor - Dipartimento di Italianistica e Filologia Romanza*

ELIZABETH COOKE HOBY RUSSELL RECONSIDERED
Organizer: PATRICIA PHILLIPPY, Texas A&M University
Chair & Respondent: JAIME L. GOODRICH, Wayne State University

PATRICIA PHILLIPPY, Texas A&M University
The Voice of the Charmer: Elizabeth Russell’s Correspondence Reconsidered
This paper examines a group of eight letters by Elizabeth Cooke Hoby Russell that have survived in archives but were not included in the sole collection of Russell’s letters to date, Elizabeth Farber’s 1977 edition. As a group, these letters prompt reconsideration of long-standing assumptions about the restrictions placed upon early modern women’s engagement in affairs often considered to fall under the purview of men. Among this group, moreover, are two letters that promise to be of particular interest to women’s studies: the first represents Russell’s only known letter addressed to a female recipient (Lady Mary Cavendish Talbot), while the second offers a defense of a maligned wife (Lady Mary Willoughby) addressed to her belligerent husband. These newly-recovered letters deeply enrich our understanding of Russell’s life and works, but also illuminate more broadly new possibilities for sixteenth-century women’s political and social activities that have often been underestimated or overlooked.

ELIZABETH ZEMAN KOLKOVICH, The Ohio State University, Mansfield
The Performance of Religio-Political Motherhood: Elizabeth Russell in Print
In a 1601 letter, Elizabeth (Cooke Hoby) Russell deliberately plays with convention and
underscores her attempts to influence court politics and the law when she calls herself a “courtier” and “Parliament woman.” This paper investigates how she performs this self-representation in her forays into the world of print: her entertainment at Bisham Abbey (1592) and the paratexts that accompany her translation of *A Way of Reconciliation of a Good and Learned Man* (1605). As these texts defend female governance and solidify alliances between women, they construe Russell’s maternal role in terms of political guidance and education. Not only does she herself play a courtier’s part, but she conceptualizes her role as mother as an instructor of Protestant learning, patriotism, and courtiership. Russell’s insistence on the religious and political authority of motherhood appropriates elements of Elizabeth I’s image and legitimates her own political interventions and authorship.

**CHRIS LAOUTARIS, UNIVERSITY COLLEGE OF LONDON**

*Turf Wars: Resistance, Violence, and Ownership in Elizabeth Russell’s Property Disputes*

In 1590 Queen Elizabeth conveyed the Keepership of Donnington Castle to the Lady Elizabeth Russell. A post with military connotations traditionally reserved only for men, in Russell’s hands it would spark a long and bitter feud that would be waged both in and out of the courtroom. In the face of considerable male opposition Elizabeth Russell would apply the full force of her indomitable personality and exploit every means at her disposal in order to protect her beloved castle and her other property interests. Over the course of an extraordinary and controversial life, Elizabeth Russell’s turf wars involved her in acts of violent affray, rioting, public protest, bribery, and even kidnapping. These disputes open a window onto the pressures, restrictions and frustrations that attended women’s management of property in the Renaissance, revealing the unusual lengths one woman would go to in order to challenge the limits of female ownership.

**Thursday, 8 April 2010**

**4:30–6:00**

**Università Ca’ Foscari - San Basilio - Aula 0B**

**NEW TECHNOLOGIES AND RENAISSANCE STUDIES VII: SUPPORTING, MANAGING, AND CONCEIVING OF LARGE DIGITAL PROJECTS IN RENAISSANCE STUDIES**

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

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

**Chair:** WILLIAM BOWEN, UNIVERSITY OF TORONTO SCARBOROUGH

**LYNNIE SIEMENS, UNIVERSITY OF VICTORIA**

The “Large Project” Experience in Renaissance Studies: Planning and Managing Interdisciplinarity

Interdisciplinary and multidisciplinary work is becoming an important part of academic life within all disciplines. The field of Renaissance studies is undertaking many large-scale, interdisciplinary projects. Examples of these include Iter, EEBO, Digital Scriptorium, and the Internet Shakespeare Editions, to name just a few. These projects often bring together scholars from English, history, fine arts, and other content areas, as well as librarians, programmers/developers, research assistants, and other individuals. This collaboration can enhance the research by increasing its quality, depth, and scope, and often achieves what an individual cannot. However, several challenges exist, including coordination and tensions...
between various professional subcultures due to differing academic languages and research methodology. At the same time, new skills in communication, negotiation, coordination, problem-solving, and others must be developed. To ensure successful research coordination and outcomes, academics must understand the nature of collaboration and supporting processes.

TOBY BURROWS, UNIVERSITY OF WESTERN AUSTRALIA
Building and Supporting Digital Research Communities: The ARC Network for Early European Research
The ARC Network for Early European Research (NEER) has been funded under the Australian Research Council’s Research Networks program. Its goal is to enhance the scale and focus of Australian research in the field of medieval, Renaissance, and early modern studies, and to build collaborative and innovative approaches to the way research is planned and managed. More than 350 individuals are currently listed as Network participants, as well as eight industry partners and four universities. An integral part of NEER’s vision was the development of a digital environment to provide a focus for the work of this national research community. Without a digital presence, the Network would be limited largely to face-to-face activities and e-mail contact. This is insufficient to develop a real sense of shared research activity (as opposed to simply sharing information about research) across the Australian continent.

RAYMOND G. SIEMENS, UNIVERSITY OF VICTORIA AND RICHARD CUNNINGHAM, ACADIA UNIVERSITY
An Early Modernist Viewpoint of the History of the Future of the Book
No form of human knowledge passes into a new medium unchanged. Digital technology is fundamentally altering the way we relate to writing, reading, and the human record itself. The pace of that change has created a gap between core cultural and social practices that depend on stable reading and writing environments, and the new kinds of digital artifacts — electronic books being just one of many — that must sustain those practices into the future. This paper will discuss work toward bridging this gap by theorizing the transmission of culture in pre- and post-electronic media, by documenting the facets of how people experience information as readers and writers, by designing new kinds of interfaces and artifacts that afford readers new abilities, and by sharing those designs in online prototypes that implement new knowledge environments for researchers and the public.

Thursday, 8 April 2010
4:30–6:00
Università Ca’ Foscari - San Basilio - Aula 0C
ETHNOGRAPHY AND ETHNOLOGY IN THE EARLY MODERN ATLANTIC WORLD II
Organizer: RICARDO PADRÓN, UNIVERSITY OF VIRGINIA
Chair: SUREKHA S. DAVIES, UNIVERSITY OF LONDON, BIRKBECK COLLEGE

KATE J. P. LOWE, QUEEN MARY, UNIVERSITY OF LONDON
Converting News of Africa into Knowledge about Africa in Renaissance Italy
This paper aims to contribute to the thorny problem of how knowledge about contemporary Africa was created and purveyed in Renaissance Italy. The subject will be considered in the light of recent work on networks, circulation, and letters in an attempt to grasp how information about “new” places, peoples, or topics was accepted and processed in the Renaissance. It will focus
particularly on the interaction, overlap, contradictions, and disjunction between old “knowledge” (classical, biblical, and medieval) and first-hand news and information (sent back by merchants, explorers, and adventurers) of Africa in Renaissance Italy. Initially analyzing the purveyors, the transmission, the audiences, and the reception of this news, the paper will then examine whether or how this news impacted on texts on Africa written in fifteenth- and sixteenth-century Italy. The role played in the creation of new “knowledge” by encounters with African people and objects in Europe will also be addressed.

JAIME MARROQUIN, THE GEORGE WASHINGTON UNIVERSITY
Mexico, New Spain, and the Western Idea of History
In his famous essay “Visión de Anáhuac,” Mexican essayist Alfonso Reyes writes that during the European Discovery of America, history is forced to start ethnographical discourses and the “painting” of civilizations. It becomes science and poetic prose at the same time. Also, nature and human civilizations are described as obviously interrelated. This coexistence between early science and poetic discourse can be found in several Renaissance works about ancient Mexico. I analyze Bernardino de Sahagún’s Florentine Codex and Diego Durán’s Historia de las Indias de Nueva España. I see them as historical essays, works that are self-conscious of their subjectivity and their incompleteness. The essay, as a genre, always considers thought as part of nature, implicitly rejecting any notion of a fixed, objective, and non-historical truth. In the words of Adorno, “the relationship of nature and culture is its true theme.”

TIMOTHY WATKINS, TEXAS CHRISTIAN UNIVERSITY
Musical Acculturation in Early Colonial Mexico
Music was an important tool used by early Catholic missionaries to convert the indigenous people of Mexico. According to missionary accounts, indigenous people learned European music enthusiastically and fluently, performing it well and even composing. But a critical examination of those accounts, placing them in the context of what is known about indigenous musical style from the period preceding European musical pedagogical efforts, shows that, despite the claims of missionaries to the contrary, the process of musical acculturation was neither rapid nor pervasive. We find problems attendant upon the acquisition of technical skills with which to perform a truly foreign music and also a very different approach to the learning of music, of moving from a completely indigenous musical culture to a new one, consisting of an amalgam of both indigenous and European characteristics.

Thursday, 8 April 2010
4:30–6:00
Università Ca’ Foscari - San Basilio - Aula 0D
NEW TECHNOLOGIES AND RENAISSANCE STUDIES VIII: THE POST-REFORMATION DIGITAL LIBRARY
Sponsor: CENTRE FOR REFORMATION AND RENAISSANCE STUDIES, UNIVERSITY OF TORONTO
Co-Organizers: RAYMOND G. SIEMENS, UNIVERSITY OF VICTORIA; JORDAN BALLOR, UNIVERSITÄT ZÜRICH; AND WILLIAM BOWEN, UNIVERSITY OF TORONTO SCARBOROUGH
Chair: JORDAN BALLOR, UNIVERSITÄT ZÜRICH

JORDAN BALLOR, UNIVERSITÄT ZÜRICH
Gatekeepers of the Digital Renaissance
This paper focuses on the challenge for scholarly researchers posed by the wealth of information becoming newly available in this digital age. As more texts become more easily and readily accessible, there is a corresponding increase in the responsibility of the professional researcher to become digitally literate, conversant in the available tools and the ways in which they ought (and ought not) be used. Even so, the researcher is not an island unto him- or herself. Collaborative efforts, controlled for quality by various kinds of peer-review processes, will become more important as we emerge from what has been sometimes called “the late age of print.”

DAVID SYTSMA, PRINCETON THEOLOGICAL SEMINARY
An Introduction to the Post-Reformation Digital Library
This paper illustrates the possibilities for collaborative digital websites via the construction and maintenance of the Post-Reformation Digital Library. The construction of a digital website for scholarly purposes inevitably raises questions of usability and quality control. As a medium between scholars and digital sources, the website ought to facilitate a scholar’s capacity to identify and use relevant primary and secondary sources. Thought must therefore be given to the scope, organization, standardized annotations, and oversight of materials. The presenter will explain the evolution of the Post-Reformation Digital Library in light of these concerns.

TODD M. RESTER, CALVIN THEOLOGICAL SEMINARY
A Digital Researcher’s Toolkit: Sive, Ad Fontes, Renatos ac Digitaliter Acquisitos
This paper surveys several tools available for streamlining the researcher’s process of acquisition, conversion, manipulation, and usage of non-digital primary sources both for independent and collaborative digital use. The relative ubiquity of laptop computers, wireless internet access, and digital photography form a revolutionary nexus allowing a researcher to maximize the quality of rare book and microfiche images in minimal time whether securely saving them locally or on the web, whether traveling or in day-to-day class preparation. Portable document formats and trainable optical character recognition software hold forth ripe opportunities for collecting publishable images and rapidly producing critical texts. Through the use of a highly portable setup, the presenter has digitized scores of works from the fifteenth through eighteenth centuries while respecting the fragility of the media. The presenter will also showcase several key pieces of software — some freeware others licensed — which expedite collaboration with worldwide colleagues nearly simultaneously.

Thursday, 8 April 2010
4:30–6:00
Università Ca’ Foscari - San Basilio - Aula 0F
INFLUENCES ON AND OF ARIOSTO’S ORLANDO FURIOSO I
Organizer: ALBERT RUSSELL ASCOLI, UNIVERSITY OF CALIFORNIA, BERKELEY
Chair: STEFANO JOSSA, UNIVERSITY OF LONDON, ROYAL HOLLOWAY

ANGELA CAPODIVACCA, YALE UNIVERSITY
“For si altro canterà con miglior plectio”: Ariosto and Niccolo’ degli Agostini between Palimpsest and Palinode
The first book of Don Quijote ends recalling the conclusion of the story of Angelica in the
Orlando Furioso: “Forsi altri canterà con miglior plettro” (OF, 30.16.8). The playful invitation is fulfilled with a bitter twist when a sequel to the story is published by Avellaneda. The second part of the Don Quijote dramatizes the relationship with “the other text” to probe questions of the nature of authorship and authority, copyright laws, and intellectual property. Looking closely at the strategies employed by Ariosto in rewriting the key episode of the Innamoramento di Angelica, we notice a similar dynamic at play between Ariosto and Niccolò degli Agostini. Significantly, though, whereas Cervantes could claim genealogical precedence over the rival poet, Ariosto grounds his authority purely on aesthetics, gambling that modern authorship will no longer be judged in terms of arche, but solely on the basis of the miglior plettro.

ALBERT RUSSELL ASCOLI, UNIVERSITY OF CALIFORNIA, BERKELEY
The Beginnings of the Ending: Ariosto’s Last Proems of 1516
Readings of Ariosto’s Orlando furioso in the expanded and revised 1532 edition have typically lost sight of a number of key features of the original design of the poem. Studies of the how the poem’s ending changed between the two editions have typically focused on the added episode of Ruggiero-Leone-Bradamante, and on the revision of the list of readers awaiting the poet on the shore after his long poetic voyage. However, a reading of the sequence of proems in cantos 33–40 of the first, 1516 edition reveals the Ariostan narrator’s steady focus on the place of Ferrara in the political-military dramas of early Cinquecento Italy. Special attention will be paid to the long, subsequently excised, proem from the original canto 35, which offers a probing analysis in of the tensions between political obligation and personal relationship which betray a crisis at the heart of the social system of Italian city-states.

ELEONORA STOPPINO, UNIVERSITY OF ILLINOIS, URBANA-CHAMPAIGN
The Poem as Prophecy: Melissa and Merlin in the Orlando furioso
In Ariosto’s Orlando furioso, prophecies transmit genealogical information and construct a new model of knowledge circulation. By analyzing the most important dynastic passages of the Furioso (cantos 3, 46) in relation to the classical topos of the prophecy and to the medieval figure of Merlin, it is possible to uncover a narrative model that structures the circulation of prophecies in the poem: the model of gift-giving. The figure of Melissa, read against the medieval literary figures of the sorceress and of the sibyl, embodies the altruistic yet ambiguously unstable economy of the gift. The close reading of literary sources such as Giovanni Gherardi da Prato’s Paradiso degli Alberti is integrated by an analysis of the arts in Ferrara in Ariosto’s times. Court painter Dosso Dossi, in particular, proves to be a constant interlocutor of the poet, and his representations of the same subjects are inspired by similar political reflections.

Thursday, 8 April 2010
4:30–6:00
Università Ca’ Foscari - San Basilio - Aula 0G
REPRESENTING SENSORY EXPERIENCE IN EARLY MODERN LITERATURE
Organizer: JAN FRANS VAN DUKHUIZEN, UNIVERSITEIT LEIDEN
Chair & Respondent: TANYA POLLARD, CITY UNIVERSITY OF NEW YORK, BROOKLYN COLLEGE

JENNIFER R. McDERMOTT, UNIVERSITY OF TORONTO, MASSEY COLLEGE
This paper investigates the interplay of early modern anatomical conceptions of the senses and the debate surrounding the perceptive organ of touch in order to question the unique capability of the theater to touch its audience and influence physical feeling. In Shakespeare’s drama *Othello* (1604), touch is embodied in a series of hand and web images that literalize mental contact. Where the “lively and well-spirited action” of the Jacobean theater was believed to have the “power to new mold the hearts of the spectators” (Heywood B4), it extends an invisible hand that shapes an impressible audience. I argue that this manual force is exerted in *Othello* through the metaphors of touch; it prompts visceral responses, moves emotions, and shifts psychological evaluations of plot and character by linking palpation to cognition in pre-Cartesian psychophysiology. By evaluating touch as an experiential category of perception, I ask: “How does Othello make us feel?”

**JAN FRANS VAN DIJKHUIZEN, UNIVERSITEIT LEIDEN**

Pain, Compassion, and Readerly Experience in Spenser’s *Legend of Holiness*

The theological role of bodily experience was a key subject in the religious controversies of the early modern era. This is especially true for the experience of physical pain. Late medieval and early modern Catholicism emphasized that pain could be a form of *imitatio Christi*, a form of literal compassion with the suffering Christ, while Protestant theology regarded this notion with profound suspicion. This paper investigates how Edmund Spenser responded to this controversy in book 1 of *The Faerie Queene*, in which the experience of bodily suffering forms a key theme. It argues that Spenser transfers the human identification with Christ’s Passion to the community of the newly Protestant English nation. He imagines this community as held together by physical bonds, just as early modern Catholics construed their relation to Christ as an intensely physical one. In addition, Spenser presents reading as a way of entering into this compassionate community.

**ERIC LANGLEY, UNIVERSITY COLLEGE LONDON**

“Turn Your Face Away”: Visual Infection and Ocular Transmission in Renaissance Erotic Verse

This paper examines early modern unease concerning the dangerous receptivity of the eye, considering descriptions of the eye as a site for potential invasion — receiving “the beames . . . from the agents heart,” “inwardly wound[ing] the viewer], and . . . infect[ing] the blood” (Burton). With perception displaced behind the permeable surface of a receptive visual organ, the eye both offers precarious protection against an objectified world, and allows invasive access into the subject’s corporeal and psychic interior. “Thine eyes, sweet lady, have infected mine” (*Richard III*, 1.2.149); considering literary depictions of erotic infection, in epyllia poetry by Shakespeare, Lodge, and others, alongside plague pamphlets, medical treatises, and anti-theatrical broadsides, this paper develops an association between moral and emotional infection, understanding visual sympathy and eyebeam exchange as disconcertingly synonymous with contagious contamination and the transmission of disease.
Organizer: DARIO TESSICINI, UNIVERSITY OF DURHAM
Chair: CARLO CARUSO, UNIVERSITY OF DURHAM

MARTIN MCLAUGHLIN, UNIVERSITY OF OXFORD, MAGDALEN COLLEGE
Leon Battista Alberti as Translator
In the recent revival of scholarly interest in Leon Battista Alberti, some attention has been paid to individual works that he wrote in Latin and vernacular. Lucia Bertolini’s major article of 2000 overturned the traditional chronology that suggested that the Latin version of De pictura (1435) preceded the volgare translation. Francesco Furlan’s 2003 book showed that the vernacular version of Naufragus, one of the Intercenales, tended to reduce and banalize the Latin original. But Alberti also translated other works of his own: Uxoria (1438), another of the Intercenales; the Elementa picture (1449–50); as well as translating Walter Map’s anti-feminist Dissuasio Valerii (1436–37). But this substantial body of translations has not so far been examined as a whole. The present paper proposes to examine this corpus of bilingual texts in order to determine the constants in Alberti’s translation methodology, as well as the diachronic developments that take place.

VALERIE AGUILAR, PRINCETON UNIVERSITY
Readers before Translators
Garci Rodriguez de Montalvo and Nicolas Herberay des Essarts are among the most interesting readers of the Amadis because they each received it in an alternative version and put their skill as writers in service of producing it in a different form. Montalvo stands out as the first to receive credit for putting the story down on printed paper since its form and origins before him are difficult to trace in enough detail to give credit to another specific name (see Sales Dasi [2006]). Herberay des Essarts is the first translator to bring attention to Montalvo’s text, and the leader after which other foreign translators followed in bringing the Amadis into their own courts, language, and culture (Sales Dasi [2006]). I propose an analysis of the paratextes (Genette [1987]) surrounding Montalvo’s and Herberay des Essarts’s work to give insight into its reception by these readers/writers/translators themselves.

JULIA MAJOR, UNIVERSITY OF WASHINGTON
Rhetoric and Translation in Early Modern England: The Case of Leonard Coxe
Allied with northern European humanism, sixteenth-century English prose was transformed by an economy of translation funded by the geospatial circulation of both bodies and texts. The first English treatise on rhetoric demonstrates the economy of translation feeding the process of northern European cultural exchange. Titled The Arte or Crafte of Rhethoryke (1530 and 1532) by Welsh translator Leonard Coxe, who also translated several works by Erasmus into English, this foundational text translates an earlier work on rhetoric by German educator Philipp Melanchthon, with whom Coxe studied in Europe. Coxe, who served as professor of rhetoric at the University of Krakow, participated personally in the economy of cultural exchange embodied by his translation. This paper investigates the regime of translation evidenced by Coxe’s work as exemplar of the “double process” of rendering the alien as native that Peter Burke and others have named the central movement of cultural translation.

DARIO TESSICINI, UNIVERSITY OF DURHAM
The Translator’s Profession in Sixteenth-Century Italy
This paper will focus on the intellectual significance and cultural function of translations in the Italian literary system during a period of constitution and standardization of the Italian literary language and in connection to the expansion of the publishing industry in the main cultural and political centers of the peninsula. My aim is to map the historical problem, and to answer some basic questions: what was translated in sixteenth-century Italy (more precisely in the central decades of the century)? Who were the translators? And how did their activity reflect on the intellectual debate of the time? Case studies will range the Italian cultural scene of the mid-sixteenth century, with particular attention to the Venetian publishing industry.

Thursday, 8 April 2010
4:30–6:00
Università Ca’ Foscari - San Basilio - Aula 1C
PHANTASMS OF THE RUIN
Co-Organizers & Co-Chairs: CHRISTIAN KIENING, UNIVERSITÄT ZÜRICH and ALEKSANDRA PRICA, UNIVERSITÄT ZÜRICH

LUCIA SIMONATO, SCUOLA NORMALE SUPERIORE DI PISA
“Reconstructed” Ruins
In the sixteenth century, Giovan Battista Marino suggested that one get to know ancient Rome not by visiting its ruins, but by consulting the etchings of Francesco Villamena. He concludes: “qui distinta la vede, e quinci vede / quanto in virtù d’una ingegnosa mano / la fermezza de’ marmi ai fogli cede.” Thus, a print was thought to be able to transmit a “full” image of traces of the past. In a dialectic process, it mediated between textual inquiry and visual perception. Based on the relationship between fragment and totality, this process aimed at giving new life to antiquity. Still during the seventeenth century not only illustrated frontispieces (from Rubens to Sandrart), but also poetic works celebrated print for its ability to present antiquity in its most varied aspects (from architecture to statues, from figurative bas-reliefs to numismatics). This paper will explore some of these graphic “reconstructions.”

ARMIN SCHULZ, UNIVERSITÄT KONSTANZ
Metonymies and Narration: Ruins in Johann Beer’s Kurzweiligen Sommer-Tägen
Johann Beer’s 1683 novel depicts a universe of narration and violence by adapting the story-scheme of strike and counterstrike in the manner of a comedy: Wolffgang of Willenhag, the first-person narrator, his friends, and servants get in trouble; they cause trouble and cheat — and they tell each other their former deeds. These tales create paradigmatic links between the actions of the main plot. The same is the case for ruins. They play an outstanding role in the author’s fictional world. They are not only spooky places but represent remarkable relics that motivate narrations about their origins. According to a premodern logic of aetiology, relics and narration mutually verify each other and form a metonymic relationship. The paper will demonstrate the extent to which Beer’s poetics bear on this kind of relationship.

URSULA HENNIGFELD, UNIVERSITÄT FREIBURG
The Ruin as Figure of Transition
Among the texts most relevant for a cultural theory of ruins are those by Walter Benjamin and Georg Simmel. Both Benjamin’s Trauerspielbuch (The Origin of German Tragic Drama) and
Simmel’s essay “The Ruin” have inspired much recent critical engagement in cultural studies and media studies. Whereas Benjamin views the ruin as a fragment and a meaningful fraction, Simmel interprets it as expressing an undamaged soul and unity. For Benjamin, the ruin remains suspended in dialectical ambivalence; Simmel admires it for its reconciliation of conflicting tendencies of being (Dasein). How did ruins manifest themselves in poetic discourse? Starting with a theoretical consideration of the ruin as figure of transition, this paper will focus on examples of Italian, Spanish, and French ruin poetry from the early modern period.

Thursday, 8 April 2010
4:30–6:00
Università Ca’ Foscari - San Basilio - Aula 1D

PETRARCH IN ENGLAND
Organizer & Respondent: MELISSA SANCHEZ, UNIVERSITY OF PENNSYLVANIA
Chair: NICOLE ELIZABETH MILLER, TEMPLE UNIVERSITY

JEFF DOLVEN, PRINCETON UNIVERSITY
Drayton’s Extra Foot
Michael Drayton experimented with the interpolation of hexameters into pentameter sonnets in his sequence Idea’s Mirror (1594), long lines used for rhetorical emphasis or for pointing up structure, sometimes singly, sometimes four of more together. The experiment went nowhere: it never entered the repertory of other sonneteers, and Drayton himself had abandoned it by the time he published the revised sequence, Idea, in 1619. This paper will consider possible origins of the practice (the classics, native forms like poulter’s measure, the Spenserian stanza, Sidney’s pentameter sonnets), and the pressure for innovation, at the crest of the English fashion for sonnet sequences, that led Drayton to make such a peculiar and futureless wager. What does it mean to think of poetry at the end of the sixteenth century as experimental? And how might we judge this experiment now — a gimmick, or a still-promising, if stillborn, poetic resource?

KIMBERLY ANNE COLES, UNIVERSITY OF MARYLAND, COLLEGE PARK
For the Love of God: Donne’s Petrarchan Pose in the Holy Sonnets
Donne’s use of the sonnet as a medium for religious expression has only three English precedents; one example is unique in its invocation of Petrarchism. In her conclusion to the Sidney-Pembroke Psalter, Mary Sidney Herbert uses the standard vehicle for praising a beloved. What she employs, in fact, is the sonnet form that appeared most often in Astrophil and Stella. While this coheres with Sidney’s description of David as “a passionate lover of that unspeakable and everlasting beauty [of the divine],” it nonetheless muddles the distinction between Platonic and Protestant requirements for the beatific vision. But Donne is acutely aware that any rational apprehension of God is inherently corrupting, because it molds Him in our sinful image. In courting God through the “prayers and flattering speeches” of his Holy Sonnets, Donne appropriates Petrarchism to convey the soteriological experience of deus absconditus, where God eludes the instruments of human understanding.

PAUL HECHT, PURDUE UNIVERSITY NORTH CENTRAL
G. Gascoigne: Elizabethan Almost-Sonneteer
Is Master F. J. an early novel, or a precursor to the sonnet sequence, as Dante’s Vita nuova is a
precursor to the narrative-free Rime sparse? Does Gascoigne solidify English prosody so as to form a firm launch-pad for the take-off of the 1580s, or does he represent a dangerous retrenchment against the earlier surge of Petrarchan lyric innovation, which had to be condemned and overthrown for Sidney to write? How close are Gascoigne’s sonnets to Astrophil and Stella and the Amoretti? In what, if any, of the dynamics of later sonnet sequences (e.g., subject-formation, gender construction, social and class distinction, economic maneuvering, erotic negotiation) do Gascoigne’s poems participate? Recent scholarship on Gascoigne has rekindled interest in old questions about his place in literary history, and prepared the way for evaluation of his work relative to newer lyric histories; his strained, odd relationship with Petrarch will take center stage here.

Thursday, 8 April 2010
4:30–6:00
Università Ca’ Foscari - San Basilio - Aula IE
A DISH BEST SERVED COLD: RECONSIDERING THE HISTORY AND VALUE OF ENGLISH REVENGE TRAGEDIES
Organizer: EMILY KING, TUFTS UNIVERSITY
Chair: ANDREW S. ESCOBEDO, OHIO UNIVERSITY

LIBERTY STANAVAGE, UNIVERSITY OF CALIFORNIA, SANTA BARBARA
(En)gendered Agency, Revenge, and the Threat of Dehumanization in 1590s Revenge Tragedy: Fredson Bowers, John Kerrigan, and Charles and Elaine Hallett, among others, have discussed revenge as a self-alienating or deranging force. While these discussions have been fruitful, they fail to consider the striking contrast of how revenge functions for the female revengers of the texts. Instead of being destroyed by revenge, figures like Bel-Imperia and Tamora employ it to reconfirm their identities. They never lose themselves in madness or bemoan their powerlessness, but instead embrace vengeance to free them from social constraints. Critics have noted the feminine and “effeminizing” nature of revenge. We need, however, to consider what it means to be “effeminized” in a Galenic model, where feminine characteristics and traits are not alternates but absences; women are less fully developed, and therefore inferior, men. What does it mean for an “effeminizing” process, a process that actually degrades humanity, to be empowering?

LESEL D. DAWSON, UNIVERSITY OF BRISTOL
Revenge and Repetition in Kyd’s The Spanish Tragedy and Middleton’s The Revenger’s Tragedy: Early modern literary revengers endeavor to fit the punishment to the crime, frequently imitating the wrongs done to them. While Francis Bacon sees the revenger’s obsession with the past as masochistic and ethically damaging, suggesting “a Man that studieth Revenge, keepes his owne Wounds greene, which otherwise would heale and doe well,” Freud argues that such a “compulsion to repeat” can have subtle psychological benefits; like children who master frightening experiences by repeating them in games, so too do revengers re-enact painful memories as a means of gaining a measure of control over them. Focusing on The Spanish Tragedy and The Revenger’s Tragedy, this paper will explore the revenger’s desire to return to the past as means of rewriting it, investigating the complex relationship between mourning and revenge and suggesting that the cyclical aspect of revenge — its uncanny sense of déjà vu — is
both structural and psychological.

**JENNIE M. VOTAVA, NEW YORK UNIVERSITY**

Sweetmeats that Rot the Eater: Jacobean Revenge Tragedy and the Aesthetics of Corruption
One problem scholars have had with the revenge tragedy genre is a matter of “taste” — in the sense of the word that has come down to us purged of gustatory signification. To analyze revenge drama in aesthetic terms, one recent critic suggests, is very likely to denigrate it. On the Jacobean stage, however, even the emergent aesthetic dimension of taste remained primarily, if not exclusively, embodied. In this paper, I consider revenge drama under a rubric of taste that restores to the term its bodily origins, and focus upon the semantic complexity of the genre’s preoccupation with sweetness. By linking sweetness with sexual vice, violence, death, and decay, the revenge tragedies of John Webster and Thomas Middleton display an acute self-consciousness of their own problematic aesthetic status at the fulcrum between “high” and “low” art, in a manner that often blurs the distinction between material and metaphoric “gustation.”

**EMILY KING, TUFTS UNIVERSITY**

Sympathy for the Devil: Ethics, Elizabethan and Jacobean Revengers, and the Notion of the Good
In this paper, I examine the paradoxical role of Middleton’s and Webster’s revengers insofar as they enforce social norms but are simultaneously castigated by the very societies they seek to uphold. Rather than serving as the agents of justice, the figures of revenge encumber the system. As obstacles to this system, these revengers are subsequently punished, abjected, disposed of by the text. How, then, may we account for this paradox? What is so troubling about the revenger? To approximate an answer, I examine the “excess” of the revenge act and explore it within the context of various contemporary theoretical projects — Leo Bersani’s *Forms of Being*, Frances Restuccia’s *Amorous Acts*, and Alain Badiou’s *Ethics* — that seek to moderate and restrain this excess to avoid evil. But revenge — in its characteristic excess, its overdone hyperbole, its ability to go too far — dissolves not only the binary distinctions between good and evil, but suggests a radical manner of discussing ethics in relation to revenge tragedies.

Thursday, 8 April 2010
4:30–6:00

*Università Ca’ Foscari - San Basilio - Aula 1F*

**HUMAN-ANIMAL RELATIONS IN THE RENAISSANCE: ANIMALS AS COMMODITIES AND OBJECTS OF SCIENTIFIC INQUIRY**

*Organizer: KARL R. APPUHN, NEW YORK UNIVERSITY*

*Chair: MARILYN MIGIEL, CORNELL UNIVERSITY*

**KARL R. APPUHN, NEW YORK UNIVERSITY**

Meat Matters: Epizootics, Economy, and Society in Late Renaissance Venice
This paper examines the history of veterinary medicine in Italy through an analysis of Venice’s cattle market. In the late Renaissance, Venice lay at the center of a Continental cattle trade stretching from Hungary and the Balkans to Naples. Approximately 50,000 head of cattle passed through Venice and Venetian territory each year. Beginning in the seventeenth century, recurrent epizootics threatened this valuable trade. Concern over the food supply and public health led to
stricter regulation of slaughterhouses and husbandry practices throughout Venetian territory. The reform of the cattle economy also led to the creation of a chair of veterinary medicine at Padua. The Venetians believed veterinary science would not only save the cattle trade, but ultimately reveal the connections between animal and human diseases.

**BENJAMIN E. ARBEL, TEL AVIV UNIVERSITY**

The Beginnings of Comparative Anatomy and Renaissance Attitudes to Animals

This paper is part of a larger research project on Renaissance attitudes to animals. Its aim is to enquire to what extent the early stages of comparative anatomy influenced or were influenced by ideas concerning the nature of animals as compared to that of humans. Focusing on the writings of Leonardo da Vinci, Andrea Vesalius, Pierre Belon, and Girolamo Fabrici, the insights which these central figures derived from their dissections of animal bodies will be considered against the background of changing sensitivities with regard to animals expressed in other writings of the same period, particularly literary ones. Rather than going into a detailed comparison of anatomical findings, the presentation will focus on perceptions that transcended the strictly anatomical knowledge of these figures, particularly on their reflections concerning animal soul, animal intelligence and animal language.

**VALERIA BARBONI, UNIVERSITÀ DEGLI STUDI DI PISA**

The Fascination with Cetaceans and the Pericula Maris in the Sixteenth Century

In this paper I investigate changes in the iconographical meaning of cetaceans during the sixteenth century. Early in the century, cetaceans were most often depicted as marine monsters in paintings, engravings, and woodcuts. Such images harkened back to Pliny’s *Naturalis Historia* (9). By the end of the sixteenth century, a newly established scientific approach in the study of ichthyology, combined with the expansion of the whaling industry, led to new views and new depictions of cetaceans. Such changes of perspective are particularly evident in the illustrations contained in *De gentibus septentrionalis* by Olaus Magnus (1555), *Historia animalium* by Konrad Gesner (1551–58), as well as in several sixteenth-century maps. The theme of “pericula maris,” which occurred frequently due to transoceanic explorations, will also be considered.

Thursday, 8 April 2010

4:30–6:00

*Università Ca’ Foscari - San Basilio - Aula 1G*

**GALILEO AND THE VENETIAN WORLD SYSTEM**

**Organizer:** Nick J. Wilding, GEORGIA STATE UNIVERSITY

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

**EILEEN A. REEVES, PRINCETON UNIVERSITY**

“A Most Excellent Spy”: Galileo’s Telescope and Political Perspicacity

The popular perception of the Dutch telescope as a statesman’s accessory evolved rapidly in the first decade after its invention as both the instrument and its revelations became more familiar. Such changes involved less emphasis on the solitary tasks of spying out and ensuring a limited and strategic diffusion of useful information, and considerably more attention to the unsettling possibility of widespread access to such knowledge. The most influential association of telescopic revelations with timely political news emerged in Traiano Boccalini’s *News from
Parnassus, a series of almost 300 satirical bulletins published in 1612, 1613, and 1614, and quickly translated to most European vernaculars. This talk will address the importance of Galileo’s discoveries for his friend Boccalini and for at least two other newswriters, Giandomenico Tedeschi and Francesco Maria Vialardi, from 1610 through 1618.

NICK J. WILDING, GEORGIA STATE UNIVERSITY
Asterisks and Obelisks in Venice: Semiotics and Space in the Sidereus Nuncius
Galileo famously deployed the trope of the natural world as a book, legible only to those initiated into its semiotics. He also attempted to write a true representation of this book, a permanent literary monument composed of typographical signs, diagrams and virtual observations. Different techniques of seeing, such as reading, spying and observing, are related in his work to different techniques of representing, such as printing, sketching and recording. In this paper, I analyze the nature of these relationships, in an attempt to remove early modern natural philosophy from an implicit teleology of emerging objectivity and to restore it to a field of interpenetrating and competing strategies of perception and representation. Local Venetian technologies of knowledge production relied uneasily on global information orders spanning imperial, mercantile, and confessional spaces. One of natural philosophy’s prime concerns was to imagine and replicate its own idealized processes through and beyond these spaces.

DAVID WOOTTON, UNIVERSITY OF YORK
Galileo, Sarpi, and Galileo’s Conversion to Copernicanism
The conventional view (based on the work of Drake and others) is that Galileo only became committed to Copernicanism in 1610, when his thinking was transformed by his telescopic discoveries — despite the fact that he told Kepler in 1597 that he had been a Copernican for several years. This paper draws on new evidence regarding the exchange of ideas between Galileo and Sarpi presented by Renn and others in “Hunting the White Elephant” (2001), which redates Galileo’s discovery of the law of fall, to argue that similar evidence enables us to re-date Galileo’s conversion to Copernicanism to 1592 and to reconstruct Galileo’s early Copernican arguments. This paper bears on a number of vexed questions, including the origins of Galileo’s theory of the tides and of Galileo’s account of earthshine, both of which first appear in Sarpi’s Pensieri (ed. Cozzi and Sosio, 1996).

Thursday, 8 April 2010
4:30–6:00
Università Ca’ Foscari - San Basilio - Aula 2A
ORALITY, LANGUAGE, AND COMMUNICATION IN THE EARLY MODERN WORLD IV: DISCIPLINE AND POWER
Co-Organizers: ELIZABETH A. HORODOWICH, NEW MEXICO STATE UNIVERSITY AND FILIPPO L. C. DE VIVO, UNIVERSITY OF LONDON, BIRKBECK COLLEGE
Chair: ALESSIA GUARDASOLE, UNIVERSITÉ PARIS IV–PARIS SORBONNE

ELENA TADDIA, ÉCOLE NORMALE SUPÉRIEURE
“Quel becco fottuto di un reverendo”: Verbal Abuse and Obscene Language from the Genoese Criminal Archives in the Early Modern Era
I will analyze a source little exploited by historians: the criminal files from the ecclesiastical
archives of Genoa between 1576 and 1743, which witness the activity of the *police des moeurs* of the Genoese dioceses after the Counter-Reformation. The main characters of these files are the priests, investigated for different kinds of deviances like physical and verbal violence and abuse. These records are the closest source we have to oral communication. I will look at invectives, abuses, and metaphors (i.e., *becco fottuto* for a man or *ruffiana* for a woman) and how they change, as evidence of the changes in society throughout two centuries. The evolution in communication between the suspects and the tribunal is a mirror of the evolution in costumes: it might have been lost forever without the extensive control system set up by the Church.

**STEPHEN J. MILNER,** **UNIVERSITY OF MANCHESTER**

*Cries and Whispers: Information and the Public Sphere in Premodern Florence*

This paper will take a particular practice within the everyday life of fifteenth-century Florence as a point of departure for considering the city’s information economy. At regular intervals the city’s judicial magistracies issued calls for information regarding criminal activity through the public declaration of *bandi*, official announcements made from a number of sites within the city. The survival in written form of these oral proclamations not only sheds light on the range of activities that escaped the eye of contemporary officials but also foregrounds the dynamic relation between voice, knowledge, and power in the daily life of the self-regulating commune. Examining this dialogue will lead to some reflections upon the role of information in the constitution of the citizen subject; of the terms of address between governmental and non-governmental voices; and the possible premodern contribution to the genealogy of a “public sphere.”

**ELIZABETH S. COHEN,** **YORK UNIVERSITY**

*From Gossip to Hearsay: Spoken Words in Roman Justice, ca. 1600*

In early modern communication oral and written practices overlapped and fed one another in cultural spaces occupied by the illiterate as well as the educated. Criminal courts and the trials records they produced, especially under Italian procedural regimes, offer a prime site for studying the intersections of power with language and, more particularly, the mutual transformations of oral and written expression. In the court transcripts the high-register discourses of the law and its interpreters necessarily met the vernacular renderings of men and women of diverse age, social status, and region. Spoken words, their content, but also their manner and delivery, were primary legal evidence. Testimonies, transcribed in theory verbatim, not only reported speech — turning gossip into “hearsay” — but were themselves speech. This paper will draw on a range of Roman trials to explicate the central orality of these socially, institutionally, and discursively layered transactions.

Thursday, 8 April 2010
4:30–6:00

*Università Ca’ Foscari - San Basilio - Aula 2B*

**RELIGION AND THE SENSES IV**

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

*Organizer: Wietse de Boer, Miami University of Ohio*

*Chair: Matthew Milner, McGill University*
ERIN BENAY, Marlboro College
“Toccate il vero”: Evidence, Belief, and Images of the Doubting Thomas in Quattrocento Italy
St. Thomas’s incredulity, the colloquial paradigm of faithlessness in the expression “don’t be a Doubting Thomas,” has become a metaphor for our need to see in order to believe. Absent during Christ’s first appearance to the disciples, it was only after Christ suggested that Thomas touch his wounded body that the apostle believed. During the late fourteenth and fifteenth centuries, images of the Doubting Thomas were frescoed near the entrances of Tuscan courthouses in order to remind jurors of the necessity for evidence. Anticipating the rise of empiricism by nearly 200 years, these frescoes, as well as the better-known sculpture by Andrea del Verrocchio (1483), indicate the significance of sensory experience in affirming religious and secular truths alike. This paper considers how representations of the Doubting Thomas, sermons, and inscriptions worked together to convey the potency of touch as a means of verifying faith.

ALFRED J. ACRES, Georgetown University
Insinuating the Cross
The cross — indivisibly artifact, shape, sign — is so central to Christian history that its depiction often registers in modern eyes as a reflex. But many Renaissance artists deployed it as a supple instrument of stimulus, challenge, delight, and more. With central focus on Parmigianino’s Madonna dal Collo Lungo and looking toward a variety of other works (by Campin, Leonardo, Bosch, Lotto), this paper considers a widespread inclination not simply to introduce the cross in images featuring the Christ Child, but to do so in ways that complicate its recognition. While these introductions inhabit the relatively familiar concept of the sacrifice foreseen, their often ingenious reticence must be taken seriously. Why was this form in particular so persistently and inventively dissolved among worldly appearances? Answers to the question look beyond familiar ideas of hidden symbols and spiritual vision to consider performative and professional dimensions of sight itself.

JENNIFER R. HAMMERSCHMIDT, University of California, Santa Barbara
The Sensory Dimension of Compassion: Rethinking the Function of Emotion in the Art of Rogier van der Weyden
My paper engages the intersection of theological thought and sensuous imagery during the fifteenth century. Focusing on the work of the Flemish painter Rogier van der Weyden (d. 1464), I argue that images like his Deposition from the Cross (ca. 1435) helped to shape the transformation of pious meditational practices in the fifteenth-century Low Countries. By emphasizing the role of emotional affect and its bodily sensations in meditations on Christ’s suffering, Van der Weyden placed the perception of the physical world and emotional contact with the divine at the center of the comprehension of spiritual truth. As a consequence, I also argue that Van der Weyden’s images are more than simply illustrations of contemporary theological doctrines (Ludolf of Saxony, Thomas à Kempis, and Denis the Carthusian have been credited as his sources). Rather, I assert that Van der Weyden, through his work, was a full and active participant in debates over the function of sensory perception within meditative practices of the late fifteenth century.

Thursday, 8 April 2010
4:30–6:00
Ronda A. Arab, Simon Fraser University
History, Time, and Community in the Chester Post-Reformation Banns
The Chester Post-Reformation Banns, extant in manuscripts from 1600–09 but likely composed before the final cycle performance in 1575, illustrate how historically contingent the cultural work of mystery play productions could be, despite structuralist arguments assuming historical continuity for the cycles’ community constructing function. The Chester Banns deflect criticism by presenting the cycle as from a “time of ignorance” and by emphasizing differences between contemporary audiences and actors and their medieval Catholic predecessors, but they also write the Chester play cycle into a narrative of historical continuity through positing a proto-Protestant impulse in the writing of the cycle itself. The results are a construction of community and a historiography that break with those of earlier medieval productions. In this paper, I will examine the precarious position of the Chester Post-Reformation Banns between the medieval and early modern periods, and how the Banns both refigure and reject medieval ideas of community and history.

James Helgeson, University of Nottingham
Translation as Interpretation and Nostalgia: Du Bellay, Spenser, and the Antiquitez de Rome
The metaphor of nostos suggests both a longing for connection and intimacy across time and space and the violent reconquest of one’s own possessions. In the sixteenth century in France this double-edged nostalgia (for “home” in France, for the ancient world) is perhaps most famously evoked by Joachim Du Bellay at the end the Deffence et illustration de la langue françoyse (1549), although it is implicit as well in the melancholic Antiquitez de Rome (1558) published by the poet on his return to France from Italy. Translation (“carrying over”) is already essential to Du Bellay’s Roman poems as they appear to their translator, Edmund Spenser: Ovid and Johannes Secundus are part of the textual nexus determining Spenser’s appropriation of Du Bellay. Yet rather than concentrating on the well-known history of textual transmission, I will, through close readings of Du Bellay and Spenser, ask how the current methodological hesitations about anachronism and the interpretation of Renaissance texts might be articulated in terms of the double nostalgia for intimacy and possession.

Tiffany J. Werth, Simon Fraser University
Vigilant Watchman for the “lyfe to come”: Stephen Bateman’s Travayled Pilgrim and the Early Modern Future
Period nomenclature remains split between scholars who prefer “Renaissance” and those who advocate “early modern.” The first implies a culture whose inspiration came from the past; the second sees it anticipating the future. These critical debates beg the question: how did writers on the ground in sixteenth-century England see themselves in relationship to a sense of “pastness” and how did they think about the future? Stephen Bateman’s free translation from Olivier de la Marche, The Trauayled Pylgryme, contemplates these questions. As a text steeped in medieval traditions, set in the “fielede” of “Tyme” and guided by Memory, it reckons with the past’s
legacy, as preservation and as nostalgia; yet Pilgrim journeys into the future and his eyes look to the “lyfe to come.” Strongly shaped by the context of English Protestant eschatology and apocalyptic prophecy, Bateman’s narrative meditates on the futility of human futures and evokes the coming of the new Adam as the salvation for humankind in the other world of Paradise. Bateman’s text, I argue, is a touchstone for evaluating how the period understood, imagined, and prepared for, its future in a way often distinctly antithetical to modern assumptions.

SARAH E. WALL-RANDELL, WELLESLEY COLLEGE
What’s Past is Preface: Amadis de Gaule and the Tattered Manuscript of Romance
In the preface to his 1508 edition of the chivalric romance Amadis de Gaule, the compiler-author Garci Rodriguez de Montalvo famously invokes the “discovered-manuscript topos,” claiming not to have written book 4 of Amadis but to have acquired it from a Hungarian trader who found it buried beneath a hermitage in Constantinople. By giving it a fanciful history, this trope safely distances book 4 from an uncomfortable newness and situates it in an imaginary romance past. And yet, in the preface, the story of the buried manuscript follows a complex discussion of the distinctions between and relative uses of history and fiction, suggesting that its deployment is really a sophisticated performance. This paper will examine three successive versions of Amadis — Montalvo’s Spanish text, the French translation of Nicholas de Herberay (1540s), and the English text of Anthony Munday (1590–1619), all of which circulated among educated English Renaissance readers — and discuss the ways in which the imaginary provenance of book 4 is (or is not) treated by different translators, for each of whom Amadis represents different integrations of “pastness” and newness.

Thursday, 8 April 2010
4:30–6:00
Università Ca’ Foscari - San Basilio - Aula 2D
RELIGION AND SHAKESPEARE’S MERCHANT OF VENICE II
Organizer: HANNIBAL HAMLIN, THE OHIO STATE UNIVERSITY, COLUMBUS
Chair: BRETT D. HIRSCH, UNIVERSITY OF WESTERN AUSTRALIA

ORI WEISBERG, UNIVERSITY OF MICHIGAN
Leah’s Jessica, Shylock’s Dinah
Shylock’s identification with the patriarch Jacob in The Merchant of Venice ties him more explicitly to a biblical figure than perhaps any other Shakespearean character. Yet one significant parallel remains oblique. Each has a daughter, born to a wife named Leah, who engages in sexual contact with a gentile. These contacts exacerbate religious and economic conflicts between their Jewish fathers and local non-Jews. Commentators attributed the rape of Jacob’s daughter Dinah to her improper interest in non-Israelite festivals. Jessica’s elopement with the gentile Lorenzo likewise occurs in the context of transgressive sociability. Shylock’s antipathy for Venetian revels thus echoes Thomas Becon’s caution against daughters becoming “idle gadders abroad unto vain and light pastimes or plays” and falling into “corruption as we read of Dina Jacob’s daughter.” The intertextual pressure of Genesis 34 elucidates the instability of ethnic, religious, and economic systems in Shakespeare’s imaginary Venice.

NICHOLAS MOSCHOVAKIS, REED COLLEGE
Shakespeare’s Apocrypha: The People’s Daniel, the Problem of Religious Allusion and the Theologically Incorrect Merchant of Venice

In The Merchant of Venice (4.1), the repeated allusive identification of Portia with Daniel suggests that Portia’s hermeneutic authority comes from the spirit, not just from the letter of Venetian law. Shakespeare thus raises the question of such reasoning’s relationship to divine inspiration. But he also raises the problem, equally fraught for post-Reformation Christians, of whether festive popular cultural forms were generally in tension with true religion — for the actions of Daniel in the apocryphal Susanna story were the subject of a known ballad that Shakespeare quoted more than once (with music) in his comedies. In exploring possible early responses to one scriptural allusion and considering how some might have worked outside or against orthodoxy, this paper will apply lessons from recent work on the cognitive foundations of religion and what D. Jason Sloane calls “theological incorrectness,” bringing a fresh theoretical perspective to historicist accounts of religious allusiveness in Shakespeare.

HANNA SCOLNICOV, TEL-AVIV UNIVERSITY

The Jew and the Justice of Venice

I offer a visual and theatrical approach to the courtroom scene in The Merchant of Venice. I show that the justice demanded by Shylock is not the Old Testament concept of retribution, but the justice that forms the legal basis of the city of Venice. The Jew enters carrying two important stage props, a knife and a balance, pointing to, even parodying, the serene allegorical female figure of Justice, holding a sword and scales, visible all over Venice. Together with the Duke kneeling at her feet, the figure forms part of the familiar Renaissance emblem of Venice, visibly proclaiming the supremacy of the law over the elected ruler. The excitement of the staged scene is enhanced by its visual and emblematic reverberations. The Jew’s claim on the justice of Venice transcends the traditional religious conflict and represents a real threat to the Republic.

Thursday, 8 April 2010
4:30–6:00
Università Ca’ Foscari - San Basilio - Aula 0E

REINScribing LIVES IN EARLY MODERN ENGLAND

Sponsor: RENAISSANCE ENGLISH TEXT SOCIETY (RETS)
Organizer & Chair: CHRISTOPHER C. MARTIN, BOSTON UNIVERSITY
Respondent: ARTHUR F. KINNEY, UNIVERSITY OF MASSACHUSETTS AMHERST

BRADLEY IRISH, UNIVERSITY OF TEXAS, AUSTIN

Friendship and Frustration in the Sidney-Languet Letters

The correspondence of Sir Philip Sidney and Hubert Languet has long been celebrated as a model of the Ciceronian ideal of masculine friendship widely emulated by the early modern humanists. This tradition of amicitia perfecta cannot, however, adequately account for the emotional dynamics preserved within their remarkable exchange. To do this, we need to attend to the more nuanced psychological complexity that often belies the letters’ exemplary surface amity. The surviving correspondence’s emotional atmosphere often recalls less Cicero’s treatise than contemporary sonnet sequences, ripe with ambivalence, latent aggression, and frustrated erotics. Through a tropological analysis of select letters, I identify the indirect operation of two competing frustrations — Languet’s Petrarchan longing for his protégé, and Sidney’s
simultaneous need to escape his mentor’s suffocating paternalism — as the epistolary collection’s emotional linchpin.

DOUGLAS PFEIFFER, STATE UNIVERSITY OF NEW YORK, STONY BROOK
George Gascoigne’s Wandering I: Autobiography and Interpretation in A Hundreth Sundrie Flowres and The Posies
One of the most striking differences between George Gascoigne’s A Hundreth Sundrie Flowres of 1573 and its 1575 revision as The Posies is the authorial persona that each presents. The original publication had suffered censorship, likely as a result of scandalous interpretations enabled by the way many of its components had claimed openly to be about Gascoigne and his contemporaries. In reaction, Gascoigne prefaced his revised text with a series of epistles that seek to divorce the poet’s persona from the speaking “I” of the individual poems, in order to render the same literary texts entirely fictional and thus free from scandal. Historicizing the connection between rhetorics of authorial self-presentation and reader reception in these two anthologies, I demonstrate how Gascoigne playfully exploits the humanist tradition of reading for the author’s intent in the interpretation of literary works.

MAURA ELFORD, UNIVERSITY OF MARYLAND, COLLEGE PARK
Print, Performance, and Publicity: The Creation of a Ralegh Legacy
Imprisoned in the autumn of life, disdained by James I, and reviled by the English populace, Sir Walter Ralegh was nonetheless eulogized as a national icon and martyr to an increasingly unpopular monarchy after his execution. This radical transformation owed greatly to a concerted strategy undertaken by Ralegh, his wife Elizabeth, and their circle, of disrupting boundaries between public and private spheres of representation. By releasing private documents to the public press, and magnifying private interests and domestic concerns in their public appeals, the Raleghs challenged public authority’s unidirectionality as transmitted from state to subjects. I examine the intersection of manuscript, print, and performance in the Raleghs’s creation of a counternarrative to the state’s condemnation. Polemical invocations of Ralegh throughout the following century testify to the way that their campaign not only launched an enduring personal legacy but also significantly determined the formation of subsequent public discourse within the state.

Thursday, 8 April 2010
4:30–6:00
Università Ca’ Foscari - San Basilio - Aula 1H
INSIDE ITALY AND OUTSIDE ITALY: DIPLOMACIES IN EARLY MODERN EUROPE
Organizer: PAOLA VOLPINI, EUROPEAN UNIVERSITY INSTITUTE
Chair: ELENA FASANO GUARINI, UNIVERSITÀ DEGLI STUDI DI PISA

ISABELLA LAZZARINI, UNIVERSITÀ DEGLI STUDI DEL MOLISE
A Nearer Orient: Diplomatic Exchanges and Information Networks between the Italian Courts and the Muslim World in the Late Middle Ages (Fifteenth to Early Sixteenth Centuries)
At the end of the Middle Ages, the history of the Italian princely courts increasingly crosses the Muslim world, even if the Italian principalities do not create a real network of diplomatic exchanges with Mediterranean and Eastern powers until the second half of the fifteenth century.
The diplomatic and political contacts between the Italian principalities (i.e., Milan, Mantua and Ferrara, Savoy and Monferrato, Rimini and Montefeltro, with the relevant exception of Naples and Sicily) and the Muslim world (Maghreb, Egypt and Syria, Persia, Anatolia, and then Bizance) at the end of the Middle Ages are a wide and scarcely investigated subject of research. My purpose will be to focus on the irruption of different protagonists — even if in a sense old friends and neighbors — into the Italian diplomatic network in a crucial moment of its evolution, exploring the sources, identifying the protagonists and the intermediates, investigating the political languages, the reciprocal representations, the communication codes.

PAUL M. DOVER, KENNESAW STATE UNIVERSITY
Diplomacy on the Margins: Gonzaga and Estense Representation at the Papal Court in the Second Half of the Fifteenth Century
By the second half of the fifteenth century, Rome was once more the political and ecclesiastical theatrum mundi and perhaps the most complex and important node for diplomatic activity in all of Europe. With the great intensification of intra-Italian diplomatic representation, every state of any size kept a representative there, an acknowledgment of its great importance as a center for negotiation, patronage, and information. Drawing upon the rich correspondence of the diplomatic and curial representatives of Gonzaga Mantua and Estense Ferrara for this period, this paper will explore the way the princes of these second-tier “wedge-states” sought to use the papal court. The various avenues of influence that these small states were able to leverage in the early modern period have been treated in very broad terms by Daniela Frigo in a recent essay. This paper will offer a focused and detailed appraisal of this leverage in the specific context of the Roman court in the pontificates from Pius II (1458–64) and Innocent VIII (1484–92).

PAOLA VOLPINI, EUROPEAN UNIVERSITY INSTITUTE
Diplomacy, Communication Channels, and Political Decision: Tuscany Diplomacy in Spain in the Sixteenth Century
Within a wide range of diplomacies which developed during the early modern Age, we intend to explore changing and innovative elements of a case of diplomatic practice between medium-sized Italian states and major powers of Europe. Consideration will be given to sixteenth-century Tuscany, ruled by the dynasty de’ Medici. Sixteenth-century Tuscany has developed a diplomatic network of great significance in early modern Europe. The dense network of ambassadors, agents, and informers, placed in key places of European politics, ensured the princes de’ Medici a continuous flow of information, within which it belonged then to the prince to distinguish “good” and reliable ones from the others. By means of some case studies, we will reflect on the concrete tools for diplomacy and the scope of the prinicipality of Tuscany, in its relations with Spain, a major, if not the main, state of the sixteenth century. Through the comparison between the missions of some prominent figures of de’ Medici diplomacy in Spain (both ordinary ambassadors, and members of the de’ Medici dynasty sent at sensitive assignments) and the daily practice of diplomatic officers below, as secretaries of the Embassy or figures with less formalized roles, we will propose some considerations on the relationship between diplomacy, communication channels, and political decision.

NICOLETTA BAZZANO, UNIVERSITÀ DEGLI STUDI DI TERAMO
“The Little Diplomacy of Agents”: The Political Friendship between Marco Antonio Colonna and the Prince of Eboli
In this contribution I want to restore the preferential relation developed in the second half of the sixteenth century between Marco Antonio Colonna, exponent of very important Roman lineage, and the family of the prince of Eboli, eminent courtier and political counsellor of Philip II. This relationship is complicated owing to the impossibility for each to leave his political theater, Rome for Colonna and the court of Philip II for Eboli. The agents of Colonna in Madrid and the agents of Eboli in Rome were authentic alter egos of their masters and were able to articulate a complex diplomatic praxis. This case study reveals, owing to the rich epistolary sources utilized, unknown sides of diplomatic action and offers a better understanding of the characteristics of the ties between Italy and Spain in the sixteenth and seventeenth centuries.

Thursday, 8 April 2010
4:30–6:00
Wake Forest University - Casa Artom - Multimedia Room
MUSIC THEORY AND MUSICAL NOTATION
Organizer: JEANICE BROOKS, UNIVERSITY OF SOUTHAMPTON
Chair: BONNIE J. BLACKBURN, UNIVERSITY OF OXFORD, WOLFSON COLLEGE

EMILY ZAZULIA, UNIVERSITY OF PENNSYLVANIA
Envisioning L’homme armé: Notational Intertextuality in the Armed Man Masses
The considerable literature on competition and homage in the L’homme armé tradition has tended to focus on compositional procedures. But relationships within this remarkable set of pieces extend beyond the way a mass is written to the way it is written down. The earliest masses, particularly those of Ockeghem and Busnoys, reveal an interest in the visual, notational — and, by extension, conceptual — identity of the cantus firmus, which is maintained even as the tune is manipulated through transposition, augmentation, retrograde, and related procedures. I argue that because notation is so thoroughly connected to compositional conception, both the visual and the aural are central to a full appraisal of these masses. Interest in the visual appearance of a cantus firmus is not limited to the L’homme armé masses; indeed, Ockeghem’s mass was at the forefront of a trend that would underpin approaches to cantus firmus treatment throughout the rest of the century.

Evan Angus MacCarthy, Harvard University
Examining the “Fundamentum Relationis”: Scholastic Logic in the Writings of Johannes Tinctoris
In his music-glossary (ca. 1475), Johannes Tinctoris defines the tenor as the “fundamentum relationis” of any composition. Translated as “foundation of the relationship” and often understood to be an architectural metaphor for counterpoint and polyphony, it is in fact a phrase from Scholastic logicians such as William Ockham (d. 1347) and John Duns Scotus (d. 1308) used to identify the quality something possesses that gives rise to its relation to something else. Employed perhaps for the first time in a musical-theoretical context by Tinctoris, this phrase appears elsewhere in his writings, namely book 3, chapter 4 of his Proportionale musices (ca. 1473) and chapters 8 and 24 of his Liber de natura et proprietate tonorum (1476). By way of analyzing the history of this phrase and the context of its usage in the writings of Tinctoris, this paper proposes that identifying the tenor as “fundamentum relationis” marked an important development in discussions of melodic similarity and the ontological status of musical
Imperfection and Alteration in Fifteenth-Century Notation: The Intellectual Context
The notational principles of imperfection and alteration, intrinsic to the mature mensural system,
are generally still learned by students, for understandably pragmatic reasons, through secondary
textbooks, such as those of Apel, Rastall, and Parrish, rather than primary sources. The treatises
of Tinctoris on these topics, however, show a remarkable sophistication in their elaboration of
the longer-term mensural and syncopational potential of the system. At the technical extremes of
Tinctoris’s expositions, any superficial sense of “practical application” must give way to an
acknowledgement that the unique semantics of the mensural system are being explored as much
for their intrinsic intellectual value as for any day-to-day compositional requirements. This paper
will therefore explore the wider mental apparatus underpinning this particular aspect of the
system — an exploration which spills across into number theory, memory, and commercial
arithmetic, as well as other, more theological and metaphysical notions of perfection, defect,
loss, separation, and completion.

Thursday, 8 April 2010
4:30–6:00
University of Warwick - Palazzo Pesaro Papafava - Sala Grande
MICHAEL MALLET REMEMBERED IV: PRAYING FOR HEALTH IN AND OUT OF THE EARLY
MODERN HOSPITAL
Sponsor: SOCIETY FOR RENAISSANCE STUDIES, UNITED KINGDOM
Co-Organizers: JOHN EASTON LAW, UNIVERSITY OF WALES, SWANSEA; GABRIELE NEHER,
UNIVERSITY OF NOTTINGHAM; AND JANE L. STEVENS-CRAWSHAW, UNIVERSITY OF OXFORD
BROOKES
Chair: JANE L. STEVENS-CRAWSHAW, UNIVERSITY OF OXFORD BROOKES

EMANUEL BUTTIGIEG, UNIVERSITY OF MALTA, JUNIOR COLLEGE
The Hospitaller Knights of Malta and their service to the “poor sick of Christ,” ca. 1580–ca.
1700
The Hospitallers were a military-religious order of the Catholic Church, whose foundation can be
 traced back to a hospice for pilgrims in late eleventh-century Jerusalem. From then onwards, the
institution changed dramatically, but service to the “poor sick of Christ” remained its defining
feature into early modern and contemporary times. The Order ran a sophisticated hospital in
Malta called the Holy Infirmary, where all Hospitallers gave some level of service. Outside of
the Infirmary, many Hospitallers also provided herbal and magical remedies to their brethren and
others, in particular women, in what can be described as a manifestation of medical pluralism.
The Hospitallers combined medical, religious, and magical knowledge to assist those in need, but
their medico-magical knowledge also responded to the need of the Hospitallers to prevent
injuries during combat and heal wounds as rapidly as possible. Hence, this paper will seek to
unravel the way religion, health, disease, and gender intertwined in Hospitaller healthcare.

IRENA BENYOVSKY LATIN, CROATIAN INSTITUTE OF HISTORY
Dubrovnik Renaissance Hospitals: Between Lay and Religious
In Renaissance Dubrovnik (Ragusa) the lay establishment — the city government — had the control over all religious institutions (hospitals, monasteries, churches, and confraternities). The government thus kept under close surveillance the potential rivals for power in the established social order. The Treasury and appointed procurators managed the finances of not only “public” hospitals such as Domus Christi, but also institutions established by private benefactors. On the other hand, in the Counter-Reformation era, the Church endeavored to recover and strengthen its control over various aspects of religious and everyday life including hospitals. In the records of the 1573 visitation, hospitals were regarded by the religious authorities as a constituent part of the network of religious institutions. Joannes Franciscus Sormano, bishop of Montefeltro, visited nine hospitals, of which state hospital Domus Christi was described in the greatest detail. In Sormano’s view all hospitals were first and foremost religious institutions.

CRISTIAN BERCO, BISHOP’S UNIVERSITY
Unstable Borders: Syphilis Patients between Religion and Healthcare in Baroque Spain
The provision of venereal disease care in the early modern world has often hovered uneasily between the interests of healing the body and the religious prescriptions for patients’ souls. Toledo’s Hospital de Santiago, that city’s sole venereal-disease hospital was no exception. In the tradition of Church charitable institutions, it provided healthcare in the context of a wider religious mission towards its patients and the wider community. This paper explores the meanings and unforeseen effects of both these missions for administrators and patients. To clerical administrators, rooted in a tradition of Christian charity for the poor, both healing the body and caring for the soul were part of the same process. Yet despite this apparent unity of purpose, venereal-disease care brought new challenges that highlighted the unstable border between religion and healthcare.

Thursday, 8 April 2010
4:30–6:00
Archivio di Stato - Aula della Scuola di Archivistica, Paleografia e Diplomatica
IN SEARCH OF THE VENETIAN POPOLANI II: SOCIAL AND ECONOMIC PRACTICES
Co-Organizer & Chair: CLAIRE JUDDE DE LARIVIÈRE, UNIVERSITÉ DE TOULOUSE II–LE MIRAIL
Co-Organizer: ROSA MIRIAM SALZBERG, EUROPEAN UNIVERSITY INSTITUTE

ROSAMIRIAM SALZBERG, EUROPEAN UNIVERSITY INSTITUTE
“A trade open to any mortal man”: Integrating into the Print Trade and the Venetian Popolo in the Sixteenth Century
The printing industry in sixteenth-century Venice provides a fascinating opportunity to observe the evolution of an occupational group (largely unregulated until the creation of the guild in 1549). The trade was composed for the most part of more or less recent migrants from the mainland of Italy, often with no background in printing and bookselling. Aside from a few prestigious printers at the top, the majority shared the status of skilled craftsmen and shopkeepers with their city neighbors. This paper examines the economic and social strategies of masters and workers in this trade, considering what kinds of bonds they cultivated, and how they integrated (or did not integrate) into Venetian society over the course of several generations. This example allows us to consider larger questions about the behavior of lower-status migrants to Venice in comparison to elites and lower-class indigenous Venetians, and what it meant to belong to the
Venetian popolo.

FRANCISCO APELLÁNIZ, Université de Provence
Lower-Class Venetians in Trading Networks: Merchants in Alexandria (1418–20)
Although Venetian nobles were predominant in the trade with the Orient, they coexisted and cooperated with a mass of individuals of lower status. Complex regulations, however, limited access to trade for minority groups and second-rank Venetians, encouraging opportunist behavior, illegal practices, and in some cases, the creation of alternative networks and new channels for trade that circumvented Venetian commerce. This paper will describe how Venetian policies of exclusion shaped the network of merchants operating in Alexandria around 1418–20, using network analysis to identify the importance of parvenu and second-class Venetians in the whole network. I will discuss the strategies used by some to integrate into the Venetian system as newcomers or as foreigners, and how they developed their careers in the framework of Venetian citizenship regulations. Using biographical information, I will show how they carved out identities and careers apart from the standard one of the Venetian noble businessmen.

STANLEY CHOJNACKI, University of North Carolina, Chapel Hill
Popolano Marriage in the Quattrocento
The main features of upper-class marriage in Renaissance Venice are well known, thanks in part to public records mandated by the regime’s efforts to discipline marriage among patricians and cittadini. Regarding the popolo, ecclesiastical records from the Cinquecento and Seicento have yielded information on marital demography and litigation. But during the Quattrocento, when the government began seriously regulating elite marriage, basic popolano marriage practices largely escaped official notice and remain largely unexplored. This paper is an effort to broaden the study of Venetian marriage by tracing popolano patterns of spouse selection, dowry arrangements, and kin and neighborhood involvement in marriage. Upper-class tendencies in these matters have received scholarly attention, so attention to the popolo’s practices provides an opportunity for comparison of matrimonial activities across class lines. Such a comparison may disclose the lineaments of a common culture of marriage in Venetian society or, alternatively, define distinctive marital cultures among Venice’s different classes, occupations, and nationalities.

Thursday, 8 April 2010
4:30–6:00
Istituto Ellenico - Sala del Capitolo
BESSARION II
Organizer: JEROEN DE KEYSER, Katholieke Universiteit Leuven
Chair: JOHN MONFASANI, State University of New York, Albany

MICHELE BANDINI, Università degli Studi della Basilicata
Gli studi senofontei di Bessarione
Gli scritti di Senofonte ci offrono una delle possibili chiavi per accedere all’officina del Bessarione lettore, copista, filologo, traduttore. Le Elleniche furono copiate dal Bessarione a Mistrà nel 1436 nel ms. Marc.Gr. 365; gli estratti bessarionei di quest’opera conservati nel Marc.Gr. 526 ci consentono di analizzarne gli interessi linguistico-retorici e storici; il Marc.Gr. 364, copiato nel 1469 dal Marc.Gr. 365, costituisce l’“edizione a pulito” del testo senofonteo, il
punto di arrivo filologico degli studi bessarionei. Un analogo *iter* è documentato, per altri scritti senofonte, dal Marc.Gr. 511, ampio *corpus* costantinopolitano vergato intorno al 1330, posseduto e annotato e corretto dal Bessarione, e antigrafo di due copie “a pulito,” gli attuali Marc.Gr. 368, vergato dal Bessarione in collaborazione con Demetrio Trivolis verso la fine degli anni Cinquanta, e Marc.Gr. 369, copiato probabilmente a Roma da Giorgio Tzangaropoulos nel 1469–70. Notevole documento del Bessarione filologo e traduttore è, infine, la traduzione latina dei *Memorabili*, compiuta a Firenze negli anni 1441–42.

**JEROEN DE KEYSER, KATHOLIEKE UNIVERSITEIT LEUVEN**

Bessarion as a Correspondent of Filelfo

One of the most prominent addressees in Francesco Filelfo’s epistolarium is Bessarion. The two met during Chrysoloras’s classes in Constantinople, and they became lifelong friends. For Filelfo’s seven-year stay in Byzantium not only gave him a sound knowledge of the Greek language and literature, but also served as an introduction to the circles of émigré Greek scholars once he got back to Italy. When Bessarion had become a bishop of the Church of Rome, Filelfo relied time and again on his assistance, in the hope he would further his interests and admit him to the curia and his Roman “academy.” Furthermore, we can follow in his letters the evolution in Filelfo’s thinking towards Platonism. In this paper I will explore how Bessarion acts as a sounding board for Filelfo’s anxieties, and how the latter modulates both his message and self-image depending on whether he writes in Greek or Latin.

**ENRICO V. MALTESE, UNIVERSITÀ DEGLI STUDI DI TORINO**

Bessarione e la patria bizantina: osservazioni su alcuni scritti politici (1444–71)

Vorreil occuparmi innanzi tutto di due lettere, rispettivamente indirizzate al despota Costantino Paleologo (1444) e a Iacobo Pincens (1459), in cui il cardinale, sulla linea di Giorgio Gemisto Pletone, analizza la situazione della Morea e propone una via per risollevare le sorti, per terminare con le Epistolae et orationes de arcendis Turcis a Christianorum finibus. In questi scritti, con tono diverso, si insiste anche sulla importanza della continuità con il mondo e la cultura degli antichi Greci, che tuttavia vanno integrati con l’apporto delle moderne forme di governo degli Stati occidentali, in primo luogo italiani.

Thursday, 8 April 2010
4:30–6:00

*Biblioteca Marciana*

**COLLECTING ILLUSTRATED BOOKS: CONNOISSEURSHIP AND THE EVOLUTION OF ILLUSTRATION TECHNIQUES**

*Organizer, Chair & Respondent:* ILARIA ANDREOLI, *FLORIDA STATE UNIVERSITY*

**CAROLINE DUROSELLE-MELISH, HARVARD UNIVERSITY**

The Role of Illustration Techniques and Printmaking Artifacts in a Collection: Philip Hofer and the Formation of the Printing and Graphic Arts Department, Houghton Library, Harvard University

Early in his career, Philip Hofer, founder of the Printing and Graphic Arts Department at Houghton Library, Harvard University, actively gathered a collection of printmaking surfaces including woodblocks and copperplates. These artifacts were extremely hard to find in part due
to their very low survival rate and the lack of collectors’ interest in them. Yet, for Philip Hofer
they were essential tools to understand the processes which were used to make the prints and
illustrations in the books he collected. Moreover, when placed by the objects they had helped
create, they could themselves become art objects converting people to the idea that the
techniques and implements through which artistic objects are made are also valuable. This paper
will examine how the interest in printmaking techniques played a central role in Philip Hofer’s
collecting as well as in his work of curator, writer, and publisher of books and exhibition
catalogs.

AUDREY ADAMCZAK, UNIVERSITÉ PARIS IV–PARIS SORBONNE
Curiosités from Paris: American Taste for France, Ancien Regime Illustrated Books
My goal is to focus on American amateurs of French illustrated books of the seventeenth century
and of their private libraries. By examining collections as those of Cortlandt F. Bishop, Mortimer
L. Schiff, and Samuel P. Avery, all from New York City, and of Isaac C. Bates from
Massachusetts, what did libraries contain, how were they arranged, what was the part of French
illustrated books of the grand siècle and what were their characteristics and their artistic merits?
I mean to suggest my ambition first to consider the bibliophiles’ collecting activities and then to
situate them historically in the expansion of book collecting in the United States during the late
nineteenth century to the early twentieth century. I shall discuss their role in promoting in
America an interest in French art and literature and determine to which degree collections reflect
their interests, cultural environment, social associations, and taste.

ISABELLE DE CONIHOUT, BIBLIOTHÈQUE MAZARINE
Le goût pour les romans de chevalerie: la part de l’illustration
Le roman de chevalerie commence à être collectionné par de rares amateurs à la fin du XVIe
siècle et au début du XVIIe siècle. Mais ce n’est qu’à la fin du XVIIe siècle et au siècle suivant
qu’il devient l’un des objets de collection par excellence. Dans ce goût, quelle est la part de
l’illustration? On se basera sur les descriptions données dans les anciens inventaires et
bibliographies pour essayer d’évaluer le rôle joué par l’illustration dans l’engouement des
bibliophiles, engouement qui ne s’est pas démenti jusqu’à nos jours.

Thursday, 8 April 2010
4:30–6:00
Ateneo Veneto - Aula Magna
NEGOTIATING DIFFERENCE: FOREIGN MERCHANTS IN MEDITERRANEAN PORT CITIES
Organizer & Chair: KAREN-EDIS BARZMAN, STATE UNIVERSITY OF NEW YORK, BINGHAMTON

DAVID JACOBY, THE HEBREW UNIVERSITY OF JERUSALEM
Western Merchants in Eastern Port Cities: Communication and Cross-Cultural Interaction in the
Twelfth through Fifteenth Centuries
The commercial and maritime expansion of the West in the eastern Mediterranean and the Black
Sea from the twelfth century onward resulted in the temporary or long-term residence of Latin
merchants in foreign ports, such as Alexandria, Acre, Constantinople, and Tana. These
merchants operated as legal and cultural outsiders in multi-lingual and multi-cultural societies
witnessing the meeting of Latins, Greeks, and members of Eastern ethnic and religious
communities. This paper examines aspects of cross-cultural communication and interaction in that context, as reflected in legal and narrative sources, literary works, and the arts.

MARI A PIA PEDANI, Università degli Studi di Venezia
Muslim Merchants in Venice
On the Rialto, Venetians crossed paths with Ottoman merchants from the Balkans and Anatolia, Moorish traders from North Africa, and Persians from Tabriz and Isfahan. This paper focuses on the evolution of institutions that accommodated these merchants in Renaissance Venice. The paper surveys temporary lodgings initially sought by Muslims in inns and houses, and the subsequent creation of the fondaco (inn and warehouse), which assured protected shelter. It also addresses special arrangements to meet the needs of Muslim merchants conducting business and residing in Venice, including permission to slaughter animals according to the rules of their religion and, in 1534, legislation to ensure the presence of interpreters during business transactions involving Ottoman merchants. While Persians and Arabs were few in number, Ottomans formed a small but significant community. The paper concludes by surveying the community’s actions taken in the collective interest of its members (appointing special agents, drafting petitions to the government, initiating legal proceedings).

DAVID CELETTI, Università degli Studi di Padova
Negotiating Trade between the Black Sea and the Mediterranean: Venetians, Genoese, and Muslim Merchants at La Tana
This paper addresses the extension of Mediterranean trade into the Black Sea and, in particular, the competitive relations of Venetian, Genoese, and Muslim merchants in the city of La Tana. Strategically located, La Tana provided Mediterranean traders with access to goods from the Far East and Russian plains, including hemp, an indispensable fiber for the manufacture of sails and rope so important to Venetian commercial interests. In the thirteenth and fourteenth centuries the Venetians prospered in this trade, working successfully within the confines of the fondaco. This trade flourished until the end of the fourteenth century when the port was plundered by Tamerlane. Subsequent Ottoman expansion and the conquest of Istanbul gave the Turks control of the trade routes between the Mediterranean and the Black Sea. In the fifteenth century Black Sea trade was largely oriented toward serving the needs (food, raw materials) of Istanbul, at which point the hemp trade between Venice and La Tana came to an end. The paper concludes with Venetian strategies concerning the scarcity of hemp, a commodity so important to Venetian success in maritime commerce.

Thursday, 8 April 2010
4:30–6:00
Ateneo Veneto - Aula Tommaseo
LES ATELIERS, LES LIVRES, ET LES HOMMES: ÉCHANGES TRANSALpins
Co-Sponsors: Centre d’Études Supérieures de la Renaissance (CESR), Université François Rabelais, Tours; and The Charles Singleton Center for the Study of Premodern Europe
Co-Organizers: Toshinori Uetani, Centre national de la recherche scientifique and Chiara Lastraioli, CESR, Université François Rabelais, Tours
Chair: Walter Stephens, The Johns Hopkins University
UGO ROZZO, Università degli Studi di Udine

Ortensio Lando, Giovanni Pullon da Trino, e le edizioni lionesi dei Paradossi
L’intervento punta a ricostruire i rapporti dell’ex frate eremitano Ortensio Lando con gli editori e i torchi lionesi, a partire dal 1534, quando è correttore nella bottega di Sébastien Gryphe, ma in particolare vuole analizzare le due edizioni dei Paradossi del 1543 e 1550, entrambe stampate da Giovanni Pullon da Trino. Si cercherà poi di sintetizzare la produzione di questo trascurato editore-tipografo italiano nella Lione del pieno Cinquecento.

SILVANO CAVAZZA, Università degli Studi di Trieste

Tra Confederazione Svizzera e Italia: la tipografia Landolfi di Poschiavo

TOSHINORI UETANI, Centre National de la Recherche Scientifique

Venise, Côme, Paris: voyages et transformations vernaculaires de paratextes vitruviens
La publication en 1511 à Venise du De architectura de Vitruve édité par Fra Giovanni Giocondo marque le début des travaux philologiques modernes sur ce texte réputé obscur. Cette première édition illustrée du traité sera suivie aussi de plusieurs éditions en langue vernaculaire, d’abord en italien (Côme, 1521; Venise, 1524 et 1535), puis en français (Paris, 1547) avant d’être publiée dans d’autres langues européennes. Les éditeurs de ces éditions successives élaborent des apparets paratextuels importants en s’inspirant de l’édition giocondienne et en empruntant les travaux de leurs prédécesseurs et contribuent ainsi la lexicographie naissante en langues vernaculaires.

WILLIAM S. KEMP, ENSIB and CLÉMENT BROT, Lyon 2 and ENSIB

Les caractères italiques à Lyon 1502–50: De Venise à Lyon, par Bâle et Paris
La première fonte à caractères penchés, dite italique sort de chez Alde Manuce à Venise en 1501. Elle est copiée à Florence et surtout à Lyon dès 1502 (Renouard [1834]). Divers imprimeurs lyonnais vont employer ces caractères jusque dans les années 1520 (Shaw [1993]). Autour de 1524–28, d’autres imprimeurs utiliseront le style italique: Juste, Blanchard, Moderne et, évidemment, Sébastien Gryphe (Kemp [2008]). Tous ces italiques sont orientés vers la droite mais les majuscules sont droites. Ceci va changer en 1537 lorsque Gryphe introduira un italique d’origine bâloise dont les capitales sont également penchées (Johnson [1959]). Pendant un certain temps ces types proliféreront à Lyon: nous attarderons un peu là-dessus. Enfin, dès 1544 arrivent de Paris les premiers italiques de Robert Granjon avec des capitales penchées (Vervliet [2008]). Ils se retrouvent chez Gryphe, chez Jean de Tournes et bien d’autres.
Friday, 9 April 2010
9:00–10:30
Don Orione - Aula Magna
NEW TECHNOLOGIES AND RENAISSANCE STUDIES IX: VIRTUAL WORLDS, SOCIAL NETWORKING, AND PEDAGOGY
Sponsor: CENTRE FOR REFORMATION AND RENAISSANCE STUDIES, UNIVERSITY OF TORONTO
Co-Organizers: RAYMOND G. SIEMENS, UNIVERSITY OF VICTORIA AND WILLIAM BOWEN, UNIVERSITY OF TORONTO SCARBOROUGH
Chair: RAYMOND G. SIEMENS, UNIVERSITY OF VICTORIA

AARON S. MCCOLLOUGH, UNIVERSITY OF MICHIGAN, ANN ARBOR
“What thy memory can not contain”: Lyric’s Place in the Quantitative Redescription of Shakespearean Genre
This paper presents the interesting (and admittedly problematic) results of applying “principal component analysis” of the sort offered by Jeff Collins and Dave Kaufer’s DocuScope software to the text of Shakespeare’s Sonnets. My analysis depends heavily on Michael Witmore’s ongoing work using this software to explore sentence-level linguistic evidence of generic classing criteria in the editing of the plays in the First Folio. My work aims to intensively interpret the results of DocuScope’s extensive analysis of the Shakespeare’s “lyric” material in comparison to its analysis of dramatic subgenres. My questions revolve around traditional assumptions about the affective traits associated with Shakespearean (and, more broadly, early modern) genres and subgenres.

DIANE E. SIEBER, UNIVERSITY OF COLORADO, BOULDER
Constructing the Renaissance for a Digital Age: Leonardo’s Second Life
This paper presents findings of a two-year study of the impact of emerging digital technologies on levels of reflection, understanding, and information retention by undergraduates studying Leonardo da Vinci, Renaissance literature, and history. Higher education is undergoing a renaissance now, as digital immigrants (those of us introduced to digital communications as adults) discover how to engage and educate digital natives (students, born after the public Internet, who expect to participate actively in their learning through online collaborative knowledge-building, social networking, and experimentation.) Research points to our current opportunity for significant positive transformation of education in Renaissance studies. Emerging technologies examined include: virtual learning environments such as Second Life, socially-tagged archival materials, geospatial application GoogleEarth, wiki platforms Mediawiki and Moodle, and socialnetwork/mobile platforms Ning, Facebook, Twitter, Flickr, and YouTube. Students learned about Leonardo by learning like Leonardo: through experimenting with new technologies, generating content, collaborative peerlearning, and lifelong knowledge-building.

WALLACE HOOPER, INDIANA UNIVERSITY
The Chymistry of Isaac Newton: A Rigorous Analysis of the Language of Alchemy
This paper discusses the new digital edition of Newton’s papers on alchemical subjects, with its searchable web interface. The primary practical gain via the reading tools in the edition interface is the speed at which the reader can frame a question about the texts and get results — with citations — that allow the reader to construct an answer or to frame further queries. For
established historians as well as students who are new to the material, these tools help to frame the scope, focus, and priorities for their reading.

Friday, 9 April 2010
9:00–10:30
Don Orione - Sala Goldoni
MEDIEVAL THOUGHT / RENAISSANCE THOUGHT: IN HONOR OF JOHN MONFASANI I
Organizer: CHRISTOPHER Celenza, The Johns Hopkins University
Chair: Michael J. B. Allen, University of California, Los Angeles

ANN E. MOYER, UNIVERSITY OF PENNSYLVANIA
Medieval to Renaissance, Continuities and Discontinuities: The View from Late Renaissance Florence
The degree to which the Renaissance might best be understood as the birth of modernity or as continuous with medieval culture may have occupied a number of historians since the age of Jacob Burckhardt. Yet the issues of periodization themselves are of long standing. In fact, by the late Renaissance a number of scholars posed and debated questions of how to understand their relationships to their own recent past. Some even used the term rinascimento, though not always in the ways we might expect. I will examine the divisions between medieval and Renaissance (to use modern terms), and between ancient and postclassical as well, that were employed by a number of major and minor Florentine scholars and writers of the sixteenth century, from Vincenzio Borghini to Paolo Mini.

MATTHEW T. GAETANO, UNIVERSITY OF PENNSYLVANIA
Renaissance Aristotelianism in Historical Thought, 1550–1800
In his polemical commentary on Peter Lombard’s Sentences, the Reformed theologian Lambert Daneau (1530–95) developed a tripartite narrative of the origin and decline of medieval thought that remained basically intact until the early decades of the nineteenth century. His narrative, which presents medieval theology as moving through an early, middle, and late period, with Lanfranc of Pavia, Albert the Great, and Durandus de Sancto Porciano serving as transitional figures, was developed as part of a broader agenda to purge the vestigial influence of the medieval scholastics from Reformed theology. Although Daneau viewed Luther, Calvin, and others as ushering in a new age for theology, the subsequent use of his narrative in histories of philosophy gave more attention to the role of what we call the Renaissance in the dissolution of medieval thought. Moreover, Daneau’s view of a radical discontinuity with the medieval past forced historians of philosophy like Jacob Brucker to develop narrative devices for explaining the prominence of philosophers in the period after the Renaissance that were still devoted to Aristotle and even to the medieval doctors.

ALISON KNOWLES FRAZIER, UNIVERSITY OF TEXAS, AUSTIN
The Opus in Genesim (1466) by Candiano Bollani
Bollani’s commentary on Lombard’s Sentences, book 2 (Stegmüller, 1891) is extant in two manuscripts. Arranged into eighteen books, the Opus in Genesim has received almost no scholarly attention, although the work was dedicated to the Ferrarese Carthusian Andreas Pannonius and Candiano was evidently on good terms with both George of Trebizond and
Bessarion. This presentation places Bollani’s lengthy work in the contexts of fifteenth-century
*Sentences* commentary and of humanist attention to Genesis 1–3.

Friday, 9 April 2010
9:00–10:30
*Don Orione - Sala Vivaldi*
**RENAISSANCE MEDICINE: NEW PERSPECTIVES ON HUMAN PHYSIOLOGY**
Organizer & Chair: **SERGIUS KODERA, UNIVERSITÄT WIEN**

**FERNANDO SALMÓN, UNIVERSIDAD DE CANTABRIA AND MONTSERRAT CABRÉ, UNIVERSIDAD DE CANTABRIA**

Madness, Breastfeeding, and the Nature of Women in Renaissance Medicine
Drawing from ancient and medieval traditions, by the end of the fifteenth century academic medicine in the Latin West had fully developed a notion of the female body as venomous and prone to cause illness to others. Central to this conception was menstrual blood, understood as the result of women’s failure to refine blood into semen and as the cleansing process that female bodies underwent to purge from excess substances regularly during certain life stages. In this paper we will discuss not only how women’s bodies were conceptualized as potentially venomous for others but also how they could be harmful to themselves. The physiological connection between female madness and the impossibility of breastfeeding will be explained within this framework. We will explore how Renaissance medicine approached these issues in original academic works and in contemporary commentaries of the Articella — the core of the medical teaching syllabus.

**MARLEN BIDWELL-STEINER, UNIVERSITÄT WIEN**

Metabolisms of the Soul: Bernadino Telesio’s *De rerum natura iuxta propria principia* (edn. 1570) and Oliva Sabuco de Nantes y Barrera’s *Nueva filosofía de la naturaleza del hombre* (1587)
At the end of the sixteenth century one can trace a radical materialistic tendency in natural philosophy. The thinkers under consideration share an emphasis on a permeable organization of the body with one vital sap responsible for such different activities as sight, emotional response, and cognition. Their combination of innovative methods and speculations resulted in a focus on what one probably would call today “transmitter substances,” in the jargon of natural philosophy spiritus and species. Interestingly, perception acts as metaphorical explanation for intellectual operations, as well. By hypothesizing one spirit or soul-liquid instead of three, they were thus eroding the dichotomy between matter and mind strongly in favor of the former. My paper will also point to significant differences between Telesio and Sabuco. Whereas the former assumed the utmost subtle quality for his spiritus vitalis, Sabuco refers to the crudest metabolic substance, the chylos as “ur-liquid of life.”

**MARIACARLA GADEBUSCH-BONDIO, UNIVERSITÄT GREIFSWALD**

On the Physiology of Smell
The olfactory function is still today an open chapter in physiology. Aristotle defined the nose as the organ of smelling and breathing and was convinced that the nostrils were “double” in their shape as well as other sensitive organs (ears, eyes, and tongue) because predisposed to absolve
two functions: breathing and smelling (*De part. anim* 656b33–657a11). Galen did not agree with the philosophus and localized the smelling faculty in the brain, provoking discussions that kept physicians occupied in the Middle Ages and the Renaissance (*De instr. odorat.*). While natural philosophers and anatomists agreed that the nose has breathing and purging functions, they diverged with regard to some key questions: Is the nose as a sensory organ responsible for smell? Does injury to or the destruction of the nose damage an important function? If the nose is not the organ of smell, is decoration of the face its only function? The debate took on a new ethical and aesthetic depth with the diffusion of rhinoplasty in the fifteenth and sixteenth centuries.

Friday, 9 April 2010
9:00–10:30
*Don Orione - Sala Canova*

**MONTAIGNE IN THE HISTORY OF THOUGHT**

*Organizer: MARYANNE CLINE HOROWITZ, OCCIDENTAL COLLEGE*

*Chair: RUI BERTRAND ROMÃO, UNIVERSIDADE DA BEIRA INTERIOR*

MARYANNE CLINE HOROWITZ, OCCIDENTAL COLLEGE

In Which Intellectual Tradition to Place Montaigne?

From Gournay to twenty-first century scholars, Montaigne has held a disputed role in the history of thought. Gournay noted his amiable experiential style, a characteristic that has produced numerous scholarly “friends” of the essayist. Others including myself view the personal anecdotes as highlighting significant political commentary on abuses of his day (heresy trials, mistreatment of Amerindians, horrors of religious warfare). Garasse accused Montaigne of fomenting libertinism, and the 1715 text of “three imposters” excerpted Montaigne into a hodgepodge of libertine thought and behavior. Some admired his fideistic Catholicism, others commended his philosophical skepticism, and Nakam praised him as a conscientious objector. While Villey and Frame traced Stoic, Skeptic, and Epicurean stages of Montaigne’s intellectual development, current scholarship focuses on the processes of interweaving diverse texts and experiences in the individual essay.

ALISON CALHOUN, POMONA COLLEGE

Laughing Matters: The “stile comique et privé” and Montaigne’s Moral Thought

“J’ay naturellement un stile comique et privé” (I, 40, 249). In this paper, in an attempt to situate Montaigne within the moral tradition, I will suggest that this paradoxical mode, a style that is both comic and private, related to theater and to comedy while anchored in the familiar and the intimate, helps Montaigne articulate a form of writing that edifies, perhaps even entertains, without fixing a set of moral rules. “Comic” and “private” describe the details Montaigne admires when he writes about the philosophers in Diogenes Laertius’s *Lives*, where the great thinkers from antiquity are painted in their daily setting, “une vie basse et sans lustre.” These scenes of private and comic allow Montaigne to question moral philosophy, making it ever more difficult to study his place in the history of moral thought.

NANCY S. STRUEVER, THE JOHNS HOPKINS UNIVERSITY

Modernist Intellectual History and Renaissance High Culture

This paper addresses the current state of affairs: much of intellectual history is simply a series of
modest summaries of texts, not, usually, focused on basic strategies of discovery. But, if we define intellectual history as history of inquiry — thus, not the history of seventeenth-century religion, but of seventeenth-century investigations of religion — we need to confront the beliefs and habits of action that motivate exploration. In the 1920s there were some extremely promising German initiatives that combined Diltheyan Geistesgeschichte interests, Husserlian phenomenological analysis, and Heideggerean philosophical revision. I will argue that one product of this fruitful interaction was Gerhart Ladner’s phenomenology of Christian religious experience. His “idea of reform” can function as an explanatory paradigm illuminating the radical revision of the task of moral edification in Montaigne’s *Essais*.

JACOB VANCE, EMORY UNIVERSITY
Montaigne, Ethics, and Religious War
This talk examines the philosophical, religious, and literary implications that the ancient Greek term *oikeiosis* (appropriation, familiarization) has in the *Essais*. Retracing some of the semantics of *oikeiosis* through its Latin translation in Cicero as *concilatio*, the talk examines how Montaigne’s thought situates philosophical ethics in relation to sixteenth-century problems of religious belief and war. The paper furthermore extends the rhetorical dimension of classical *oikeiosis* (appropriation) into the study of the *Essais*’s aesthetic dimensions. The paper thus attempts to examine how Montaigne uses *concilatio* as a rhetorical and ethical concept. How does Montaigne’s *Essais* scrutinize *concilatio* as both an ethical and aesthetic idea? How did conciliation theory help Montaigne articulate a critical point of view on the question of ethics and religious war?

Friday, 9 April 2010
9:00–10:30
*Don Orione - Sala Palladio*
SOCIAL CONTEXTS OF HUMANIST LEARNING I
Organizer: MAARTEN H. K. JANSEN, UNIVERSITEIT LEIDEN
Chair: JAN L. M. PAPY, KATHOLIEKE UNIVERSITEIT LEUVEN

DIRK K. W. VAN MIERT, ROYAL DUTCH ACADEMY FOR ARTS AND SCIENCES, HUYGENS INSTITUTE
Biblical Criticism in Holland: From Academic Setting to Public Debate (1600–1650)
For much of the sixteenth century, biblical philologists had managed to live side by side with systematic theologians, but it was only a matter of time before the textual criticism of the Bible would start to affect the dogmatic interpretation of Holy Writ. When the French historian Jacques-Auguste de Thou pressed Joseph Scaliger to publish his philological annotations on the New Testament, the latter consistently refused to do so, to avoid problems with his fellow Calvinists. Half a century later, the results of biblical philology had come to bear heavily upon the public debate over the status of the biblical text. In this paper one aspect of this development in the Dutch Republic will be analyzed — the social positions of a number of influential biblical philologists of that period: Joseph Scaliger, and his one-time students Hugo Grotius and Daniel Heinsius.

CHRISTOPH PIEPER, UNIVERSITEIT LEIDEN
Francesco Filelfo’s Failure or: Reflections of a Professor after his Dishonorable Discharge
When in 1433 Francesco Filelfo had to leave Florence as a result of his enmity with Cosimo de’ Medici, he also lost his teaching position at the Studio Fiorentino. In the second book of his *Epistolae familiares*, he tells the story of his failure from the arrival in Florence until his dismissal. In my paper, I want to analyze the letters not as historical documents, but as part of Filelfo’s self-representation as highly esteemed scholar and as innocent victim of personal and political rivalries in Florence. I will try to show that the genre of letters to friends (in which the writer seems to communicate in a private sphere and therefore to be more sincere than in public utterances) provides Filelfo an ideal medium for his self-fashioning. Furthermore, the case of Filelfo can show that the success of humanist learning (and teaching) depended on the goodwill of political rulers and on the skills of the intellectuals to adapt themselves to their environment.

**Ursula Troeger, Universität Bonn**  
Politics in Marsilio Ficino’s Letters  
Marsilio Ficino’s letters are the place where his theologico-philosophical ideas and the world in which he lives meet, where *vita contemplativa* and *vita activa* converge. Nevertheless, research on Ficino’s epistolary has focused on his philosophical and theological ideas, and it has rather neglected the letter-specific rhetorical strategies he uses for his communicative and argumentative goals. In my talk, this aspect will be exemplified by having a closer look at the way Ficino’s letters reflect contemporary political events, e.g., the Turkish invasion of Otranto and the intricate relations between Florence and the Vatican after the Pazzi conspiracy in Florence in the letters to Pope Sixtus at the beginning of book 6. I will analyze the rhetorical strategies Ficino employs to position himself as an opinion leader in these political contexts.

**Han Lamers, Universiteit Leiden**  
Positioning Greek Learning: Prefaces and Dedications by Byzantine Scholars  
For Byzantine scholars who migrated to Italy in the fifteenth and sixteenth centuries, their knowledge of the classical Greek language and literature was an essential form of cultural capital in the struggle for positions in the *Respublica litteraria*. Italian intellectuals were eager to explore Greek philosophy and literature, and Byzantines were considered to be authoritative transmitters and interpreters of Greek culture. But like all humanist scholars Byzantines had to defend both the relevance of their specific cultural knowledge and their positions in the scholarly world. In my paper, I want to chart the strategies prominent Byzantine scholars like Cardinal Bessarion and Marcus Musurus used in order to make relevant their cultural heritage for their various Western audiences. Second, I wish to show how they legitimized themselves as authorities in the intellectual world of Italy. My analysis will depart from a selection of prefaces and dedications by Byzantine scholars of the period 1450–1550.

Friday, 9 April 2010  
9:00–10:30  
*Don Orione - Sala San Marco*  
**Spain in Italy I**  
Organizer, Chair & Respondent: Barbara Fuchs, University of California, Los Angeles

**Jessica Goethals, New York University**  
An Apocalyptic Paradox: Charles V, Spanish Soldiery, and the Sack of Rome
My paper will investigate the paradoxical role assigned to Charles V and the Spanish in apocalyptic representations of the 1527 Sack of Rome. While the emperor enjoyed a reputation as a divinely sanctioned reformer in accordance with long-standing apocalyptic tradition, the horrific tribulations suffered in Rome at the hands of a seemingly castigating Spanish army not only shocked Europe but also necessarily complicated Spanish-Italian relations in the aftermath of the war. I will consider how post-Sack literature attempted to separate the Holy Roman Emperor from his Spanish citizenry, contrast the actions of Spanish and German soldiers (in which the Spaniards are often portrayed by the Italians as more physically and sexually violent), and develop the idea of the Sack as a moment of moral renovatio. To do so, I will draw on both Italian and Spanish sources, including Alfonso de Valdés, Francisco Delicado, Pietro Aretino, Baldassare Castiglione, and Luigi Guicciardini.

THOMAS J. DANDELET, UNIVERSITY OF CALIFORNIA, BERKELEY
Creating the Ideal Roman Emperor in the Spanish Renaissance: Antonio de Guevara’s The Golden Book of Marcus Aurelius
This paper focuses on one of the most popular “historical” works of the Spanish Renaissance, Antonio de Guevara’s The Golden Book of Marcus Aurelius (1535). A chaplain, courtier, and official chronicler for the emperor Charles V, Guevara presented his book as a translation of a Greek manuscript he found in the Medici collection in Florence. This paper will argue that, while largely neglected or belittled by modern Renaissance scholars as a forgery of little literary merit, Guevara’s text is, in fact, an extremely successful example of a Renaissance author using the Roman imperial past as a political model for his own times. In short, Guevara’s work, dedicated to his own emperor, is an example of an imperial Renaissance in Spain that relied on the revival of ancient imperial political models both real and imagined.

GORETTI TERESA GONZÁLEZ, HARVARD UNIVERSITY
El Cortesano / Il Cortegiano and Vecellio’s Habiti Antichi: Translatio, Imitatio, and the Anxiety of Sartorial Influence
The Catalan Juan de Boscán’s translation (1534) of Baldesar Castiglione’s Il Cortegiano (1528) emphasizes the gravitas and decorum that marks the black clothing of the Spanish people. While the text suggests that this is the style of dress that should be emulated, El Cortesano also cautions that in the wearing of foreign clothing the nationals subject themselves to future conquests. Cesare Vecellio’s Habiti Antichi et Moderni (1590, 1598) continues to negotiate an anxiety of Spanish sartorial influence through his prints and their commentary. Vecellio, who describes the Spanish people as both lusty and miserly, laments the current Spanish hegemony on Neapolitan dress and indicates that while Spaniards do dress in black, they usually wear Italianate clothing. This study implements the sartorial discourse in order to examine Spanish Italian translatio and imitatiao as displayed in El Cortesano / Il Cortegiano and Habiti Antichi.

Friday, 9 April 2010
9:00–10:30
Don Orione - Mezzanino A
COGNITION AND BALANCE IN RENAISSANCE ENGLAND
Sponsor: NEW ENGLAND RENAISSANCE CONFERENCE
Organizer: KENNETH GOUWENS, UNIVERSITY OF CONNECTICUT, STORRS
Chanita R. Goodblatt, Ben-Gurion University of the Negev
Metaphysical Wit and Cognitive Balance: A Case Study
Poetic texts have always interested cognitive psychologists having a Gestalt orientation because these texts maintain a balance (formalistically) among various aspects (e.g., phonetic, linguistic, semantic) of the text, as well as (in terms of reader response) between the text and its reader. The metaphysical conceit exemplifies such balance. It offers an opportunity both to investigate this perceptual balance in text and reader, and to extrapolate the poet’s representational world. As a “cognitive metaphor,” the conceit utilizes the contrast between its two parts to emphasize the very process of constructing a world out of disparate domains (love, science, courtship, fishing). I have explored empirically how present-day readers comprehend such metaphors by having subjects provide online verbal reports of their thinking as they grapple with Donne’s poem “The Bait.” There are thus two levels for analysis: that of the poem and its conceits; and that of the verbal protocol for discussing this text.

Ellen Spolsky, Bar-Ilan University
Satisfaction: English Revenge Tragedy and the Equity Debate under James I
My current research concerns how the human body’s need for equilibrium — its balance in relation to the earth’s gravity — scales up to the level of social competence and thence to artistic production. A corollary hypothesis is that proprioception grounds one’s sense of justice and aesthetic experience. While our bodies undergird our sense of justice, that sense will be expressed differently at different times and in different places. This paper suggests that revenge tragedies were a site where pressing social issues of institutionalized injustice were displayed and negotiated. These plays enacted the conflict between the personal satisfaction of “balancing accounts” and the imperative of obeying divine and civil law. At a time of struggle over political legitimacy, they enabled their audience to see — and to feel — the anxieties caused by imbalance. They allowed an exploration of the price that must be paid when the legal system cannot afford satisfaction.

Mary Thomas Crane, Boston College
Spenser’s Giant and the Epistemology of Balance
In arguing down the egalitarian Giant in book five of The Faerie Queene, Artegall contradicts both that book’s preem (on the existence of change in the world) and the description of his own upbringing in canto 1 (where he is able to weigh right and wrong in a balance). I propose viewing the Giant’s balance literally, as a scientific instrument, and understanding the inconsistencies in Artegall’s reasoning in the context of the gap between “official” scientific theory and intuitive science that opened wide in the decades before 1600. When the Giant and Artegall argue about whether the elements are disordered, whether unsubstantial things can be weighed, and whether unlike things can be compared, they reference specific debates ongoing among mathematicians and natural philosophers, evident for example in John Dee’s “Mathematicall Praeface” to Billingsley’s translation of Euclid’s Elements of Geometrie (1570) and in Thomas Digges’s addendum to his father’s Prognostication Everlasting (1576).
9:00–10:30

Don Orione - Sala Don Orione

ERASURE, REVELATION, AND MANIPULATION IN EARLY MODERN ENGLISH DRAMA, ROMANCE, AND CORRESPONDENCE

Chair: Beth Quitslund, Ohio University

Barbara Traister, Lehigh University

Plague on the Early Modern Stage

Despite the material effects of plague on the theaters’ ability to stay open and the compelling narratives of heroism and weakness that plague might have offered to dramatists, the disease appears as an element of plot in very few early modern plays. Looking briefly at Romeo and Juliet and The Alchemist, my paper then focuses on John Fletcher’s The Tamer Tamed or The Woman’s Prize to argue that even when plague is part of a dramatic plot it is always “not plague,” the result of mistaken diagnosis or a trick. In these plays the focus is never on a plague victim but instead on the house where plague has been identified. Thus plays where plague is part of the plot dramatize the prophylactic measures taken to keep people well and inevitably erase the actual disease from the plot and the theater experience.

Rahel Orgis, Université de Neuchâtel

Telling Tales: The Artistry of Lady Mary Wroth’s Urania

Critical judgments of Lady Mary Wroth’s Urania have ranged from calling the work an unstructured imitation of the Arcadia to considering it an historic achievement by the first English female author of an original romance. However, hardly any critics have treated it as a self-conscious work of literature within its generic traditions. This paper proposes to investigate how Wroth addresses political, social, and personal issues by combining and playing with the romance and epic genres as well as with different narrative modes, such as allegory, fabliau-like tales and the roman à clef. Close analysis of extracts will illustrate Wroth’s use of the various genres and narrative modes to reflect on contemporary events, to negotiate ideological and ethical norms, but also to represent herself and her family advantageously. Moreover, these formal strategies will be shown to involve readers by alternately intriguing, amusing, and moving them, and by engaging them in debate.

Robyn Adams, Queen Mary, University of London

The Language of Patronage in Elizabethan Intelligence Letters

For many mid-status figures in Elizabethan England, the transmission of sensitive information was a key method of constructing and maintaining a patronage relationship. For the chief ministers guiding domestic and foreign policy, the assembly of fresh intelligence was vital to the administrative process, and those with access to a large cohort of information-gatherers (Lord Burghley, the Earl of Leicester and Sir Francis Walsingham, among others) encouraged a steady stream of epistolary and oral communication. Surviving reports in the archives are curious hybridized forms of intelligence and familiar letters. By examining the epistolary strategies of one agent in particular, Burghley’s client William Herle, which include the use of ciphers, codes, and the desire to impart information “by mouth,” I will explore the methods by which spies, intelligencers, informers, and news-gatherers attempted to build on this activity, and to turn a precarious and somewhat dubious existence to their pecuniary advantage.
Boys, Maids, and Men in Shakespeare’s Coriolanus

When Shakespeare’s Coriolanus is pressed to supplicate the citizens for their votes, he recoils with disdain, unwilling to play a part unbecoming of a man. In his antitheatrical rant, Coriolanus effectively lumps together the harlot, the virgin, the eunuch, and the boy as dissembling, “unmanly,” identities. Over the course of the play, however, these unmanly equivalencies undergo some significant shifts. This essay attends to these shifts, examining what it means to be a boy, a maid, and a man in Shakespeare’s play. By carefully considering these gendered positions, we can more clearly envision what masculinity entails in the most masculine of Shakespeare’s plays. The manliness that emerges is anything but absolute. Indeed, this essay argues that manliness in Coriolanus is primarily prosthetic; it is constructed through the addition or overlay of masculine signifiers such as weapons, wounds, scars, and titles. Boys become men by way of inscription. They are characterized through conflict.

ANTHONY RASPA, Université Laval
King Lear and Humanist Moral Philosophy

The subject of my proposal is a study of the influence of Renaissance humanist moral philosophy on Shakespeare’s King Lear. The paper discusses the role of eye imagery, the issue of “superfluity,” the meaning of nature, the question of self-knowledge, and the symbolic status of Apollo in the play, as dealt with in Thomas Wright’s The Passions of the Minde (1601), Pierre Charron’s Of Wisdome (English translation of 1612[?]), and Bartholomaeus Anglicus’s De Proprietatibus (1250[?], English edition of 1582). It argues that a lack of self-knowledge underlies Lear’s tragedy, a theme explored by Shakespeare’s examination of the meaning of nature in his use of eye imagery. The play contains at least nine invocations to nature, the understanding of which, according to moral philosophers basing themselves on Aristotle and Plato, was attained by self-knowledge, markedly by the experience of the greatest of the five senses, the eye.

JULIA M. GARRETT, University of New England
Pranks They Dare Not Show Their Husbands: Othello and the Risks of Cultural Ignorance

The crucial moment when Iago implicates Desdemona in a plot of infidelity — “In Venice they do let heaven see the pranks / They dare not show their husbands” (3.3) — draws its power from the fact that Othello is unschooled in Venetian practices of courtship and sexual conduct. While recent scholarship illuminates how Othello’s apparent credulity emerges from anti-feminist assumptions, these lines underscore the fact that Othello’s ignorance specifically about “our country disposition” makes him vulnerable to Iago. This argument also addresses how cultural ignorance is dramatized in the opening scenes of military crisis, when the duke seeks out Othello’s knowledge of alien realms in planning to confront the Ottomans. Desdemona’s handkerchief also dramatizes the risks of cultural ignorance, specifically the scene in which
Othello reveals its necromantic origins (3.4); here he plays upon Desdemona’s ignorance about his exotic origins to intimidate her into confessing that she has lost his love token.

Friday, 9 April 2010
9:00–10:30
**Don Orione - Aula 6**
THE KISS IN MUSIC

*Organizer:* JEANICE BROOKS, UNIVERSITY OF SOUTHAMPTON  
*Chair:* ISABELLE HIS, UNIVERSITÉ DE POITIERS

CATHERINE DEUTSCH, UNIVERSITÉ PARIS IV–PARIS SORBONNE
Baciami mia vita: Kissing Madrigals
The kiss was an alluring poetic theme for the madrigalists. The *poesia per musica*, being both a mirror of sixteenth century poetic penchants and an impetus for their diffusion among a wide public, integrated various literary topics about the kiss. This was achieved not only by recourse to “poésie d’auteur,” but also by drawing on lowbrow poetry that gave them free rein in musical expression. This paper will deal with some significant examples of *poesia per musica* regarding the kiss, and will analyze compositional strategies used by the madrigalists for certain recurrent poetic topics. It will focus on rhetorical figures linked to the word *bacio*, and at a larger scale, on musical settings of kiss-frenzy and death by kissing.

INGA MAI GROOTE, LUDWIG-MAXIMILIANS-UNIVERSITÄT MÜNCHEN
French (Musical) Kisses
This paper adds a comparative perspective to the Italian situation, drawing on examples from the French repertoire: being often in a seemingly more popular vein, the French chanson adopted in the second half of the sixteenth century a variety of literary and musical influences. In the older group, the more bucolic subjects prevail (e.g., Janequin), which already offer a choice of settings for musical kisses. The paper shall concentrate on musical responses to “kiss poems” from the Pléiade on, which took up the theme from a more varied literary backrdound, inspired for example by Neoplatonic thought with the kiss as a symbol for union or the tradition of neo-Latin and classical authors, which introduced a number of new conceits. Especially different settings of some sensual poems by Ronsard shall be examined, including works by the composers Fabrice Caietain, Guillaume Boni, or — from the northern periphery — Jean de Castro, who experimented with more Italianate musical features, thus approaching a more madrigalesque style.

MASSIMO PRIVITERA, UNIVERSITÀ DEGLI STUDI DI PALERMO
Nymph’s Kisses
*Il Bon Bacio*, a madrigal collection printed in Venice in 1594, is a poetic and musical variation on the theme of the kiss. It contains twenty-one madrigals, each one having a different composer, based upon twenty-one different poems, each one by a different poet. Every poem tells, from an individual point of view, a short conversation between a shepherd and a nymph: the nymph asks the shepherd: “Dove nasce il Bon Bacio?” (“Where was the Good Kiss born?”). The shepherd ingenuously answers it was born where Venus was born, but the nymph says: no, the right place is in your lips; then she kisses him and runs away, leaving the shepherd surprised and troubled.
Studying this collection (which shows an intriguing and unusual situation where it’s a girl to have erotic initiative) we can reflect upon the multiple facets of the idea of the kiss in Venetian male intellectual circles at the end of the sixteenth century, and to investigate the way how it expresses itself by poetic and musical meanings, positioning it in the broader philosophy of love in the Renaissance.

Friday, 9 April 2010
9:00–10:30
Don Orione - Aula 3
**PAULINE SHAKESPEARE: CARTOGRAPHY, ICONOLOGY, PHILOSOPHY**

*Organizer: Randall Martin, University of New Brunswick*
*Chair: Victoria A. Silver, University of California, Irvine*

**RANDALL MARTIN, UNIVERSITY OF NEW BRUNSWICK**
Peregrinating with Paul around Shakespeare’s Mediterranean

Early modern cartography gave English playwrights a new “map-mindedness,” with a corresponding power to shape national and racial identities. One neglected cartographic subject, however, has been Paul’s Eastern Mediterranean journeys depicted in Reformation bibles and early modern geographies. “The Peregrinations of St Paul” were often the first maps English readers ever encountered, and possibly the only ones for many. In the secular geographies of Ortelius and Mercator, they were prominent among historically differentiated periods and regions. Maps of Paul’s journeys enabled Shakespeare’s audiences to historicize and individually appropriate scriptural texts, to reimagine Paul encountering cultural differences in first-century Jewish and Greek diasporas, and to relate Paul’s travels to early modern contacts represented on the Elizabethan stage. This paper will examine the material culture of “the Peregrinations of St Paul” and the critical dialogues it generated in two plays with significant Pauline associations: *The Comedy of Errors* and *Pericles*.

**NICHOLE ELIZABETH MILLER, TEMPLE UNIVERSITY**
Promised Ends: Skepticism and Pauline Messianism in Caravaggio and *King Lear*

In 1600–01, Caravaggio painted two versions of St. Paul’s conversion. Both employ Caravaggio’s characteristic juxtapositions of stasis and frenetic motion to depict conversion’s paradox: located in a suspended instant of time, it reorders subsequent chronological conceptions. This stratification of time and timelessness leads me to connect Caravaggio’s vision, Paul’s writings, and Shakespeare’s *Lear* (written ca. 1605), itself a multilayered textual event, linguistically linked to Montaigne’s skepticism. In a moment of textual instability (Quarto and Folio speakers differ), the play closes with an appeal to heed the pressure of impending time. This temporal imperative recalls an earlier moment of questioning, lending the play’s skeptical impulse a Pauline doubleness: Kent’s “is this the promised end?” For Paul, the “promised end” is the Second Coming, a messianic framing Kent seemingly invokes. Yet, much as Caravaggio imagines Paul momentarily paralyzed by the divine call, so the play’s palimpsestic textuality suspends its own messianic “ends.”

Friday, 9 April 2010
INTERPRETING BEN JONSON
Chair: JENNY C. MANN, CORNELL UNIVERSITY

JUDITH HABER, TUFTS UNIVERSITY
Adoptive Strategies: Cavendish, Jonson, and the Fantasy of the Adopted Son
This paper begins by considering an incident in Margaret Cavendish’s Love’s Adventures: the heroine of this play, who is disguised as a page in the service of a lord she loves, is adopted by him as a son — a procedure that all his acquaintances wish to imitate — before the couple is eventually married. I argue that Cavendish is here taking one step further the criticism of patrilineal inheritance that is evident throughout her works: in the lord’s fantasy relationship, at least, a closed circuit of male reproduction is created: the father guarantees the purity of his line by choosing his own son and then marrying “him,” effectively excising the female and the problem of uncertainty she represents. I then broaden the implications of this reading by connecting the events in the play to the adoption of literary “sons” practiced by Ben Jonson, whom Cavendish views simultaneously as masculine antitype, literary forefather, and the rival poet she wishes to surpass.

ELYSSA CHENG, NATIONAL UNIVERSITY OF KAOSHIUNG
Roast Pork vs. Human Flesh: Theater and Commerce in Bartholomew Fair
What makes eating roast pig such a love-and-hate sensation to the fairgoers in Bartholomew Fair? For one thing, roast pigs were rare commodities in Renaissance England because pigs cannot be driven over long distances and so were usually sold at local markets. For another, the Puritans considered eating roast pigs at Bartholomew Fair as an act of “idolatry” because the pork sold at Bartholomew Fair was called “Bartholomew pig.” Yet, the danger of eating roast pig and the symbolic connotation of pork flesh went far beyond the Puritans’ fear for paganism and idolatry. This project aims to explore the interconnections between the Puritan admonition of roast-pig eating, their surveillance of commercial theater, and their resistance to market fairs and commercial sex. In doing so, I hope to demonstrate Jonson’s hope to the Puritan antitheatricalists that they should spare their ruthless attacks and leave the theater to the decision of free-market mechanism.

SARA VAN DEN BERG, ST. LOUIS UNIVERSITY
The Importance of Nano in Jonson’s Volpone
Nano, the dwarf in Volpone, has rarely been the subject of critical analysis. Nano appears in every act of Jonson’s play: offering a narrative of metempsychosis (1.2), singing two songs in the mountebank scene (2.2), claiming his superiority (3.3), accompanying Lady Would-be when she accuses her husband of an affair with Peregrine (4.2), and being sent forth by Mosca to “recreate” himself (5.5) and by Volpone to “buy gingerbread and kill kitlings” (5.11). Nano offers us a map of the play and of Jonson’s satiric concerns: political, religious, psychological, sexual, and moral. Finally, Nano comments not only on society, but on Jonson himself.

Friday, 9 April 2010
9:00–10:30
Don Orione - Chiesa
THE IRISH IN ITALY
Sponsor: RENAISSANCE STUDIES CERTIFICATE PROGRAM, CITY UNIVERSITY OF NEW YORK, THE GRADUATE CENTER
Organizer: SARAH COVINGTON, CITY UNIVERSITY OF NEW YORK, QUEENS COLLEGE
Chair: FLAVIA CANTATORE, UNIVERSITÀ DEGLI STUDI DI ROMA, “LA SAPIENZA”
Respondent: NESSA CRONIN, NATIONAL UNIVERSITY OF IRELAND, GALWAY

MICHEÁL MAC CRAITH, NATIONAL UNIVERSITY OF IRELAND, GALWAY
Andrea Palladio’s Influence on the First Irish Travel Narrative
Andrea Palladio’s Descritzione de le Chiese . . . che sonno in la Città di Roma and its companion volume L’Antichità di Roma (1554) were both bestsellers that continued to be published into the eighteenth century. All subsequent editions of Le Chiese di Roma were incorporated into Le cose meravigliose dell’alma città di Roma without any reference to Palladio. New churches were added as the occasion demanded and by the 1610 edition, the number had grown from 121 to over 310. In the 1588 edition illustrations of many of the churches were added. The 1610 edition of Le cose meravigliose is a good yardstick by which to judge the Roman section of Tadhg Ó Cianáin’s travel narrative, Turas na dTaoiseach nUltach as Éirinn. A comparison between the two texts will enable an assessment of whether the Irish princes should be considered as political exiles, pilgrims, or mere tourists.

CLARE CARROLL, CITY UNIVERSITY OF NEW YORK, THE GRADUATE CENTER AND QUEENS COLLEGE
The Portraits of Irish Franciscans in the Aula Massima of Sant’Isidoro
Completed in 1671, the aula massima at Sant’Isidoro contains the only known portraits of Irish Catholics from the seventeenth century. In 1621, the patronage network of the Irish Franciscans enabled them to acquire and renovate a Spanish convent on the Pincian Hill. The aula massima memorializes the first fifty years of this institution, and also envisions a future for the Irish in the biographies, poems, and portraits painted by Fra Emanuele da Como. Since a seminal article in Miscellanea francisca and a popular study by Patrick Conlon in the 1970s, there has been no sustained scholarly analysis of the aula. This talk will examine the architectural drawings for the building of the aula (from the archives at Sant’Isidoro and never before reproduced or discussed), the frescoes, and the elaborate Latin texts framing these portraits.

VINCENT P. CAREY, STATE UNIVERSITY OF NEW YORK, PLATTSBURGH
The Wizard Earl in Italy: The Creation of a Renaissance Identity through a Florentine Genealogy
This paper will focus on the stay in Italy of the “wizard earl” Gerald FitzGerald, the eleventh Earl of Kildare, first through an analysis of Richard Stanihurst’s account in Holinshed’s Chronicles. Then, the analysis will turn to dealing with evidence in the Henrician State Papers and the Kildare family archives of the family’s efforts to establish, or reestablish in their eyes, links with the Gherardini family in Florence. A Renaissance princely ideal or image is Stanihurst’s goal, and an Italian heritage was in the family’s self image.

Friday, 9 April 2010
9:00–10:30
Fondazione Cini - Sala degli Arazzi
Neapolitan Renaissance and the “Piscatory Genre”: For a New Culture of the Sea
The Neapolitan Renaissance originated and developed a new literary genre, deeply based on local culture: the “piscatorio genre,” which, from Iacopo Sannazaro’s *Egloghe* to Giulio Cesare Capaccio’s *Mergellina*, rediscovers in poetry and prose the lyrical and mythical suggestions inspired by fishermen’s lives. After Sannazaro, Berardino Rota wrote *Egloghe Piscatorie* around 1530 and published it in 1562. Later, Paolo Regio’s *Siracusa* mixed two different moments of Sannazaro’s production: the main theme of Arcadia, with the protagonist’s escape into a protective Eden, and the marine setting of the *Egloghe*, replacing also the melancholy shepherds with zippy fishermen. In 1598, Giulio Cesare Capaccio recovered the heritage of the prolific “piscatorio genre” from his predecessor Regio, who had abandoned the coasts of Campania for those of Sicily, in his constant process of imitation. Capaccio not only writes a text in prose and verse, but also attempts to rediscover fishermen’s myths and habits.

The World of Academies: An Account of Intellectual Debate, Courtly Life, and Celebrations in Early Modern Naples
Between the 1570s and 1620s Naples became an internationally leading center of learning with a vibrant intellectual milieu. Academies played a vital role in enhancing the scholarly debate on arts and science, often functioning as spaces within which both patronage and courtly life lavishly expressed their pervasive power. Academic gatherings took place in carefully chosen venues such as monasteries, palaces, and churches, all of which also functioned as a public display for social status and political power. Academic debates embraced a variety of disciplines that included literature, language, philosophy, and scientific research in the fields of medicine, physiognomy, anatomy, alchemy, and the like. Within this intellectually active milieu, courtly entertainment also played a crucial role and took place in a variety of privately and publicly acted performances that included staged plays, scientific experimentation, and public celebrations. By looking at some primary sources, this paper will attempt to answer the following questions: What was the role of academies, academicians, and patrons in shaping the image of early modern Naples? What roles were academicians expected to carry out? Where were the boundaries between freedom of expression and propaganda?

Dialect(ic) Play: Naples’s *tre corone* and the Rewriting of Tradition
Early modern dialect literature in Naples culminated in the seventeenth-century works of Giambattista Basile (the fairytale collection *Lo cunto de li cunti*), Giulio Cesare Cortese (*Micco Passaro ‘nnamorato*, *La Vaiasseide*, and other mock epics) and the enigmatic Felippe Scafato de Sgruttendio (the lyric cycle *La tiorba a taccone*). These authors employed Neapolitan not simply to glorify local identities, exotize unfamiliar speech and customs for a public hungry for the marvelous and the novel, or provide comic relief, as dialects and sociolects had often been used by the previous literary generation. Instead, their Neapolitan becomes a rich vernacular in which to experiment with innovative linguistic, stylistic, and generic models.
ALEXANDRA M. KOREY, INDEPENDENT SCHOLAR, FIRENZE
Continuity in Early Printed Images of the Fetus in the Womb
A quirky illustration of the fetus in the womb in early printed midwife manuals presents remarkable visual continuity for almost three hundred years from Rösslin’s *Rosengarten* of 1513 until Smellie’s 1754 *Anatomical Tables*. It spanned continents and even showed up in other books genres, such as in Aldrovandi’s *Monstrorum Historia*. This paper considers the pan-European audience and function of this repeated image as well as the marketing and production realities of the printing press.

DANIELLE CULPEPPER, UNIVERSITY OF VIRGINIA
Recycled Saints: Images of Saints in Early Italian Printing
By the 1490s, illustrated saints’ lives began to issue from Italian presses, incorporating text and image to convey the attributes of sanctity. Woodcut images of these saints accompanied different types of texts, from lavishly produced works by and about medieval saints to the cheaply printed *Sacre Rappresentazioni*, or sacred dramas, that celebrated the lives of early Christian martyrs. Looking at images of saints that adorned saints’ lives and *Sacre Rappresentazioni* printed between the fifteenth and seventeenth centuries, this talk will examine the extent to which such images remained constant and uniform over time and across different audiences. By contrasting the use and reuse of woodcut images in both fine and cheaply printed works, and by considering the Tridentine Church’s changing stance on the cult of saints in the late sixteenth century, this paper will consider ways in which such social and religious developments altered printed images of saints to suit the needs of changing markets.

CHRISTINA FURTADO, FORDHAM UNIVERSITY
The Commodification of Monstrous Imagery in Early Modern English Print Culture
By the mid-sixteenth century, English cheap print about monstrous births frequently included woodcut depictions of the deformed children described therein. Such images, which were used by printers to advertise their wares, contributed to the creation of a commodity culture around monstrous imagery. I will argue that this monstrous imagery became commodified due to the strong visuals it offered: the vivid woodcut illustrations, which were often used in more than one pamphlet or broadside, would have been familiar to an early modern London audience, for even those who were illiterate could have seen these images in the hands of others or in printers’ shops. The commodification of this imagery was made possible by the advance of print technology in cheap multiples. As a result of this recurrence, the imagery of monstrosity became a cultural mnemonic for sinful behavior in early modern England and, as such, was taken up by writers in other media, such as drama.
Friday, 9 April 2010
9:00–10:30

**Fondazione Cini - Cenacolo Palladiano**

**SESSIONS IN HONOR OF COLIN EISLER V: ALL ABOUT VENUS**

**Organizer:** Fern Luskin, City University of New York, Laguardia College

**Chair:** John Garton, Clark University

**Cathy Santore, City University of New York, New York City College of Technology**

Ca’ Venere
What did artists in Renaissance Venice have in mind, or in their sights, when they depicted reclining female nudes? Traditional art history, reluctant to think the “high” art of the Renaissance as other than noble and edifying, tended to see a goddess or nymph whenever a naked woman is displayed on canvas. Yet sixteenth and seventeenth-century collectors, eager to acquire such images, often identified them simply as nudes. Were these nudes, then, pictures of Venus, pictures of courtesans or mistresses in the guise of Venus, or portraits of particular women free from mythological pretensions? Or were they thought of as simply nudes without further reference to person or subject? All of these options deserve consideration. Textual evidence permits us to comprehend these paintings as they were understood by the audience for whom they were intended.

**Christiane Andersson, Bucknell University**

Love’s Bondage: Venus in Renaissance Art
In the first two decades of the sixteenth century, artists in Basel, Bern, and Northern Italy developed a new image of Venus: she is shown holding a lasso, or lassoes, which she uses to capture and tie up men. The lassoes or ropes are a symbol of their emotional dependence or “bondage.” Venus employs her ropes in a similar fashion as Cupid uses his arrows, to make men fall in love. These same artists simultaneously created images of Venus’s “victims,” the lovelorn men, who are shown tied to a tree with ropes or lassoes. These “prisoners of love” bound to trees have usually been misinterpreted as St. Sebastian. My paper will explore the various images of Venus with her lassoes from this period, interpret them with reference to contemporary literary sources in which she is mentioned, and show a few examples of her bound victims.

**Fern Luskin, City University of New York, Laguardia College**

Unchaste Veneration in Titian’s Worship of Venus
The identity, activities, and attributes of Venus and her devotees in Titian’s “Worship of Venus” have long been misunderstood. The painting depicts the “Erōtes” ekphrasis from Philostratus Eikones. By comparing it to Titian’s actual source, i.e., Moschus’s translation of Philostratus, rather than to the original Greek or the Loeb edition, a new interpretation of its theme, riddles, and humorous double entendres is revealed. The specific type of Venus and the kinds of love alluded to in this picture refer to Venus Eryx. This persona of the goddess was of particular interest to Titian’s patron, Alfonso d’Este. The apples the cupid harvest, the games they play, the hare they hunt, and the gifts they, as well as the nymphs, present to the goddess of love, illustrate every variety of eros one could enjoy in her honor.
Friday, 9 April 2010
9:00–10:30
Fondazione Cini - Sala del Chiostro dei Cipressi
LEARNING FROM THE PAST: LETTERS AND MATERIAL CULTURE IN RENAISSANCE MEMORY
Sponsor: RENAISSANCE STUDIES CERTIFICATE PROGRAM, CITY UNIVERSITY OF NEW YORK, THE GRADUATE CENTER
Organizer & Chair: WLADYSLAW ROCZNIAK, CITY UNIVERSITY OF NEW YORK, BRONX COMMUNITY COLLEGE
Respondent: SARAH COVINGTON, CITY UNIVERSITY OF NEW YORK, QUEENS COLLEGE

RACHAEL B. GOLDMAN, CITY UNIVERSITY OF NEW YORK, THE GRADUATE CENTER
Images of the Groteschi in Renaissance Disegno
The discovery of the Domus Aurea in the fifteenth century, a fascinating image called the grotesque or groteschi emerged from the darkness and became the desired image on serving plates, furniture suites, and symbols of authority on printed documents. These images have their roots in the third style of Roman painting, but how the image of the grotesque appears consistently in ancient Rome, the Renaissance, and subsequent periods is unclear. Grotesques appear on a variety of decorative arts of the Italian Renaissance, particularly in Italian maiolica, silver glass and furniture. The scholarship has recently been taken up by scholars such as Charlotte Vignon and David Evett, which positions the grotesques in a more sophisticated realm. I seek to reevaluate these older ideas and explain how the grotesques linked the vessels made in the Renaissance with ancient Roman ideas of virtue and apotropaic qualities.

MAURA KENNY, CITY UNIVERSITY OF NEW YORK, THE GRADUATE CENTER
Separation and Memory in Women’s Letters of the Renaissance
Letters are inherently written to someone who is not there, someone with whom information is to be shared and recounted. They also express being separated from loved ones and from home. Personal documents such as letters are one of the ways in which women have left information about their lives and feelings. Traditionally, these letters have been studied by country, language, family, or time period. I propose to instead broaden the approach and examine the letters of women from different countries, written in English, French, and Italian and covering the mid-fifteenth century through the sixteenth century. An examination of the words, phrases, and thoughts which were used to express this separation will be explored. Letters written by Alessandra Strozzi, Louise de Bourges, Honor Lisle, Élisabeth and Amélie of Nassau will be examined as I seek to evaluate the ways in which women across Western Europe wrote of separation.

Friday, 9 April 2010
9:00–10:30
Fondazione Cini - Padiglione delle Capriati
ITALIAN LITERATURE I: MYSTICISM IN THE SIXTEENTH CENTURY
Sponsor: CENTRE FOR REFORMATION AND RENAISSANCE STUDIES, UNIVERSITY OF TORONTO
Organizer: OLGA ZORZI PUGLIESE, UNIVERSITY OF TORONTO, VICTORIA COLLEGE
Chair: KONRAD EISENBICHLER, UNIVERSITY OF TORONTO, VICTORIA COLLEGE
STEVEN STOWELL, UNIVERSITY OF TORONTO
Francesco Bocchi’s Mystical Experience of Art
In recent years, the writings on art of the Florentine author Francesco Bocchi (1548–1613/1618) have been among the most discussed by art historians. However, a treatise he wrote towards the end of his career about the miraculous painting of the Annunciation at the SS. Annunziata in Florence, Sopra l’immagine miracolosa della Santissima Nunziata di Firenze (Florence, 1592), has received comparatively little attention. In this talk, it shall be demonstrated that Bocchi’s evocation of the experience of the painting uses many literary qualities that had been used to describe the mystical experience of “compunction” in spiritual literature of the Middle Ages and the Renaissance. Finally, it is demonstrated that many of the qualities of Bocchi’s writings that recall compunction in this text are also present in his earlier writings on art, such as his treatise on Donatello’s St. George, and his early treatise on Andrea del Sarto.

LISA VITALE, SOUTHERN CONNECTICUT STATE UNIVERSITY
Maria Maddalena de’ Pazzi: Orality and the Sublime
The Counter-Reformation Saint Maria Maddalena de’ Pazzi communicated with and about God with an abundance of words during her mystical ecstasies. This was a uniquely oral process, and her insistence on orality underscores a key element in her interpretation of God. The impermanence of the spoken word reflects the apparently fleeting nature of the Divine, and the nature of Word (Logos) and language become blurred and united in her oral expression. In this paper I address the problem of spoken and written language in Maria Maddalena de’ Pazzi. Is language adequate to explain experience? How can we distinguish what is literal from what is metaphoric or poetic in her raptures? Is her approach to the Divine peculiar to the historical context of the Counter-Reformation? In the end I argue that language is the bridge between the two dimensions, natural and supernatural (whether real or imagined), the conscious and the subconscious.

SARAH MELANIE ROLFE, UNIVERSITY OF TORONTO
Michelangelo and the Italian Mystical Tradition
That Michelangelo composed mystical poetry has been observed by many, but analyzed by few. His religious poetry has been culled for evidence of Savonarolan influence and Reformation thought. It has been studied as a psychological autobiography, a spiritual diary, and as a medium of personal confession. His mystical verses have been likened to the poetry produced by sixteenth-century European mystics. Yet Michelangelo’s religious poetry has never been compared in a comprehensive manner to that of other mystical poets of the Italian tradition. Scholarship on Michelangelo’s spiritual poetry has thus focused on the particular expressions in which the essence of it has been clothed without considering the essential identity of the verse itself, which falls into a much broader category. This paper will compare Michelangelo’s religious poetry, specifically his prayer-like mystical poetry, to that of other lyrical poets in the Italian mystical tradition.

Friday, 9 April 2010
9:00–10:30
Fondazione Cini - Sala Carnelutti
MEMORIA AND SELF-FASHIONING: THE VENETIAN DOGES AND THEIR TOMBS
“Burial Without Honor”: Doge Cristoforo Moro’s Burial Arrangement at San Giobbe
My paper explores the religious and political implications of Doge Cristoforo Moro’s (r. 1462–71) tomb at the Church of San Giobbe in Venice. Moro requested burial “without honor” before the high altar, resulting in a floor slab that breaks from conventional ducal tombs that celebrated the doges as representations of the Republic’s power. Rendered invisible from the nave of the church, Moro’s tomb gestures towards humility, but it also undercuts that humility by representing the deceased doge in a privileged liturgical position. This paper will examine the ambiguity of Moro’s burial arrangement in light of the massacre of Venetians at Negroponte in 1470. The event was regarded as one of the republic’s greatest crises and, I argue, it prompted a temporary shift in the alignment between the tropes of ducal commemoration and the projection of Venetian identity.

Staging Dynastic Claims: The Combined Monuments of the Doges Mocenigo in SS. Giovanni e Paolo
The tombs of Doges Pietro, Giovanni, and Alvise Mocenigo cover the inner façade of SS. Giovanni e Paolo in Venice. While previous scholarship has considered these ambitious monuments individually this paper argues that Alvise’s tomb, built posthumously from about 1580 on, was designed to connect him to his Quattrocento relatives to underline the central role of the casa Mocenigo for the Serenissima. Together the three tombs constitute a giant triumphal arch, which all the ducal funerary processions traditionally held in SS. Giovanni e Paolo had to pass. This performative act taking place at each interregnum powerfully tied the casa Mocenigo to the ducal office in the public unconscious and therefore also facilitated the implicit dynastic claims inherent in the family’s self-fashioning in SS. Giovanni e Paolo.

The Tomb of Doge Andrea Dandolo (1343–54): Self-Fashioning and State Intervention in San Marco
Andrea Dandolo’s tomb in the baptistery of San Marco marks a critical moment in the history of Venetian ducal tombs. It facilitates the investigation of the conflicting interests of personal memoria and self-fashioning on the one hand and the sociopolitical structure of Venice and the conventions for ducal tombs in the republic’s “state church” on the other. Reacting to what it probably considered his too-ambitious personality cult, the Signoria only conceded the construction of the monument in the baptistery rather than in the northern transept as Dandolo demanded. The paper will argue that this kind of state intervention reveals the efforts to delimit the sociopolitical status of the doge and thus demonstrates that the patrician elite regarded these tombs first and foremost as personal rather than official monuments within the fabric of the Serenissima.
Roberta Panzanelli, *Independent Scholar*

Mapping and Reproduction, from Text to Representation

The Sacro Monte at Varallo, a fifteenth-century replica of the Christian Holy Sites in historical Palestine, was created as an alternative pilgrimage site that reproduced in topomimetic fashion the locales of Christ’s life. The first “guides” to the Sacro Monte had limited edition and no illustrations. They straddle the confines of mapping and literary compositions, as they were not meant to be read individually or to be used as orientation tools, nor were they truly maps, as they contained no graphic rendition of the location, and only relative spatial descriptions. Later booklets, however, printed in larger numbers, make use of prints to introduce views of the Sacro Monte. The first Varallo illustrations formulate an idealized representation of Jerusalem that was culturally sustainable and commensurate to the needs of the Franciscans while at the same time conforming to the rhetorics of mapping and providing distance, scale, and direction of movement.

Juan Sebastian de Vivo, *Stanford University and The Getty Research Institute*

Camillo Agrippa’s 1553 Manuscript *Trattato di scientia d’arme: con vndialogo di filosofia*

I propose to examine Camillo Agrippa’s 1553 manuscript *Trattato di scientia d’arme* within the tradition of the how-to manual, particularly in relation to Greek predecessors of the classical period, including Xenophon, Onasander, and Aeneas Tacticus. I am especially interested in the relationship between the work’s pedagogical intent and its place within social ranking hierarchies. In contrast to the limited audience of the classical works, composed primarily of peers sharing a very similar experience of warfare, Agrippa’s *Trattato* is embedded within a dramatically changing relationship to the printed word, a relationship made especially complex through the wide availability of engravings illustrating the text. These allow for the idealization of behaviors (how to), as well as their imitation in actual life in a greatly expanded scope, making what were previously elite behaviors suddenly available to and imitable by a wider portion of the population. I explore the implications of these changes in this paper.

Friday, 9 April 2010

9:00–10:30

*Rondazione Cini - Sala Barbantini*

*Frutti di Mare: Renaissance Approaches to Marine Life, Maritime Power, and the Bounties of the Sea*

Organizer: Felicia M. Else, *Gettysburg College*

Chair: Robert W. Gaston, *University of Melbourne*

Kay Etheridge, *Gettysburg College*

Defining the Dolphin
In Pierre Belon’s 1551 treatise on the dolphin he described their depiction by “modern painters” as representing nothing from nature, but instead as portraying sea monsters. He traced the history of the dolphin’s name, nature, and images from antiquity, crediting Roman coins with a more accurate portrait of the animal than those by his contemporaries. Belon speculated on the possible confusion of the dolphin with other “fish” such as the sturgeon and provided drawings for comparison. He also rendered an embryonic dolphin in utero and described how dolphins breathe air. Although Belon’s work was cited and copied by others, the process of defining the dolphin continued to be both confused and enriched by its ambiguous classification, unusual behaviors and seemingly special relationship with humans. Myth, symbolism, and possibly willful misrepresentation appear to have impeded the evolution of dolphin images even while depictions of other creatures evolved toward increasingly lifelike appearances.

LIANA DE GIROLAMI CHENEY, UNIVERSITY OF MASSACHUSETTS LOWELL
Giorgio Vasari’s Sala degli Elementi: Symbolism of Water
In 1555, Giorgio Vasari, assisted by Cristofaro Gherardi, designed and painted a mythological and cosmological theme in the Sala degli Elementi, an apartment of Duke Cosimo I de’ Medici at Palazzo Vecchio in Florence. The Apartment of the Elements is dedicated to the four elements (air, earth, fire, and water), which in antiquity were considered to be at the origin of the world. The four elements are personified as a history painting theme. These are depicted in the ceiling and in the walls of the room. The focus of this presentation is on the element of Water, symbolized with The Birth of Venus. Using Vasari’s I Ragionamenti as a guide, the complex alchemical symbolism of water and its frutti di mare, such as corals and pearls, is unveiled.

KATHERINE M. POOLE, SOUTHERN ILLINOIS UNIVERSITY, EDWARDSVILLE
Human Spoils of the Sea: Ferdinando I de’ Medici, the Galleys of Santo Stefano, and the Mediterranean Slave Trade
Human trafficking was a key tactical element and source of labor in the holy war raging between Christian and Muslim navies in the Mediterranean during the Renaissance. During Ferdinando I’s reign of the Tuscan Grand Duchy (1587–1609), the Medici chivalric brotherhood, the Order of Santo Stefano, helped transform the port of Livorno into one of the principal slaving centers in Christendom, supplying oarsmen for the galleys that formed the backbone of the European navies. Images of Ottoman captives seized at sea by Ferdinando’s knights prominently appear in the order’s church in Pisa, the Pitti Palace and Casino di San Marco in Florence, and on Pietro Tacca’s Quattro Mori monument in Livorno. Through their display of the human spoils of this religious conflict, these images served as pointed visual reminders of Ferdinando’s vast maritime empire, the naval prowess of his order, and their identity as warriors for the one true faith.

FELICIA M. ELSE, GETTYSBURG COLLEGE
Water Control, Maritime Power, and Seafood in Ducal Florence
For good reason, Duke Cosimo I de’ Medici invested a great deal in the control of waterways, from aqueduct construction to river management to the development of a naval force. These initiatives were necessary for health and sanitation, particularly in the wake of floods. They also formed part of a language of political power and economic prosperity, celebrated in works of art. Marine motifs adorn fountains, symbolizing the fertility and wealth of Tuscany under ducal and granducal rule. This paper focuses on an aspect of water control relating literally to material consumption, foods representing the bounties of the sea. I will analyze the variety and accuracy
of fishes portrayed in artworks and compare them to those consumed at meals and circulated as diplomatic gifts. From eels to sturgeon, account payments and contemporary descriptions show a range of local and imported seafood, the fruits of Medicean supremacy over the waters.

Friday, 9 April 2010
9:00–10:30
Fondazione Cini - Sala del Consiglio

LITERARY EMBLEMS
Sponsor: SOCIETY FOR EMBLEM STUDIES
Organizer: MARA R. WADE, UNIVERSITY OF ILLINOIS, URBANA-CHAMPAIGN
Chair: BIRGITTE BØGGILD JOHANNSEN, THE NATIONAL MUSEUM OF DENMARK
Respondent: LIEN ROGEN, KATHOLIEKE UNIVERSITEIT LEUVEN

CLAUDIA MESA, MORAVIAN COLLEGE
Lope de Vega’s Emblem Program in The Pilgrim in his Own Country (1604)
In De Memoria et Reminiscentia, Aristotle states that “memory, even the memory of objects of thought is not without an image.” This paper examines the presence of emblems and other forms of visual imagination in regard to the development of early modern fiction. I limit my discussion to Lope de Vega’s The Pilgrim in his Own Country (1604), a byzantine novel characterized by the presence of emblems, hieroglyphs, and ephemeral architecture, decorated symbols, and other allegorical figures. I suggest that the presence of images, either real or mental, identifies the writer as a critical observer of the times who utilizes visual references, while at the same time integrates these visions into the Counter-Reformation worldview.

CATHERINE M. KOVESI, UNIVERSITY OF MELBOURNE
Representing “Lusso”: Making Sense of an Emblem
Although the Renaissance is widely spoken of as an age of luxury, the word and concept of luxury were dubious arrivals in the period, and, unlike magnificence, were not greeted with approbation. Perhaps surprisingly, lusso is not represented visually in the Renaissance — allegorically or otherwise. The vices associated with lusso, however, such as lussuria and vanità, are frequently represented. Their depictions are exclusively gendered female and are luxuriously attired. When the allegory of lusso finally makes its debut, in a revised edition of the Iconografia of Cesare Ripa, it is, however, gendered as male and domineering, though explained as a vice of women. This paper seeks to trace the origins of the associations represented by this emblem; to explain why it only appears at such a late date; and to tease apart the apparent contradictions in an image at once male in appearance, yet female in practice.

TINA MONTONE, UNIVERSITÀ DEGLI STUDI DI BOLOGNA
Vaenius’s Glasses: Animals, Natural Phenomena, and Scientific Instruments in Dutch Emblem Books of the Seventeenth Century
When Otto Vaenius, in one of his moral-philosophical emblems of his Horatiana (1607) wanted to represent Time passing away, the representation of the old wise man contained the depiction of an extraordinary and rare object on the face of the central figure: a pair of eyeglasses. When Jacob Cats, in Proteus and later in Sinne- en Minnebeelden, wanted to represent concepts such as eternal love and elegance, he chose images of animals and representations of their behavior in
the natural world. One of the aspects that still intrigues emblems scholars is the scientific vision of the natural world and the instruments with which that world is represented in the emblem literature of the early modern era. In Dutch emblematics the binomium of art and science forms a subject that attracts the interest of many experts. Through an analysis of a number of textual and visual examples it is possible to focus on the function and interpretation of not only flora and fauna, but also of scientific objects that are used to express emblematic concepts. Studies such as Ulisse Aldrovandi’s 1602 edition of De animalibus insectis libri septem form the theoretical context and starting point for this approach.

Friday, 9 April 2010
9:00–10:30
Fondazione Cini - Sala del Soffitto
EUROPEAN SOCIETY AND CULTURE
Chair: DONALD HARRELD, BRIGHAM YOUNG UNIVERSITY

JAN BLOEMENDAL, HUYGENS INSTITUTE, ROYAL NETHERLANDS ACADEMY FOR ARTS AND SCIENCES AND UNIVERSITEIT VAN AMSTERDAM
Bilingualism and the Formation of Europe
Latin and national languages coexisted together for centuries in overlapping and mutually influencing communities. Two milestones reveal this double-edged bilingual landscape: Dante’s De vulgari eloquentia (ca. 1300), the first manifest of the use of the vernacular, and Jacob Grimm’s Götttingen inaugural lecture, De desiderio patriae (1830), promoting a new ideology of national identity based on the mother tongue — both formulated in Latin. Within this polyglot world the international Latin was not merely a language, but the carrier of European culture par excellence, conveying common values and beliefs, in some territories even until deep into the nineteenth century. This paper will explore the crossroads between Europe’s Latin and vernacular cultures, identifying their points of convergence and divergence. To what extent did the language systems meet and interplay within the communities and political, religious, and educational institutions of early modern Europe?

ALESSIA MENEGHIN, UNIVERSITY OF ST ANDREWS
The detailed information regarding Piero’s day-to-day activities recorded and summarized in his ledgers gives us an intriguing insight into the household of a small entrepreneur in the first half of the fifteenth century. As well as providing sufficient data to enable us to sketch his business affairs, they also offer a wealth of information regarding Piero and his family’s domestic arrangements and private way of life. His accounts show that the income of this man, being well above subsistence level, afforded a better than average diet, and Piero and his kin were occasionally able to enjoy some degree of luxury. This paper endeavors to show what portion of Piero’s income was spent on food and clothing for himself and his family, and also to draw some other observations on the standard of living and lifestyle of an urban entrepreneur of the middling classes.

LUKE WILSON, THE OHIO STATE UNIVERSITY, COLUMBUS
How to Do Things with Money: On Using and Using Up
This paper first of all locates usury within a taxonomy of modalities of use, ways things are used, and in particular to consider, in the case of money, the relation between using and using up. I begin with the “consumptibility of money” argument in the Scholastic analysis of usury, which held that money cannot be rented because in being lent ownership passes along with use; money is thus imagined to be consumed in being lent. My concern is less with usury per se, however, than with the larger category to which, in the consumptibility argument, money is understood to belong, that of things that can be understood as being used up in being used – things you can’t have the use of unless you use them up. I will go on to consider the relation between consumption and ephemerality more generally in Renaissance culture, and particularly (perhaps with reference to Othello) the idea of human identity as in some sense a thing both used and at risk of being used up.

Samuli Kaislaniem, University of Helsinki
Merchants, Diplomats, and Spies: The Intelligence Network of Sir Robert Cecil, 1600–1610
Studies of early modern English espionage usually focus on the late Elizabethan period, but English intelligence-gathering on the Continent continued even after the 1604 peace treaty between England and Spain. This paper investigates the Spain-oriented intelligence network of Sir Robert Cecil. This network was a sophisticated system for gathering and processing information that ran on money, patronage, and nationalism: it included paid spies, official diplomats, aspiring civil servants, as well as merchants trading to the Continent. Particularly the role of merchants in intelligence networks has received scant attention in the past, yet they played a central role not only as the primary couriers for undercover mail — intelligence letters as well as diplomatic post — but also as informants. The surviving documents show how merchants took part in the textual activities of the intelligence network, and reveal the ways in which networks of intelligence, commerce, and patronage were intertwined.

Friday, 9 April 2010
9:00–10:30
Fondazione Cini - Sala della Bibliografia
The Writing of Knowledge in French Literature
Organizer: Kathryn Banks, University of Durham
Chair: David P. Laguardia, Dartmouth College

Rowan Tomlinson, University of Oxford, St. John’s College
Artisan Authors, Apprenticed Readers: Knowledge, Autopsy, and Authority in Bernard Palissy and Michel de Montaigne
In this paper I shall explore the status and function of the figure of the artisan in texts that resist classification into the literary or the non-literary and where, therefore, the metaphor of author/poet as artisan — a longstanding commonplace — is both complicated and literalized. I begin by considering the ways in which the artisan is used as a figure of authority in writings by an author who was himself a practicing craftsman, Bernard Palissy, focusing in particular on his recourse to an authorizing rhetoric of autopsy and verification and on his attempts to apprentice his reader to his cause. I then examine what consequences the promotion of the author-as-artisan has for conceptions of readership — and interpretation — in Montaigne’s Essais, suggesting that
his projection of a suffisant lecteur can usefully be read as part of the period’s preoccupation
with asserting the value of the artisanal both to writer and reader.

VIOLAINE GIACOMOTTO-CHARRA, UNIVERSITÉ MICHEL DE MONTAIGNE–BORDEAUX 3
Knowledge and Forms of Knowledge in Du Bartas’s Sepmaine
The knowledge offered by the Sepmaine, far from being totalizing, is carefully selected and
ordered. Its interest lies less in itself than in the writing processes used by the poet to construct
and shape it. This paper will demonstrate how Du Bartas’s writing of knowledge borrows forms
from learned books (recourse to experience, philosophical textual models), while at the same
time investing certain poetic forms with a new function, and also using particular linguistic
procedures (such as epithets) to shape the encyclopedic text. This practice, far from simply
versifying a prose discourse, thus reinvents the order of the world in a way that owes little to the
learned works it draws upon, but rather generates its own formal codes of a strictly stylistic or
narrative nature. This may serve to explain the “nouvelle et bizarre method” proclaimed by the
poet.

KATHRYN BANKS, UNIVERSITY OF DURHAM
Poetic Knowledge in Christian “Epic” Poetry
Du Bartas’s bestselling Sepmaine was innovative in its vernacular “epic” presentation of
Christian themes. It found many imitators, both Catholic and Protestant, who, to varying degrees,
also adopted the poet’s style. This paper will examine Christian “epics” penned by Du Bartas and
his imitators (poets such as Jude Serclier and Joseph Duchesne), and will suggest that they shape
commonplace knowledge — about the universe, its creation, and its demise — in a way indebted
to their status as poems, and to the generic conventions of the Christian epic as established by Du
Bartas. In particular, I am interested in Du Bartas’s practices of metaphor and comparison, and
the ways in which they are adopted or modified by his successors to political or theological ends.

Friday, 9 April 2010
9:00–10:30
Istituto Veneto - Palazzo Cavalli Franchetti - Sala del Giardino
NEOPLATONISM, HERMETICISM, AND ALCHEMY IN RELIGION, LITERATURE, AND ROYAL
ENTERTAINMENT
Organizer & Co-Chair: ROSA MARIA STOOPS, UNIVERSITY OF MONTEVALLO
Co-Chair: STEVEN PAUL MATTHEWS, UNIVERSITY OF MINNESOTA, DULUTH

NADYA CHISHTY MUJAHID, THE AMERICAN UNIVERSITY IN CAIRO
An Examination of Andrea Ghisi’s Venetian “Labyrinth” Game and its Hermetic Predecessor,
the Mantegna tarocchi
In 1616, Venetian nobleman Andrea Ghisi presented Giovanni Bembo (then Doge of Venice),
with a curious game based on the Mantegna tarocchi. My research in hermeticism has involved
an exploration of the E- and S-series of the Mantegna engravings (ca. 1460), that appear to
exhibit hermetic characteristics. In this paper, I attempt to reconstruct the original game that
constituted Ghisi’s “Laberinto.” Although Ghisi did not leave clear directions as to how this
game was to be played, certain images of this elegant set (especially those that appear to deviate
from the original Mantegna engravings) provide clues that help one establish a relationship
between “Laberinto” and a type of “chess.” Special consideration will be given to the concept of “mutation”: Ghisi’s game is as mutated a version of the Mantegna tarocchi as the abovementioned “chess” is a mutated form of the most predominant version of the game played in seventeenth-century Europe.

STEVEN PAUL MATTHEWS, UNIVERSITY OF MINNESOTA, DULUTH
Ficino, Stapulensis, and Theosis: Light from the East on the Corpus Hermeticum
Scholarly treatments of Ficino often portray his theology as a forced welding of Christianity and Neoplatonism by which the basic integrity of Christianity was compromised. Such a perception relies on a narrow definition of Christian thought typical of the Reformation but not reflective of classical Christianity. Ficino was not concerned with the Reformation but rather the recovery of the Eastern Christian Fathers in the West and what they represented. The otherwise controversial use of the Corpus Hermeticum by Ficino is entirely reasonable in the context of Ficino’s adherence to Eastern theology. Through the commentaries of his friend, Faber Stapulensis, we gain a new perspective on the Florentine reading of the Corpus. For the circle of Ficino, the Corpus reflected an earlier, purer form of Christianity with theosis as a central doctrine. Read in this light, the Corpus Hermeticum was not an extraneous source for the Christian tradition but a significant part of it. A part sanctioned by early, important Christian writers. This interpretation was aided by the (very Christian and very recent) Byzantine editing of the Corpus. Thus, the spread of hermetic teachings was not a challenge to traditional Christianity.

ROSA MARIA STOOPS, UNIVERSITY OF MONTEVALLO
The Figure of Elizabeth I as Alchemic Monarch in Miguel de Cervantes’s La española inglesa
In 1613, Spanish writer Miguel de Cervantes published the collection of short stories known as the Novelas ejemplares with a prologue in which he admitted that, although his stories were created for entertainment, they also contained “hidden mysteries,” without mentioning what the mysteries actually were. My presentation will explore the alchemic nature of those mysteries, specifically, the recognition of Queen Elizabeth I as alchemic monarch in the short story La española inglesa. The representation of Queen Elizabeth as a Hermetic figure is not new, having already been recognized as such by Edmund Spenser’s The Faerie Queene. Given the significant enmity between Elizabeth I and the Spanish crown at the time, it is intriguing that the English monarch be cast in a rather benign light by Cervantes, a fact that can be connected with a respect from the Spanish author for alchemy and the royal protectors of the Sacred Art.

Friday, 9 April 2010
9:00–10:30
Istituto Veneto - Palazzo Cavalli Franchetti - Sala Alta
LAUGHTER AT SEVERAL REMOVES
Sponsor: RENAISSANCE STUDIES CERTIFICATE PROGRAM, CITY UNIVERSITY OF NEW YORK, THE GRADUATE CENTER
Organizer: KATHLEEN L. HALEY, CITY UNIVERSITY OF NEW YORK, BROOKLYN COLLEGE
Chair: CAROL V. KASKE, CORNELL UNIVERSITY

KATHLEEN L. HALEY, CITY UNIVERSITY OF NEW YORK, BROOKLYN COLLEGE
Making Fritters of English: The Great Feast of Languages in The Merry Wives of Windsor
“Vengeance of Jenny’s case!” cries Mistress Quickly, as she overhears Parson Evans question young William Page on his Latin genitive case. The malapropisms of characters like Quickly and Slender not only serve as a language equal to the tongues in which the Welsh Evans and the French Caius “hack our English,” but color the way we hear the individual idioms of other characters, such as the Host, Mr. Ford, and Falstaff. This paper first examines Merry Wives against the backdrop of other glossolalic Shakespearean comedies (Love’s Labour’s Lost, Much Ado About Nothing), and then inquires into the particular laughter evoked by a cumulative wit of layered perspectives in various scenes of Merry Wives. This talk complements that of Juniper Ellis, my collaborator in humor literature and theory.

JUNIPER ELLIS, LOYOLA UNIVERSITY MARYLAND
“A loude laughter, and nothing els”? Renaissance Theories of Laughter
From Sir Philip Sidney’s critique of plays that produce “a loude laughter, and nothing els,” to Marcilio Ficino’s “risus ille gratissimus,” this paper examines Renaissance theories of laughter. Early modern considerations of laughter both continue and challenge the standard classical models — “superiority theory,” “incongruity theory,” and of course the “release/relief theory” that originates in humoral conceptions of the body. From Stephen Gosson’s and Richard Mulcaster’s suggestions that laughter may be dangerous to Sidney’s proposal that laughter produces noise rather than substance, many thinkers see the risible as suspect. But Ficino’s gracious laughter opens to the numinous, and several writers suggest that laughter may be healthy for schoolboys and permissible for women. In conjunction with co-author Kathleen Haley’s paper, this paper proposes that laughter, which is at once subversive and conservative, makes visible the total social situation.

YEN-MAI TRAN-GERVAT, UNIVERSITÉ PARIS III–SORBONNE NOUVELLE
This is Not Funny: The Relativity of Laughter in Don Quixote
This paper will study laughter in Don Quixote, as a diegetic element as well as an effect of the narrative on the reader, and it will particularly question its links with the relativity of judgment, which is at the same time a theme developed by Cervantes in his novel, and a critical reality in the history of the novel’s reception. What does the relativity of laughter tell us about the meaning of Don Quixote’s ridicule? How does it contribute to a pragmatic theory of humor in the Renaissance and nowadays? These are a few questions this paper will try to answer.

VÉRONIQUE DUCHÉ-GAVET, UNIVERSITÉ DE PAU ET DES PAYS DE L’ADOUR
Ventre d’un petit poisson, rions
Rabelais teaches us in Gargantua that “mieux est de ris que de larmes escrire,” but what do writers of the first Renaissance think about laughter? Though Des Périers wants his reader to laugh “de la bouche, du nez: du menton, de la gorge, et de tous noz cinq sens de nature,” the authors of humanistic or sentimental novels use a more subtle laugh. This paper will study the laughing faces that narrative fiction offers us at the beginning of the sixteenth century, and will try to establish a new “traité du ris.”

Friday, 9 April 2010
9:00–10:30
Università Ca’ Foscari - Palazzo Malcanton-Marcorà - First Floor - Sala Seminari
JOËLLE ROLLO-KOSTER, University of Rhode Island
The Politics of Transition: Pillaging and the 1527 Sack of Rome
In the past few years I have developed a keen interest into what I have labeled “interregnum pillaging.” The term encompasses destruction, violence, and looting during empty Sees. This presentation will pursue into the sixteenth-century the investigation I initiated in my book, Raiding Saint Peter: Empty Sees, Violence, and the Initiation of the Great Western Schism, 1378 (Brill, 2008). I will study the evidence surrounding the sack of Rome in 1527. Many events lead me to question the role customary pillaging played in the Sack. Some of the events appear to be ritualized distortions/inversions of the behaviors attached to the death and election of ecclesiastical rulers. I will survey all the protagonists and actions paying close attention to the politics and machinations of Pompeo Colonna who, as a cardinal, was familiar with the electoral ritual and mass behavior, and to the death of the Constable of Bourbon.

AIMEE NG, Columbia University
Trauma and the Artist after the Sack of Rome
Acts of violence committed during the Sack of Rome of 1527 were so shocking that many could not verbalize what they had witnessed. Artists were among the victimized; no known image, however, illustrates the Sack until decades later. Scholarship has tended to avoid the issue of trauma in art after 1527, but, despite the absence of illustration, the effects of this trauma are clear: Giorgio Vasari, for instance, writes that the violence of the Sack had the capacity to ruin artistic genius, and did. Sebastiano del Piombo confessed his own altered state: “I am not the same Bastiano that I was before the sack.” This paper asks how trauma and artistic creation were understood in sixteenth-century Italy. Looking beyond the dispersal of artists from Rome as the main consequence of the Sack on art, this paper examines the disaster itself as a force that augmented art production.

EVA ALLAN, Yale University
A Violent Intellectual Allegory: Jacopo de’ Barbari’s Battle of Men and Satyrs
The ironies of Pollaiuolo’s seminal Battle of the Nudes — colorless violence on paper, bloodless despite exposed skin, mythological tone yet mysterious subject — were taken up in a woodcut by the Venetian painter and printmaker Jacopo de’ Barbari. His Battle of Men and Satyrs (1495–97) stages a classicizing battle in monumental scale and showcases a complex, multi-figure composition with the nude male in dramatic action. Perhaps responding to Venice’s wars against mainland enemies in the 1490s, yet set in remotest antiquity, the Battle must have appealed to Jacopo’s humanist audience. Analysis of the Battle alongside Jacopo’s subsequent woodcut, The Triumph of Men Over Satyrs (1495–97), the first three-block print, reveals the Battle to be a Renaissance humanist allegory of the struggle between Reason and Lust, Apollonian and Dionysian values, and civilization over barbarity. This fantastic battle, and its resolution in triumph, allegorizes the scholar’s Apollonian ideals versus baser instincts through violence.

MICHAEL T. COUGHLIN, University of British Columbia
The Performance of Masculinity in Titian’s Tarquin and Lucretia
Violence was on the rise in sixteenth-century Venice. Rape was particularly prominent, and the notion that masculine identity must be sustained through violence and the protection of honor was of great contention. In Venice, with its reputation as *La Serenissima*, the advocacy of such violence was not tolerated lightly. One of the most compelling works addressing masculinity as a cultural construct is Titian’s painting of *Tarquin and Lucretia* based on the Roman legend of Sextus Tarquinius, whose wife is caught in an act of indiscretion, thus emasculating him before his fellow warriors. His ego crushed, he rapes Lucretia, the exemplary wife of one of his comrades, in an attempt to restore his own virility. By delving into the subtleties of Titian’s painting, I explore the fluidity of gender and its relationship to harmful characteristics like violence and sexual transgression, as well as its insight into the societal discourses of the day.

Friday, 9 April 2010
9:00–10:30
*Università Ca’ Foscari - Palazzo Malcanton-Marcorà - Ground Floor - Sala Conferenze*

**DON ANTONIO RUSSO**
*Organizer & Chair: DANIELLE CARRABINO, HARVARD UNIVERSITY ARTS MUSEUMS*

**DEVIN THERIEN, QUEEN’S UNIVERSITY**
A New Perspective on Mattia Preti’s Interactions with Don Antonio Ruffo

Most comprehensive discussions of the Calabrese painter Mattia Preti (1613–99) have addressed the artist’s relationship with the Sicilian *mecenato* Don Antonio Ruffo. Researchers have primarily used their correspondence as a means to clarify Preti’s artistic activities in Malta and establish his role as one of Ruffo’s agents. The literature has, additionally, conceived of the relationship as a privileged one, given the artist secured paintings by Titian, Tintoretto, and Veronese for the collector. Despite the mutual benefits obtained through one another’s position, Ruffo was not particularly interested in the painter’s art. A review of the inventory reveals that the Calabrese’s work was not widely represented in the collection, given Ruffo only owned four paintings by the artist while owning significantly more by his contemporaries. Likewise, the extant correspondence outlines a series of failed attempts to have the painter work in Sicily. Since the archival record conflicts with the privileges attributed to the artist’s association with the collector, this paper will examine Preti’s strategic approach to obtaining patronage by focusing on the nature of their relationship.

**XAVIER F. SALOMON, DULWICH PICTURE GALLERY**
Of Men and Mechanical Doves: Don Antonio Ruffo and Salvator Rosa’s *Archytas*

This paper examines the pictures that Rosa painted for Ruffo, focusing in particular on *Archytas*. The unusual likeness of the ancient philosopher, with the mechanical dove he was said to have devised, was to accompany a group of canvases commissioned by Don Antonio between 1654 and 1661, by Rembrandt, Guercino, and Mattia Preti. This lecture centers on Ruffo’s commission of these paintings. This case study is particularly revealing in terms of Don Antonio’s collecting methods. Rosa’s painting has usually been identified with a canvas at Castle Howard. The appearance of a second painting of this subject (now at the Prado in Madrid), however, has generally been ignored by the subsequent historiography. The specific identity of Don Antonio Ruffo’s painting will be established, following documentary sources. Finally the influence of the *Archytas* on Sicilian artists will be discussed with particular reference to a
painting of the same subject matter now in Richmond, Virginia.

PAUL CRENSHAW, PROVIDENCE COLLEGE
Rembrandt’s Maecenas in Messina

How well did Antonio Ruffo understand the three paintings of ancient subjects that Rembrandt sent to him between 1653 and 1664? Surely designed as “dimostrazione dell’arte,” Rembrandt meant to appeal to the patron’s knowledge and taste. Unfortunately, Ruffo seems to have missed the underlying thematic relationship among the paintings, and may indeed have misidentified the first of the three altogether. This paper considers the conundrum of the subject of the first painting, now titled Aristotle Contemplating the Bust of Homer, the larger theme of the ensemble, and how the divergent expectations of artist and patron contributed to the confusion. Ruffo initiated disputes over the price and craftsmanship of the works as a means to strike a better financial deal, but ironically he largely ignored what was meant to be a flattering subject about regal patronage. Regarding the Aristotle, it is possible that Rembrandt intended to represent another celebrated ancient Greek: Alexander’s court painter Apelles. This new identification is consistent with the attributes of the figure, fits better than Aristotle into an established visual tradition, and makes better sense in the context of Rembrandt’s imagery, personal circumstances, and topics current in his milieu.

Friday, 9 April 2010
9:00–10:30
Università Ca’ Foscari - Palazzo Malcanton-Marcorà - Second Floor - Sala Grande, Dipartimento di Studi Storici
ART, AGENCY, AND LIVING PRESENCE IN THE EARLY MODERN WORLD I: POETICS
Co-Organizers: MINOU SCHRAVEN, UNIVERSITEIT LEIDEN; ELSJE VAN KESSEL, UNIVERSITEIT LEIDEN; CAROLINE A. VAN ECK, UNIVERSITEIT LEIDEN
Chair: KARL ENENKEL, UNIVERSITEIT LEIDEN

STIJN BUSSELS, UNIVERSITY OF GRONINGEN AND UNIVERSITY OF LEIDEN
Living Presence Responses to the Cnidian Aphrodite by Praxiteles
As an exquisite example of verisimilitude of divine beauty, Praxiteles’s statue of Aphrodite at Cnidos reputedly urged many onlookers to make love to the statue. Among the most visited topoi in early modern treatises on art, this presentation studies Roman descriptions of these amorous embraces, and their “results.” Interestingly enough, Roman authors give very divergent appraisals of the marks left on the statue. To Pliny, they demonstrate the sculptor’s tour de force in verisimilitude, while Philostratus of Athens judged them as sacrilegious, for defiling the goddess present in her statue. Pointing out that the stains were left on the back, resembling that of a boy, (Pseudo-) Lucian suggested that the marks were the result of homosexual love. I argue that the comments of these authors enlighten our understanding of the various ways that living presence responses were valued in the classical and early modern period.

LAURA CAMILLE AGOSTON, TRINITY UNIVERSITY
Purity and Danger: Michelangelo’s Moses
Few works of art have elicited more profound and conflicted testimony of surrendered subjectivity than Michelangelo’s Moses. Beholders from Vasari to Freud have written not just of being called repeatedly into the monument’s presence, independent of personal volition, but also
at some cost to personal integrity and core convictions. This paper explores the earliest sustained descriptions of the Moses to address these dual pressures. Vasari in 1550 begins by dissolving the distinction between the media he elsewhere upholds and ends by invoking Paul’s distinction between the letter and the spirit and Dante’s carnal sinners, whose reading leads to eternal damnation. If the body of the monument seems to meld the animal force of the pagan idol with the sacral urge to destroy it, those unsustainable contradictions register in textual form. The monument remains intact, the beholders experience the fragmentation.

ELSIE VAN KESSEL, UNIVERSITEIT LEIDEN
On the Verge of Life and Death: Titian’s Portrait of the Beloved Irene di Spilimbergo
Although the Venetian dilettante musician and painter Irene di Spilimbergo (ca. 1540–59) is probably best known for the large collection of poems published by her admirers in her memory after she prematurely passed away, in my paper I would like to focus on her portrait. Painted by the little-known master Gian Paolo Pace, the portrait seems to have been destined for rituals of engagement and marriage. When Irene died, however, this radically changed. Titian was asked to retouch it, an intervention that instigated not only a change in the portrait’s rendering of surface and iconography, but, as I will argue, also in its function, now offering a living memory of Irene to her family and her admirers. In my paper, I will show that Titian’s brush, credited by contemporary sources with life-giving power, had to give to the portrait what was taken away from its prototype.

AGNÈS REES, UNIVERSITÉ DE REIMS, CHAMPAGNE-ARDENNE
“Vivante Peinture”: The Status of Visual Arts and the Theory of “Vivid Representation” in French Renaissance Poetry
Published in the early 1550s, the first collections of poems of Ronsard and Du Bellay are known for their frequent references to the visual arts. Frequently mentioning artists or artworks, their works introduced within French poetry references to contemporary artists, such as Michelangelo and French mannerist painters (François Clouet, Nicolas Denisot). Borrowing technical terms like peindre, desseiner, and engraver, their ideal was to create a “vivante peinture” representing the poetic subject in such a way that the reader could nearly see it. Interpreting the classical rhetorical idea of enargeia through Italian humanistic commentaries and art theories, the French poets defined a theory of “vivid representation,” based on multiple references to visual arts. Analyzing artistic references in 1550s Pleiade poetry, my paper studies their innovative approach of visual arts, which instead of being a mere metaphor of poetic creation, became an aesthetic model of vivid representation.

Friday, 9 April 2010
9:00–10:30
Università Ca’ Foscari - Palazzo Malcanton-Marcorà - Third Floor - Dipartimento di Storia d’Arte
MEDIATING BETWEEN TWO WORLDS: LATIN AND VERNACULAR IN NEO-LATIN WORKS OF FICTION AND DRAMA
Sponsor: SOCIETAS INTERNATIONALIS STUDIIS NEOLATINIS PROVENDIS / INTERNATIONAL ASSOCIATION FOR NEO-LATIN STUDIES
Organizer: BRENDA M. HOSINGTON, UNIVERSITY OF WARWICK
HOWARD B. NORLAND, UNIVERSITY OF NEBRASKA
From Vernacular to Neo-Latin: Hawkesworth’s Adaptation of Della Porta’s La Cintia
First performed in 1602/03 at Trinity College, Cambridge, later produced for James I, published in 1636, and revived for the London stage in 1664 according to Samuel Pepys’s diary, Walter Hawkesworth’s Labyrinthus appears to have been an unusually successful Neo-Latin university play. In translating Giambattista Della Porta’s Italian prose into Neo-Latin verse, Hawkesworth attempts to classicize the dialogue of La Cintia by imitating Plautus, and to a lesser degree Terence, and by adopting many lines from their comedies; he also reduces Christian allusions and expands ancient pagan references. He changes the names of all but two of the original characters, and he adds three new characters. He introduces eight new scenes and rewrites several passages as he seeks to enliven the dramatic tension of Della Porta’s text, but most significantly he transforms a complicated serious moral drama featuring transvestism and rape into a more entertaining and at times farcical comedy.

BRENDA M. HOSINGTON, UNIVERSITY OF WARWICK
Neo-Latin Fiction and Drama in English Translation
Translation constitutes a crossroads where cultures and languages meet and intersect. One such intersection involves works composed in Latin and translated into English. However, while much has been written about the importance of translation in the reception of classical Latin writings in Renaissance England, much remains to be discovered concerning its role in bringing Neo-Latin texts and authors to an English Latinless audience. The present paper will explore this lesser-known field by presenting a survey of the many English translations of Neo-Latin works of fiction and drama that were published in England between 1500 and 1640. In so doing, it will demonstrate the crucial role played by the English *interpres*, in all the meanings of the word — go-between, expounder, interpreter and translator — in making Neo-Latin culture available and accessible. It will also, we hope, inspire further investigations into this rather neglected area of scholarship.

JACQUELINE L. GLOMSKI, KING’S COLLEGE LONDON
Science Fiction in the Seventeenth Century: Latin and the Vernacular
The first modern science fiction story was written in Latin. And so was the second. Early in the seventeenth century, the celebrated astronomer Johannes Kepler and the Louvain professor of philosophy Libert Froidmont both composed *somnia* that featured a voyage into the cosmos. But these two works, just like the two major Neo-Latin works that followed them, Athanasius Kircher’s *Itinerarium exstaticum* (1656) and Christiaan Huygens’s *Cosmotheoros* (1698), were more a matter of science than of fiction, and the infant genre of science fiction would quickly cross over into the vernacular, where it would develop at a rapid pace, at the pens of such authors as Francis Godwin, Cyrano de Bergerac, and Gabriel Daniel. My paper will discuss the elements that the Neo-Latin works have in common with the vernacular, hypothesizing that the insertion of folklore into the former and the introduction of utopian elements into the latter bind the two together.

Friday, 9 April 2010
CLAIRE PRESTON, UNIVERSITY OF CAMBRIDGE, SIDNEY SUSSEX COLLEGE

The Forcible Reality of Things: Reification and Natural Theology in Thomas Traherne
This paper offers to resolve one of the besetting contradictions in scholarship on the works of Thomas Traherne. On the one hand, the importance of observation of the natural world in his writings has been frequently remarked, and has drawn repeated comparisons with the attention to “things themselves” in the writings of Francis Bacon. On the other, it is often commented that the imagery of Traherne’s poetry and prose is generic, vague, and indistinct. The emphasis on Platonic elements in his works, moreover, relegates the changing world of nature to insignificance. This paper explains these contradictions between the particular and the universal by reading Traherne in the light of a project of anti-atheism, especially evident in his late prose works, the *Christian Ethics*, *Commentaries of Heaven*, and *Kingdom of God*. Traherne’s idiosyncratic natural theology reads the passing and contingent world for evidence of the eternal and transcendent. By comparing Traherne’s strategies in reading the natural world with those of Francis Bacon and Thomas Browne, this paper will expose Traherne’s insistent focus on things rather than nature, and argue that his late writings demonstrate an oblique approach to the theological problems of the day through style and form.

CLAIRE PRESTON, UNIVERSITY OF CAMBRIDGE, SIDNEY SUSSEX COLLEGE

The Republic of Letters: The Rhetoric of Scientific Correspondence
My subject is the poetics of scientific writing in the seventeenth century. Although scientists and their practices of investigation and speculation are the subject of early modern literary panegyric, lampoon, eulogy, epigram, dialogue, and even minor epic, mostly produced by literary rather than scientific writers, I consider aspects of the extensive correspondence which survives between the natural philosophers, many of whom were writers of no mean order. Robert Boyle, Robert Southwell, and John Evelyn, among others, theorized to each other the modes of writing appropriate to scientific communication, a discourse which had to deliver “matters of fact” while maintaining, in the protocols and unique literary conditions of correspondence, the canons of civil conversation. I use letters of Boyle, Samuel Hartlib, Thomas Browne, and Henry Oldenburg, and one or two more obscure figures in order to consider the various rhetorical tasks that underpinned their investigative and speculative ones. As one of the many literary forms of science, this correspondence allows us access to the intellectual basis of the emerging disciplines of natural philosophy, and to their developing conventions of cooperative and public learning.

REID BARBOUR, UNIVERSITY OF NORTH CAROLINA, CHAPEL HILL

Sir Thomas Browne and the Blessing of Origen’s Father
Sometime over the course of his life, Thomas Browne (1605–82) or those family members closest to him came to associate a formative memory of his childhood with the youth of Origen. In a memorandum that she lent to Bishop Kennett in 1712, Browne’s favorite daughter Elizabeth reported that “His father used to open his breast when he was asleep, and kiss it in prayers over
him, as ‘tis said of Origen’s father, that the Holy Ghost would take possession there.” One cannot be sure whether the parallel with Origen was Elizabeth’s, her father’s, or indeed her grandfather’s, the giver of the remembered kisses. But Elizabeth was the person with whom in his last years Sir Thomas most intimately shared his love for books — by his own report, she read aloud to him an astonishingly ambitious set of volumes, especially history, travel, and sermons, but also “Many other Books, Treatises, discourses of several kinds.” Beginning with Browne’s confession of a youthful dalliance with heresy in Origen’s thought, this paper explores the ways in which the spirit of Origen served as both a blessing and a curse in Browne’s intellectual development, habits, and identity.

Friday, 9 April 2010
9:00–10:30
Università Ca’ Foscari - San Basilio - Aula 0B
APPROACHES TO EARLY MODERN SPANISH SPIRITUALITY I
Organizer: Rady Roldan-Figueroa, Baylor University
Chair: Scott K. Taylor, Siena College

Martin Biersack, Universität de Regensburg
El platonismo del movimiento alumbrado
Como principales motores de la renovación espiritual de los Alumbrados toledanos se ha identificado tradicionalmente, desde el norte, la devotio moderna, Erasmo y más tarde Lutero y, desde Italia y la propia Península, los franciscanos. Pero los Alumbrados se apartaron de la mística tradicional y llegaron a extremos que ya no eran compatibles con la ortodoxia cristiana. La presencia de Dios en el hombre y la exaltación del valor del hombre en su búsqueda personal de Dios son elementos en los que podría haber influido el neoplatonismo. Antonio Márquez llama por eso, muy acertadamente, el movimiento alumbrado, “más griego que judío, más platónico que cristiano.” La ponencia va a presentar el neoplatonismo florentino como una de las fuentes que proporcionó a la mística alumbrada su toque platónico, su optimismo antropológico y su tolerancia frente a saberes de distinta procedencia. Para tal propósito voy a establecer vínculos entre Ficino, Pico della Mirandola y los Alumbrados toledanos.

Peter A. Lillback, Westminster Theological Seminary
John Calvin, Constantino Ponce de la Fuente, and Juan de Valdés on the Christian Life
This paper is a comparison of John Calvin’s view of the Christian life as summarized in his golden book of The Christian Life with the emerging Spanish Reformed spirituality of Constantino Ponce De La Fuente’s Exposición del Primer Psalmo Dividida En Seis Sermones (1546) and of Juan de Valdés’s Diálogo de Doctrina Christiana (1529). The purpose of this study will be to see if the classic lines of spirituality and sanctification associated with the reformed thought of Calvin find similar expression in two seminal Spanish Reformed thinkers. It is anticipated that areas of continuity and discontinuity between Valdés’s earlier work of 1529 and Fuente’s later work of 1546 may reflect an ongoing intramural interaction of the Spanish Reformed theologians with the thought of the pivotal Genevan reformer.

David Estrada, Universitat de Barcelona
The Concept of Dexamiento in Sixteenth-Century Spanish Protestantism
The term *dexamiento* (abandonment) is often linked with the inner mystical experience of the alumbrados, or spiritually enlightened Christians. It was in the circle of the *alumbrados* that met in the Palace of Escalona (Toledo) under the teaching of Pedro Ruiz de Alcaraz that Juan de Valdés — one of the leaders of the Reformation in Spain and Italy — came to know the basics of the Protestant faith. Accordingly, the study of the concept of *dexamiento* in relation to the religious Christian experience is unavoidable in our study of the origins of Spanish Protestantism.

Friday, 9 April 2010  
9:00–10:30  
*Università Ca’ Foscari - San Basilio - Aula 0C*  
**ITALIANATE SPENSER**  
*Sponsor: INTERNATIONAL SPENSER SOCIETY*  
*Organizer & Chair: CHRISTOPHER WARLEY, UNIVERSITY OF TORONTO*  

**COLLEEN RUTH ROSENFELD, RUTGERS UNIVERSITY, NEW BRUNSWICK**  
Indecorous Thinking and Spenser’s Laughter  
In book 5.3 of *The Faerie Queene*, Talus puts a stop to Braggadochio’s knavery. While this pseudo-knight has gone around collecting other men’s *ornamenta* (a word that doubles as both the figures of rhetoric and the weapons of war), Talus strips Braggadochio of his arms and arrests him within the iconic abstraction characteristic of justice and its violence. “In the sight of all men,” Braggadochio becomes an object of laughter; the knights and ladies “jest and gibe full merilie” (39.3–4). Drawing on Italian courtesy books and comedic theory, this paper will ask, what are we to make of the crowd’s laughter? How does the poem register the apparent justice of this redistribution of *ornamenta* as poetic loss? Attending to the Italian “eye” of Bragad-ocho, I will suggest that Spenser offers a critique of the pedagogical value of laughter and the visual epistemology that underwrites laughter’s ability to name the indecorous.

**ANDREW HUI, PRINCETON UNIVERSITY**  
Spenser’s Ruin-naissance  
Why would a poet, ostensibly fashioning himself as England’s “new Virgil,” spend so much time talking about ruins in his early works? As if to fulfill the translationem imperii et studii, in which the fall of one empire signals the birth of another, Spenser had to start with translating a text precisely on the ruins of Rome — Du Bellay’s *Les Antiquitez de Rome* and Petrarch’s *Songe* — so that the very act of translation heralds the *caput mundi*’s destruction and the subsequent transference of cultural legitimacy from Rome to England. This paper will explore Spenser’s thinking about the ambition of poetry as a cultural vocation, translation as transmission, and what verse can do in the face of the inevitable end of mortal things by examining his *Ruins of Rome* and his appropriation of Petrarch through Du Bellay.

**KENNETH BORRIS, MCGILL UNIVERSITY**  
The Italian Precedents for *The Faerie Queene*’s General Format in 1590 and 1596  
As Bart van Es recently observed, Spenser scholarship has vigorously turned to reassess the details and circumstances of *The Faerie Queene*’s original publication in 1590 and 1596. Yet the precedents for its general format including both books and cantos, arguments preceding cantos,
and other such elements of presentational structure, remain unclear. For example, Andrew King has claimed that *The Faerie Queene*’s format was primarily inspired by medieval English miscellanies such as the Auchinleck manuscript, while Spenser’s combination of books and cantos has been widely presumed to have been his own invention. Yet Spenser formatted *The Faerie Queene* mainly according to the norms of early modern Italian romantic epics, and in doing so went beyond the usual suspects Ariosto and Tasso, just as Boiardo appears to be the unique precedent for combining both books and cantos. Reproductions of pages from sixteenth-century publications of Italian romantic epics will be circulated.

Friday, 9 April 2010
9:00–10:30
*Università Ca’ Foscari - San Basilio - Aula 0D
BETWEEN WOMEN: FRAYED FRIENDSHIPS AND RENAISSANCE DISCOURSE*
*Organizer: DIANA ROBIN, UNIVERSITY OF NEW MEXICO
Chair: CHRISTINA STRUNCK, PHILIPPS-UNIVERSITÄT, MARBURG*

CAROL PAL, *BENNINGTON COLLEGE*
Failing to Bond: or, You Can’t Make Friendship Happen Just Because It Makes Sense
As new scholarship continues to demonstrate, early modern female scholars were much more numerous and interactive than was previously thought. However, they were by no means common. Thus their comparative rarity led to expectations that the identity of “learned woman” would constitute a basis for collegiality and friendship. Often this was indeed the case. Yet perhaps women in the Republic of Letters were no different from the men in this regard; some relationships clicked, while others did not. And in Anna Maria van Schurman and Anne de Rohan, we find two learned female contemporaries who were completely unable to work together. Many factors — combining learned ideals and common bonds — had argued for their becoming friends. But abstract ideals could not surmount the difficult interaction of these two individual female scholars. This paper explores the possible reasons behind their failed friendship, and interrogates the expectation that it should have been otherwise.

LYNN WESTWATER, *GEORGE WASHINGTON UNIVERSITY*
Three’s a Crowd: A Triangulated Friendship in Seventeenth-Century Venice
Angelico Aprosio, the seventeenth-century bibliophile who chronicled contemporary literary society, loved nothing so much as a controversy, and particularly one that pitted two female writers against one another. So it must have been with great pleasure, then, that Aprosio detected — or feigned to detect — tensions between two contemporary women writers who entertained literary relations with him and with each other. In two works, indeed, Aprosio suggested that the Venetian writer Lucrezia Marinella sided with him in his falling out with their Venetian contemporary Arcangela Tarabotti. In this paper, I will examine Aprosio’s role in the relationship between Tarabotti and Marinella in the more general context of male interference in female friendship, arguing that Aprosio’s insinuations, while initially mischaracterizations, may actually have fomented the ill-will between the two female writers they pretended to describe.

SARAH G. ROSS, *BOSTON COLLEGE*
Throw Aristotle from the Train: Women, Friendship, and Equality in Seventeenth-Century
England
Discourses of friendship from Aristotle to Alexander Pope excluded women by ignoring friendships between women and by denying the possibility of friendship between women and men. At best, as Lorna Hutson argues, women served as “currency” to be exchanged in male friendship networks. Aiming to revise this interpretive framework, at least for the English context, this paper turns first to women named as “friends” in sources as quotidian as male testators’ wills and as lofty as Jeremy Taylor’s 1657 *Discourse on the Nature, Offices and Measures of Friendship*. A new hermeneutic emerged with Mary Beale’s scribal publication “On Friendship” (1666), which amplified all positive claims, both Continental and British, concerning women’s capacity for friendship. Beale reconceptualized *amicitia* as a catalyst for sexual equality.

Friday, 9 April 2010
9:00–10:30
*Università Ca’ Foscari - San Basilio - Aula 0F*
**INFLUENCES ON AND OF ARIOSTO’S ORLANDO FURIOSO II**
Organizer: ALBERT RUSSELL ASCOLI, University of California, Berkeley
Chair: ANGELA CAPODIVACCA, Yale University

JULIAN SMITH-NEWMAN, University of London, Warburg Institute
Beyond Imitation: *Orlando Furioso*, Francesco Patrizi, and an Anti-Aristotelian Philosophy of Poetry
In the late sixteenth-century debate over the “epic poem” that began with Camillo Pellegrino’s critique of *Orlando furioso* (Il Caraffa, 1584), Francesco Patrizi da Cherso played a central role. I will examine Patrizi’s *Il parere in difesa di Lodovico Ariosto* (1585) and *Il Trimerone* (1586) to show that there is much more at stake in the Dalmatian philosopher’s defense of Ariosto’s poem than mere literary partisanship. For Patrizi, that is, Orlando represents a kind of poetry which Aristotle’s poetics of “imitation” and “unified action” cannot capture; a kind of poetry that encompasses the full variety and contrariety of human experience and which therefore requires a new “science” of poetry altogether. Patrizi’s response to Ariosto’s poem thus provides him with the foundation for his idea of a universal poetic language, an idea which matures in his *Della poetica* and develops into the grand, cosmological vision of the *Nova de universis philosophia*.

SERGIO ZATTI, Università degli Studi di Pisa
L’eredità romanesca di Ariosto
Il dibattito cinquentesco sull’appartenenza di genere del *Furioso* (con relative accuse di irregolarità e devianza) è già il riconoscimento in negativo di una modernità che per noi svela il testo ariostesco come prototipo di una macchina narrativa romanesca. Per il suo modo di narrare erratico, umorale, digressivo, il *Furioso* congiunge il romanzo cavalleresco al romanzo moderno, o meglio a una forma specifica del romanzo moderno, quello che si definisce per la messa a nudo dei suoi procedimenti narrativi. Di qui la doppia e contraddittoria identità del *Furioso*: da un lato non c’è opera più profondamente ‘storicizzata’, radicata in una precisa cultura e mentalità; dall’altro, non c’è un testo altrettanto passibile di operazioni di astrazione formale, una macchina narrativa di così forte impatto modellizzante per il futuro di una forma di scrittura. Mi propongo di verificare questa eredità narrativa in tre maestri del romanzo moderno: Sterne, Scott, e
soprattutto Stendhal.

KASEY EVANS, NORTHWESTERN UNIVERSITY

Spenser’s Cinque Canti

Spenserians have long acknowledged Edmund Spenser’s debts to Ariosto’s Orlando Furioso, telling a familiar story about the English Protestant moralization of profligate Italian texts. Few critics, though, attend to Spenser’s borrowings from the Cinque Canti, a dark and elegiac coda to the Furioso that cannot be assimilated to this simple narrative. This paper provides a more nuanced understanding of Spenser’s Ariostan adaptations by interpreting two figures borrowed from the Cinque Canti who raise ethical questions about allegorical representation. Violently transformed into “Gelosy,” Spenser’s Malbecco, adapted from Ariosto’s Sospetto, suggests the dehumanizing potential of personification. Similarly, the Medea whom Spenser borrows from Ariosto witnesses the destruction of her kingdom when the pagan gods are exiled from the world, introducing the necessity of other-speaking (allos + agorein). These adaptations demonstrate that Spenser read Ariosto not only as a repository of comic profligacy, but as a serious theorist of literary representation.

Friday, 9 April 2010
9:00–10:30
Università Ca’ Foscari - San Basilio - Aula 0G

ON LINE: THE RENAISSANCE PRINT I: STYLE AND TECHNIQUE
Organizer: ANNE BLOEMACHER, WESTFÄLISCHE WILHELMS-UNIVERSITÄT MÜNSTER
Chair: NORBERTO GRAMACCINI, UNIVERSITÄT BERN
Respondent: PATRICIA A. EMISON, UNIVERSITY OF NEW HAMPSHIRE

BEATE BÖCKEM, UNIVERSITÄT BASEL

Jacopo de’ Barbari and Italian Printmaking: Subjects, Styles, Techniques

Jacopo de’ Barbari is one of the earliest Italian artists who imparted Renaissance principles across the Alps. Probably born in Northern Italy, he spent his documented career as a court artist abroad in the service of Emperor Maximilian, Frederick of Saxony, and Margaret of Austria. While these stages in his life are well-known, the traces of Barbari’s socialization as an artist in Renaissance Italy remain obscure. Unfortunately, he is not documented south of the Alps and datable prints are missing. But how is it possible to judge his significance as an agent of Renaissance art for colleagues like Dürer or Cranach without knowing his origins? The paper will discuss his initial position by relating Barbari’s engravings to Italian prints and printmakers before 1500. Through a comparison of subjects, styles, and techniques of these prints, current positions will be evaluated in order to develop a critical new perspective on the artist.

A. C. J. STIJNMAN, HERZOG AUGUST BIBLIOTHEK

Materials on the Beginnings of Intaglio Printing up to the Middle of the Sixteenth Century

From the middle of the sixteenth century gradually more and more texts and images on the processes of engraving, etching, and printing of intaglio plates are being published. From the period before we have to rely on a few written notes, some images, and surviving prints and printing plates. The techniques of engraving and, to a certain level, etching have not changed that much that they cannot be understood by comparison with later material. More problems pose the
printing of the plates. What ink recipes were in use? What about color printing techniques? When and where were presses for intaglio printing introduced? What did the earliest presses look like? How were plates printed without a press? This talk will be on current research concerning the first century of intaglio printing. Historical texts and images together with modern analyses will be presented for interpretation and discussion.

BRITTA BODE, Freie Universität Berlin

Conditions for Change: Technical Innovation and Artistic Invention in Early Seventeenth-Century Etching in the Netherlands

Recent scholarship in the field of printmaking continues to reflect Adam von Bartsch’s assumption that innovative impulses in the art of etching are drawn largely from “peintre-graveurs.” Cole and Silver (2006) pursue this line of thought when they classify painters as “experimental etchers” in contrast to their “professional counterparts.” It can be argued, however, following Stephen Bann, that “die zweite Sprache der Maler” (Friedländer) can only be fully understood through its own aesthetic grammar. It is precisely these technical subtleties of translation, on which the originality of professional printmaking relies, which have been undervalued as mere reproduction. The presentation develops this argument further, focusing on Dutch printmakers, among them Simon Frisius (ca. 1575–1629), a trained calligrapher who adopted the technique of etching. It will be shown that, by emulating Goltzius’s engravings, Frisius manages to combine technical innovation and artistic invention while at the same time challenging tradition.

Friday, 9 April 2010
9:00–10:30
Università Ca’ Foscari - San Basilio - Aula 1C

RENAISSANCE TEMPORALITIES I

Sponsor: PRINCETON RENAISSANCE STUDIES
Organizer: J. K. BARRET, UNIVERSITY OF TEXAS, AUSTIN
Chair: JEFF DOLVEN, PRINCETON UNIVERSITY

JAMES A. KUZNER, CASE WESTERN UNIVERSITY

Being Modern: Space-Time in Marvell

In “Upon Appleton House,” Marvell questions spatial boundaries as structures that separate, and when he does we see similar temporal disruptions. Heterotopia, to borrow from Foucault, often correlates with heterochronia. Foucault writes that heterotopia is operative “when men are in a kind of absolute break with their traditional time”; one way that this happens is when time loses its transitory dimension, when ostensibly discrete times accumulate within a single space and “take place.” “Appleton House,” I argue works according to temporality of just this sort. For instance, the nunnery — and the transubstantial practices associated with it — are not simply eliminated after their literal destruction; Isabel Thwaites’s Catholic, “open” selfhood is not replaced by a well-bounded Protestantism as embodied by Maria Fairfax; rather, Isabel in important respects borders on, and persists in, Maria. Temporality at Appleton accretes — which, I show, helps complicate our sense of what it means to be modern.

JULIANNE WERLIN, PRINCETON UNIVERSITY
Harrington's Oceana and the Uses of Time
For all its conveniences, an immortal commonwealth has, at least, this infirmity: it has no obvious way of registering time; it travels from the point of its inception endlessly onward in a single line. Harrington’s “Model of the Commonwealth of Oceana” is an exception: in Oceana, time, conceived as the circular and regular pressure toward choice, issues out of the structures of his political system in the form of the ballot that occurs at determinate intervals throughout the year, and the resulting rotation of the representative body. The incorporation of time as a social tool is Harrington’s innovation on the idea of utopia, and as such, it owes a great deal to the period’s cosmological and philosophical models. A great deal, but by no means everything: for Harrington’s use of time is finally derived from his conception of the state as a system designed to delimit — but not eliminate — contingency.

OLIVER M. ARNOLD, PRINCETON UNIVERSITY
Waiting for Freedom: The Temporality of Bondage in Early Modern England
Many early modern subjects entered into contractual arrangements — apprenticeship, domestic servitude, agricultural labor — that profoundly circumscribed their freedom. Contemporary observers claimed that such contracts did not institute bondage because the subject consented to the loss of freedoms and because an end to service was specified. Thus, Locke claims that a servant is not a slave because, in part, he “gives the Master but a temporary power over him”; in 1622, William Gouge similarly distinguished “bond servants [who] were a masters possession for ever” and “covenanted servants [who] are his possession for the time of their covenant.” I attend first to the peculiar form of anticipation produced by temporal limits on service; I then show how memories of servitude pressure the way legal theorists and philosophers redeem service from the taint of slavery. I will discuss, among other works, Wilkins’s The Miseries of Inforcut Marriage (1607), Othello, and Freeman’s Imperiale (1639).
writings of her contemporaries in England, but also in the context of the writings of women concerning the Fronde.

JOANNE WRIGHT, UNIVERSITY OF NEW BRUNSWICK
Intersections in Political Thought: Thomas Hobbes and Margaret Cavendish on the Causes of the English Civil War
Thomas Hobbes and Margaret Cavendish share a rhetorical flourish in their competitively bleak portrayals of the English Civil War. What was “solitary, poore, nasty, brutish, and short” for Hobbes is “an inward disease even in the vital parts” for Cavendish. This paper maps the intersections in Hobbes’s and Cavendish’s thinking about the Civil War, including their use of imagery, their shared belief that blame for the Civil War is rightfully divided between the Royalist and the Parliamentary sides, and their mutual frustration that human beings do not properly and rationally calculate the consequences of their actions before undertaking them. While Hobbes is heralded as the father of realism, his analysis of the psychological drive for honor and esteem as a motivation for going to war puts him much closer to Cavendish and her critique of the masculine quest for honor through self-sacrifice in war. While Hobbes and Cavendish differ in their approaches to politics, both proved to be risk-takers in their political theorizing, and neither had any strong faith in the possibility of a lasting peace.

PENELOPE ANDERSON, INDIANA UNIVERSITY
Royalist Lucretias: Refiguring Monarchy in Katherine Philips’s and Hester Pulter’s Writings
In Livy’s History of Rome, the brutal rape of Lucretia leads Brutus to expel the Tarquins and found the republic. Thus the origin myth of the republic relies upon a rejection of violence against women, while monarchy and aristocracy seem to license that violence. However, given that the depth of Brutus’s outrage depends upon Lucretia killing herself for shame, the female subject seems to enable the republic only by rendering herself unable to participate in it. It is all the more surprising, then, to find two royalist woman poets using the figure of Lucretia to critique monarchy. Katherine Philips, in her poems, and Hester Pulter, in her unfinished manuscript romance The Unfortunate Florinda, each allude to Lucretia in order to challenge patriarchalism as a basis of royal power. Insisting upon the centrality of women’s political roles, they use elements of republicanism to open the rhetoric of royalism to a mixed-gender community.
Della Cassa, and analyze how the Franciscan adapts them for his purposes. In contrast to Faret but similar to Montaigne, the development of an interior life forms a key component of Du Bosc’s theory of women’s honnêteté. According to Du Bosc, women must read in order to inform their natural reason and introspection, which will then inform their conversation. Reading and reflecting on reading, will influence whether the honnête femme develops a crucial aspect of her interior life: discernment, and the ability to make good decisions.

MARIANNE LEGAULT, UNIVERSITY OF BRITISH COLUMBIA, OKANAGAN
When Women Whisper to One Another: The Threat of Intimate Female Conversation in Les Précieuses Ridicules
The salons of the Précieuses offered women an ideal forum to perfect both literary and conversational crafts. In their elite domains, these women secured a measure of social power and dominated Paris society. In 1630, Sieur d’Aubray’s warning about feminist preoccupations of the précieuses emphasizes the extent to which public speech is the privilege of men during the early seventeenth century. Following Aubray’s reaction, there were various attempts to neutralize the précieuses and their public eloquence. But what of their more private and intimate speeches? One of the authors to assail the préciosité movement for its intimate form of discourse is Molière. Although many critics have discussed the playwright’s satiric treatment of the précieuses in his 1659 comedy, Les Précieuses ridicles, this paper proposes to discuss how it is in fact women’s intimate conversations with one another which spark Molière’s most famous misogynistic attack.

Friday, 9 April 2010
9:00–10:30
Università Ca’ Foscari - San Basilio - Aula 1F
NEW APPROACHES TO EARLY MODERN THEATER I: THEATER, THEATRICALITY, AND THE THEATRICAL MIND IN EARLY MODERN EUROPE
Organizer: ARJAN VAN DIXHOORN, UNIVERSITY OF GHENT
Chair: BART RAMAKERS, UNIVERSITY OF GRONINGEN

MARIE BOUHAÏK-GIRONÈS, UNIVERSITEIT VAN AMSTERDAM
Medieval Drama’s Complex: Why Should the History of the European Drama Really Only Begin with the Renaissance?
Historians have often assimilated medieval drama into religious and political ritual. This paper argues that the handicapped epistemological position of medieval drama is ultimately rooted in the paradigm of the professionalisation of actors in the sixteenth century. It will examine different ways to analyze the breaking point between “medieval” and “classical” drama in European bibliographies. It argues that we should get rid of the paradigm of the professionalization of actors in the Renaissance, the related evolutionist approach and the notion of modern theater, in order to acquire a better understanding of the theatrical practices of the fifteenth and sixteenth centuries. It offers a way out by turning to questions of social history and to the study of the status of the actor in its social and juridical aspects.

JOHN J. McGAVIN, UNIVERSITY OF SOUTHAMPTON
The Present Eye and the Present Object
This paper explores issues of visual control in medieval and early modern Scotland. Attempts to negotiate, or to manage, the visible mark a point of intersection between groups having very different kinds of power. Such public performances are then subject to the textual management of recording institutions, whether administrative or individual. The paper will look at a series of such events from the local to the national, considering how they were formed and managed, and in particular discussing the political ethics of choosing, or refusing, to regard the present object.

ARJAN VAN DIXHOORN, UNIVERSITY OF GHENT
What about Theatricality? The Performative Turn in Social History
In his 2005 essay on the performative turn, Peter Burke invoked the importance of the specific occasion in approaches using the notion of performance. In his 2008 monograph on contentious performances, the late Charles Tilly analyzed the performative qualities of contentious collective action, or public claim making. John McGavin (2007) has demonstrated the theatrical qualities of public events and their narratives as recounted in early modern Scottish eyewitness reports. This paper will use a few eyewitness reports from the Low Countries in the 1560s, to explore the ways in which the concept of theatricality might advance the social historian’s analysis of public events, either in the public claim making of contentious performances or in the publicity making of other theatrical events. Key in this approach is the focus on observation, eyewitnessing, and audience-orientation.

Friday, 9 April 2010
9:00–10:30
Università Ca’ Foscari - San Basilio - Aula 2A
RENAISSANCE ASTROLOGY I: PHILOSOPHY
Sponsor: PRATO CONSORTIUM FOR MEDIEVAL AND RENAISSANCE STUDIES
Co-Organizer: SHEILA J. RABIN, ST. PETER’S COLLEGE
Co-Organizer & Chair: DARIN HAYTON, HAVERFORD COLLEGE

SHEILA J. RABIN, ST. PETER’S COLLEGE
Rejected by the Saints: Religious Considerations in Pico’s Disputations
In book 2 of the Disputations Pico claimed that his polemic against astrology was the first in a series to combat superstitions that are the enemies of true religion. He asserted that astrology should be banned because it subjected religion to the stars and that all great religious thinkers and leaders rejected astrology. This paper will look at how Pico set religion and astrology in opposition to each other. It will also look at the place of astrology in Renaissance natural philosophy and discuss whether or not his religious opposition to astrology could have had negative repercussions for the study of astronomy.

H. DARREL RUTKIN, STANFORD UNIVERSITY
Revising Frances Yates’s Genealogy of Renaissance Magic: Astrology, Magic, and Kabbalah in Marsilio Ficino and Giovanni Pico della Mirandola
In her seminal Giordano Bruno and the Hermetic Tradition (1964), Frances Yates argued that Giovanni Pico della Mirandola (1463–94) marked an epoch in Western civilization by (among other things) adding Kabbalah to Marsilio Ficino’s (1433–99) astrologically grounded and medically oriented natural magic as articulated in his influential De vita libri tres (1489). A close
reading of the relevant texts, however, reveals no such thing. Rather, as I will argue, there is no astrological substratum whatsoever to Pico’s magic, in which he radically wished to substitute the kabbalistic sephirot for the normal planetary realm. In this talk, I will explore astrology and magic in the work of two influential Renaissance thinkers and further revise the nature of their relationship.

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

“These are the degrees, these the ladders, by which men easily ascend to all kinds of powers”: Astrology and the Heavens in *De Occulta Philosophia Libri Tres*

Agrippa von Nettesheim’s *De Occulta Philosophia Libri Tres* (1509/1531) proposes a unique cosmogony that reflects his innovative ideas about the human potential for manipulating the natural world. That cosmogony is rooted in traditional ideas about the role of the heavens in influencing terrestrial events, as best demonstrated in the numerancy sections of book 2, but it also views the heavens as an integral part of human intervention in the natural world. This talk will provide examples of both sorts of astrology and contend that Agrippa’s multi-purpose view of the heavens expands their potential in natural philosophy by making them respond to human as well as divine commands. This is nowhere more apparent than in book 3, chapters 33 and 38–40, in which he makes astrology a fundamental part of his directions for calling upon and binding spirits to human commands.

Friday, 9 April 2010
9:00–10:30
*Università Ca’ Foscari - San Basilio - Aula 2B*

PATTERNS AND FUNCTIONS OF IMAGES IN ITALIAN LITERATURE OF THE SIXTEENTH AND SEVENTEENTH CENTURIES I

Organizer: LINA BOLZONI, SCUOLA NORMALE SUPERIORE DI PISA
Chair: SERENA PEZZINI, SCUOLA NORMALE SUPERIORE DI PISA

GIOVANNA RIZZARELLI, SCUOLA NORMALE SUPERIORE DI PISA

Vedere le parole: I Marmi di Anton Francesco Doni tra immagini e testi

Per decenni la storia della critica ha relegato la figura di Anton Francesco Doni ad anonimo rappresentante della schiera dei cosiddetti poligrafi. Negli ultimi decenni questo giudizio è stato superato aprendo la strada a numerosi studi su Doni, che fanno emergere, i suoi innegabili rapporti con il mondo dell’editoria veneziana, ma anche le peculiarità della sua produzione artistica. Per chiarire la complessità dei testi dell’autore fiorentino si è provato ad analizzare in primo luogo lo stretto rapporto tra la componente verbale e quella iconografica, dal momento che le illustrazioni non fanno da semplice corredo al testo ma al contrario vengono usate come motore per la creazione narrativa. L’intervento si propone di indagare il ruolo che le illustrazioni della princeps dei Marmi (Marcolini, 1553) giocano in rapporto al testo, provando a far emergere le diverse gradazioni del riuso iconografico.

ANDREA TORRE, SCUOLA NORMALE SUPERIORE DI PISA

Petrarca emblematico

Esigua e discontinua si rivela la fortuna figurativa della scrittura lirica in confronto alla produzione artistica che in codici e stampe accompagna la poesia d’impianto narrativo.
Costituisce eccezione la traduzione visiva del Canzoniere petrarchesco realizzata in alcuni cicli figurativi, testimonianze dell’incontro tra generiche esperienze di visualizzazione dell’opera di Petrarca — in gran parte riconducibili al campo dell’illustrazione libraria — e quel “nodo di parole e cose” che dà forma ai libri di emblemi e imprese: code W476 della Walters Art Gallery (Baltimore), Cento Imprese fatte da Fra Francesco Cuomo, manoscritto conservato presso la University of Illinois Library, codice Orsini — Da Costa delle Rime e dei Trionfi, e un’edizione aldina de Le cose volgari di Francesco Petrarca (Venezia 1514) presente in una collezione privata a Chatsworth. Saranno analizzate modalità e motivazioni in base alle quali si realizza in questi documenti una più approfondita e complessa rifunzionalizzazione visiva della parola poetica.

Alessandro Benassi, Scuola Normale Superiore di Pisa
Dall’ut pictura all’emblematica in Emanuele Tesauro
Non meraviglia che nel Cannocchiale aristotelico, dove il principio di percezione visiva assolve un ruolo retorico ed estetico fondativo, Tesauro ricorra alla topica dell’ut pictura poesis, che, accolta anche nei suoi sviluppi recenti, declina con originalità. Nell’esemplificazione della metafora d’hipotiposi, Tesauro cita la descrizione aristotela della “bella Alcina,” già indicata da Dolce come modello per i pittori. Attento però a fornire un corrispettivo stilistico comico e basso, contrappone a quella di Alcina, le descrizioni “capricciosamente differmori . . . piacevoli a dipingere, come ad udire” della strana torma che attacca Ruggiero nel VI canto del Furioso. Ma a segno della precoce devozione al magistero aristotelico, già nella giovanile Idea delle perfette imprese, Tesauro recupera ed elabora quei passaggi in cui la Poetica avvicina poesia e pittura. L’intervento mostrerà come da queste aurorali riflessioni critiche si sviluppi l’articolata teoria della comunicazione, delle arti, dell’emblema e dell’impresa del capitale trattato secentesco.
creating an imagery of legitimacy and dynastic continuity. I will propose that Alberti was the likely conduit and advisor to both patrons.

MARIA MAURER, INDIANA UNIVERSITY

Love and Jealousy at the Gonzaga Court: The Rivalry of Isabella d’Este and Isabella Boschetti

The rivalry between Isabella d’Este, Marchesa of Mantua, and Isabella Boschetti, mistress of Isabella d’Este’s son, offers a fascinating glimpse into the competition for power at court between mother and mistress. Boschetti’s longstanding relationship with Federico II Gonzaga usurped the dowager marchesa’s preeminence, while the gifts and artworks Federico bestowed upon Boschetti only served to further inflame Isabella d’Este’s jealousy. This paper will examine frescoes and paintings ordered by the duke on behalf of his mistress from Giulio Romano, namely the Boschetti chapel in Sant’Andrea, as material evidence for Isabella Boschetti’s influence at court. The iconography of the chapel concerns the Most Precious Blood, a relic prized by the Gonzaga family and deeply associated with their dynastic identity, and therefore speaks to Boschetti’s sway at court. The chapel therefore illustrates Boschetti’s influence over the duke, a position which brought her into direct conflict with Isabella d’Este.

PÉTER FARBAKY, BUDAPEST HISTORY MUSEUM

The Sterile Queen and the Illegitimate Son: Rivalry at Matthias Corvinus’s Court

After his first wife’s death Matthias Corvinus of Hungary (1458–90) did not marry for long but kept a mistress, Austrian Barbara Edelpöck to whom his natural son, John Corvinus was born in 1473. A precondition for his marriage with the Neapolitan Beatrice of Aragon (1476) was her removal from the court. Beatrice accused Barbara of witchcraft and of causing her sterility. Lacking a legal heir, Matthias designated John as his successor in the early 1480s. This was supported by the Corvinus legend about the origin of the Corvinus family in antiquity created by Pietro Ransano and later by Antonio Bonfini. An important role was played by the Corvina library promoted by John. After Matthias’s death, both Beatrice and John participated in the power struggle, but neither succeeded. John Corvinus’s art patronage only unfolded after Matthias’s death, while Beatrice’s is comparable to Matthias’s, mainly on manuscript collection.
was the first translator of Nicholas of Cusa into Russian. Cusanus was for him a Neoplatonic philosopher in the strictest sense. According to Losev, Cusanus ended the tradition of antique and medieval Neoplatonic philosophy. Nicholas’s concept of the human being, his Christian personalism, was defined for Losev not by epistemological problems but the Renaissance idea of the human creativity. Thus, Nicholas of Cusa was for Russian thinkers one of the main representatives of Platonic philosophical tradition and of medieval negative theology.

NANCY HUDSON SHAFFER, CALIFORNIA UNIVERSITY OF PENNSYLVANIA
Nicholas of Cusa and Neoplatonism: An Early Renaissance Man’s Debt to the Greeks
Many of the most important concepts in the thought of the fifteenth-century philosopher and theologian Nicholas of Cusa can be traced to Greek thought, especially Neoplatonism. While his command of the Greek language and his study of Greek manuscripts is in doubt, his notions of theosis, divine immanence, and the key role of the intellect illustrate his debt to the Greeks. Even if his exposure to thinkers like Proclus was mediated by Berthold of Moosburg or filtered through secondary sources like Meister Eckhart and John Scotus Eriugena, the influence of the Neoplatonists is unmistakable. In fact, the imprint of the Greeks is so pronounced that the orthodoxy of his Christianity was called into question, both in his own time and more recently. This paper seeks to uncover the influence of Neoplatonism on the thought of Nicholas of Cusa by exploring the three key concepts of theosis, divine immanence, and the role of the intellect.

JASON ALEKSANDER, SAINT XAVIER UNIVERSITY
Time, History, and Providence in the Philosophy of Nicholas of Cusa
Although Nicholas of Cusa occasionally discussed how the universe must be understood as the unfolding of the absolutely infinite in time, he left open questions about any distinction between natural time and historical time, how either notion of time might depend upon the nature of divine providence, and how his own understanding of divine providence might relate to other traditional philosophical views. From texts in which Cusanus discussed these questions, this paper will attempt to make explicit how Cusanus understood divine providence. The paper will also discuss how Nicholas of Cusa’s view of the question of providence might shed light on Renaissance philosophy’s contribution in the historical transition in Western philosophy from an overtly theological or eschatological understanding of historical time to a secularized or naturalized philosophy of history.

Friday, 9 April 2010
9:00–10:30
Università Ca’ Foscari - San Basilio - Aula 0E
WOMEN WRITERS, CRÉATURES DE PAPIER?
Organizer: ANNE JACOBSON SCHUTTE, UNIVERSITY OF VIRGINIA
Chair: ELISSA B. WEAVER, THE UNIVERSITY OF CHICAGO
FRANCINE DAENENS, UNIVERSITÀ DEGLI STUDI ROMA TRE
Una scola di certe madonne: Lucrezia Gonzaga’s Religious and Literary Networks
Scattered evidence suggests that the Mantuan noblewoman Lucrezia Gonzaga (1522–76) held unorthodox religious ideas. In 1567–68 she was tried by the Inquisition of Mantua and absolved after recanting (probably insincerely). The trial record disappeared in 1782, when the archive of
the Mantuan Inquisition was destroyed. That leaves a printed source, *Lettere della molta illustre* . . signora Lucrezia Gonzaga . . . (Venice, 1552), dismissed by most scholars as a complete fabrication by the editor, Gonzaga’s close friend Ortensio Lando. I intend to conduct a conjectural reexamination of this problematic book. Can it in any sense be considered a set of ego-documents reflecting Gonzaga’s religious views? Do the addresses of her letters represent accurately the many relatives, friends, and acquaintances who shared her ideas? Can comparison of the *Lettere* with other works indubitably by Lando shed light on how he appropriated, manipulated, and rewrote her letters in order to propagate his own ideas?

**JULIA L. HAIRSTON, UNIVERSITY OF CALIFORNIA, ROME**

Ventriloquizing the Feminine Voice: Lattanzio Benucci’s Capitoli “by” Tullia d’Aragona

Lattanzio Benucci (1521–98), Sienese man of law and letters, wrote two *capitoli* in which he adopted the voice of Tullia d’Aragona (1505/10–1556). The two had likely met in the early 1540s in Siena, where both were actively supporting the Noveschi political faction, and then later frequented each other in Florence, and possibly later still in Rome. They exchanged a number of sonnets, and d’Aragona also included Benucci as an interlocutor in her *Dialogo dell’infinità di amore* (1547). Benucci’s first *capitolo* in Tullia d’Aragona’s voice, addressed to Duke Cosimo I, was written to seek exemption from the sumptuary legislation promulgated in Florence in October 1546. The second is part of a duo in which Benucci adopted d’Aragona’s voice to respond to his “Capitolo de lo Spedale.” This paper will analyze Benucci’s texts in relation to their own genre as well as to the genre of feminine ventriloquization in Cinquecento Italian literature.

**KELLY D. PEEBLES, CLEMSON UNIVERSITY**

Who Was Jeanne Flore?

“Louise Labé est un mystère,” writes Mireille Huchon in her 2006 study *Louise Labé: Une créature de papier*. So, too, is Labé’s near-contemporary Jeanne Flore, whose *Comptes amoureux par Madame Jeanne Flore* (ca. 1542) offers seven short love stories, many of them translations or adaptations from classical mythology and well-known late medieval Italian and French sources. Huchon briefly considers this work, hinting at the involvement of the male Lyonnais writers she believes to have had a hand in the creation of Labé’s work, notably the poet Maurice Scève. This paper will explore the case for Scève’s authorship or collaboration, but will also consider the larger question of what authorship, collaboration, compilation, and translation meant for the mid-sixteenth-century reading public. Where did authority lie, and how important was it in the creation of texts?

Friday, 9 April 2010

9:00–10:30

*Università Ca’ Foscari - San Basilio - Aula 1H*

**SHAKESPEARE AND 1590S DRAMA**

*Organizer: THOMAS O. RUTTER, SHEFFIELD HALLAM UNIVERSITY*

*Chair: LISA HOPKINS, SHEFFIELD HALLAM UNIVERSITY*

**THOMAS O. RUTTER, SHEFFIELD HALLAM UNIVERSITY**

From Malta to Venice via Southwark
Accounts of Shakespeare’s dramatic sources for *The Merchant of Venice* have understandably tended to concentrate on Marlowe’s *The Jew of Malta*, another play with a Jewish villain, a Mediterranean setting, and financial themes. However, to focus on the relationship between these two dramatists is to marginalize other plays prominent in contemporary dramatic repertories. This paper will argue that the influence of Marlowe’s play on Shakespeare’s is mediated by other plays staged, like Marlowe’s, by the Admiral’s Men, in particular *A Knack to Know an Honest Man* (1594), whose apparent influence on Shakespeare was noted in 1935 by Robert Boies Sharpe but has rarely been discussed since. This anonymous play adds to Marlowe’s Venetian setting and a merchant and gentleman each willing to die for the other. In addition, I will discuss a range of other Elizabethan plays on which *A Knack* draws and which thus feed indirectly into Shakespeare’s.

BART VAN ES, UNIVERSITY OF OXFORD, ST. CATHERINE’S COLLEGE

“Johannes Fac Totum?”: What were Shakespeare’s Connections with Playwrights and Players?

It is a common assumption that William Shakespeare began his theatrical career as an actor. The pamphlet *Greenes Groatsworth of Wit* of 1592 (which attacks Shakespeare as a “Johannes fac totum”) is the primary source for this belief. Discussions of Shakespeare’s connections in the early 1590s have, as a consequence, tended to imagine Shakespeare as a player traveling with an acting company. This paper challenges that reading and argues that Shakespeare, in his early years, is unlikely to have been primarily an actor. Taking Robert Greene’s career as a starting point, this paper argues for a relatively strong division between “poets” and “sharers” in the early 1590s. Closely paralleling Shakespeare’s early plays with those of his contemporaries, I argue that the reality of Shakespeare’s relations with the players could not have differed radically from Greene’s.

ELIZABETH FORD, CARDIFF UNIVERSITY

Will Kemp’s Threat to *Romeo and Juliet*

The famous stage direction, “Enter Will Kemp,” unique to the 1599 second quarto edition of *Romeo and Juliet*, tells us much about how Shakespeare’s composition habits were an amalgam of page and stage. If the direction clearly suggests that the renowned stage clown, and sharer in the Lord Chamberlain’s Men, was intended to play the Capulet servant Peter in original performances of the play, it also indicates a moment where authorial agency is potentially overridden by the anarchic potential of comic extemporization. Kemp’s presence in the text thus provides a way of reading the play as a problematical dialectic between the material form of the actor and the author’s creation of the illusory stage world of Verona — one that Kemp is able to disrupt. My paper examines this fault line between writing and performance on the late Elizabethan stage and the struggle this implies between Shakespeare as author and his actors. It takes the figure of the clown as representing the way in which staging and extemporise acting enforce revisions to the text as Shakespeare seeks to regain control over the play, to limit its significance to the written word even while recognizing the necessity of performance.

Friday, 9 April 2010
9:00–10:30

*Wake Forest University - Casa Artom - Multimedia Room*

RENAISSANCE MUSIC II
A New Voice or a Popular Song

Thomas Crecquillon worked for the court of the Holy Roman Emperor Charles in the 1540s. Popular for 100 years following his death ca. 1557, his saucy chanson “Ung gay bergier” was disseminated in many copies and arrangements throughout Europe. It appears in London, British Library, Reference Division, Department of Manuscripts, MS Additional 31390, with the parts so copied that the performers could sit in a circle around the book. Its “Ung gay bergier” has a unique bass voice, one that fits rather awkwardly with Crecquillon’s upper three voices. Did its scribe supply that voice because he did not have a bass partbook from which to work? What other works in London 31390 have newly supplied voices? What is its relationship with Oxford, Bodleian Library, MS Tenbury 389? From where did its Continental repertory come? I propose to address these, and possibly other, questions.

Don Fernando de las Infantas and the Art of the Motet

Fernando de las Infantas (1534–ca. 1610) is one of the most unusual composers to have worked at the height of Spain’s Golden Age. Of noble birth, and some means, he composed independently of any institution. He undertook diplomatic missions for Philip II in Naples, and became embroiled in Philip’s objections to Gregory XIII’s decision to authorize a new edition of the Gregorian chant. In Paris, he published theological treatises that were banned as heretical. Infantas’s Sacrarum varii styli cantionum I–III (Venice: Scotto & Gardano, 1578–79) contain a complete cycle of eighty-eight motets scored for up to eight voices. My study exposes the musico-rhetorical devices employed by Infantas in the service of a theological exegesis that itself was part of a larger politico-religious project that in the age of reform addressed both elite and general earthly audiences in addition to a celestial one.

Music to Heal the Sick: Motet in the Time of Pestilence

This paper examines a set of motets for St. Sebastian composed around 1500 by Martini and Gaspar van Weerbeke. Their texts specifically invoke Sebastian’s powers as a plague saint and seek his aid against pestilence and other illnesses. I will explore the ways in which the juxtaposition of music and text in these motets shapes the meanings of the works, and then I will look at their functions. Taking into account Renaissance ideas regarding the inherence of music within the body, the healing properties of melody, the relationship between medicine and religion, and the contemporary aetiology of the plague, I argue that these devotional motets lie at the discursive juncture between natural and spiritual healing. If the plague had both natural (miasma) and religious-moral (sin, excess) causes, then motets to St. Sebastian potentially offered a double dose of medicine for both the body and the soul.
Piety and Conceit: Towards an Emancipation of the Poetic Word in Early Modern German Religious Poetry?

In sixteenth-century Europe, Church elites became particularly aware of the ambiguity of artistic or poetic representations of religious contents. This awareness is testified by the Council of Trent and its detailed prescripts concerning works of art and devotion, as well as by fervent discussions held by humanists and Church officials all over Europe incriminating or defending a Renaissance poetry based on classical forms and suspected of latent paganism. Notably, however, the Council’s decrees were not always implemented as rigidly as planned, as, in the literary sphere, aesthetic qualities of a poem often gained more independence than required. I intend to examine this question by investigating selected examples from early seventeenth-century German and Neo-Latin religious poetry, to show, if and how poetic language produces conceits tending to “emancipate” it from its assumed primary religious function. Theories of conceit and poetic sharpness, as introduced by contemporary poetics, are to be considered.

Religious Literature beyond Religious Literature: Irenic Thinking and Writing in the Seventeenth Century

Research on seventeenth-century literature and intellectual history has tended to focus on the relation between literature and the churches. Irenic tendencies within and beyond these churches have been less studied. Yet it is through these irenic tendencies that we learn about complex mutual relations between religion and literature: the term *eirene* first appeared in 1593 in Reformed scholarship, the Lutherans soon followed suit. Literature and its aesthetics played their own part in these debates. My contribution will focus on Martin Opitz and consider his *Trostgedichte in Widerwertigkeit de Kriegs* in the light of his poetic adaptations of psalms, penitential sermons, and irenic as well as diplomatic writings. The paper argues that in the realm of irenic thinking a new idea of a peaceful and simple religion shaped literature. In turn, literature developed and disseminated this new idea, using characteristic aesthetical genres and strategies.

Traces of Blood in the Fifteenth Century: Double-Insights into the *Imago Pietatis* of Albrecht Dürer at Karlsruhe

The *imago pietatis* at Karlsruhe is one of the earliest works attributed to Dürer. A new reading involving the enigmatic representation on its reverse, too, reveals the tight relationship between theological and aesthetical discourses at the dawn of Reformation Germany. A comparison of the image with earlier works representing the same topic, using the same motifs or the same artistic modes of representation clearly demonstrates the ambition of the young artist. But only by following the traces of blood, paint, and stone, including the impact of earlier or contemporary theological debates about blood, conception, and divine creation, can we understand the ambiguity of the double-sided panel.
Aging Heroes: Sophocles to Shakespeare

The topos of old age has interested thinkers and artists since ancient times, in works such as Sophocles’ *Oedipus Colonaus*, Plato’s *Republic*, and Cicero’s *De Senectute*. Ideas about aging participate in and circulate within larger cultural systems of value; their textual representations offer insight into not only their cultures, but the historical transmission of cultural ideas. Reading Renaissance ideas about the place of the elderly in social and political life not “backwards,” from the perch of modern ideas and prejudices, but forward from a handful of important ancient texts as they were received by Renaissance authors, opens a less-recognized perspective. Ultimately these ideas emerge on the most vernacular of English loci, the popular stage, where we can see classical attitudes towards old age and aging in such Shakespearean figures as Lear, Falstaff, and Prospero.

Italy’s Aristotle, England’s Public Theater

Scholarly consensus holds that the ancient Greek dramatic tradition had no influence in early modern England. Attention to the crucial role of Italian readers and writers in mediating the works of Greek playwrights and literary critics, however, shows not only the enormous power and flexibility of the Greek influence in the Renaissance, but some specific routes transmitting these texts and ideas to English critics and playwrights. Focusing especially on the sixteenth-century Italian reception of Aristotle’s *Poetics*, and its impact on both theory and practice of English dramatic genres, this paper will argue that the Greek dramatic tradition in fact played a crucial role in the commercial success of England’s public theater. In particular, Aristotle’s authority, as interpreted and mediated by Italian writers, emphasized the importance of audiences and their responses to the drama, contributing to the development of a more audience-oriented popular medium.

Translating Greek in Erasmus’s *Adages*

Erasmus’s *Adages* are many different works rolled into one: an encyclopedia of ancient wisdom, a utopian blueprint for a humanistic intellectual community, an extended autobiographical essay. In rendering thousands of Greek maxims into Latin, the *Adages* are also a polyglot cornucopia that reveals their author’s skill and self-consciousness as a translator. This paper will analyze the *Adages* as a work of (and about) translation, focusing on some of the Greek words and phrases that are especially compelling, or vexing, to Erasmus. Particularly when studied alongside
Erasmus’s translations of the New Testament, the Adages’s translations of Greek phrases show Erasmus grappling with problems of accommodation, both linguistic and theological. As one of the foremost ways in which sixteenth-century English and Northern European audiences became familiar with Greek phrases and maxims, the Adages also help shape the understanding of certain Greek terms as well as of Greek values and habits more generally.

Friday, 9 April 2010
9:00–10:30
Biblioteca Marciana
TRANSLATION AND THE BOOK TRADE IN EARLY MODERN EUROPE I
Organizer: JOSÉ MARÍA PÉREZ FERNÁNDEZ, UNIVERSIDAD DE GRANADA
Chair: NEIL RHODES, UNIVERSITY OF ST ANDREWS

EDWARD WILSON-LEE, UNIVERSITY OF CAMBRIDGE, SIDNEY SUSSEX COLLEGE
“How is the famous Oracle forgot / Printed i’ th hearts of all Arcadia”: The Castelvetri and the European Dimension of Literary Criticism
This paper investigates the material and intellectual commerce between England and the Continent through the example of Ludovico Castelvetro, the Italian humanist exile and commentator on Aristotle’s Poetics, and his nephew Giacomo Castelvetro, publisher, Sidney Circle client, and Italian tutor to James VI. Ludovico Castelvetro’s creation of a framework for understanding literature reliant on the interpretive faculties of the reader sparked the interest of Sidney, and was later influential in Fulke Greville’s concept of judicious readership. This paper will sketch out Castelvetro’s ideas and the means by which they were transferred to English intellectuals. I will also discuss Battista Guarini’s Il Pastor Fido in England, printed under Giacomo Castelvetro’s direction, and how reading practices are modeled on the interpretation of oracles in both Il Pastor Fido and Sidney’s Arcadia.

JOSÉ MARÍA PÉREZ FERNÁNDEZ, UNIVERSIDAD DE GRANADA
Responding to the Taste of the Vulgo: Translation and Trade in the Early Modern European Canon
The intersection of an early modern European network of printing workshops with a parallel network of translations, contemporary doctrines on the function of literature, as well as the pressures from religious and political censorship resulted in the emergence of an ideally judicious reader endowed with an enlarged subjectivity that could properly absorb the affective rhetoric of texts and their moral import. The interaction of these doctrines and material conditions with the diversity of reading communities and the pull of the market also contributed to weave a virtual community of texts. This paper will suggest that the attempt to harmonize all these different tensions would eventually flow into the modern concept of taste, understood as a compact reached among a community of enlightened readers that went beyond aging aristocratic values as it also hedged itself against the looming presence of the vulgo as a determining force in the literary market.

GUYDA ARMSTRONG, UNIVERSITY OF MANCHESTER
Translating Boccaccio from Italy to England: The Paratext and Textual Transmission
This paper will consider a number of English translations of Boccaccio, published in England in
the sixteenth and seventeenth century: the 1567 Pleasaunt Disport of divers Noble Personages; the 1587 Amorous Fiammetta, the 1597 Affrican and Mensola, and the 1620 Decameron. This discrete but coherent corpus of English translations exemplifies the way in which the works of a canonical author make their way through the European print trade, remade and reproposed for their various readerships and linguistic communities. The book-object, its editorial paratexts, and the translated text itself each reveal visible residues of the transmission history of the Italian texts themselves, showing that the early modern English Boccaccio is not derived from the original Italian texts and contemporary editions (as might be expected), but is instead largely a product of intermediate French editions; they thus testify to an international and plurilingual book culture in early modern Europe.

Friday, 9 April 2010
9:00–10:30
Ateneo Veneto - Aula Magna
CELEBRATING VENEZIANITA: HONORING PATRICIA FORTINI BROWN V: THE STATO DA MAR
Co-Organizers: TRACY E. COOPER, TEMPLE UNIVERSITY AND BLAKE DE MARIA, SANTA CLARA UNIVERSITY
Chair: LESLIE A. GEDDES, PRINCETON UNIVERSITY

HOLLY S. HURLBURT, SOUTHERN ILLINOIS UNIVERSITY, CARBONDALE
A la Cypriota: Gentile Bellini, the Queen of Cyprus, and Familial Fame and Ambition
In her Venetian Narrative Painting in the Age of Carpaccio, Patricia Fortini Brown characterized Gentile Bellini’s Miracle at the Bridge of San Lorenzo, for the confraternity of San Giovanni Evangelista, as “manifestly staged” (150). Building on Fortini Brown’s insights in this and other works, this paper will focus on the presence of the Queen of Cyprus (left foreground) on Bellini’s “stage.” I will revisit the relationship between this narrative scene and Bellini’s portrait of the queen (Budapest Museum of Fine Arts), and place these two images in the larger context of the aggrandizing ambitions and patronage projects of the queen’s natal family, the Venetian Cornaro. This clan’s quest for influence at home and abroad embraced the many political and artistic stages of Renaissance Venice, its empire, and papal Rome.

BRONWEN WILSON, UNIVERSITY OF BRITISH COLUMBIA
Assembling the Archipelago and the Early Modern Isolario
The isolario, or island book, was instrumental in forging fascination with the histories and myths of the islands in the Mediterranean. Authors and readers of the genre included humanists, sailors, merchants, pilgrims, state officials, and vicarious travelers for whom the volumes forged the pivotal role — real and utopic — played by the Mediterranean in early modern Europe. The isolario condenses the region’s networks, diverse communities, possible itineraries, and investments — material concerns, legends, pleasures, dangers — into an assemblage of loci whose histories reveal the vicissitudes of changing governance and relocated communities. This paper therefore argues for an understanding of the isolario as a counter-space, as a microcosm of a region that was unruly and difficult to fix in one’s mind. At the same time, the isolario is itself emblematic of the region’s insular geography, establishing a new kind of public space whose relevance emerges from its being both a part of, but also apart from, Europe.
OMER ZIYAL, HARVARD UNIVERSITY
The Lion of St. Mark and the Minaret: Investigating the Colonial Power of Architecture in Crete
This paper compares and contrasts the ways in which the Venetians and the Ottomans used architecture to ratify their control over Crete and its inhabitants. It argues, drawing on visual analyses that were conducted on the island, that while the Venetians chose to demonstrate their colonial power through investing secular Cretan buildings with visual symbols of venezianità, the Turks turned their attention toward the “Ottomanization” of ecclesiastical buildings to achieve the same result. The paper thus aims to more clearly define the role played by secular and religious architecture in these two empires’ methods of colonization.

JASENKA GUDELJ, UNIVERSITY OF ZAGREB
Venice and Nearby Antiquity: The Antique Pula and the Renaissance Art
The paper explores the Renaissance interest for the beautifully preserved antiquities of Pula, a small town in Venetian Istria on the maritime route to the East, through the cultural practice of interpreting, imitating, copying, emulating, or quoting antique models. The Roman buildings of Pula served as models for monuments as important as Porta dell’Arsenale in Venice and Aragonese arch in Naples, thus opening series of questions on circulation and reception of “provincial” or “Venetian” antiquity, and on defining the set of cultural references to the absent original. The transmission of the antique forms occurred through various media, connected with an oscillation of denotation that in some cases even changed the perception of the model itself. The study of this type, as the title suggests, is strongly indebted to Patricia Fortini Brown’s writings on Venetian sense of the past, as Pula is one of the Serenissima’s “nearby places of the distant past.”

Friday, 9 April 2010
9:00–10:30
Ateneo Veneto - Aula Tommaseo
PAST AND PRESENT IN THE EASTERN MEDITERRANEAN
Organizer: WILLIAM STENHOUSE, YESHIVA UNIVERSITY
Chair: GLENN PEERS, UNIVERSITY OF TEXAS, AUSTIN

WILLIAM STENHOUSE, YESHIVA UNIVERSITY
Greek Antiquities and the Extent of the Classical World
In the second half of the sixteenth century, a number of Western European scholars, including Oghier Ghislein de Busbecq and Georgius Dousa, investigated Greek antiquities while traveling in the Ottoman Empire; others tried to collect and sort Greek material evidence at home, classifying inscriptions, coins, and other objects. In this paper I will consider how far their activities encouraged them to reflect on the boundaries, both geographical and chronological, of the classical world. What exactly constituted Greekness in antiquity? How many antiquities from the Byzantine Empire should be included in printed collections of antiquities? Greek antiquities provoked these questions in ways that Latin Roman material did not; the solutions that these scholars found shaped subsequent historical scholarship on classical Greece in the seventeenth century and beyond.

ZUR SHALEV, UNIVERSITY OF HAIFA
Paul Rycaut and Church Antiquities in the Ottoman Empire

Sir Paul Rycaut (1629–1700), an English diplomat, was one of the most influential observers of the Ottoman Empire and is often quoted even today. In his various treatises Rycaut demonstrates a particular interest in the religious landscape of the Empire — institutions, beliefs, and ritual practices. In his *Present State of the Greek and Armenian Churches* (1679) a less-successful sequel to *The Present State of the Ottoman Empire* (1667), Rycaut surveys the condition of contemporary Christian Ottoman communities, while at the same time comparing the present to an often idealized past. I will discuss Rycaut’s textual and material reconstruction of early Christianity in the area of Izmir in light of his preconceptions of eastern religions as a whole, as well as his concern for the fate of Anglicanism at home.

Friday, 9 April 2010
11:00–12:30
Don Orione - Aula Magna

NEW TECHNOLOGIES AND RENAISSANCE STUDIES X: REPRESENTING, RE-PRESENTING, AND READING (I)

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

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

*Chair:* RICHARD CUNNINGHAM, ACADIA UNIVERSITY

JOHN E. O’NEILL, KING’S COLLEGE LONDON; PAUL SPENCE, KING’S COLLEGE LONDON; AND ELENA PIERAZZO, KING’S COLLEGE LONDON

New Perspectives on Cervantes

This paper will describe a collaborative project to create an encoding model for a digital edition of Cervantes’s play *La entretenida* that seeks to respond to the needs of different potential end-users, such as academics, performers, and translators. Modelling the text through XML (according to the Text Encoding Initiative guidelines) makes it possible to reflect the instability of the text, which arises both from the process of production and from the nature of theater as a genre, by producing multiple views of the punctuation and orthography. The encoding model also allows one to privilege the verse through various formatting options, in a way that is not possible with traditional printed editions, and to generate sophisticated indices that allow different user-groups to search the text in new ways. The methodology could be extended not only to other works by Cervantes but also to other Spanish Golden Age plays (and indeed drama more generally).

WILLIAM SCOTT HOWARD, UNIVERSITY OF DENVER; PEGGY KEERAN, UNIVERSITY OF DENVER; JENNIFER BOWERS, UNIVERSITY OF DENVER

Archives on Trial: Executing the *Eikon Basilike* in the Digital Age

This presentation will examine the transformation of literary texts into cultural documents (and vice versa) when those materials are taught, researched, and interpreted within and against the resources of subscription digital projects, such as Early English Books On-Line, specialized digital collections, such as the Bodleian Library Broadside Ballads, and digital finding aids, such as the National Archives catalogue and its research guides. We will discuss our co-teaching of a graduate-undergraduate literary studies class, ENGL 3800 “Archives on Trial: Executing the *Eikon Basilike* in the Digital Age,” that integrates digital archival research with interdisciplinary
investigations of a significant volume from seventeenth-century England, *Eikon Basilike*, which is literally an archive unto itself. Students discover dynamic, reciprocal relationships between texts and contexts that not only define key issues and events from earlier times, but which also provoke critical reflection upon the boundaries between so-called canonical and noncanonical works.

JEAN-GUY MEUNIER, *UNIVERSITÉ DU QUÉBEC À MONTRÉAL* AND MATHIEU DEMERS, *UNIVERSITÉ DU QUÉBEC À MONTRÉAL*

Reading Descartes and Rousseaux: Topic Mapping and Conceptual Drilling in the Computer Assisted Analysis and Reading of Text (CARAT) in the Humanities

In this presentation we shall describe particular text-mining experiments on literary and philosophical texts. These computer approaches have been an enduring endeavor in the European research tradition of the mathematical writings (Benzecri, 1981; Lebart and Sallem, 1997; Reinert, 1994). In North America, they find their roots in the text-matrix manipulation in the context of information retrieval (Salton, 1963; Dumais, 1974). It is only lately that they have been explored in the more humanities-oriented texts (Rockwell and Bradley; Unsworth, 2007; Hearst, 1996; Meunier and Forest, 2005; and Zuell). In this paper we will focus on two main strategies: topic mapping and conceptual drilling. Topic mapping is a technology directly inspired by computer data classification and categorization strategies. The text classification builds classes of segments of text that pertain to some dominant themes (Forest, 2006). Text categorization aims at tagging in some manner or other classes of segments pertaining to these dominant themes. Through some visualization techniques, the user of CARAT can then explore or discover more intuitively various topics of a digital textual corpus.

Friday, 9 April 2010
11:00–12:30
*Don Orione - Sala Goldoni*

**ROME AND VENICE: TEACHING, EDITING, PUBLISHING: IN HONOR OF JOHN MONFASANI II**

*Organizer & Chair: CHRISTOPHER Celenza, The Johns Hopkins University*

PATRICIA OSMOND, *ROME* AND ENNIO SANDAL, *VERONA*

Venetian Publishing and the “Roman connection”: The Case of Antonio Moretto

Antonio Moretto, editor, publisher, and bookseller in Venice in the late 1400s and early 1500s — whose central role in the Venetian book trade was first recognized by John Monfasani in his article “The First Call for Press Censorship . . .” *RQ* 41 (1988) — had important links not only to Venetian patrons and printers but also with leading Italian humanists, especially in Rome. A large part of his output consisted, in fact, of editions of classical authors and commentaries on their work by scholars teaching at the Studium Urbis and/or linked to the Roman Academy of Pomponio Leto, including Domizio Calderini, Niccolò Perotti, Antonio Mancinelli, Sulpizio da Veroli, Marcantonio Sabellico, and Pomponio himself. This paper will thus explore the nature and significance of the Roman connection in Moretto’s publishing business, with special attention to his program of “quality control” (as Monfasani aptly described it) and the reading public to which it was directed.

MARIANNE PADE, *UNIVERSITY OF AARHUS*
Marianne Pade: The Early Venetian Prints of Niccolò Perotti’s *Cornu copiae*

Though written in the somewhat unusual form of a commentary on Martian, Niccolò Perotti’s *Cornu copiae seu linguae Latinae commentarii* was one of the most influential fifteenth-century Latin lexicographical works. It was left unfinished at his death (1480) and only printed in 1489 in Venice. After that the work was continuously reprinted over a period of more than thirty years; in Venice alone seven more editions appeared before 1500. In my lecture I shall analyze the relationship between Perotti’s working copy of the *Cornu copiae* and the early prints and discuss the nature of what appear to be editorial interventions.

CONCETTA BIANCA, *UNIVERSITÀ DEGLI STUDI DI FIRENZE*

Byzantines in Rome in the Fifteenth Century

The presence of Byzantine in Rome — the reference is to the pioneering book *George of Trebizond* by John Monfasani (1976) and to the two Variorum Reprints by Monfasani (*Byzantine Scholars in Renaissance Italy* [1995] and *Greeks and Latins in Renaissance Italy* [2004]) — begins to grow stronger from the time of the Council of Ferrara and Firenze and it seems joined to the curia, which becomes the pole of attraction and of patronage. A polemics arises surrounding the learning of Latin and Greek, and also surrounding the philosophical subjects as well as political and religious ones.

Friday, 9 April 2010

11:00–12:30

*Don Orione - Sala Vivaldi*

*CULTURA DI CONFINI I: BOOKS, MAPS, AND THE CIRCULATION OF KNOWLEDGE IN RENAISSANCE BERGAMO*

Organizer & Chair: CHRISTOPHER CARLSMITH, *UNIVERSITY OF MASSACHUSETTS LOWELL*

GIANMARIA SAVOLDELLI, *INDEPENDENT SCHOLAR, BERGAMO*

Gli Annali tipografici di Comino Ventura: nuovi dati per una storia della stampa a Bergamo tra XVI e XVII secolo

La redazione degli Annali tipografici di Comino Ventura, primo impressor ufficiale della città di Bergamo, permette di offrire nuovi dati alla comunità scientifica impegnata a sondare le linee evolutive della storia della stampa in Italia. La critica è stata infatti tradizionalmente ingenerosa verso il tipografo bresciano chiamato dalla comunità di Bergamo a prestare il proprio servizio, attribuendogli un numero, e dunque una gamma, di edizioni assai inferiore rispetto a quello che invece — come la mia indagine ha rilevato — ha effettivamente compiuto: si tratta di una produzione di più di 500 edizioni stampate lungo 38 anni di attività (1579–1617), un volume produttivo di tutto riguardo entro il coevo panorama nazionale. Oltre al dato quantitativo, il mio intervento prevede un excursus critico sulla tipologia delle edizioni, gli interlocutori, i generi letterari e le auctoritates privilegiate. In particolare l’intervento vuole mostrare come la volontà di caratterizzare, in modo personale e riconoscibile, e di attualizzare la produzione tipografica rappresenti un carattere peculiare dell’opera del Ventura, evidente anche nell’abitudine di corredare le edizioni con prefazioni redatte di propria mano e con dediche a (o di) personaggi in vista dello scenario nazionale contemporaneo.

RODOLFO VITTORI, *LICEO SCIENTIFICO “LORENZO MASCHERONI,” BERGAMO*
La cultura di una città di confine: biblioteche e circolazione del sapere nella Bergamo del Rinascimento

Nel corso del Cinquecento Bergamo assume un ruolo fondamentale per i territori veneziani di terraferma in quanto costituisce un centro economicamente dinamico e di importanza strategica per i confini occidentali con gli spagnoli e per quelli settentrionali con i signori delle Leghe Grigie. Attraverso un’indagine a campione sulla composizione delle biblioteche private e comunitarie del secolo XVI e sulla produzione letteraria e scientifica di alcuni dei suoi intellettuali più prestigiosi, si delineerà il profilo di una cultura liminare che si trova nella condizione di dover subire l’influenza di differenti correnti culturali e religiose non solo di tipo regionale (venete, lombarde), ma anche nord europee. Dopo aver stabilito il tipo e il grado di penetrazione e di assimilazione di tali condizionamenti, si cercherà di verificare se all’interno di questa cultura di confine, esistano spazi e momenti di rielaborazione autonoma che presentino elementi di originalità.

EMILIO MORESCHI, INDEPENDENT SCHOLAR, BERGAMO
Territori e confini della Serenissima: Le carte del potere
Le antiche carte geografiche della provincia di Bergamo e della Repubblica di Venezia ci mostrano come sono concepiti la città, la diocesi, e la regione bergamasca, sia dai Bergamschi stessi che dai viaggiatori. L’autore possiede una delle più grandi collezioni nel mondo delle antiche carte geografiche italiane, compresa la carta di Giulio Sorte del 1575, la più antica rappresentazione del territorio bergamasco. Ci sono anche altre mappe datate 1556 e 1567, e la mappa disegnata da Giacomo Gastaldi del 1561, che viene considerata la carta madre di tutta la cartografia dell’Italia moderna. Questo tema offre un excursus attraverso l’arte e la scienza che permette di conoscere l’evoluzione e la trasformazione del territorio bergamasco.

Friday, 9 April 2010
11:00–12:30
Don Orione - Sala Canova
TRANSNATIONAL WOMEN RULERS
Organizer and Co-Chair: ANNE J. CRUZ, UNIVERSITY OF MIAMI
Co-Chair and Respondent: MARIA GALLI STAMPINO, UNIVERSITY OF MIAMI

MAGDALENA S. SÁNCHEZ, GETTYSBURG COLLEGE
Jasmines and Banners: Catalina Micaela, Duchess of Savoy, and her Husband, Carlo Emmanuele I
My paper analyzes the brief but significant life of Catalina Micaela, second daughter of Philip II and Isabel de Valois. Born in 1567, she was three days shy of her first birthday when her mother died. Raised by the formidable Habsburg women, Philip’s two sisters Juana de Austria and Empress Maria, as well as by Philip’s fourth wife Ana de Austria, in 1585 Catalina married the Duke of Savoy, moved to Turin, and bore ten children before dying in childbirth in 1597. During their twelve years of marriage, Carlo Emmanuele was often absent on military campaigns and Catalina played an important political role at court, helping to run the duchy. She sometimes wrote her husband two or three times a day; an estimated 2,100 of her letters survive. In turn, about 4,800 letters from the duke survived. This exchange of letters gives us fascinating insight into Catalina’s life in Turin, her relationship with her husband, her ties to her father and sister,
and her involvement in state affairs.

**MERCEDES LLORENTE, UNIVERSITY COLLEGE LONDON**

The Portraits of Queen Mariana of Austria as Governor, Tutor, and Curator by Juan Bautista del Mazo and Juan Carreño de Miranda (1665–76)

The death of Philip IV in 1665 inaugurated a momentous occasion in the trajectory of royal women in the Spanish Habsburg monarchy with the beginning of the minority of Charles II of Spain (r. 1665–1700). Queen Mariana of Austria (1665–96), who ruled as “Tutor, Governor, and Curator” from 1665 to 1676, sought to strengthen her position by deploying unprecedented images of power for a Spanish queen. This paper examines Mariana’s regency portraits by Juan Bautista del Mazo (1612–67) and Juan Carreño de Miranda (1614–85) and identifies the attributes of power needed for a woman in her unique situation. Whereas Mariana could not depart from the “exemplary widow” image, she also needed to project masculine attributes of power. Ultimately, Mariana and her court painters created images of power that sanctioned a female’s right to rule, and in doing so have left a record of the gendering of political power during the period.

**BLYTHE ALICE RAVIOLA, UNIVERSITÀ DEGLI STUDI DI TURIN**

Three Lives: Margherita of Savoy, Duchess of Mantua, and Vicereine of Portugal (1589–1655)

My paper sheds light on a seventeenth-century female political figure of importance not just to the peninsula, but to Europe as well. Margherita of Savoy was the first daughter of Charles Emanuel I, Duke of Savoy and Catalina Micaela, daughter of Philip II of Spain. She married Francesco Gonzaga, son of the duke of Mantua. During her life as consort, she governed Mantua and Monferrato, but when she was widowed, her political abilities became a threat to her relatives. Her father recalled Margherita to Turin, where she lived for twenty years in reclusion. One danger was her loyalty to Spain; her cousin Philip IV named her vicereine of Portugal at a time of political upheaval. Margherita represented the crown, tried to discipline local élites, and managed international diplomacy. Despite the permanent separation of Spain from Portugal, her prestige remained intact; she was buried like a queen. Her last will is a personal political statement delineating the three facets of her life, as princess, consort, and sovereign.

Friday, 9 April 2010
11:00–12:30

**Don Orione - Sala Palladio**

**SOCIAL CONTEXTS OF HUMANIST LEARNING II**

**Organizer:** HAN LAMERS, UNIVERSITEIT LEIDEN

**Chair:** JAN L. M. PAPY, KATHOLIEKE UNIVERSITEIT LEUVEN

**MURIEL CUNIN, UNIVERSITE DE LIMOGES**

John Shute and Henry Wotton: Architectural Knowledge in its Social Context

John Shute’s *The First and Chiefe Groundes of Architecture* (1563) is regarded as the first architectural treatise in English. It was a groundbreaking book that attempted to transmit a new form of knowledge to the greatest number by writing in the vulgar tongue: “Considering with my selfe the manyfold commodities and profites that should redownde to a great many lovers of the same . . . I thought it therfore good to sette out and commit to writing in our native language.” Its
focus on the orders reflects the current status of architecture in Elizabethan society, the role of print in the development of a culture of reproducibility and the current practices on building sites. Comparing it with Henry Wotton’s *Elements of Architecture* (1624) will enable us to examine the evolution of the status of architectural knowledge in the society of early modern England, as well as the different methods used to transmit this knowledge.

**MAARTEN H. K. JANSEN, UNIVERSITEIT LEIDEN**

Neo-Latin Commentaries on Virgil: The *Aeneid* as Literary Model and Archive of Knowledge

The early modern commentary constitutes a remarkable genre: often it functions both in an academic and in non-scholarly contexts. As a consequence, commentaries can be considered as intermediaries between specialist knowledge and more general audiences. In this paper I will discuss the different strategies by which commentaries on classical texts open up their primary texts for various uses, focusing on commentaries regarding Virgil’s *Aeneid*. My hypothesis is that two dominant strategies of commenting can be observed: explanation of the classical text as compulsory literary model for imitation on the one hand, and opening up of the text as multifunctional archive of knowledge on the other. An analysis of the second strategy will make apparent how commentaries, often seen as the foremost representatives of early modern philological scholarship, operate socially, especially with regard to the transmission of knowledge to other discourses.

**ROSWITHA SIMONS, UNIVERSITÄT BONN**

Religious Use of Humanist Learning: Jesuit Bucolic in Germany

There is a long tradition in ancient and Neo-Latin poetry of employing allegorical eclogues describing ideal worlds with ideal rulers, or, by contrast, worlds of grievance and injustice to make (critical) comments on contemporary society and to proffer new ideas. My paper will focus on pastoral poetry published by Jesuits in Germany in the first half of the seventeenth century. These eclogues were designed to propagate the new religious ideas and values of the Counter-Reformation. This Latin and vernacular poetry is very sophisticated, but at the same time very personal and easily accessible. Written at a time of change and war, it offers a simple, but compassionate, and attractive world. I will explore how Jesuit poets like Jakob Balde adapted contents and forms of the genre to their pastoral needs, according to their audiences.

**KARL A. E. ENENKEL, UNIVERSITEIT LEIDEN**

The Social Function of the Dedications in Neo-Latin Literature

In Neo-Latin literature between 1350 and 1600, paratexts such as letters of dedication and dedicatory prefaces became extremely important. Compared to the preceding centuries, dedications spectacularly increased in frequency, number, size, and range of contents. Currently, I am preparing a monograph on these intriguing texts. In the proposed paper, I will focus on the social function of Neo-Latin dedications. I will discuss the means and strategies the humanists used in order to establish their works in the framework of the relevant social hierarchies. The emphasis on this process may be partly due to the experimental character of Neo-Latin literature, in combination with the fact that it was written by intellectual newcomers. Therefore, humanist authorship was in itself something problematic and questionable. In fact, each humanist writer had to explain to his readership, what exactly legitimated his intellectual pursuit and literary production.
JOSÉ CARTAGENA-CALDERÓN, POMONA COLLEGE
“Lo de Italia”: Imperial Spain, Italy, and the Pursuit of Sodomy
While Italy was viewed as a refined culture that introduced humanism, Petrarchism, artistic sophistication, and “cortesania” to Spain, early modern Spanish writers could not help but see the homeland of Castiglione, da Vinci, and Caravaggio as an exporter of “lo de Italia,” a widespread euphemism for sodomy. Popular attitudes towards Italian men, as well as Inquisitorial court records of early modern Spain, did not do much to challenge the literary depiction of Italians as sodomites and the representation of Italy as a haven for the practice of the “pecado nefando.” Among non-Spaniards, Italians were, in the early modern period, hugely overrepresented in Aragonese sodomy cases while in Barcelona the first men executed by the Inquisition for same-sex acts were two Italians from Naples, a region then under Spanish imperial rule. This paper seeks to examine the multivalent anxieties over the perceived links between sodomy and foreign vices that permeate both Spanish fictions and archival documents in the context of the imperial contact between Spaniards and Italians in the early modern period.

BARBARA FUCHS, UNIVERSITY OF CALIFORNIA, LOS ANGELES
Cervantes’s Italy
This paper examines Cervantes’s representation of Italy across his corpus as both a locus where Spaniards acquire culture and sophistication and dissolute space of deviance that mediates otherness — whether sexual, religious, or cultural — for Spain. Focusing on Cervantes’s frequent recourse to Italy in the Novelas ejemplares, I argue that in these texts Spain’s contact with Italy challenges the certainties of the imperial project. In a variety of episodes that chart the wanderings of soldiers, captives, and students, Cervantes underscores instead a culpable fascination with Italian proclivities, and with Italy’s own relationship to the East.

JUAN LUIS PALOS, UNIVERSITAT DE BARCELONA
The Apology of Spanish Good Government in Naples through the Viceroy’s Palace Frescoes
In 1600 the Spanish viceroys in Naples began to construct a new palace to rival those of the Italian princes and governors. The main halls of the building were decorated with a collection of frescoes that depict the most important historical events of the Spanish monarchy. These paintings have never been studied as a whole. This paper intends to show that the collection of paintings is meant to be an apology of the good practices and the right to govern in Italy. They should be studied in the context of the political and cultural practices of the viceroys. Instead of applying the Spanish style they transferred to Spain Italian artistic ways. My conclusion is that Italian artistic culture contributes decisively to the public image of the Spanish monarchy.
Mirroring Discourses: Reflections of Earthly and Divine Love in Marguerite de Navarre’s *Heptameron*

Mirrors are notoriously ambivalent in the early modern period. Sometimes the tools of virtue, sometimes tools of vanity and vice, mirror images are difficult to read for they are often used in what appear to be contradictory ways in Renaissance iconography. Moreover they are also frequently sites of misprision and misrecognition in literature. Such is the case in Nouvelle 24 of Marguerite de Navarre’s *Heptameron*, where the exploration of sacred and profane love results in what could be called “mirroring discourses” of desire (to borrow Richard Regosin’s term). This paper will suggest new ways of reading Marguerite de Navarre’s text informed by various kinds of specular logic, from the imaginary to the symbolic, the metaphorical to the metonymic. We will also consider possible influences from the visual field, including a few contemporary paintings with mirror images that may serve as useful points of reference for this discussion of the text.

Christine de Pizan and the Heritage of the Trecento: The Nascent Renaissance in the French Royal Court

When Christine de Pizan asserts in the *Livre des Fais d’armes* that she, like Minerva, is an “Italian woman,” her statement goes beyond a simple acknowledgement of her birthplace, Venice. It refers to the cultural heritage, transmitted by her father, Tomasso da Pizzano, physician and astrologer, educated in Bologna, where he also taught. In 1357, Tomasso moved to Venice and served as Councilor of the Republic. When Tomasso accepted the post of astrologer in 1368 for Charles V, Christine was transported to France. Ideologically linked to early humanism, Christine had nonetheless to adapt to the court and to “medieval” culture. Further, how did she reconcile her contradictory positioning of Christine as Italian and as an embodiment of France in her works? I confront the textual with the biographical to explore how this cultural hybridity becomes an enabling device for her writing even as she rejects Italian and Latin as her authorial language.

Philosophers in the *Querelle des femmes*: The Case of Gabrielle Suchon

This paper argues that pro-women debates in *la querelle des femmes* can be considered part of “philosophy” in the early modern period. Taking into account recent work on women and philosophy, including the problem of “the philosophical imaginary” (Le Doeuff), I examine the case of Gabrielle Suchon (1632–1703), a nun who fled the convent and who wrote two 600-page scholastic and scholarly treatises on women, *Traité de morale et de politique* (*Treatise on Ethics and Politics*) and *Du célibat volontaire* (*On the Celibate Life Freely Chosen*), in which she both defends women’s right to freedom, knowledge, and authority, and envisions a third way for women, beyond marriage or the convent, what we would call the life of the intellectual in the world. The case of Suchon, one of the rare early modern women to write full-length treatises,
and to regard her work as philosophy — as ethics and as logic — raises the issue of religion’s relation to philosophy in the early modern period, but even more important, how we define our philosophical concerns in relation to the past.

Friday, 9 April 2010
11:00–12:30

Don Orione - Sala Don Orione
SACRED SPACE IN THE WORK OF JOHN DONNE
Organizer & Chair: HELGA LUISE DUNCAN, STONEHILL COLLEGE

NOAM FLINKER, UNIVERSITY OF HAIFA
John Donne Riding Westward
Donne’s “Goodfriday 1613” reverses a series of traditional travel tropes. Donne’s speaker represents spiritual struggles in terms of a geographic quest that entails a return to the ancient Middle East. Formulating a series of quasi-biblical demands that he eventually reverses, Donne implicitly reenacts biblical events as he imagines the crucifixion taking place on Good Friday, 1613, just as it had almost 1600 years before. The mythic structure of his speaker’s psalms about “Riding Westward” evokes biblical patterns central to seventeenth-century English Protestantism. However, the poem rejects a literal reading and proposes a more complex resolution of the original paradoxes. The poem evidently explores the nexus between Homer’s Odyssey and Christianity (evident in Chapman’s translation of Homer and part of seventeenth-century culture more broadly). Though not a trope consciously developed by Donne, these implicit Homeric allusions make Donne’s “Goodfriday, 1613” not a poem about spatial negotiation, but about the process of interpretation.

YAAKOV AKIVA MASCETTI, BAR ILAN UNIVERSITY
“Acta Apothegmata”: Fleshly Words and the Performativity of the Text in John Donne’s Sermons
This paper engages with the reception of Christ’s crucifixion in the sermons of John Donne, arguing that Donne responded to the gradual obliteration of the visual physicality of the scene of the Savior’s self-sacrifice, and to Protestant iconoclasm that privileges scripture rather than space and visuality. Highly theatrical, Donne’s sermons produce in the congregation an emotional reaction to the biblical text, conjuring up a sense of divine presence. For Donne preaching was not only a tool of educational reformation; he ultimately sought to imitate the divine “Verbum” in its creational performativity. The words from the pulpit were intended to be “Acta Apothegmata,” verbal actions that could emplace iconoclasm, giving Christ’s presence a semantic locus. The objective of the preacher’s wit was not merely aesthetic or “dramatic,” intended to elicit from his audience an emotional response through its theatricality, but to change an audience with the performative words of the sermon.

NANCY ROSENFELD, MAX STERN COLLEGE OF JEZREEL VALLEY
“The smell of heaven upon them”: John Bunyan Reflects John Donne’s Meditations
John Donne mapped the locus of the human being’s sacred space: one’s thoughts are created “in a close prison, in a sick bed, anywhere” (Meditation 4). In the “close prison” of Bedford Gaol John Bunyan meditated upon the thoughts that he did not believe to have created himself, but
that were sent into his mind as attacks; the source of these attacks may have been the Deity, but could have been Satan. Bunyan’s sermons and prose biblical commentaries may be said to create in speech a sacred space in which the believer struggled with seemingly uninvited words and phrases perceived as attacking him. Bunyan and Donne were hardly contemporaries; yet Bunyan may have been exposed to Donne’s religious thought. This paper focuses on ways in which Bunyan’s conceptualization of sacred space may be built on Donne’s meditations.

TIMOTHY JOHN DUFFY, University of Virginia

The Intelligence that Moves, Devotion is: Donne and the Sacred Potential of Perspective

My paper is interested in revealing how the graphic, cartographic, and perspectival aspects of Donne’s work — the work that has made him such a compelling figure in the history of science and literature — come to shape the spiritual work of Donne’s visionary sacred poetry: the work to understand through a process of mathematically-rooted perspective, the relationship between the earthly and the divine, the sacred and the profane. Focusing mainly on “A nocturnall upon S. Lucies day,” “A Hymne to Christ, at the Authors last going into Germany,” and “Good Friday Riding Westward 1613,” my paper will investigate how strategies of Euclidean linear perspective and what Tom Conley has called the “graphic unconscious” become useful critical tools for understanding the way Donne forms not simply a scientific record of the world, but also a sense of scientifically relevant spiritual identity and orientation.

Friday, 9 April 2010
11:00–12:30
Don Orione - Aula 5
SHAKESPEARE II
Chair: PAUL V. BUDRA, Simon Fraser University

ALISON FINDLAY, Lancaster University and ELIZABETH OAKLEY-BROWN, Lancaster University

Ceremony, Performance, and Practice in Shakespearean Drama

Our paper begins by taking a cue from Henry V on “idol ceremony” to introduce questions about the nature of ceremony: is ceremony always a local phenomenon, a unique event depending on the customs and practices of a particular place and time? Isn’t ceremony also transhistorical (carrying traces of tradition), and global (catering to common human needs as part of face-saving strategies or the ritual management of the stages of life)? What happens when ceremony is reenacted within a performance? Does the staged ceremony retain any of the ritualistic or emotional power of the original? How might audiences participate in staged ceremonies in past and in contemporary performances? How do ceremonies function in different theater venues or different geographical performance sites? We will use practice-based work to explore some of these questions, looking at extracts from Shakespeare’s Much Ado About Nothing and Middleton’s Women Beware Women.

CURTIS PERRY, University of Illinois, Urbana-Champaign

Determined to Prove a Villain: Senecan Historiography and Richard III

This paper reads Shakespeare’s Richard III as an experimental Senecan history play. That is, instead of reading it as a chronicle play that happens also to feature a goodly number of motifs
and allusions traceable to Senecan drama, I read the play’s engagement with Senecan tragedy as a key aspect of its historiography, a framework within which we can understand some of its core ideas about time, causality, and human agency. Senecan drama is obsessed with the juxtaposition between self-assertion and determinism, and there is a robust pre-Shakespearean tradition (beginning of course with the Pseudo-Senecan history play Octavia) that exploits the historiographical potential of this emphasis. I argue here that the postmodern-seeming sophistication with which this dyad is explored in Richard III in fact has a lot to do with the tradition of Senecan drama upon which it draws.

PHILIP A. SCHWYZER, UNIVERSITY OF EXETER
Lees and Moonshine: Memories of Richard III in Shakespeare’s England
Who remembered Richard III in Shakespeare’s England — and how? The years between Shakespeare’s birth (1564) and the writing of Richard III (ca. 1592) would have seen the deaths of the last individuals born before the Battle of Bosworth. In this sense, the memory-work of Shakespeare’s play is predicated on the extinction of personal memory. Yet references to Richard’s reign from this period reveal an ongoing tension between history and memory, with traditions passed down within families or by “antient men” often at variance with the semi-official chronicle version. Focusing on two examples of memory-transmission across multiple generations, one involving the Wyatt family and the other John Stow and George Buc, this paper will examine the cultural and political significance of such memories, as well as what light they shed on early modern perceptions of the late medieval past and historical change.

KEVIN DUNN, TUFTS UNIVERSITY
The Future of an Allusion: Titus’s Horace
Titus’s repeated use of Horace in Titus Andronicus takes its meaning from two qualities that Shakespeare’s contemporaries found in the Roman poet; in the words of the Elizabethan translator Thomas Drant, he is full of “moral precepts” and “hard, very hard.” Horace thus answers Titus’s problem that Roman culture is too available and too malleable to Aaron and the Goth royal family. In contrast to Ovid, who proves too easy for barbarians to rework into their own plots, Horace, because of his aphoristic compression and avowedly native Roman values of detachment and integrity, seems inassimilable. I situate Titus’s project of reconstituting a pristine romanitas in evidence from rhetorical texts and editions of Horace, including the marginalia. Finally, I suggest how the deployment of Horace in Titus provides answers to the vexed question of the play’s confused (republican and late imperial) temporality and politics.

Friday, 9 April 2010
11:00–12:30
Don Orione - Aula 6
VENETIAN MUSICAL LEGACIES
Organizer: JEANICE BROOKS, UNIVERSITY OF SOUTHAMPTON
Chair: SHAWN MARIE KEENER, UNIVERSITY OF CHICAGO

DAVID KIDGER, OAKLAND UNIVERSITY
Constructing a Venetian Legacy: Adrian Willaert in the 1550s
By 1550 Willaert had served as maestro di cappella at the basilica of San Marco for more than
twenty years. He had already overseen a transformation of the personnel of the choir and had composed a large quantity of motets and other liturgical polyphony for San Marco. Yet in the 1550s, the picture we have of Willaert is of a man in physical decline, of someone anxious to take care of personal family matters, and of someone who was less and less productive as a composer. This paper takes the position that though there is no doubting this situation, at the same time Willaert and his contemporaries were constructing a lasting musical legacy for the composer, in terms of the music of Willaert himself, in terms of Willaert’s compositional style and in terms of a lasting tradition for music at the basilica of San Marco. This legacy was one in which San Marco was the major center of composition of new music in Venice, sacred and secular, vocal and instrumental, and yet one in which the spirit of Willaert lived on through performance, music prints, detailed theoretical debates and discussions, and in new music.

Valeria de Lucca, University of Southampton
The Role of Roman Patrons in the Dissemination of Venetian Opera
Recent studies have drawn attention to the pivotal role that Roman patrons played in the development and production of seventeenth-century opera in Venice. Their contribution to the dissemination of this repertory outside of Venice, however, remains one of the most compelling and yet underexplored topics in early modern opera studies. The 1660s and ’70s were crucial years for the circulation of Venetian repertory in Rome: while patrons started collecting and exchanging scores and libretti from Venice, they also facilitated the circulation of this repertory through the protection they extended over singers active in both Rome and Venice. Furthermore, in 1671 a group of Roman aristocrats with a passion for opera opened the first theater “alla moda di Venezia,” the Teatro Tordinona, where the most popular operas by Francesco Cavalli and Antonio Cesti were performed. Through a discussion of newly discovered archival documents, this paper sheds light on the extraordinary contribution of the Colonna family to the circulation of Venetian opera in Rome during the 1660s and ’70s and helps us investigate the ways in which the influence of Venetian opera extended beyond the lagoon.

Louise K. Stein, University of Michigan, Ann Arbor
Venetian Opera South of the Lagoon: The Marquis del Carpio, Alessandro Scarlatti, and Opera in Naples in the 1680s
Venetian operas were a mainstay of nearly every opera season in Naples under the Spanish viceroys, beginning in 1650 when the genre was first produced there. The titles performed in Naples during the reign of the marquis del Carpio (1683–87) suggest that the Venetian aesthetic went unchallenged even in this period. But a closer analysis of both libretti and scores for the operas produced by del Carpio reveals important revisions and adaptations crafted by Alessandro Scarlatti, the composer he recruited from Rome. This paper explores how the Venetian prototype was revised, adapted, reshaped, and recomposed for Naples in the 1680s, and what extra-musical purpose this compositional intervention most likely served in Naples, given del Carpio’s clearly stated crusade to “improve” Neapolitan opera and raise its production standard.

Friday, 9 April 2010
11:00–12:30
Don Orione - Aula 3
Prédicateurs en Guerre
LES MINISTRES PROTESTANTS DANS LES PREMIÈRES GUERRES DE RELIGION EN FRANCE: PRÉDICATION ET PARTICIPATION

PHILIP BENEDICT, UNIVERSITÉ DE GENÈVE

This paper will identify a series of little noticed situations during the French Wars of Religion where Protestant ministers offered advice about whether or not it was licit to take up arms, served as advisers to leading noblemen in times of war, accompanied troops to battle as chaplains, or even took part in the fighting themselves. It will then explore the sermons they gave and the advice they offered amid these conflicts, with particular attention to the questions of how they deployed biblical examples and whether their thinking about war was shaped by just war or “holy war” theories. Please note: the talk will be in French.

THIERRY AMALOU, UNIVERSITÉ DE PARIS I–PANTHÉON SORBONNE

Les adversaires de la Ligue nous ont dépeint les curés ligueurs, et parmi eux plusieurs docteurs célèbres de la faculté de la Sorbonne, comme des enragés légitimant et amplifiant la rébellion contre le roi jusqu’au régicide d’Henri III. Au-delà des moments paroxystiques de crise (meurtre des Guises, siège de Paris) quelle fut quotidiennement la forme et le contenu des sermons ligueurs? L’omniprésence des autorités de l’Ancien Testament que l’on peut y déceler traduit-elle seulement le désir de justifier les prises d’armes et la lutte contre l’hérésie comme le suggèrent l’identification fréquente aux Maccabées? L’analyse comparée des sermons de plusieurs théologiens de grand renom (Gilbert Génébrard, Jean Boucher, et René Benoist) laisse aussi entrevoir de véritables préoccupations pastorales et la promotion de formes de piété tantôt héritées et proches du catholicisme corporatif, tantôt nouvelles et révélatrices d’une plus grande intériorisation de la foi. Ces sermons, bien que prononcés en période de crise, s’apparentent moins à des prophéties du malheur évoluant vers l’apocalyptique qu’à un désir de conversion des cœurs constitutif du zèle catholique.

Friday, 9 April 2010
11:00–12:30
Don Orione - Aula 4
RENAISSANCE LAW
Chair: MARK A. YOUISSIM, RUSSIAN ACADEMY OF SCIENCES

STEFANO BARBACETTO, UNIVERSITÀ DEGLI STUDI DI VERONA

Giovanni Bonifacio (1547–1635) e la sua produzione giuridica

Propongo uno studio degli scritti (in particolare di quelli giuridici) di Giovanni Bonifacio, da Rovigo (1547–1635), poliedrico (e tardo) umanista di provincia, autore “ingenuamente vanesio” di testi politici, teatrali e storiografici e giuridici (tra i quali un fortunatissimo Commentario della legge feudale veneziana, ristampato sino al secolo XIX). Si tratta certo di una figura minore, ma storicamente significativa, sia, da un punto di vista culturale, per il carattere di una produzione
varia, diseguale e persino bizzarra, all’incrocio tra generi e discipline; sia per l’esperienza storica maturata nel cuore del Dominio veneziano di terraferma, nella posizione professionale di “assessore” – assistente legale dei Rettori veneziani. Tale esperienza gli permise, con un’attenzione fondamentalmente pratica, di esplorare e testimoniare alcuni caratteri propri del diritto veneziano nel confronto con la tradizione continentale dello “ius commune.”

Cecilia Pedrazza-Gorlero, Università degli Studi di Verona
A Perfect Jurist: The Legal Interpretation in François Hotman’s Iurisconsultus (1559)
In 1559, François Hotman, one of the leading exponents of French and European sixteenth-century jurisprudence, published his Iurisconsultus, sive de optimo genere iuris interpretandi. Here Hotman represents the complex and fascinating role of the jurist as the interpreter of the continuous relationship between ancient and modern law scholars and the maker of delicate cultural and political balances as well. This paper aims at analyzing the most significant passages in Hotman’s work in order to show the singular modernity of his historical and methodological lesson. This paper particularly highlights the reasons why the interpretatio iuris always holds an eminent role in the keeping of social peace and the granting of salus et utilitas Republicae.

Johanna A. Rickman, Gainesville State College, Oconee Campus
“She neuer fancied hym as her husband”: The Concept of Consent in Annulments of Child Marriages in Sixteenth-Century England
Historians of marriage often remark on the primacy of consent in early modern English marriages. The consent of the parties, expressed in the present tense, theoretically created a binding marriage until the marriage reform of 1753. This paper argues that while the medieval Church canonists had defined consent narrowly as the act of willingly pronouncing the words of marriage, the concept was much more elastic and expansive in the sixteenth century. Exploring sixteenth-century court records of suits of annulments of child marriages provides insight into the limits of consent, since these records are dealing with persons who legally were unable to give consent. In order to glean the level of consent, court officials were not just looking for evidence of spoken consent, but they also expanded the concept and considered implicit signs of consent, in the form of consummation, cohabitation, gift-giving, and mutual and common recognition as spouses.

Friday, 9 April 2010
11:00–12:30
Don Orione - Chiesa
Lay Access to the High Altar in the Late Middle Ages and Renaissance in Central Italy
Organizer & Chair: James R. Banker, North Carolina State University
Respondent: Sible De Blaauw, Radboud Universiteit Nijmegen

Machtelt Israëls, Universiteit van Amsterdam
A Public Treasure? Lay Access to Double-Sided Altarpieces
Rare as double-sided altarpieces were in late medieval and Renaissance Italy, they usually marked prominent places: the high altar of a Tuscan cathedral, a canon’s altar in a Roman basilica, or the main altar of a male conventual church. Their two sides are generally thought to
have addressed two distinct audiences: the front the lay congregation, and the back the canons, friars, or monks gathered behind. Yet a more nuanced approach transpires when the architectural and liturgical arrangement of presbyteries, cults of saints and blessed, the spiritual life of the laity, and the iconography of double-faced paintings are taken into consideration. It will be argued that within their important sanctuaries, double-sided altarpieces had a plural function, warranting a religious and a lay public, neither confined to one side, but both taking in the full program as it unfolded, front and back, on specific occasions of the day and year.

ERIK GUSTAFSON, NEW YORK UNIVERSITY
The Laity in the Medieval Franciscan Churches of Tuscany
Recent scholarship has expanded the traditional understanding of the medieval choir screen as a barrier blocking lay access to the altar space by emphasizing the role of the screen as a visual mediator between the congregation and the altar. While the axial layering of laity-screen-choir is indeed the basic architectural configuration of choirs in medieval churches, this model precludes the many situations in which the choir was placed in the crossing or the nave itself, providing multiple axes of approach towards the high altar. Building on this, my paper will examine how the spaces between the dividing screen and the high altar functioned, specifically in the medieval Franciscan churches of Tuscany, considering the devotional and pastoral ideals of that order.

JOANNE ALLEN, UNIVERSITY OF WARWICK AND DONAL COOPER, VICTORIA & ALBERT MUSEUM
Audience, Access, and Location: Choir Stalls in Fifteenth-Century Italian Churches
The Sassetta project has challenged several important preconceptions about choir precincts in Renaissance churches, particular regarding their location and audience. This paper explores these issues further by examining a number of case studies in central and northern Italy. It argues that choir precincts were used for a variety of purposes, some of them lay-orientated and non-liturgical. It also questions the extent to which the removal of choir precincts from upper nave to apsidal locations was purely a clerical affair, pointing to examples where prominent lay patrons were instrumental in pushing such rearrangements forward. These factors shed new light on the high standard of decoration reserved for choir stalls, indicating that it may have been aimed at a select lay audience as well as monastic and clerical communities.

Friday, 9 April 2010
11:00–12:30
Fondazione Cini - Sala degli Arazzi
THE NEAPOLITAN RENAISSANCE VI: IMAGING CIVIC CONSCIOUSNESS AND ICONOGRAPHY IN NAPLES AND GENOA
Organizer: John A. Marino, University of California, San Diego
Chair: Piero Ventura, Università degli Studi di Napoli Federico II

GEORGE L. GORSE, POMONA COLLEGE
Genoa, the “Princely” Republic
Late Medieval-Renaissance travelers termed Genoa an “amphitheater” on the Mediterranean and “entrance gate” to Italy, ancient Roman origin, and foundation. Genoa is not seen this way today, even though Fernand Braudel saw Genoa as a progenitor of “revival” of European Mediterranean trade with the East, source of wealth, and maritime exploration, discovery of the “New World,”
origins of a global “modern.” This paper examines Genoa as a “Princely [Old Noble] Republic” from the eleventh to seventeenth centuries in a comparative “civic iconography” with rival Venice, Pisa, Milan, and Naples, beyond the frontiers of local Italian city-state history and toward a Mediterranean to global historiography.

DIANA ROBIN, UNIVERSITY OF NEW MEXICO
Giovio’s Amphitheater of Women in Naples
Paolo Giovio’s little known “Ischian Dialogues” (1528) introduced a new genre in urban Italian literature: the description of a city’s women to promulgate it as a center of culture and modernity. The new de claris mulieribus in urbe tradition represents a conflation of two earlier traditions: the popular laudatio urbis of the fifteenth century and the Boccaccio-inspired catalogue of women so widely imitated in the sixteenth century. At the center of this encomium eulogizing the literary eminence of eighteen women of Naples is the figure of Vittoria Colonna and her Ischia circle. While Giovio praises the women of Naples for their classical learning, their Greek oratory, and their poetic activity, he also portrays their bodies in salacious detail dwelling at times on their breasts, hips, and dance steps. Giovio’s new urban female subject presages a general move in the later sixteenth century beyond Castiglione’s woman of the court.

GIOVANNI MUTO, UNIVERSITÀ DEGLI STUDI DI NAPOLI FEDERICO II
“La gloria del cavallo”: testi sull’arte equestre a Napoli nel Cinquecento
Nel corso del XVI secolo gli autori napoletani riprendono molti temi del dibattito culturale aperto nelle corti dell’Italia centro-settentriionale. Al centro di tale dibattito è il tema della nobiltà e dei suoi elementi costitutivi. L’arte equestre — la disciplina e l’ordine del cavalcare — con tutte le sue metafore definisce lo spazio sociale del “cavaliere,” un ordine di perfezione che è proprio e distintivo dell’identità aristocratica. Su questo tema — che implica anche una organizzazione materiale dello spazio equestre (selezione e allevamento delle razze equine, mercato dei cavalli, scuole di equitazione, cavallerizze) — si sviluppa a Napoli una trattatistica assai più ampia di quella di altre città italiane. Questi testi verranno tradotti e adottati in diverse accademie di equitazione italiane ed europee e saranno il riferimento teorico dei grandi maestri francesi come Salamon de La Broue e Antoine de Pluvinel.

JOHN A. MARINO, UNIVERSITY OF CALIFORNIA, SAN DIEGO
“The Idea of the Perfection of Princes”: New Evidence for the Neapolitan Republic
The 1631 publication of Francesco Orilia’s Lo Zodiaco, over, idea di perfettione di prencipi not only provides a blue-print for the “perfection of princes” that ties the virtues to the signs of the zodiac during the popolo feast of St. John the Baptist, but it also contains a reference to Camillo Tutini’s book on the Neapolitan seggi some fifteen years before its first publication in 1644 by the same publisher Beltrano. Orilia’s published reference to Tutini’s book suggests that an earlier manuscript copy of Tutini (or a provisory version in progress) was known or circulated and is one more piece of evidence for the wide diffusion of citizen consciousness among the Neapolitan popolo.
CONTINUITY AND CHANGE II: THE PRINTING PRESS AND EARLY MODERN VISUAL CULTURE
Co-Organizer: JOHN R. DECKER, GEORGIA STATE UNIVERSITY
Co-Organizer & Chair: ALEXANDRA M. KOREY, INDEPENDENT SCHOLAR
Respondent: SARA F. MATTHEWS-GRIECO, SYRACUSE UNIVERSITY

BEATRICE ARDUINI, TULANE UNIVERSITY
Paratextual Marketing Techniques in the First Venetian Edition of Dante’s *Lo amoroso convivio*
I wish to examine two paratextual elements of the 1521 edition of Dante’s *Convivio*. The author’s portrait against a mountain setting, inspired by Federico da Montefeltro’s portrait by Piero della Francesca, is reused in the 1529 edition of the *Divine Comedy*, printed by a different publisher, but without the setting because of political reasons during the War of the League of Cognac. The insertion into the title of *amoroso* links the work with one of Marsilio Ficino’s, the *Commentum in Platonis Convivium seu de Amore*, that an audience interested in didactic texts knew and loved. Visual elements such as the author’s portrait appear in other volumes to ensure wider sale, while the publisher’s representation of Dante as an ancient poet laureate equates him by implication with the modern poet laureate, Petrarch, showing how the marketing of printed books had a long trajectory in the competitive editorial market in Venice.

GARY RIVETT, UNIVERSITY OF SHEFFIELD
Portraits of Uncertain Remembrance: Exchanging Images of Charles I in Restoration Cheap Print
In 1660, the London-based printer, Edward Thomas, produced three largely identical single-sheet broadsides entitled “The Great Memorial.” A further edition was published separately in Edinburgh. At the center of each sheet was a different engraving of Charles I and his execution. These first appear to be imitations of long-existent images reproduced for the medium, but other publications printed by Thomas suggest he may have had them specifically commissioned. This paper considers these images by examining their origins, relationship to other typographical features of the broadside, and connections to early Restoration memorializing practices. It argues that the diversity of these images represent contemporary interpretive uncertainties over how to construct a suitable visual memorial of Charles that would satisfy the needs of Restoration political culture. That these portraits were contained in cheap poster prints indicates that this was also a process being undertaken in front of potentially heterogeneous English and Scottish audiences.

Friday, 9 April 2010
11:00–12:30
Fondazione Cini - Cenacolo Palladiano
RELIGION AND THE SENSES V
Sponsor: VILLA I TATTI, THE HARVARD UNIVERSITY CENTER FOR ITALIAN RENAISSANCE STUDIES
Organizer: WIETSE DE BOER, MIAMI UNIVERSITY OF OHIO
Chair: HERMAN ROODENBURG, ROYAL NETHERLANDS ACADEMY OF ARTS AND SCIENCES

CATRIEN SANTING, UNIVERSITY OF GRONINGEN
Sniffing out: Renaissance Nasal Decorum and the Anatomy, Physiology, and Function of Smell
In his *Autumn of the Middle Ages*, Johan Huizinga extolled the deepened sensibility of late medieval people, characterizing it as sharper and more intense than today; for him, it derived
from the “fierceness of life” as well as the “craving for more beautiful living.” Already Aristotle, in his *On the Senses*, the basis of all premodern reasoning about the five senses, made a distinction between the sense of smell and the object of this sensation: “odor” and its instrument; the olfactory organ or nose. This paper will explore the reception of his thinking by focusing on fifteenth- and sixteenth-century discourses about noses and smell, including the Counter-Reformation discussion about the “odor of sanctity.” Renaissance medical doctors hammered on the religious and sexual aspects of smell as well as on the aesthetic qualities of the nose. These associations will be clarified on the basis of the works of two Italian medical doctors: Gaspare Tagliacozzi’s *De curtorum chirurgia per insitionem libri dvo* (1597) and Giulio Casseri’s *Pentaestheseion* (1609).

YVONNE PETRY, UNIVERSITY OF REGINA, LUTHER COLLEGE

Sorcery as Poison: Enchantments and the Evil Eye in Jacques Grévin’s *Deux Livres de venins* (1568)

Issues around visual perception were central to early modern debates regarding natural and demonic causation, especially in the context of the witch trials, where accusations that women cast spells through their eyes could become trial evidence. In *L’incrédulité et mescréance du sortilège plaiment convaincue*, the French witch hunter Pierre De Lancre took issue with medical doctors who argued that such fascination was simply a natural phenomenon resulting from poisonous vapors or spirits emanating from a person’s eyes. This was, in fact, an argument that Johann Weyer and other physicians used to counteract belief in the evil eye as a tool of witches. From a medical perspective, then, fascination was a form of poisoning. This paper will explore early modern medical perspectives on this topic and focus in particular on the detailed discussion included in the *Deux livres de venins* (1568) by the French Protestant physician Jacques Grévin.

Friday, 9 April 2010
11:00–12:30
Fondazione Cini - Sala del Chiostro dei Cipressi

DESIRE, SEXUALITY, AND GENDER IN ITALIAN RENAISSANCE ART AND HISTORIOGRAPHY I: HOMOEROTICISM
Co-Organizer: BERTHOLD HUB, ETH ZÜRICH
Co-Organizer & Chair: ANGELIKI POLLALI, THE AMERICAN COLLEGE OF GREECE

PETER WELLER, UNIVERSITY OF CALIFORNIA, LOS ANGELES

Donatello’s Bronze *David* in the Twenty-First Century: Controversy over Homoeroticism in an Icon

No single work of Renaissance sculpture has attracted as much argument, with dating, iconography, even the very identity of the figure a subject of scholarly dispute, as Donatello’s bronze *David*. Arguing from Donatello’s presumed same-sex preference, H. W. Janson maintained in 1957 that the figure’s nudity and posture embody a deliberate homoerotic disposition. Janson’s assertion subsequently sparked half a century’s vigorous debate across disparate methodologies. The case for *David’s* homoeroticism depends on two suppositions: the figure’s alleged prurient physical deportment and its secular iconography — if religious, Quattrocento sensibilities would have rejected the blatant eroticizing of any ancestor of Christ.
Reviewing crucial opinions on the *David*, this paper argues against both suppositions and contends that the trope of intentional homoeroticism, adduced from a fallacious interpretation of the sculpture, is grounded in myopic twentieth-century anachronism.

**Natacha Pernac, Université Paris IV–Paris Sorbonne, Centre André Chastel**
From Repulsion to Desire: Homoeroticism in Signorelli’s Nudes
Luca Signorelli’s *Court of Pan* is eloquent proof that his author was a eulogist of the beauty of the male body, not only in the heroic field of the Herculean figures of the San Brizio chapel, but also in Arcadian nudes. When the *Court of Pan* was rediscovered in Florence in the 1860s, meanwhile altered with prudish repaints, it contained for the contemporary eyes a strongly disturbing sexualized charge. As opposed to the modern moralistic comments on Signorelli’s nudes, I intend to focus on the context of creation of these naked figures: both mythological and religious. Moreover, I will consider how Signorelli’s works relate to the requirements of the patrons and the Neoplatonic debates on sexuality in Medicean Florence. An examination of Signorelli’s critical reception since 1870 will reveal the role that the artist played in the birth of homoerotic and feminist aesthetics during the last centuries.

**Christiane Hille, Ludwig-Maximilians-Universität München**
“For loving so ‘gainst nature’: The Duke of Buckingham as England’s Unloved Ganymede
The National Gallery London holds an oil-sketch by Peter Paul Rubens that — according to the label displayed at its side — depicts Minerva and Mercury conducting the Duke of Buckingham to the Temple of Virtue. Even though its patron, George Villiers, first Duke of Buckingham, who requested the canvas as a ceiling for his house in 1625, was the most powerful figure at the courts of both James I, and his son, Charles I, the painting has so far been largely ignored by art historical scholarship. Considering Rubens’s composition in the context of the duke’s homosexual relationship with King James I, this paper argues that the scene is to be read as an English adaptation of the Italian-Renaissance iconography of Ganymede, which in turn formed a key motif in the fashioning of the duke’s self-image.

Friday, 9 April 2010
11:00–12:30
Fondazione Cini - Padiglione delle Capriati
**Italian Literature II: Castiglione and Art and Architecture**
*Sponsor: Centre for Reformation and Renaissance Studies, University of Toronto*
*Organizer: Olga Zorzi Pugliese, University of Toronto, Victoria College*
*Chair: Stefano Gulizia, Newberry Library*

**Francesco Divenuto, Università degli Studi di Napoli Federico II**
Architecture at the Time of Castiglione: From the Palace to the City
Having visited many European cities in his lifetime (Mantua, Milan, Urbino, Rome, Madrid, Toledo, and London) and experienced the politics and humanist culture of those courts, Castiglione witnessed the transformations that were being promoted in all areas of the field of art. For architecture in particular, he was a careful observer, noting the changes in taste that were reflected in the palaces and cities with which he was most familiar. Art was to become one of the
major themes of his writing. In the letter to Leo X that he composed in collaboration with Raphael, it will be argued, he broaches an important topic in the Renaissance, namely, the delicate question of the restoration of ancient buildings. In this connection he stresses not only the need for preserving memory of the past, but also the use of less invasive modalities for the preservation of architectural structures. The paper will be delivered in Italian.

OLGA ZORZI PUGLIESE, UNIVERSITY OF TORONTO, VICTORIA COLLEGE
Architecture in the Cortegiano: A Digital Search through the Manuscripts
Whereas the discussion of painting, sculpture, music and even dance in Castiglione’s Il libro del cortegiano has attracted considerable scholarly attention, the references made in the text to another of the fine arts, namely, architecture, have not been investigated fully, and for good reason, for they are scattered in the text and do not amount to a very full treatment of the subject. However, a close reading of the text and, in particular, an examination of the manuscripts of the earlier redactions of Il libro del cortegiano reveal interesting revisions that the author made to the comments about the work of architects. This paper will deal with the corrections and their implications for the theory of architecture and of Renaissance aesthetics in general, and will use these findings to illustrate the type of results that may be derived from a digital examination of the transcription of the Castiglione manuscripts.

PASQUALE SABBATINO, UNIVERSITÀ DEGLI STUDI DI NAPOLI FEDERICO II
Castiglione and the Painter’s and Courtier’s “Perfect Judgment of Beauty”
This paper deals with Il libro del cortegiano and especially book 1.52–53, where Castiglione states that knowledge of painting provides the courtier with the preparation in aesthetics and necessary basis to be able to express opinions on the whole artistic field including both major and minor arts. As he collected works, “transforming his house into a museum” filled with artistic and luxury objects, the courtier was to establish his status on aesthetic grounds for centuries to come. According to Castiglione, moreover, this artistic culture confers on the courtier, as well as on the painter, a more profound appreciation of the beauty of the human body that comprises not only the “delicacy” of the face but also the proportion and harmony of the body parts. It will be argued that the aesthetic pleasure involved is a mental pleasure that is superior to the pleasure experienced by the physical eye. The paper will be delivered in Italian.

Friday, 9 April 2010
11:00–12:30
Fondazione Cini - Sala Carnelutti
ORALITY, LANGUAGE, AND COMMUNICATION IN THE EARLY MODERN WORLD V: ROUNDTABLE
Co-Organizer: ELIZABETH A. HORODOWICH, NEW MEXICO STATE UNIVERSITY
Co-Organizer & Chair: FILIPPO L. C. DE VIVO, UNIVERSITY OF LONDON, BIRKBECK COLLEGE
Discussants: THOMAS V. COHEN, YORK UNIVERSITY; JORIS VAN EIJNATTEN, UNIVERSITEIT UTRECHT; ANDREW PETTEGREE, UNIVERSITY OF ST ANDREWS; SANDRO LANDI, UNIVERSITÉ MICHEL DE MONTAIGNE–BORDEAUX 3; STEPHEN J. MILNER, UNIVERSITY OF MANCHESTER

Friday, 9 April 2010
TECHNE III

Sponsor: UNIVERSITY OF CALIFORNIA CENTER FOR MEDIEVAL AND RENAISSANCE STUDIES
Co-Organizer: BRIAN P. COPENHAVER, UNIVERSITY OF CALIFORNIA, LOS ANGELES
Co-Organizer, Chair & Respondent: GAIL FEIGENBAUM, THE GETTY RESEARCH CENTER

11:00–12:30

Fondazione Cini - Sala del Piccolo Teatro

SUSAN DACKERMAN, HARVARD UNIVERSITY, FOGG ART MUSEUM

Prints as Intruments
The paper will explore Northern European single-sheet prints, book illustrations, printed maps, and globes, as well as paper scientific instruments inside and outside of books. It posits that printed images were the signature form of scientific imagery in the sixteenth century, and that they served as critical discursive instruments in the production of scientific knowledge, both materially and conceptually. For instance, through various techniques Hans Wechtlin’s woodcuts in Hans von Gersdorf’s Feldbuch der Wundarzeney and Hans Brosamer’s woodcuts in Peter Apian’s cosmology texts enabled scientific investigation, not through accurate portrayals of anatomy or the terrestrial and celestial spheres, but by exploiting pictorial conventions to picture what was possible. Their illustrations suggested that such practices as surgery and mapping could be done successfully, thereby furthering knowledge in those fields. This paper will scrutinize the work of these images and how their makers activated them to generate the knowledge they embody.

MICHAEL THIMANN, MAX-PLANCK-INSTITUT, KUNSTHISTORISCHES INSTITUT IN FLORENZ

Image and Objectivity in Early Modern Ornithology
The paper will discuss the early history of ornithology before the invention of avian taxidermy, focusing on the impact of printmaking and book illustration on the history of early modern ornithology from 1550 up to 1700. As the modes of preserving the bodies of newly discovered species were not developed as such in the sixteenth and seventeenth centuries, pictures played an important role in the transmission of knowledge. Within this framework I will pay particular attention the different modes of representation in Pierre Belon’s Histoire de la nature des oyseaux (Paris, 1555) and in the famous series of drawings made by Jacopo Ligozzi for the Florentine Medici court.

Friday, 9 April 2010
11:00–12:30

Fondazione Cini - Sala Barbantini

IMAGES AND RITUALS OF RETRIBUTION IN THE EARLY MODERN CITY
Organizer: PETER ARNADE, CALIFORNIA STATE UNIVERSITY, SAN MARCOS
Chair: CRAIG HARLINE, BRIGHAM YOUNG UNIVERSITY

CHRISTOPHER R. FRIEDRICHS, UNIVERSITY OF BRITISH COLUMBIA
House-Razing as Rituals of Retribution in the Early Modern City
The public punishment or execution of persons identified as criminals, heretics, or rebels was a familiar ritual in the early modern European city. But from time to time, especially during episodes of religious or political discord, the authorities did not just punish a malefactor: they
Kevin Robbins, **Indiana University, Purdue University**

Humiliating the Greatest Rebel Town in France via Feudalization of the Cityscape: Spatial Politics and the Rituals of Counter-Reformation in La Rochelle, 1628–50

How did the Catholic king of France rebuke, humble, and control his greatest urban enemy, the radical Protestant town of La Rochelle? After a deadly siege of the city, royal agents effected a feudalization of the townscape. They annihilated its former municipal privileges and decivilized its ground. In La Rochelle, the spatial politics and rituals of the French Counter-Reformation became especially complex. This campaign proceeded from the ground up. A theologically driven rebuilding campaign altered the town plan, taxes, and festive calendar of the community. My analysis emphasizes the artful, highly symbolic nature of this royal initiative to humiliate a former civic rival. The city’s enfeudalization proceeded unevenly but its prosecution had serious consequences for all future relations between the French crown and its great cities.

Peter Arnaude, **California State University, San Marcos**

Troy, Carthage, Jerusalem: The Commemoration of Urban Destruction in the Late Medieval and Early Modern World

In 1468, Charles the Bold, Duke of Burgundy, laid waste to the Episcopal city of Liège. In 1469, the city of Béthune hosted the performance of a play commemorating Liège’s destruction. My presentation will consider the actual practices of urban destruction and their literary and theatrical commemoration in performance and in texts. While the case of Béthune points out the importance of contemporary examples of urban punishment to other cities, classical prototypes of urban punishment and destruction were even more popular, and none more so than the examples of Troy, Carthage, and Jerusalem. My examples of their invocation range from late medieval Flanders to the sixteenth-century Americas, and will pay most attention to the iconographical and textual retelling of the Roman conquest of Jerusalem in 70 CE.

Friday, 9 April 2010
11:00–12:30
Fondazione Cini - Sala del Consiglio

**Early Modern Skepticism and Literature: New Perspectives**

*Organizer: David L. Sedley, Haverford College*

*Chair: Alison Calhoun, Pomona College*

Emmanuel Naya, **Université Lumière–Lyon 2**

*Encomium paradoxologiæ: quand Erasme fait parler la Folie*

Dans son *Histoire du scepticisme*, R. H. Popkin a fait d’Érasme l’un des premiers érudits à instrumentaliser, dans sa querelle avec Luther, le scepticisme comme une arme de premier plan.
Il s’agira d’évaluer ici le rôle exact d’Érasme dans la redécouverte du pyrrhonisme, en remontant une quinzaine d’années avant la fameuse querelle du libre arbitre, jusqu’à l’*Encomium Moriae* (1511). Nous tenterons de déterminer comment, au sein de la situation d’énonciation complexe de l’éloge paradoxal, Érasme fait fructifier l’héritage sceptique et, surtout, au carrefour des traditions pyrrhonienne et théologiques, détermine une poétique contradictoire qui irriguera les cercles spirituels et littéraires évangéliques. L’examen du discours de Folie permettra d’observer la mise en place d’une autre tradition sceptique: celle qui détermine moins l’articulation des *exercices spirituels* païens et chrétiens comme dans le fidélisme sceptique, que la promotion d’un nouveau type de discours donnant lieu à des œuvres ouvertes et suspensives.

**DAVID L. SEDLEY, HAVERFORD COLLEGE**

Hobbes, Milton, and Epic Scales of Knowledge

This paper compares Thomas Hobbes and John Milton as responding each to one another and both to the scientific program of Francis Bacon. Bacon proposed ways of producing knowledge that bypassed the skepticism articulated by Michel de Montaigne and other Renaissance writers. Hobbes, in *Leviathan* and his translations of Homer, and Milton, in *Paradise Lost*, competed to recast Bacon’s anti-skepticism on an epic scale. The tension between Hobbes’s and Milton’s models for the mass production of post-Baconian knowledge helped create the emergent fields of science and literature as well as the distinction that would separate them.

**NICOLAS CORREARD, UNIVERSITÉ DE NANTES**

The Ruins of Knowledge in Saavedra Fajardo’s *República Literaria* (1654): Staging Skepticism in Early Modern Fiction

Inspired by Lucian’s *Menippean Satires* and their Renaissance offspring, Diego de Saavedra Fajardo’s *Commonwealth of Learning (República Literaria)* presents itself as a dream-journey through the humanist encyclopedia, allegorized by a decaying city whose districts are reviewed one by one. The alluring landscape perceived from afar by the candid narrator is progressively replaced by a series of horrendous visions — ridiculous scholars, crazy scientists, raving philosophers. A deluded but laughing Democritus draws the lesson from this nightmare, blaming the vanity of all knowledge. However fanciful, this work should be read as a conscious and well-informed expression of a skeptical point of view that draws from Cornelius Agrippa, Francisco Sanches, and from possibly Montaigne. As it is not a single case in early modern fiction, it invites the reader to reconsider some disciplinary and cultural boundaries that have too often been taken for granted by the history of ideas.
Crocodiles, pierres serpentines, momies. L’Égypte regorge de singularités appelées “merveilles,” dont les collectionneurs vénitiens, plutôt connus pour être amateurs d’art, sont pourtant friands. Ainsi, dans les collections d’art les plus fameuses de Venise, on trouvera, soigneusement exposées parmi les tableaux ou les médailles, une dent de poisson ou des momies. L’objet de la présente communication sera d’étudier ce qui dans les catalogues de collectionneurs, les récits de voyages, les témoignages de savants, révèle le goût des Vénitiens pour les curiosités exotiques. Il conviendra de s’interroger sur la façon dont est perçu cet intérêt, notamment par les observateurs français, amateurs eux aussi de curiosités. Par ailleurs, on se demandera quels sont les enjeux de la possession de tels objets: enjeux scientifiques, esthétiques, voire économiques ou même politiques? Ils ont assurément un rôle à jouer dans l’image florissante que Venise entend donner d’elle-même.

DOMINIQUE MONCOND’HUY, UNIVERSITÉ DE POITIERS
L’héritage de la Venise de la Renaissance et son devenir historique à travers le regard de quelques voyageurs étrangers du XVIIe et du XXe siècles
On partira de quelques récits de voyageurs qui, au XVIIe siècle, témoignèrent des richesses de l’héritage de la Renaissance à Venise; on s’appuiera notamment sur l’exemple des collections réunies dans la deuxième moitié du XVIe siècle et qui contribuèrent à prolonger l’influence intellectuelle et culturelle de la cité des Doges en Europe, soit qu’on y vint les visiter, soit qu’elles furent vendues et transférées ailleurs, à l’image de la fameuse collection Vendramin qui partit à Amsterdam. On mettra en perspective cette perception de la Venise du XVIIe siècle avec le regard que le photographe Willy Ronis porta sur la Venise de l’après-guerre, en 1959: cité historique, ville-mémoire; mais aussi ville du quotidien, ville prosaïque; et toujours ville de l’étrange, cité rêvée où coexistaient trivial, mémoire culturelle et potentiel imaginaire inégalé. Cette ville-là existe-t-elle encore aujourd’hui? Qu’en est-il de Venise, comme de Bruges d’ailleurs, cités-musées désormais bien au-delà de la lecture qu’un imaginaire fin-de-siècle (Rodenbach, Thomas Mann) avait voulu en faire? Quelle “lecture” de Venise notre époque a-t-elle produite?

HOPE H. GLIDDEN, TULANE UNIVERSITY
L’Invention du patrimoine: Spolia à la Renaissance
La rencontre de la RSA à Venise invite à réfléchir sur la fragilité des monuments historiques devant la destruction de toutes sortes: le vandalisme, les forces naturelles, l’urbanisme, le tourisme, etc. La communauté internationale a adopté la Charte de Venise (1964) pour établir les modalités de la conservation et restauration des sites classés “patrimoniaux.” Après avoir évoqué le rôle de Venise dans la sauvegarde de l’art et de la culture, nous parlerons de la transmission des richesses du passé dans un cas précis, celui des spolia, terme qui souligne le caractère bigarré des productions culturelles et, surtout, du patrimoine bâti à la Renaissance. Peut-on parler d’authenticité dans un climat qui favorise le rempli comme mode d’édifier? Dans un deuxième temps, on se demandera si les citations, spolia à leur façon, n’entrent pas, elles aussi, dans le jeu de remploi textuel des ouvrages encyclopédiques et narratifs de l’époque.

Friday, 9 April 2010
11:00–12:30
Fondazione Cini - Sala della Bibliografia
THOMAS MORE AND CONTROVERSY

Sponsor: AMICI THOMAE MORI
Organizer: MARIE-CLAUDE PHÉLIPPEAU, LYCÉE JOFFRE, MONTPELLIER
Chair: ELIZABETH N. MCCUTCHEON, UNIVERSITY OF HAWAI’I, MĀNOA, HONOLULU
Respondent: STEPHEN M. FOLEY, BROWN UNIVERSITY

WILLIAM ROCKETT, UNIVERSITY OF OREGON

Thomas More: Consensus and Controversy

In his writings against Luther and Tyndale, More expressed unconditional faith in the infallibility of the consensus of the whole corpus of Christian believers. More’s certainty was rooted in the conviction that God saves the church from error in the continuing and perpetual act of forming its communal consent to things essential to salvation. Thus, the consensus of the fideles Christi is unerring. God and the church, in the words of Cardinal Cajetan, prescribe one and the same thing. In the canonical and theological literature, Christendom’s consensual unity was known by several more or less synonymous phrases — consensus credentium, consensus fidelium, universitas fidelium, communis ecclesiae sensus — all with the implied significance of a corporate body of believers whose oneness is represented in the mystical body of Christ. This paper will examine the medieval authorities on the question of consensus with the aim of clarifying its canonical standing and, therefore, its significance in the arguments of More’s Responsio ad Lutherum, A Dialogue concerning Heresies, and Confutation of Tyndale’s Answer.

PAUL QUINN, UNIVERSITY OF CHICHESTER

“Is this Erasmus borne in Rotterdam / He that so highly lov’d Sir Thomas More?”: More, Erasmus and the Flight of English Protestants in Thomas Drue’s The Duchess of Suffolk

Thomas Drue’s neglected play The Duchess of Suffolk (1624/1631) is one of a sequence of late Tudor and Jacobean plays that stage events in England’s struggle for Reform. Adapting episodes from Acts and Monuments, this cycle of history plays are definitely “Protestant” and make full use of cultural anti-Catholicism. Like the earlier play Sir Thomas More, Drue’s play is partly dependant upon the figure of More as judge, not More as martyr. As this paper will show, Drue’s play suggests that a century after More’s execution, More’s reputation in London was such that he, and those closely associated with him, could still be used as short-hand for justice. And More’s justice extends to other cities in Europe during the course of the play’s narrative.

MARIE-CLAIRE PHÉLIPPEAU, LYCÉE JOFFRE, MONTPELLIER

Pico and More’s Conceptions of the Afterlife

Freed from “the storms of this world,” Giovanni Pico’s soul was deemed to be spending some time “in the dark fire of purgatory” before its final place of abode “in the country of heaven” with its “blessed citizens.” According to Savonarola, Pico had avoided hell, “that other side deputed unto perpetual pain.” This paper proposes to examine Thomas More’s and Giovanni Pico’s conceptions of afterlife: the imaginary representations of the three eschatological places, heaven, hell, and purgatory. It will also analyze the new humanist attitude that, following Pico’s assertion of man’s exceptional dignity, had made the Christian a freer man, more directly responsible for his salvation.

Friday, 9 April 2010
11:00–12:30

**Istituto Veneto - Palazzo Cavalli Franchetti - Sala del Giardino**

**WHAT IS TRAGEDY?**

*Organizer: ANDREW S. ESCOBEDO, OHIO UNIVERSITY*

*Chair: MAGGIE KILGOUR, MCGILL UNIVERSITY*

**ANDREW WALLACE, CARLETON UNIVERSITY**

Calling it Tragedy

The paper opens by exploring instances of generic naming at decisive moments in Geoffrey Chaucer’s *Troilus and Criseyde* (“Go, litel bok, go, litel myn tragedye”) and Milton’s *Paradise Lost* (“I now must change / Those notes to tragic”). It concludes with a reading of Milton’s verse tragedy *Samson Agonistes*, and of the headnote in which he treats “Of that sort of Dramatic Poem which is call’d Tragedy.” I argue that these sometimes surprising, sometimes self-evident moves to christen poems as tragedies stand as reflections on the rhythms of loss and recovery that shape the genre and its theories. The protracted rediscovery of foundational texts by Aeschylus, Sophocles, Euripides, Plato, and Aristotle, and the early modern tragedian’s encounter with the definitive rigor of those texts, launch early modern poets into a complex dialogue with essentialist and nominalist views of the genre.

**BLAIR HOXBY, STANFORD UNIVERSITY**

Tragedy before Kant: The Deep Assumptions, 1550–1780

I disencumber the tragic theory of 1550 to 1780 from our present understanding of Aristotle and the theory of Kant’s romantic heirs, who argued that tragedy could teach us to know “that there is an objective power which threatens to annihilate our freedom.” From 1550 to 1780 critics and dramatists shared four deep assumptions: that pathos was the indispensable element of a tragedy; that the arts could coordinate to achieve a unified effect when they represented the same passion; that, while a rhetoric of the passions might rely in part on convention, its effectiveness depended on its underlying assumptions about the mind and the body; and that the performance practices of the Hellenistic Greeks and Romans were worthy of emulation because the ancients had refined their own heritage to make concessions to the tastes of a maturing civilization.

**ANDREW S. ESCOBEDO, OHIO UNIVERSITY**

Tragic Daimonism and Macbeth’s Choice

Greek and Senecan tragedy both subordinate the activity of choice, usually emphasizing instead the provenance of divine fatality or, at the least, the determinism of character. Some Shakespearean tragedies, such as *Othello*, can be profitably understood through this ancient lens. Yet Macbeth offers, by contrast, a tragedy of choice: Macbeth, who is “full o’th’ milk of human kindness,” is one of the few characters in Shakespeare who ostentatiously chooses against the determinism of his ethical character and natural inclinations. Shakespeare juxtaposes this apparent free agency with the ancient figure of the tragic daimon, the inhabiting spirit that functions in Greek and Roman tragedy as the external instrument of divine fatality and the internal catalyst of ethical character. In Macbeth, tragic daimonism radicalizes the idea of the will, dividing it into absolute freedom or complete constraint.

Friday, 9 April 2010
TEO JUHA ARIMO JUVONEN, UNIVERSITY OF HELSINKI
“By the market fowlks, a man may know how the market goeth”: Proverbs in Renaissance English Person
In his celebrated treatise on rhetoric, *The Garden of Eloquence* (1593), Henry Peacham defined the proverb as a well-known and witty form of speech discerned “from common speech and . . . commended by antiquitie and learning.” Proverbs in literary and poetical texts of the period have received much attention, but less is known about their use in non-literary, private genres, such as personal letters. This paper charts the use of proverbs in the Corpus of Early English Correspondence, a digital collection of over 7,000 English letters written between 1400 and 1680. Our material allows us to compare how writers from a variety of social backgrounds — from monarchs to merchants — used proverbs in their everyday language. We consider the transmission of proverbs, the change and continuity in their use, and the implications of our findings upon current understanding of epistolary writing and Renaissance rhetoric.

PETER K. SAVAL, BROWN UNIVERSITY
Melancholy Platonism in *Love’s Labour’s Lost*
Marsilio Ficino, borrowing a gloss from the ancient Phaedrus commentator Hermias, claims that the most perfect writing should be like Mercury’s bird, which gives birth to eggs from its throat. I argue that this suggestive yet perverse image provides an interpretive model for understanding the magical Platonism of *Love’s Labour’s Lost*, which inverts the relationship between dead writing and living instruction by putting the end of history before history, and staging the eristic of men and women and the delay between words and things as the speculative index of a Saturnian love.

KENNETH R. BARTLETT, UNIVERSITY OF TORONTO, VICTORIA COLLEGE
Thomas Hoby in Italy: A Constructed Journey
Thomas Hoby, translator of Castiglione’s *Book of the Courtier*, spent two periods abroad (1547–50, 1554–56) which he described at some length in his autobiographical journal, *The Booke of the Travaile and Life of Me, Thomas Hoby*. The first trip was as a young man, the second as a more experienced young courtier with access to the best society of the Continent. The details of his first journey are of particular interest as he spent much time in Italy. These experiences provided the foundation for his work as a translator of Italian Renaissance culture into England through his version of Castiglione and his (perhaps) lost translation of Francesco Negri’s “Dialogue on Free Will.” The evidence of the autograph manuscript is that Hoby reconstructed his Italian travels in the leisure of his library at Bisham Abbey, Berkshire, and used other Italian sources to augment his experience in the peninsula. This paper will discuss the subtle interaction between the lived experience and the constructed memory of travel in Hoby’s journal and indicate the difficulty in separating life and literature in the text.

Friday, 9 April 2010
AMANDA C. PIPKIN, UNIVERSITY OF NORTH CAROLINA, CHARLOTTE
Collecting Tales of Spanish Depravity: Sexual Violence and Dutch Identity, 1609–48
During the second half of the Dutch revolt, authors and artists worked tirelessly to create a new genre of literature that focused their audiences on Spanish soldiers; violence directed not toward the opposing Dutch military forces, but rather toward civilians. This genre included contemporary illustrated histories and dramas, all of which employed provocative images and stories of physical and often sexual violence Spanish soldiers enacted upon the Netherlandish cities; particularly recounting atrocities these troops committed during the 1570s. These stories of Spanish violence achieved a number of goals: they utilized depictions of rape and other violence to vilify Spanish soldiers and Phillip II and thereby galvanize Dutch resistance, to justify the Revolt and the establishment of the Dutch Republic, to build characterizations of Dutch male citizens as the antithesis of the raping Spanish tyrants, and to encourage the inhabitants of the Republic to overcome internal discord that threatened to fatally divide the new nation.

MARINA DAIMAN, NEW YORK UNIVERSITY
Peter Paul Rubens: Broker of Peace, Painter of Violence
While in the popular imagination Rubens is inextricably bound to images of fleshy female nudes, the artist early on manifested his ambition to paint battle pictures. Spurred on by representations on Roman sarcophagi and iconic images of the Renaissance, Rubens was eager to demonstrate his creative prowess in martial subjects. His spectacular paintings of 1610s, stunning in their invention and elocution, dwell on horrific aspects of close combat to solicit the viewer’s awe, pity, and fear. Later in his career these virtuoso tours de force, so conducive to the display of bravura, give way to darker meditations on the nature of war in the form of allegories. Minerva Protects Pax from Mars, Occasio, and the Horrors of War are indicative of Rubens’s by-now deep conviction of the evils of military conflict — as evidenced both by his personal correspondence and his at times independent conduct on diplomatic missions.

SARAH COVINGTON, CITY UNIVERSITY OF NEW YORK, QUEENS COLLEGE
The Wounds of War: Reading Violence on the Soldier’s Body in the English Civil War
During the English Civil War, soldiers experienced new forms of injury on their bodies, as warfare was transformed by technology, tactics, and a savagery of fighting not seen in the country for generations. But as senseless as gunshot and cannon wounds appeared to be, they were also presented in a variety of writings as transforming the warrior’s identity in their ability to elevate or debase, heroicize or humble. This paper will examine poetry, pamphlets, memoirs, and medical accounts for the manner in which they sought to reconfigure the soldier’s identity in a new age, and through an often-confusing form of warfare; in describing the soldier’s wounds, writings by Milton and Cowley, Richard Wiseman and veteran-memoirists, sought to infuse meaning — and sometimes failed to do so as well — when it came to larger questions of the violence and trauma experienced in battle.
Antolínez’s 1675 *Ecstasy of the Magdalene* painting in Madrid’s Museo del Prado departs from the established tradition for the representation of her ecstasy or levitation in significant and unaccounted for ways. In particular, the Magdalene, rather than levitate, soars in the direction of the heavenly light penetrating along the upper border. This paper focuses on the gaze, the Magdalene’s as well as the viewer’s, the upward thrust, and her gesture touching her breast to propose she personifies the Bride of the Canticles soaring to meet the Bridegroom (God) in heaven. Her location in the wilderness above her books of devotion and the instrument of mortification held by an angel clarify the ascent begins with purgative prayer and mortification. Oriented on a diagonal connecting heaven above and the earth below her beautiful body is a *scala perfectionis* guiding and inspiring the Christian viewer.

Irony and Realism in Caravaggio’s *Penitent Magdalene*  
Caravaggio’s *Penitent Magdalene* of ca. 1596–98 in the Galleria Doria Pamphilij in Rome is a subtle masterpiece of realism and irony, despite Bellori’s assertion that it was only a seated woman drying her hair with minimal pretense of being the Magdalene. For art of the Counter-Reformation and Baroque eras, Mary Magdalene was the epitome of a great sinner who became a great saint, the very image of what Baroque melodrama most welcomed. On the other hand, it is well known that there is no biblical evidence that — although one gospel text and Pope Gregory the Great ca. 591 name her peccatrix — Mary Magdalene was even a courtesan. Jacobus de Voragine’s medieval *Legenda Aurea* offers interesting ideas that Caravaggio appears to have employed in his iconography, and his sly twist contravening Archbishop Gabriele Paleotti’s 1582 injunction against using actual cortigiani and meretrici for saints must be appreciated: what better sitter for a supposed repentant courtesan than the known Roman courtesan Anna Bianchini, Caravaggio’s putative amor?

The Magdalene Model: Paradigm and Parallel in Louise of Savoy’s *Vie de la Magdalene*  
Among female saints, Mary Magdalene is second only to the Virgin Mary as a source of inspiration for Christian women. One of the saint’s most ardent devotees was Louise of Savoy, mother of French king Francis I, for whom the saint held particular significance. In 1516 Louise commissioned Francois Demoulin to produce a manuscript depicting the life of Mary Magdalene for her personal use. In the *Vie de la Magdalene*, Demoulin presented the saint as the exempla of Christian love and feminine virtue. By including issues of personal concern to Louise and
establishing thematic parallels between the two women, Demoulin provided his patron with a model for her own devotions made more accessible through the correspondences in their lives. This paper examines the relationship between Mary Magdalene and Louise of Savoy as presented in the *Vie de la Magdalene*, elucidating the saint’s role as Louise’s spiritual paradigm and feminine parallel.

Friday, 9 April 2010
11:00–12:30
*Università Ca’ Foscari* - *Palazzo Malcanton-Marcorà* - *Second Floor* - *Sala Grande*,
*Dipartimento di Studi Storici*

**ART, AGENCY, AND LIVING PRESENCE IN THE EARLY MODERN WORLD II: SCULPTURE AND DEVOTION**

*Co-Organizers:* Minou Schraven, *Universiteit Leiden*; Elsje van Kessel, *Universiteit Leiden*; and Caroline A. van Eck, *Universiteit Leiden*

*Chair:* Minou Schraven, *Universiteit Leiden*

**Laura D. Gelfand, THE UNIVERSITY OF AKRON**

Seeing and Believing: Illusionistic Representations of Christ at Champmol, Bruges, and Varallo

 Numerous Renaissance churches featured so-called Easter Sepulchers, or life-size sculpted scenes that showed Christ being entombed and surrounded by the Virgin and other holy figures who dramatically express their anguish at the tragic events unfolding before them. These figural groups are found throughout Europe and were created primarily in the mid- to late fifteenth and early sixteenth centuries. The sculptural groups represent one of the multivalent forms of interactive ritual performance that characterize the early modern period. Less elaborate, but equally involved and emotionally gripping, are the life-size sculpted representations of Christ depicted during various moments of the Passion found at the Chartreuse de Champmol in Dijon, the Jerusalem Chapel in Bruges, and Varallo in Piedmont. This paper will investigate how these visually arresting images were intended to function for those who visited these sites and how the sculptures intersect with illusionism and interactivity in Renaissance devotional practices.

**Daniela Roberts, UNIVERSITÄT LEIPZIG**

Compassion with the Righteous Sufferer: Sculptures of *The Lamentation of Christ* in Fifteenth-Century Northern Italy

The life-size terracotta sculptural groups of the lamentation of Christ, such as those made by Nicolò dell’Arca in Bologna or by Guido Mazzoni’s in Modena, are generally admired for the exceptional liveliness of the expressions and gestures of the figures, which seem unrivalled by any other sculptures or visual conceptions of the period. These sculptural ensembles had indeed a strong agency upon their beholders, encouraging them to actively meditate upon the suffering and death of Christ. While the idea of *vivacità* is a prevalent concept in Renaissance artistic theories, it does not seem to offer by itself a satisfactory explanation for the phenomenon as seen in the life-size sculptures under examination. Therefore, this paper aspires to study them as well in the early modern tradition of religious plays and theological publications on the suffering of Christ.

**Heather Graham, UNIVERSITY OF CALIFORNIA, LOS ANGELES**
The Reality Effect: Guido Mazzoni’s *Lamentations* and Quattrocento Devotion

Between 1475 and 1492, Modenese artist Guido Mazzoni created a series of lifesize, naturalistically painted, terracotta sculpture groups of the *Lamentation*. In this paper, I explore how the extreme anatomical and emotional specificity of Guido’s figures facilitated what Roland Barthes has called the “reality effect.” Guido’s attention to minutiae of physiognomy, psychology, and dress are seemingly extraneous details, “narrative luxuries,” similar to the “insignificant” inclusions of detail identified by Barthes as essential to the construct of the real. This “reality effect” may be read as an artistic act metaphorically analogous to transubstantiation. Through Guido’s skillful modeling, clay — like sacramental bread and wine in the hands of a priest — became flesh and blood. In the context of Quattrocento culture, where corporeality was the underpinning of both selfhood and faith, his figures announced to devotees: “We are real bodies: just like you!” encouraging a spiritual communion of the most profoundly personal kind.

**JAN JORIS VAN GASTEL, UNIVERSITEIT LEIDEN**

Contested Agency: Sculptures for Saintly Tombs in Baroque Rome

This contribution studies agency at play in a group of Italian Baroque sculptures of saints that were placed directly over the saints’ relics. Because of their privileged position, these images have the unique quality of making visible, or even present, the hidden to the faithful. At the same time, much of their attraction as devotional images is not determined by their physical qualities but rather by the vicinity of the relics, relegating at least part of the relics’ agency to the sculpture. To study the unique but ambivalent status of these images I will take as a point of departure two unusual cases: that of Melchiorre Cafà’s *Saint Rose* (1665), placed over the saint’s tomb in Lima, and that of Pierre Legros’s *Saint Kostka* (1702), around which developed an informative discourse regarding whether or not the sculpture should be placed over the saint’s tomb.

Friday, 9 April 2010
11:00–12:30
*Università Ca’ Foscari - Palazzo Malcanton-Marcorà - Second Floor - Sala Piccola, Dipartimento di Studi Storici*

**THE INTELLECTUAL CULTURE OF PURITAN WOMEN, 1558–1680**

*Sponsor: SOCIETY FOR THE STUDY OF EARLY MODERN WOMEN (EMW)*

*Organizer & Chair: ELIZABETH SCOTT-BAUMANN, UNIVERSITY OF OXFORD, WOLFSON COLLEGE*

*Respondent: PETER G. LAKE, PRINCETON UNIVERSITY*

**JOHANNA I. HARRIS, UNIVERSITY OF OXFORD, SOMERVILLE COLLEGE**

“But I thinke and beleive”: Lady Brilliana Harley’s Puritanism in Epistolary Community

Attending to Patrick Collinson’s assertion that early modern English puritanism was an “intellectually consistent” movement, the letters of Brilliana Harley (ca. 1600–1643) provide a means of witnessing this consistency recognized and actively asserted by an early modern woman. However, the insight these letters give to Harley’s intellectualism has not been systematically explored. Harley’s letters reflect her classical and Christian humanist education fuelled by a radically Protestant heritage, her voracious political awareness and involvement in ecclesiastical disputes during the tense 1630s and early ’40s, and the breadth of her literary influences. More than this, they reflect an active engagement with the literary and historical
imperatives of the epistolary genre; firstly, to enable her articulation of this intellectual formation and “consistency,” and secondly, to demonstrate the centrality of the genre itself to the practical and pastoral needs of the early Stuart puritan community. Harley’s letters embody the literal unification of a self-identifying community, and act as a factional means of negotiating doctrinal orthodoxy within it.

LYNNE MAGNUSSON, UNIVERSITY OF TORONTO
Imagining a National Church: Election and Education in the Works of Anne Bacon
Over fifty years and three reigns, Anne Bacon put her education to use to advance “right reformation” in England. This paper explores the consistent humanist basis of her contribution, especially as a widow supporting the losing presbyterian cause. It considers the afterlife in the 1580s and '90s of her 1564 translation of the Apologie . . . of the Churche of Englande, showing how the bishops cited her words to support positions radically divided from her own views. It analyzes the humanist rhetoric of her 1585 epistle to Burghley calling for a fair hearing of the Puritan cause to argue against the perception that her patronage of radical preachers marked a descent into zealotry. The combined ideals of civic humanism and Calvinist election shaped an energizing sense of personal vocation for Bacon, which led her to act as an exemplary officer of an imagined national church.

DANIELLE CLARKE, UNIVERSITY COLLEGE DUBLIN
The Countess of Pembroke and the Practice of Piety
Criticism on Mary Sidney Herbert’s literary output has tended not to bring the textual and the interpretive together in any productive way. The Countess of Pembroke is an unusual case, precisely because we have a body of evidence — admittedly incomplete — detailing how she worked, and in particular what her habits of revision and rewriting were. I argue that her religious politics are signalled not only by content, but by a subtle and highly intertextual use of allusion. In this paper, I want to attempt to bring together material textual practice with ideological-theological alliances. By focusing on the countess’s advanced rhetorical and literate practice (reading, compilation, copying, rewriting, revision) I will argue that her work is a logical extension of the kinds of literate activities advocated for women, and a careful exploitation of virtuous piety to the end of profession of faith in the public sphere.

Friday, 9 April 2010
11:00–12:30
Università Ca’ Foscari - Palazzo Malcanton-Marcorà - Third Floor - Dipartimento di Italianistica e Filologia Romana
NEW PERSPECTIVES ON L’HOMME ARMÉ
Organizer: JEANICE BROOKS, UNIVERSITY OF SOUTHAMPTON
Chair: BONNIE J. BLACKBURN, UNIVERSITY OF OXFORD, WOLFSON COLLEGE

JOHANNA YUNKER, STANFORD UNIVERSITY
Cyclicity and Citation in the Naples L’Homme armé Masses
Studies of late medieval masses have understandably focused on cantus firmus treatment. The Naples L’homme armé masses, a cycle of six anonymous masses from the 1460s, indeed use unique tenor manipulations, though they are thought to be unrelated beyond this. By focusing on
the sometimes neglected tenor tacet sections, I have determined that several trios use a nearly identical structure of textures, cadences, and motives. Together these connections suggest that the Naples masses are more cyclic than has been maintained. Furthermore, I have located a possible model for the Naples trios in the Pleni from Du Fay’s Missa L’homme armé. This connection helps to place the Naples masses in the L’homme armé tradition, and, in turn, to shed the image of these masses as anomalies.

JOSEPH M. SARGENT, STANFORD UNIVERSITY
Morales, Josquin, and the L’Homme armé Tradition
The expansive tradition of Renaissance L’homme armé masses often prompts scholars to consider how composers of such masses competed with, imitated, or emulated one another. For fifteenth-century settings, written in close chronological proximity, such comparisons can yield clear channels of influence. But they fail to fully explain certain later L’homme armé masses from the mid-sixteenth century, written after this tradition’s heyday and less immediately concerned with proximate influence. This paper addresses the relationships between two pairs of L’homme armé masses by composers of two separate generations: Cristóbal de Morales and Josquin des Prez. Besides uncovering close links between these works relating to source tune treatment, mode, texture, and overall style, it offers a new contextualization for these practices. Morales does not compete with, imitate, or emulate Josquin; rather, he reanimates the L’homme armé tradition by adapting features from its (arguably) most renowned practitioner and translating them into a contemporary musical language.

EMILIANO RICCIARDI, STANFORD UNIVERSITY
Secular Settings of L’Homme armé and their Relation to the Sacred Tradition: The Case of the Combinative Chansons
The L’homme armé tradition has been primarily considered a sacred one. Yet six secular settings survive, three of which are combinative chansons: enough to hypothesize that a secular tradition, drawing largely on combinative techniques, existed as well. By focusing on the combinative chansons on L’homme armé, namely the anonymous Il sera/L.a., Basiron’s D’ung autre amer/L.a., and Japart’s Il est de bonne heure/L.a., I will explore the relationship between the secular and the sacred traditions. I argue that the two were closely connected, especially around 1500, when the practice of combining L’homme armé with secular tunes extended to the mass repertoire. Such was the case of the Agnus III from La Rue’s mass L’homme armé I, which I suggest might have been a response to Japart’s chanson. These connections shed light not only on the significance of the secular tradition, but also on how L’homme armé was employed across different genres.

Friday, 9 April 2010
11:00–12:30
Università Ca’ Foscari - San Basilio - Aula 0B
APPROACHES TO EARLY MODERN SPANISH SPIRITUALITY II
Organizer: RADY ROLDAN-FIGUEROA, BAYLOR UNIVERSITY
Chair: JESSICA A. BOON, SOUTHERN METHODIST UNIVERSITY

FRANCES LUTTIKHUIZEN, INDEPENDENT SCHOLAR, CANET DI MAR
CIMPE, a Non-Confessional Research Center for the Rediscovery of Sixteenth-Century Protestant Literature

Until recently historians have ignored, or quickly passed over, sixteenth-century Spanish Protestant religious literature. The early Protestant movement was snuffed out by the Inquisition, nevertheless, those who managed to escape the country found refuge in Northern Europe where they were able to make a new life for themselves, teaching, writing, and translating. With the coming of age of a new scholarly attitude towards the religious literature of the period, a group of Spanish scholars has created a non-confessional research center that embodies a spirit of scholarly openness and rediscovery — Centro de Investigación y Memoria del Protestantismo Español (CIMPE) — and provides a meeting point for individuals, or established research teams, interested in the sixteenth-century Spanish Protestant movement. The purpose of this paper is to introduce CIMPE and to encourage scholars who are looking for new fields of research to consider the topic of sixteenth-century Spanish Protestantism.

DORIS MORENO MARTÍNEZ, UNIVERSITAT AUTÓNOMA DE BARCELONA AND JOSÉ L. BETRÁN MOYA, UNIVERSITAT AUTÓNOMA DE BARCELONA

Inquisición, espiritualidad y ortodoxia en la España de mediados del siglo XVI: la Compañía de Jesús en la encrucijada

1559 ha sido considerado punto de fractura en la historia de España: el paso de la España erasmista de Carlos V a la contrarreformista de Felipe II, con las hogueras de los condenados por luteranos en Sevilla y Valladolid de fondo. En Sevilla, las predicaciones de los padres de la Compañía sustituyeron a las evangélicas, en el marco de un programa más amplio para reconducir tanta sensibilidad heterodoxa. Al mismo tiempo, una obra del comisario de la Compañía para España y Portugal, Francisco de Borja, era incluida en el Índice de Libros. Poco después algunos jesuitas aparecían implicados en focos de alumbradismo. En esta comunicación analizaremos la actuación de la Compañía de Jesús en estos ámbitos, sus relaciones con el tribunal del Santo Oficio y sus estrategias para mantener la esencia de la espiritualidad ignaciana en esta encrucijada.

MARK DESTEPHANO, ST. PETER’S COLLEGE

Juan de Miramontes’s *Armas Antárticas*, Epic, and the Catechetical Tradition of the Council of Trent and the Counter-Reformation

This paper will demonstrate how and why Juan de Miramontes y Zuázola’s epic poem, *Armas Antárticas* (1609–15), should not be understood as mere “pirate literature,” but rather as a Tridentine and Counter-Reformation catechetical tract that describes what is expected of the model Catholic warrior, who the enemy is and why, and what theological principles are at stake in the struggle. The poem attests to Miramontes’s profound knowledge of Tridentine theology and to his understanding of the Council’s cultural goals. I argue that *Armas Antárticas* should not be judged as a minor work but rather as a key exemplar of Counter-Reformation epic in the Hispanic-American context.

Friday, 9 April 2010
11:00–12:30

Università Ca’ Foscari - San Basilio - Aula 0C

EARLY MODERN WOMEN’S MANUSCRIPTS
HELEN VINCENT, NATIONAL LIBRARY OF SCOTLAND
An English Theater of Women: A Contemporary Translation of the *Gyneaeceum sive Theatrum Mulierum* into English Verse

*Gyneceum, sive Theatrum Mulierum* (Frankfurt, 1586) is known today mostly for its engravings by Joost Amman, which provide illustrations of contemporary women from around Europe and are studied today as a guide to Renaissance women’s dress. The accompanying verse text by Franciscus Modius has been comparatively neglected. However, one copy of the book in the National Library of Scotland bears witness to how this text was read in England. This copy contains a previously unknown manuscript English translation of all the poems in the book, written in several different hands opposite and around the original text. It comes from the library of the Ker family, possibly there from the time of Robert Ker, first Earl of Ancram, friend of Donne and sometime translator himself. In this paper I would like to draw attention to this translation, and discuss what it reveals about the attitudes of both original text and translation towards the social class, nationality, religion, and matrimonial status of the women they describe, from aristocratic widows to church-going maidservants.

MICHELINE WHITE, CARLETON UNIVERSITY
Mothers as Religious Instructors in Jacobean England

This paper examines two religious manuscripts compiled by Jacobean mothers: the first is Elizabeth Ashburnham’s “Instructions for my children or any other Christian” (Folger MS V.a.511); the second is Elizabeth Jocelyn’s “Mother’s Legacy for her unborne Childe” (BL Additional MS 27, 467). This paper responds to recent claims that early modern culture granted mothers a kind of unimpeachable authority to serve as instructors within the home and that women tapped into this authority in producing texts for their families. By contrast, I argue that household theorists were profoundly ambivalent about viewing mothers as teachers, largely because the household was conceived of in terms of hierarchical order and in relation to analogous one-headed social patriarchies. I then consider how Ashburnham and Jocelyn used manuscript writing to respond to traditional conceptions of religious authority within the household and to revise the metaphors and language conventionally used to discuss maternal duties.

CAROLYN D. MUIR, UNIVERSITY OF HONG KONG
The Woman in Black: The Patron of Antoine Vérard’s Edition of the *Horloge de Sapience* (PML 17591)
In addition to selling printed books on paper illustrated with woodcuts, the Parisian publisher Antoine Vérard produced a select number of books printed on vellum and hand-painted with miniatures. His clientele for such rich works revolved around the circle of King Charles VIII. One such book was the *Horloge de Sapience*, the French translation of Henry Suso’s widely read fourteenth-century religious text. Vérard created six hand-painted vellum copies of his 1493–94 edition, three of which were lavishly illustrated with numerous miniatures. While the patrons for two of these volumes have long been identified as Charles VIII and his cousin Charles d’Angoulême, the identity of the third patron is unknown. Making the problem more intriguing is
the fact that this patron is a woman, who is depicted not only in a presentation miniature, but in seven other scenes as well. This paper will propose an identification of this woman.

Friday, 9 April 2010
11:00–12:30
Università Ca’ Foscari - San Basilio - Aula 0D
MICHEL DE MONTAIGNE
Organizer: RICHARD E. KEATLEY, GEORGIA STATE UNIVERSITY
Chair: ELIZABETH L’ESTRANGE, UNIVERSITÉ DE LIÈGE

DEBORAH N. LOSSE, ARIZONA STATE UNIVERSITY
“Nostre mort publique, ses symptomes et sa forme” (Essais 3.12): Montaigne and the Illness of the Body Politic
The pandemic of syphilis that spread through Europe just after the return of Columbus from the New World coincided with the invasion of Italy by the French and foreshadowed the outbreak of violence that surrounded the spread of Protestantism. In short, the social fabric of Europe faced many crises at once and appeared to be unraveling. Medical practice, its abuses, and an empirical view of medicine became a focus of social discourse. While physicians faced the rapid spread and subsequent slowing down of the pandemic, the violence growing out of the Reformation produced a new metaphor — the transfer of the language of disease in its physical application to a metaporic usage to describe the illness of the social order. This paper will study how Montaigne transfers the language of pandemic posed by the outbreak of syphilis and its symptoms to the ills posed by the conflict between Protestant and Catholic in late sixteenth-century France.

CATHLEEN M. BAUSCHATZ, UNIVERSITY OF MAINE
The Figleaf Edition: The Ives/Norton Translation of Montaigne’s Essais from 1925
Grace Norton (1834–1926), author of five books on Montaigne from 1904–08, was the first American Montaigne scholar, and the first female Montaigne scholar anywhere. She also compiled an extensive Lexique of Montaigne’s vocabulary, and supervised the first American translation of the Essais. Norton also wrote introductory notes to every essay, while her translation is known for leaving sexually-explicit passages in the original French. Norton’s “figleaf edition” has been replaced by E. J. Trechman’s of 1927, whose introduction comments criticizie Norton’s practice. Nonetheless, the Norton/Ives translation raises interesting questions about assumptions surrounding female readership of Montaigne in the early twentieth century.

RICHARD E. KEATLEY, GEORGIA STATE UNIVERSITY
Painting and Montaigne’s Rhetorical Impasse: An Introduction to Renaissance Painting Theory as a Tool for Reading the Essays
While Montaigne’s early essays are often seen as lacking focus and originality, it is generally recognized that the author eventually found his voice in the “projet de se peindre.” The intensity and complexity of this conceit grew in the years following Montaigne’s journey to Italy, where he was exposed to masterpieces of Renaissance painting and possibly conversed with painters. Montaigne’s “painting” later becomes the focus of his work, but, more importantly, is the one area in which the skeptic seems to overcome his own doubtful grasp on truth. The theory
surrounding Renaissance painting provides many thematic and technical claims that help justify Montaigne’s refusal of conventional forms of writing in favor of something more audacious and original. The theory of Alberti, Benedetto Varchi, and later writers such as Gianpaolo Lomazzo and Gregorio Comanini provide theoretical background for Montaigne’s exuberant exclamation “It’s me, it’s my essence.”

Friday, 9 April 2010
11:00–12:30
Università Ca’ Foscari - San Basilio - Aula 0F
EMBLEMS AND HAMBURG I
Sponsor: SOCIETY FOR EMBLEM STUDIES
Organizer: MARA R. WADE, UNIVERSITY OF ILLINOIS, URBANA-CHAMPAIGN
Chair: COSIMA SCHWARKE, UNIVERSITÄT HAMBURG
Respondent: TINA MONTONE, UNIVERSITÀ DEGLI STUDI DI BOLOGNA

ANJA WOLKENHAUER, UNIVERSITÄT HAMBURG
An Emblem Cycle in Hamburg’s “Little City Hall”
During the seventeenth and eighteenth centuries, the public building Einbecksche Haus was the location of many official and civic occasions in Hamburg and therefore also called “little city hall.” Its central room, the Aldermen’s Hall was one of the most important representative locations of the city. Built in the thirteenth century, the Aldermen’s Hall was embellished in 1594 with windows showing images of all city councillors alive at that time. A century later, a cycle of painted emblems was added, and was visible until the demolition and rebuilding of the house in the 1770s. A description in a journal from 1706 allows a reconstruction of the program of the emblems which are primarily traced back to emblems by Zincgref and Cats. My paper will present the reconstructed emblematic cycle and discuss the political and erotic contents of the emblems.

MAJA KOLZE, UNIVERSITÄT HAMBURG
Times of Trouble in Hamburg and their Representation on Emblematic Medallions
This paper focuses on two important incidents around 1700 from Hamburg’s history that prompted the minting of commemorative coins: civic riots and the plague. In the second half of the seventeenth century arguments between the city council and the city-state parliament almost made Hamburg lose its independence. Two medallions present the leadership of keys players quite differently. In both cases, emblematic medallions are used as a means of political propaganda. Between 1712 and 1713, Hamburg experienced trouble again — the plague. The reverse side of a medailleion portrays a rainbow and the sun breaking through the clouds symbolizing God’s blessing. Another medallion with three beehives on the reverse depicts Hamburg’s resumption of trade after the plague ended. Common to all four medallions is the trust that Hamburg is blessed by God and that the city can recover from catastrophe with the help of divine providence.

GUDRUN LUND, UNIVERSITÄT HAMBURG
Emblematic Devices of Learned Societies and Schools in Hamburg
Emolumento publico, “for the collective good,” is the motto of the Hamburg Patriotic Society,
founded by members of the city’s educated elite in 1765. The Society is a charitable institution, aiming to promote public well-being in the city. The emblem of the Society shows in the picture a beehive that appears as symbol in economic, political, and also educational contexts throughout the early modern period. Civic engagement promoted education and science, which flourished in the metropolis of Hamburg during the early modern period, and many scientific and cultural societies and educational institutions were founded. Their emblems confirm their didactic character in support of education and science. This paper presents the device of the Mathematical Society of 1690, the device of the above-named Patriotic Society of 1765, the medals (brabæa) of the old school Johanneum from the seventeenth century, and the signet of the grammar school Christianeum from the eighteenth century.

ANTJE THEISE, Staats-UND UniversitäTsBibliothek, Hamburg
North German Language Societies and their Connections to Nuremberg
One of the most important members of German language societies was the Nuremberg patrician Georg Philipp Harsdörffer (1607–58), founder of the society Pegnesischer Blumenorden (1644) that continues to this day. His main work, edited in eight volumes, Frauenzimmer Gesprächsspiele (Nuremberg, 1641–49), has a series of emblematic subjects. Harsdörffer donated the works to the Hamburg Public Library in 1653. This paper explores the author’s reasons for his act and the contacts between the Nuremberg poet and Hamburg’s men of letters. It also investigates emblematic traces among the poets around Philipp Zesen and Johann Rist. Both were founders of two language societies, which were active at that time in Hamburg: the so-called Deutschgesinnte Genossenschaft (founded in 1643 by Philipp Zesen), and the so-called Elbschwanenorden (founded in 1658 by Johann Rist in Wedel).

Friday, 9 April 2010
11:00–12:30
Università Ca’ Foscari - San Basilio - Aula 0G
ON LINE: THE RENAISSANCE PRINT II: INVENTION AND INVENTIVENESS
Organizer: ANNE BLOEMACHER, Westfälische Wilhelms-Universität Münster
Chair: NORBERTO GRAMACCINI, Universität Bern
Respondent: PATRICIA A. EMISON, University of New Hampshire

LOTHAR SCHMITT, ETH Zürich
Early Engravings and the Concept of Invention
Giorgio Vasari’s Lives (1550 and 1568) were primarily a history of Italian art. Thus he claimed that a Florentine goldsmith invented the art of engraving, although Vasari must have known earlier prints from north of the Alps. This provoked fierce reactions from German authors like Johann Fischart (1546–90) and a lasting dispute between all nations involved in the development of this new technique. Thus it is crucial to understand the concept of “invention” and its consequences for Vasari and his critics. Important sources are Polydore Vergil’s De inventoribus rerum (1499) and the antique precedent of Pliny’s Naturalis Historia. But above all there are obvious parallels in contemporary comments on Gutenberg’s invention, and the idea of who came first also had a lasting impact on engravers who proudly placed their “invenit” on an ever-growing number of prints.
The Inventiveness of Mantegna’s Mythological Engravings

Although Mantegna’s mythological engravings are among the most important prints of the fifteenth century, interpretation in some ways has not advanced far beyond observations made by the earliest commentators. The emerging consensus on their dating, however, suggests that they represent an important early effort in Mantegna’s lifelong emulation of antiquity. Patricia Emison has aptly characterized the mythological engravings as “all’antica without being classical,” and other scholars have interpreted these prints as evocative responses to ancient topoi. Too often, however, the elusive nature of Mantegna’s emulation and the non-classical elements of these engravings are overlooked when they would frustrate otherwise plausible interpretations. By closely examining the inventiveness of the forms represented and the self-consciously performative nature of the engraver’s virtuosic technique within the context of literary and graphic material, this paper frames the mythological engravings as deliberately provocative responses to ancient models, pointing to thematic interests that help elucidate their significance.

Marcantonio Raimondi’s constant aim to create illusion and animation in his medium — engraving — is a hitherto neglected characteristic of his work. Right from the pre-Roman prints his interest in a convincing rendering of the body and nature, in creating atmosphere and life, becomes apparent. He constantly develops his skills by imitation and invention of new means to equal painting in aerial perspective and chiaroscuro, tonal gradation, lifelike rendering of the body. Even a theoretical interest in optical phenomena can be deduced from his depiction of the cast shadows in his prints. This paragone with painting shows Raimondi’s aim to elevate the status of his medium. My thesis is that the struggle — or even the failure — to do so is reflected in the absence of print in the theoretical discourse on art in the early sixteenth century.

Engravings after Raphael as Triggers for Creative Responses

Usually prints by Marcantonio Raimondi after Raphael’s drawings are devaluated as purely reproductive engravings, depending on the Renaissance master’s ideas. This paper aims to put the attention on their value as source-material for following artists. For a period of more than 300 years original artworks by Raphael have been rarely accessible for a wider audience. At the same time artists were instructed to learn from him as a primary model. This is where prints after Raphael came into play: artists, such as Anthony van Dyck and Poussin, made drawings and paintings after Raimondi’s prints either to learn from Raphael’s inventions or to borrow motives. My paper will compare different strategies of creative responses towards the prints. The basic idea is to show that the cultural context of the receiving artists influences the way in which they react towards the prints.
BREAD AND CIRCUSES IN THE HAPSBURG WORLD I: INDULGING THE SENSES IN FESTIVE OCCASIONS

Co-Organizers: JELENA TODOROVIĆ, UNIVERSITY OF THE ARTS, BELGRADE; GABRIEL GUARINO, UNIVERSITY OF ULSTER; AND ALEJANDRA B. OSORIO, WELLESLEY COLLEGE
Chair: ALEJANDRA B. OSORIO, WELLESLEY COLLEGE

NOEL BUTTIGIEG, VERDALA INTERNATIONAL SCHOOL

Going for Broke: Gambling in Early Modern Malta

During the early modern period gambling assumed a greater importance in the everyday life of the Maltese urban dweller. Strict anti-gambling legislation promulgated by the Knights of St. John (1530–1798) was not enough to curb what was seen as a profligate practice. For the authorities gambling was associated with violence, usury, fornication, excessive spending, blasphemy, voluntary poverty, or any attempts to win the favors of fortune or divine assistance through magic. Nevertheless, the pervasive behavior of the urban dweller supported by the exegencies of a maritime center soon thwarted the order’s view on the extent of effective anti-gambling control. Gambling gradually developed from simple backroom activities into organized public games rooms known as ridotti. These early forms of licensed casinos generated a modicum towards socializing, a time to relax, share food, drink, and invest in carnal pleasures especially at times of particular popular celebrations such as Carnival.

JELENA TODOROVIĆ, UNIVERSITY OF THE ARTS, BELGRADE

Of Chocolate Soups and Stuffed Sturgeons: Feasting for Power in the Archbishopric of Karlovci

This paper aims to examine the place of food in the public presentation of the Archbishopric of Karlovci. Since the power is in the hands of the Church it would be interesting to look at the roles that both fasting and feasting playes in the courtly and ecclesiastical life of this Orthodox domain. The culinary feasts of courts and monasteries, public banquets and private pomp will be contrasted and their different functions revealed. In the course of this investigation, the cookbooks of the archiepiscopal court, pantry inventories, as well as kitchen bills and festive menus, will be brought to light and examined as evidences of both politics and pleasure at the archiepiscopal court in Karlovci. The feasts and banquets will be placed in the broader context of the Baroque festival culture and contemporary Habsburg politics to which the archbishopric rightly belonged.

CARMEL CASSAR, UNIVERSITY OF MALTA

Rabbit as Food: From Peasant Resistance to Popular Festival

The rule of the Order of St John (1530–1798) in Malta coincides with the promulgation of stiff regulations that successive Grand Masters issued to curb snaring and hunting rights. But the ban also meant that the peasant population was deprived access to a cheap and abundant supply of meat as well as a legitimate right to use common land. In time the hunting and culinary preparation of rabbit meat came to symbolize the Maltese peasant struggle against the “absolute” government of the Order of St John. Thus the consumption of rabbit meat became associated with the major agrarian festival, l-Imnarja (from Italian luminaria, illumination) held each year to commemorate the martyrdom of Saints Peter and Paul and more specifically with a wooded area known as Boschetto where the Maltese peasants congregated and spent the night dancing, singing, and eating rabbits.
The Carnivalesque in Early Modern Naples

Following the studies of Mikhail Bakhtin, Peter Burke, Natalie Davis, and Edward Muir, the purpose of this paper is to explore the various carnivalesque elements — sexual, gastronomic, and violent excesses, as well as rituals of subversion — present at various festivals in early modern Naples. It is particularly important to note in this context the ritual pillages of the enormous floats of cockaigne, which were an essential feature of many Neapolitan festivities. Massive floats loaded with delicate meats, cheeses, and sweets used to be pillaged by the plebes under the balcony of the royal palace. The sponsorship of such carnivalesque entertainments quelled the viceroys’ fears from popular rebellion and disorder as much as they fed popular needs for bread and circuses; and it is in this context of maintaining intact the city’s fragile social balances that we should interpret the ubiquity of these spectacles in early modern Naples.

Friday, 9 April 2010
11:00–12:30
Università Ca’ Foscari - San Basilio - Aula 1C
RENAISSANCE TEMPORALITIES II
Sponsor: PRINCETON RENAISSANCE STUDIES
Organizer: OLIVER M. ARNOLD, PRINCETON UNIVERSITY
Chair: LEONARD BARKAN, PRINCETON UNIVERSITY

J. K. BARRET, UNIVERSITY OF TEXAS, AUSTIN
“The strong necessity of time”: Antony, Cleopatra, and the Future of Forgetting
In this paper, I pair William Shakespeare’s *Antony and Cleopatra* with Samuel Daniel’s treatments of the same story in order to explore why these accounts repeatedly imagine a future that is predicated on forgetting. In Daniel’s “Letter from Octavia,” Octavia’s promise of a future that will “raze” the past “out of sad record” bespeaks the allure of the fantasy that the future might forget the past even as Shakespeare’s title “pair so famous” struggle to avoid being “all forgotten.” I argue that the articulations of futurity in these Renaissance re-tellings enable poetic engagements with the idea that selfhood is subject to both time and temporal fracture. In Shakespeare’s play, the tension between time and identity unsettles traditional accounts of posterity, and sheds light on pervasive anxieties over the relationship between life and legacy.

JASON LEUBNER, UNIVERSITY OF TEXAS, AUSTIN
“Your monument shall be my gentle verse”: Elegiac Consolation in the English Lyric Sequence
In emphasizing the epigrammatic qualities of the English sonnet, critical accounts have often overlooked the extent to which the English lyric sequence, which routinely announces an investment in poetry as an instrument of consolation, is shaped by elegiac convention. As a genre predicated on the poet-lover’s disillusion and frustration, however, the lyric sequence repeatedly fails in its attempts at personal elegiac mourning and consolation. I thus argue that, by memorializing the beloved in the monument of their verse, poets like Shakespeare, Spenser, and Daniel (among others) are left to imagine a future from which audiences will look back at what will have become a distant, indeed a ruined, past. By underscoring moments of elegiac failure in the Renaissance present, we find these poets’ verse transforming personal loss into an occasion for communal mourning, where even the possibility of consolation is deferred to a future time.
the poet cannot know.

DANIEL D. MOSS, SOUTHERN METHODIST UNIVERSITY
Thomas Nashe, Literary Imitation, and the End of Impotence
Thomas Nashe’s notorious “Choice of Valentines” is less remarkable for the mere fact of its obscenity than for the sophistication of its intertextual design. By allusively relocating Ovid’s well-known elegy on his own impotence within a verdant and virile Chaucerian landscape, Nashe not only amplifies the self-satirical elements of Ovid’s original poem, but also ridicules the pretensions of contemporary poets — Marlowe in particular, but by extension Shakespeare — seeking through translation and imitation to appeal to patrons hungry for blue verse. Nashe’s persona Thomalin — suffering his premature ejaculation and leaving his beloved (and Nashe’s reader) disappointed and unfulfilled — bears witness to the insufficiency of second-hand titillation. The exuberant scene of masturbation with which the “Choice” ends, however, bears witness to the continued potential of erotic verse in Nashe’s own time, provided the Elizabethan poet free himself from the seeming necessity of reproducing the already-impotent loves of the past.

Friday, 9 April 2010
11:00–12:30
Università Ca’ Foscari - San Basilio - Aula ID

LORENZO DE’ MEDICI AS LETTER WRITER
Sponsor: VILLA I TATTI, THE HARVARD UNIVERSITY CENTER FOR ITALIAN RENAISSANCE STUDIES
Organizer: FRANCIS WILLIAM KENT, MONASH UNIVERSITY
Chair: PETER F. HOWARD, MONASH UNIVERSITY

ALISON M. BROWN, UNIVERSITY OF LONDON, ROYAL HOLLOWAY
Lorenzo de’ Medici’s Letters and Renaissance Epistolarity
Twelve volumes have now been published of Lorenzo de’ Medici’s correspondence, written between 1460 and 1489, and edited by six different scholars, under the general editorship of Nicolai Rubinstein and now Bill Kent, the organizer of this session. They represent a major Renaissance enterprise that is both international, in being based on the collaboration of scholars from at least three different countries, and interdisciplinary, in that Lorenzo himself was a diplomat, a poet, and playwright, and a patron both of the arts and a broker of innumerable secular and religious transactions. My paper will attempt to assess this achievement from two points of view, firstly to evaluate the project as a whole, its scope and consistency as it has developed over the span of over thirty years; and secondly to discuss the correspondence as an example of “Renaissance epistolarity,” describing the problems it presents and the light it throws on Lorenzo himself.

LORENZ BÖNINGER, INDEPENDENT SCHOLAR, FIRENZE
The Myth of Lorenzo as Arbiter of the Balance of Power in his Letters to Giovanni Lanfredini
The exceptional standing of Lorenzo’s letters has been acknowledged since Cinquecento editions of “princely” correspondence included several of them. His diplomatic letters, however, were buried in the private Medici archives until, in the late eighteenth century, Fabroni made substantial use of them in his celebrated “Life.” Fabroni wisely included some of Lorenzo’s long
epistles from the late 1480s to the Florentine ambassador in Rome, Giovanni Lanfredini, whom he appears to have regarded more as a private reader than as a diplomat. He therefore presented himself as one of Pope Innocent VIII’s principal advisers, not just on Italian politics but on those of all Europe. The edition with commentary of these letters allows us not only to reexamine critically the myth of Lorenzo as the arbiter of the balance of power on the peninsula, but also to analyze certain of the correspondence’s formal aspects, especially its relation to rhetorical traditions.

Friday, 9 April 2010
11:00–12:30
Università Ca’ Foscari - San Basilio - Aula 1E
CULTURAL RELATIONS
Chair: CAMMY BROTHERS, UNIVERSITY OF VIRGINIA

KATALIN PRAJDA, EUROPEAN UNIVERSITY INSTITUTE
Florentines as Agents of the Renaissance in Sigismund of Luxemburg’s Hungarian Kingdom
The aim of this paper is to consider the cultural interactions between the Republican Florence and the Hungarian Kingdom during the reign of Sigismund of Luxemburg. One group was particularly involved in this cultural agency; those merchants who imported precious metals to Florence from their adopted country. These channels established by the circulation of raw materials were overlapped by artistic connections. Few relatives of the abovementioned merchants run goldsmiths’ shops in Florence, producing high-quality luxury goods, such as jewels and golden and silver threads. Meanwhile neighboring silk manufacturers, also relatives of the same merchants, worked the threads into fashionable clothes. Goods produced at their shops were demanded by the royal family as well as by different noble courts in the Hungarian Kingdom. The paper based on the author’s ongoing research at the Florentine National Archives that proposes a new understanding of Florentine presence in East Central Europe.

CORAL A. CARLSON, NORTHERN ILLINOIS UNIVERSITY
Preserved in Paint: Chinese and Southeast Asian Ceramics in European Art of the Fourteenth and Fifteenth Centuries
Scholars have long been aware of Europe’s enthusiastic reception of Chinese blue-and-white porcelain, which ostensibly began with Portuguese and Dutch imports in the sixteenth century. Artists reflected this craze for Chinese porcelain by including it in works ranging from Bellini’s The Feast of the Gods (1514) to seventeenth-century Dutch still life paintings. Close study, however, of earlier European art from the fourteenth and fifteenth centuries (predating the European maritime exploration of Asia) reveals additional works arguably depicting Chinese or Southeast Asian ceramics. These depictions indicate a wider variety of Asian ceramics reached Europe earlier than previously supposed. Asian ceramics are depicted in artworks from Siena before the Black Death and are represented in paintings by important Florentine and Northern Renaissance artists. These early depictions, some dating almost 200 years before The Feast of the Gods, compel consideration as both prefiguring and predisposing the later, better-documented European passion for porcelain.
Friday, 9 April 2010
11:00–12:30

Università Ca’ Foscari - San Basilio - Aula IF
NEW APPROACHES TO EARLY MODERN THEATER II: THE STAGE AS PEDAGOGY AND PUBLIC EXPRESSION IN RENAISSANCE FRANCE: THE CASE OF BARThÉLÉMY ANEAU (LYONS, 1530–1560)
Organizer: ESTELLE DOUDET, UNIVERSITÉ DE LILLE III
Chair: ARJAN VAN DIXHOORN, UNIVERSITY OF GHENT
Respondent: JELLE KOOPMANS, UNIVERSITEIT VAN AMSTERDAM

ESTELLE DOUDET, UNIVERSITÉ DE LILLE III
Academic Culture and Public Expression, Aneau’s French Morality Play
Lyons, 1541: The Trinity College’s regent Barthélemy Aneau directed his pupils on stage for a French morality play, Le Lion Rampant (The Standing Lion). The play is performed during the Royal Entry of King François I into the city. Why did the scholar write drama for a political celebration? This paper proposes a new study of this event, by focusing on three issues. Performing a morality play, Aneau used allegory as a specific rhetoric for shaping story and characters, naming them “mystical.” What is the meaning of this choice for which seems a dramatic chronicle of recent events in France between 1524 and 1541? The play is based on rivalry between Lyons (embodied by the animal of the same name), Paris, and Orléans. What images of urban identity did Aneau propose to the Entry’s audience? After the performance, the play was printed by Pierre de Tours, Rabelais’s publisher at the time. Studying the reception of printed versions may be a way to better understand what French drama meant for scholars and erudites in the first decades of sixteenth century.

KATELL LAVÉANT, UNIVERSITEIT VAN AMSTERDAM
Christmas Plays for Schoolboys: A Comparison between Two Printed Collections
Barthélemy Aneau’s Chant Natal (printed in 1539) is a collection of various poetic and dramatic texts as well as Christmas songs (noëls). These compositions were probably written for Aneau’s Lyons pupils to perform and sing during the Advent, and belong to a larger tradition of similar Christmas compositions for schoolboys. Another example of such a volume containing noëls and theater plays was written twenty-five years earlier by François Briand (printed in 1512–13). This paper will study these two volumes in order to compare their logic of composition and reading: what is their global structure? How do the authors use glosses? Which readers do they target? This paper will also compare some texts of both authors, insisting on the specific features of Aneau’s writing. Whereas Briand delivers conventionally structured theater plays, Aneau seems to blend together poetic and theatrical genres and techniques, thus creating hybrid texts whose theatrical status remains to be comprehended.

MATHIEU FERRAND, ÉCOLE PRATIQUE DES HAUTES ÉTUDES
The College on Stage: Dramatical and Pedagogical Practices in the Works of Barthélemy Aneau
Barthelemy Aneau started teaching in 1533 at Trinity College in Lyons. As Dean, he wrote the “formulaire et institution du College” (1540), which defines the teaching curriculum, based on the model of Parisian colleges and inspired by Erasmus. It is probably within his teaching activities that Aneau had his students play the Mystery of Nativity and its noëls, like the Morality of Lyon Marchant, whilst he translated — in order to perform it? — a Colloquium by Erasmus.
In what way could these dramatic practices could take place in the didactic curriculum for a humanist teacher? Studying the work of Aneau in its academic and intellectual context will allow us to better define his pedagogical ambitions and to explore how these ambitions could have determined the writing of these texts or even their staging.

Friday, 9 April 2010
11:00–12:30
Università Ca’ Foscari - San Basilio - Aula 1G
RENAISSANCE EPICS AND THEIR HEROES
Organizer: TIMOTHY KIRCHER, GUILFORD COLLEGE
Chair: LUC DEITZ, BIBLIOTHÈQUE NATIONALE DE LUXEMBOURG

LEAH WHITTINGTON, PRINCETON UNIVERSITY
Supplication in Book 5 of Petrarch’s Africa
In the literature on Petrarch’s Africa, critics have focused on the narrative in book 5 of the love affair between Sophonisba, the Numidian queen, and Scipio’s African ally, Massinissa. Studies have approached the episode in relation to the Dido-Aeneas story in the Aeneid, but this paper argues that Petrarch was attracted to the Sophonisba-Massinissa story since Livy’s account of episode invited him to raise contemporary fourteenth century questions. His transformation of the supplication scene between Sophonisba and Massinissa asks: what happens when the suppliant is a beautiful woman? What if the rhetoric of supplication, which is meant to arouse pity and clemency, inflames the heart with love? Petrarch explores the psychological relationship between pity and love, which occupies so much of his vernacular poetry and also activates romance generic principles at the center of his Latin epic, reshaping his authorizing sources in a way that is authentically his own.

TIMOTHY KIRCHER, GUILFORD COLLEGE
Humanism’s Ulysses
In Heidegger’s essay “Aletheia (Heraklit, Fragment 16),” the figure of Odysseus demonstrates the nature of truth prior to categorical and disciplinary distinctions advanced by Western metaphysics. This paper examines the implications of Heidegger’s view for our understanding of Quattrocento humanism. Around 1440 humanist interest in Homeric epic gathered momentum. Leonardo Bruni translated into Latin prose the speeches from Iliad 9 and Lorenzo Valla the Iliad’s first sixteen books. Pier Candido Decembrio composed his Vita Homeri, and Leon Battista Alberti integrated a reading of the Odyssey into his vernacular Profugia. Bruni and Valla emphasized Ulysses as a model rhetorician. Alberti treated Ulysses differently. His use of Ulysses questioned the way humanists read classical texts, whereby a disciplinary focus seemed partial and arbitrary. Heidegger’s view therefore helps locate Alberti’s orientation in the currents of Renaissance humanism and philosophy.

EMILY O’BRIEN, SIMON FRASER UNIVERSITY
Duty and Desire in Book 4 of Filelfo’s Sforziad
In book 4 of his epic poem the Sforziad, Francesco Filelfo turns from narrating the military exploits of Francesco Sforza to recounting the romantic adventures of Sforza’s chief lieutenant, Carlo Gonzaga. As it was for the rest of his epic, Filelfo’s most obvious model for this episode
can be found in Virgil’s *Aeneid*, but he also seems to have mined the love literature of his own day. This paper proposes to explore how Filelfo engaged both classical epic and fifteenth-century *novelle* when shaping this tale of romance. It does so in part with an eye to explaining book 4’s presence in the context of a war epic centered on Francesco Sforza. Why did Filelfo pause for this romantic interlude — and one involving someone other than Sforza? And how does book 4 contribute to the image of the Sforziad’s hero?

Friday, 9 April 2010
11:00–12:30
*Università Ca’ Foscari - San Basilio - Aula 2A*

**RENAISSANCE ASTRONOMY II: MEDICINE AND THE ARTS**

*Sponsor: Prato Consortium for Medieval and Renaissance Studies*

*Co-Organizer: Sheila J. Rabin, St. Peter’s College*

*Co-Organizer & Chair: Monica Azzolini, The University of Edinburgh*

**Dane T. Daniel, Wright State University, Lake Campus**

Astral Gifts: Biblical Exegesis and the Role of the Stars in Paracelsus’s *Astronomia Magna*

Exhibiting a definite Christian impulse, albeit heretical, Paracelsus carefully incorporated astrology into his natural philosophy by showing its grounding in the Bible and its compatibility with human free will. That is, in texts from his later writings, such as the *Astronomia Magna* (1537/38), Paracelsus is careful to evoke biblical precedents — e.g., the Star of Bethlehem and the magi attending Christ’s birth — in his support of some aspects of astrology. Avoiding strict determinism, Paracelsus notes that the stars stamp talents and propensities onto a person’s mind and senses at the moment of conception, and that this sidereal configuration accompanies the divine aspects of a person (i.e., a person's soul — *spiritus vitae* — that possesses its own conscience and capacities that exist distinctly from and analogously to those of a person’s sidereal body). The stars also continually rain down dona and the light of nature (accounting for Paracelsus’s epistemology), and a person is responsible for harvesting the gifts — innovations and knowledge—bestowed by the stars; such is part of one’s divine calling.

**Laurence Wuidar, Université Libre de Bruxelles**

Music and Astrology

Since Ptolemy’s *Tetrabiblos*, music has been linked to astronomical and astrological principles. I will discuss the tradition and content of the relationship between music and astrology mainly in Renaissance and seventeenth-century Europe in musical treatises and show how astrological principles were used in musical scores.

Friday, 9 April 2010
11:00–12:30
*Università Ca’ Foscari - San Basilio - Aula 2B*

**PATTERNS AND FUNCTIONS OF IMAGES IN ITALIAN LITERATURE OF THE SIXTEENTH AND SEVENTEENTH CENTURIES II**

*Organizer: Lina Bolzoni, Scuola Normale Superiore di Pisa*

*Chair: Jill M. Pederson, National Gallery of Art, Washington, DC*
FEDERICA PICHI, SCUOLA NORMALE SUPERIORE DI PISA
Un manoscritto illustrato sull’ars memoriae (Paris, Bibliothèque Sainte Geneviève, Ms. 3368)
La principale acquisizione critica dei più recenti studi sulle forme e le funzioni dell’ars memoriae consiste nello spostamento d’indagine dalla dimensione storico-filosofica delle teorie della memoria alla dimensione retorico-funzionale delle pratiche di memoria, che ha consentito all’oggetto interpretato (l’ars memoriae) di divenire anche uno strumento per l’interpretazione di documenti o fenomeni ad esso apparentemente irrelati. Sulla scorta di un tale punto di vista si intende analizzare forme d’intervento e funzioni operative dell’immaginazione mnemonica in un manoscritto anonimo in volgare italiano su “l’artifitial memoria,” probabilmente del XV secolo, conservato presso la biblioteca Sainte Geneviève (Ms. 3368): gli elementi d’interesse propri del manoscritto sono da ravvisare nell’apparato iconico che accompagna il discorso. Ogni regola esposta nel testo trova una sua immediata traduzione figurativa nella vignetta che puntualmente la accompagna, ed è interessante come ogni vignetta risulti essa stessa costruita secondo i principi compositivi e con le funzionalità delle imagines agentes.

MARTYNA URBANIAK, SCUOLA NORMALE SUPERIORE DI PISA
L’Orlando Furioso e la sua traduzione in immagini: un archivio digitale
La ricezione per immagini dell’Orlando Furioso dà vita ad un ricco repertorio di documenti visivi che spesso rappresentano vere e proprie riscritture del testo. Nonostante la sua fortuna, la trasposizione figurativa del Furioso non è mai stata studiata in modo sistematico. L’archivio digitale dedicato all’ “Orlando Furioso e la sua traduzione in immagini” si propone quindi di contribuire a colmare questa lacuna offrendo uno strumento di ricerca che permetta di consultare e interrogare gli apparati iconografici (e parte di quelli paratestuali) delle edizioni illustrate del Cinquecento. Sono infatti consultabili e ricercabili gli apparati iconografici di tre edizioni: Zoppino 1536, Giolito 1542 e Valvassori 1553. Delle ultime due sono anche disponibili le allegorie, organizzate in specifiche schede di studio.L’intervento sarà dedicato a una presentazione dell’archivio digitale progettato dal CTL (laboratorio della Scuola Normale Superiore) e finanziato dal Ministero dell’Università e della Ricerca, nell’ambito di un progetto PRIN.

CARLO ALBERTO GIROTTO, SCUOLA NORMALE SUPERIORE DI PISA
Per un archivio digitale delle opere a stampa e manoscritte di Anton Francesco Doni
L’intervento mira a presentare l’archivio digitale on-line (www.ctl.sns.it) dedicato alle opere a stampa e ai manoscritti di Anton Francesco Doni, autore, tipografo, editore e redattore editoriale presso Giolito e Marcolini. L’analisi della sua produzione, come dimostrato dalla fortuna critica conosciuta negli ultimi decenni, permette di indagare in modo significativo alcune modalità di appropriazione, riscrittura di testi e riuso di immagini impiegate nella stampa di molte opere del XVI sec. Attraverso l’edizione di queste opere, codificate con il sistema TEI (Text Encoding System), l’archivio consente di far interagire il testo con una serie di riferimenti intertestuali a livello locale (interni alla stessa opera) e macrostrutturale (ad altri scritti doniani e non). Gli elementi che la codifica testuale mira a far emergere riguardano le immagini (reali e verbali), le varie forme dell’intertestualità (citazione, riscrittura, plagio, autocitazione), i generi letterari (novella, facezia, lirica) e le espressioni idiomatiche (wellerismi, forme proverbiali).
Jealous Antiquarians: Competition among the Archaeologists at the Court of Cosimo I de’Medici
The substantial collection of antiquities owned by duke Cosimo I de’Medici attracted many people interested in such objects who were able to give background information on antiquities or to read inscriptions. In the 1560s Vincenzo Borghini, close friend of Giorgio Vasari and a knowledgeable man, established together with G. B. Adriani the sum total of proto-archaeological information then available in Florence; they also worked on a rudimentary history of ancient art that was going to be published with the second edition of Vasari’s *Lives* in 1568. Borghini was aware of the writings of a group of Florentine academicians and made fun of these so-called “Arameans.” One of them was Pierfrancesco Giambullari, occasionally acting as assistant to Vasari. Antiquarians working for Cosimo I were vying for position and often trying to discredit their colleagues. My paper will take a closer look at the webs of friendship, jealousy, and ambition in sixteenth-century Florence.

Lovers’ Quarrels: Love, Power, and Hostility at Court in Gabriele Pascoli’s *La pazzesca pazzia degli uomini e delle donne di corte* (1592) is a novel set in a courtly milieu that describes the events following the finding of a desperate courtier wandering in a forest. The man is persuaded to tell the reasons that led him to abandon the court and to withdraw into the woods, and convinced to return to the court to pursue his revenge on those who had betrayed him. Under a plot of courtly love games and spats, the novel reveals complex underlying forces of power and competition at court. My paper investigates how the dynamics of rivalry, jealousy and love quarrels depicted in the novel can shed light on the undercurrents of power and strategies of opposition to a despotic control at court.

Vasari’s Realignment of the Stars of Florentine Art in the Medici Ducal Apartments
When Giorgio Vasari was appointed court painter to Duke Cosimo de’ Medici in 1554, his first assignment was to renovate and decorate the two floors of ducal apartments in the Palazzo Vecchio. Yet, remarkably, these works have not been analyzed for what they can tell us about Vasari’s ambitions and career. This paper will demonstrate that Vasari used the images he painted on the ceilings and walls of these apartments to challenge his predecessors and rivals at court.
MARICA COSTIGLIOLO, UNIVERSITA DEGLI STUDI DI GENOVA
Cusanus’s Critique of the Koran in the Light of His Sources
Through the analysis of the primary sources used by Cusanus, this paper emphasizes the exegetical work of Nicholas of Cusa in his *Cribratio Alkorani*. Because of the strong polemical intent of the work, we would not think of it as an inter-religious dialogue, as we would for the *De pace fidei* instead. On the contrary, by studying Cusanus’s use of the sources, we see how the comparison between different religions is accomplished using the Bible alongside the Koran and from the texts about the life of Muhammed Cusanus strongly criticized the koranic text, trying to demonstrate the falseness of the message of the Prophet. This method testifies that Christian scholars had a good knowledge of the Islamic world and draws attention to the influence of the Arab Islamic culture on the West. This is why we can speak about an inter-religious dialogue in the *Cribratio*, without misinterpreting the work of Nicholas of Cusa.

DONALD F. DUCLOW, GWYNEDD-MERCY COLLEGE
Cusanus’s Clock, Time, and Eternity
In *De visione Dei*, Nicholas of Cusa uses the image of a clock and its concept to analyze time and eternity. Like eternity, the concept of the clock “enfolds all temporal succession” within itself, where earlier and later coincide. Yet time’s succession unfolds eternity, as the clock only strikes the hour “when the concept orders it.” This pattern illustrates Cusanus’s discussion of the wall of paradise, where enfolding and unfolding coincide. It also suggests his passion for instruments of measurement, and his later emphasis on the human mind as time’s measure.

MARKUS RIEDENAUER, INTERNATIONAL THEOLOGICAL INSTITUTE, VIENNA
Plurality as a Challenge to Rationality: Cusanus’s Striving for Concordance and Peace
Cusanus’s vision of interreligious harmony and peace, as spelled out in *De pace fidei*, is rooted in a new awareness of the theoretical challenge caused by religious plurality — in a diachronic perspective (humanism) and a synchronic perspective: the main experiences in his lifetime were inner-Christian pluralization and the renewed confrontation with Islam. For a thinker influenced by Neoplatonic unity-metaphysics, the formulation of differing truth-claims was particularly challenging. How can their essential relation to the one and universal truth (against scepticism and relativism) be interpreted, while doing justice to the real differences (against exclusivism which often leads to violence)? Cusanus’s epistemology, anthropology, and metaphysical perspectivism are needed to understand the rather modern theory of religion implicit in his attempt to establish a theoretical basis for concordance and peace.

Friday, 9 April 2010
11:00–12:30
Università Ca’ Foscari - San Basilio - Aula 0E
SENSE AND SENSIBILITIES IN EUROPEAN PRINCELY COURTS (FOURTEENTH TO SIXTEENTH
LYDWINE SCORDIA, Université de Rouen
Definition of Concepts Employed to Express Reciprocal Love between the King and Subjects in France (Thirteenth to Sixteenth Centuries)
The king has to love his subjects and to be loved by them. Love thematics are more and more employed in political literature from the thirteenth to the sixteenth centuries. Some important evolutions of French middle age monarchy like implementation of modern taxation and army are partly argued on reciprocal love unifying the king and his subjects. Before undertaking research about “amour et désamour du prince,” it is necessary to begin with a definition of used words in Latin and French. To which field would this link between governing and governed people be classified? Is “l’amour politique” a feeling, a passion, an emotion, a virtue, a **habitus**?

MICHEL HÉBERT, Université du Québec à Montréal
L’amour et la grâce dans les relations entre le prince et le pays aux États de Provence (XIVᵉ–XVe siècle)
Les assemblées des États de Provence sont l’occasion d’un dialogue ouvert entre le prince et son peuple, via les représentants de ces derniers. Vaste champ des requêtes et des exigences, ces assemblées élaborent une culture de la négociation où les sentiments du prince pour ses sujets et leurs réciproques sont convoqués dans le but non dissimulé de peser sur les décisions. Eléments indispensables d’une langue politique en pleine mutation, les valeurs traditionnelles que constituent l’amour et la grâce du prince s’adapten aux exigences des temps qui changent.

ELODIE LECUPPRE-DESJARDIN, Université de Lille III
Nobles Short of Money and Yearning for Love: Some Reflections about the Place of Contempt in the Collapse of “Burgundian State” at the Close of the Middle Ages
Historians always try to explain the flight of Philip of Commynes, during the night of 7 August 1472, from the camp of his master, Charles the Bold, to that of his enemy, Louis XI, King of France. Needs of money? Appetite for titles? Or reaction of a frustrated man? The fact is that Philip of Commynes is not the only defector among Burgundian nobles. Some argue that at the eve of Renaissance, nobles became courtiers only motivated by grants, lands, and luxury and no longer by duty and honor. Others explain that the duke’s anger was so unbearable that even the closest lords were tempted to leave. My paper will try to determine the place of feelings in these political reactions and to make allowances in this confusion of sense and sensibility at the top of state.

LAURENT SMAGGHE, Université Paris IV–Paris Sorbonne
Prince’s Body vs. Civic Body: Ambiguity of Anger and Time of the Threat in the Relationship between the Burgundian Prince and the Cities (fifteenth century)
Fear and love are two essential and inseparable impulses of sovereign power. The prince must demonstrate his might which is both beautiful and frightening. In peaceful times, the parade of his body and the display of the pomp in the invaded and submitted urban area reassert his terrible majesty as well as his contractual love for his people. When the conflict comes out, a subtle use of threat throws the civic body into painful wait of a potential punishment. That grace period
makes it possible for the offending party to retract whereas the injured prince shows his anger as a last resort only. Therefore, the prince’s majesty and his forgiveness are both reassured. Even though more pragmatic motives are at stake, the “time of the threat” reveals the ambiguous relationship between the ruler and the city (“crémeur”), based on cruelty and magnanimity.

**Gilles Lecuppre, Université de Paris Ouest–Nanterre-la-Défense**

The Wayward Head and Heart: Private Passion and Constitutional Love in England and France (Fourteenth to Fifteenth Centuries)

There are two distinct and competing forms of kingly love at the close of the Middle Ages. Personal, almost “private,” inclinations for male favorites or mistresses do not seem to fit into the overall royal obligations to subjects and barons. The king’s freedom to choose his councillors and to distribute grants, lands, and titles after his own heart is challenged by aristocratic expectations and appetites. Observers of the acute conflicts that result still refer to the traditional need for balance inside political society: only appropriate servants should be fairly loved and therefore rewarded. But what is really at stake is the king’s propensity to become more assertive and, secondarily, the insatiable ambition of some magnates, especially in the aftermaths of usurpations and civil war.

**Friday, 9 April 2010**

11:00–12:30

*Università Ca’ Foscari - San Basilio - Aula 1H*

**Inside Milton’s Mind: Faith, Conscience, and Joy**

Organizer: Abraham Stoll, University of San Diego

Chair: Joseph A. Wittreich, City University of New York, The Graduate Center

**Abraham Stoll, University of San Diego**

Conscience and Spirit in the Reformation and Milton

By the middle of the seventeenth century, conscience in England had a wide array of uses, serving as a revolutionary force behind the Civil War, a tolerationist force behind religious Independents, and an antinomian force behind Quaker inspiration. These many versions of conscience would have confused medieval thinkers, for whom conscience was a rational faculty, highly organized in its functioning and influence. But beginning with Luther, conscience underwent a re-formation, from a rational and categorized faculty to a far more inchoate and psychologically nuanced part of the whole man. In particular, with the disappearance of synteresis in Luther and Calvin, conscience had less to do with universal reason and deliberation over works, than with the rich assurance of faith in regenerate Christians. In William Perkins and later English theorists, conscience comes to depend upon individual inspiration, drawing near, and in some cases becoming synonymous with, the Spirit. This paper traces the evolution of conscience in England from a rational faculty to a faculty that was loosely defined and as often prophetic as it was based on reason. Such contradictory qualities shape Milton’s *Of Civil Power*, shedding light on the ambiguous but explosive theology and politics of Milton’s conscience.

**Richard J. Durocher, St. Olaf College**

Moved by Faith: Melanchthon’s Psychology and Milton’s Affective Poetics in *Paradise Lost* and *Paradise Regained*
Philip Melanchthon proposed radical revisions in the Aristotelian model of the psyche, revisions chiefly concerning the place of the affects, those inner movements of the soul, among the other mental faculties. In his *Elementorum rhetorices* (1519), Melanchthon begins by reconceptualizing the affects as part of the will, rather than the sensitive appetite. In *Locí communes* (1521), faith is itself an emotion, an affection of the heart. In *De mode et arte concionandi* (1537–39), faith involves movement not only of the heart and will but also of the intellect. These views reappear in the theological treatises, which Milton knew, of William Fenner and William Perkins. This essay argues that Milton incorporates and adapts this innovative, psychological view of faith in his epic poetry. In particular, the disciples in *Paradise Regained* and the poet in *Paradise Lost* are moved by the unsettling affect of faith, “the substance of things hoped for, the evidence of things not seen” (Heb. 11:1), to grasp intellectually and to assent fully to God’s ways. This process supports the epics’ wider pragmatic aim of, in Perkins’s words, “stirring up godly affections in other men.” Milton’s poetics imitates, models, and generates the affective process of faith.

MARY C. FENTON, WESTERN CAROLINA UNIVERSITY
The Hierarchy of Joy in Milton’s *Paradise Lost*
That Satan chooses God’s “to interrupt joy” as the objective that would “surpass common revenge” reveals the magnitude and gravity of joy as a divine affection/passion emotion in *Paradise Lost*. But for Milton, joy is not an exclusively divine state, and my essay argues that Milton’s text reveals a shift in early modern theology toward anxiety about joylessness (indicating the absence of the Holy Spirit within) and about proper expressions of joy. My essay shows how *Paradise Lost* adapts Old and New Testament differences between *chairo* (biblically associated with physical comfort and well-being), *euphrain* (more eschatologically grounded and related to a subjective feeling of joy), and *agallomai* (aligned with the outward demonstration of joy, but distinct from the ecstatic tradition). A Thomist interpretation of joy as both an “inward virtue” and as the divine emanation of creativity means that Satan’s choice to “to interrupt God’s joy,” then, would resonate with Milton’s audience as no less intentionally violent than the war in heaven and indeed as more wide-ranging in its destructive aim toward God and the principle of Creation.

Friday, 9 April 2010
11:00–12:30
*Wake Forest University - Casa Artom - Multimedia Room*
SAINTHOOD IN EARLY RENAISSANCE ITALY: TEXT, IMAGE, AND MUSIC
*Sponsor:* Villa I Tatti, The Harvard University Center for Italian Renaissance Studies
*Organizer:* BENJAMIN D. BRAND, UNIVERSITY OF NORTH TEXAS
*Chair:* JULIAN GARDNER, UNIVERSITY OF WARWICK

BENJAMIN D. BRAND, UNIVERSITY OF NORTH TEXAS
Discordant Liturgies: The Office for St. Ansanus of Siena
The office of St. Ansanus remains the most unusual of six collections of plainsong composed in the Trecento for Tuscan cathedrals. Its antiphons and responsories do not depict their subject as protector of his city but instead focus on his youth in Rome. In this respect they differ sharply with contemporary visual representations, particularly Simone Martini’s celebrated altarpiece of
1333. The absence of civic overtones suggests that the office did not originate in Siena but rather in Arezzo, which claimed to possess Ansanus’s head. The survival of the office in a fourteenth-century choirbook of Arezzo strengthens its attribution to an Aretine. Likely composed in Arezzo and later adapted with different music for Siena, then, the office of St. Ansanus was a product of an unusual exchange between rival churches that in turn produced a striking disjunction between visual and musical iconography.

ROBERTO COBIANCHI, UNIVERSITÀ DEGLI STUDI DI MESSINA
From Translatio to Canonizatio in Italian Iconography
During the late Middle Ages, the power of creating a new saint became the unique privilege of the Holy See, generating changes in the modus operandi of the canonization process. Such changes clearly illustrate the attempt of the papacy to control the “business” of sanctity among other religious matters. Previously the authority over the making of saints had fallen to local bishops, who sanctioned cults through the ceremony of the translation. Mural cycles represent several of the translations. With the formalization of the canonization process and the development of an associated public ritual, however, images of canonization replaced those of translation. Examples include one episode of St. Francis’s life depicted in the Bardi panel and in Giotto’s cycle in the Upper Church of Assisi. Together these works reveal the significant development in the iconography of sanctity, one intimately related to the evolution of the legal procedures of canonization.

GYGORY DÁVID FALVAY, UNIVERSITY EÖTVÖS LORÁND, BUDAPEST
St. Elizabeth’s Roses and her Tuscan Cult
Elizabeth of Hungary elicited particularly intense devotion in Tuscany after her canonization in 1235. Three sources composed around 1300, two Latin vitae and the Cronica Fiorentina, introduced what became Elizabeth’s most famous miracle: the transformation of food into roses. These flowers quickly became her key iconographic attribute in Italy, first seen in Giotto’s fresco for the Bardi chapel. The miracle of the roses henceforth became a staple of both hagiography and visual representations in early Renaissance Tuscany. An early fifteenth-century Florentine miscellany illustrates Elizabeth with roses in her lap according to the model established by Giotto. That the accompanying legend of the saint fails to mention the related miracle, however, reveals that the roses had become an attribute automatically ascribed to this popular saint without regard to written sources. It thus illustrates the interaction between and ultimate independence of hagiographic literature and devotional images in the early Renaissance.

Friday, 9 April 2010
11:00–12:30
Archivio di Stato - Aula della Scuola di Archivistica, Paleografia e Diplomatica
TRANSLATING FEMALE PERFORMANCE
Organizer: NATASHA KORDA, WESLEYAN UNIVERSITY
Chair: JEAN E. HOWARD, COLUMBIA UNIVERSITY

NATASHA KORDA, WESLEYAN UNIVERSITY
Alien Women Workers as “Players” in Civic Pageants
This essay looks at alien craftswomen’s participation in two civic pageants mounted by the
Netherlandish immigrant communities of Norwich (1578) and London (1603). Previous discussions of Dutch women in dramatic criticism have focused on their prostitution or intermarriage with Englishmen, rather than on their productive work in various crafts and trades, as this is how they tend to appear in plays performed by London’s all-male playing companies. Such depictions stand in stark contrast to their roles in civic pageants mounted by England’s immigrant communities, which sought to defend the benefits brought to the native economy by skilled immigrant labor. Alien craftsmen and women produced these pageants quite literally with their own hands — writing texts and inscriptions, fabricating textiles, building stages and triumphal arches, painting tableaus, designing costumes and properties — thereby bringing imported skills, technologies, materials, and iconography to bear on native dramatic forms. The paper focuses in particular on the female spinners and knitters of “Worsted-Yarn hose” in the Norwich pageant, and the prominence of Dutch women’s “industrie” in King James’s coronation pageant.

PAMELA ALLEN BROWN, UNIVERSITY OF CONNECTICUT, STAMFORD

Othering Heights: Player Queens and Boy Divas
In the competitive international world of courtly display, queens strove to demonstrate their theatrical vibrancy. Whether Mary Stuart dressed up as an armed male hunter at a mumming, Elizabeth played a divine goddess or a warrior prince, or Anna masqued as a “daughter of Niger” in blackface, the spectacle proclaimed that a queen held the power to perform an artificial self of her choosing — however harshly her acting might be received. While the impact of queenly mimesis on the early modern stage was considerable, this essay will argue that characterizations of “player queens” were also deeply affected by the advent of the professional actress on the Continent. Playwrights garbing boys in the masks of queens responded to the challenge of the actress in creating Cleopatra (Shakespeare’s *Antony and Cleopatra*), Tamora (*Titus Andronicus*), Sophonisba (Marston’s *The Wonder of Women*), and Zenocrate and Zabina (Marlowe’s *Tamburlaine, Part 1*). These plays entailed a tricky form of “double translation” — that of Queen to Other, and foreign actress to English “boy diva.”

ERIC A. NICHOLSON, SYRACUSE UNIVERSITY IN FLORENCE

Translating the Theatrical Virtuosa from Venice to London
Taking its cue from prints and paintings of sixteenth-century Italian female singers and musicians, this essay first examines how such representations translated an emerging musical performance practice into visual media. In turn, it considers another, almost inverse movement of translation, that of importing such images back to the stage or recital space, with the consequent question: how might early modern female singers, musicians, and actresses have enacted potentially iconic and sometimes even mythic illustrations of their own art form? This process of female image-making, with its Ovidian and Petrarchan tropes, flourished particularly in Venice, where famous courtesans, singing women, and professional actresses played various parts in articulating the late Renaissance Myth of “la Serenissima.” The essay then moves to the classic paradigm of the beguiling “sirena”/siren and the ambivalent connotations of the musical and theatrical “virtuosa” in the closely linked “Venice Plays” of *Othello* and *Volpone* (both produced in London, 1605–06), aiming to elucidate how Desdemona and Celia are figured, transfigured, and disfigured by allusions to public female performers that are thrust upon them.
Friday, 9 April 2010
11:00–12:30
Istituto Ellenico - Sala del Capitolo
GREEK TRANSLATIONS IN TUDOR ENGLAND
Organizer: FRED SCHURINK, UNIVERSITY OF NEWCASTLE UPON TYNE
Chair: JILL A. KRAYE, UNIVERSITY OF LONDON, WARBURG INSTITUTE

FRED SCHURINK, UNIVERSITY OF NEWCASTLE UPON TYNE
Athenian Oratory and Elizabethan Politics: Demosthenes in Tudor England
This paper explores the relationship of three Elizabethan translations of Demosthenes to the politics of Tudor England: Thomas Wilson’s Three Orations of Demosthenes (1570); Nicholas Carr’s Olynthiacae orationes tres et Philippicae quattuor (1571); and Peter Osborne’s manuscript versions of the Oration against Leptines and Aeschines’s reply (1581, 1582). Wilson’s translation of the speeches against Philip of Macedon was intended as a warning against his modern counterpart, Philip II of Spain. Wilson then collaborated with the privy councillor Walter Mildmay, who was the recipient of Carr’s Latin version in manuscript, in the posthumous publication of the work to convey a similar message. The MP Osborne, in contrast, drew parallels between the political system of ancient Athens and the Elizabethan Parliament and compared the eloquence of the Athenian orator with that of Sir Christopher Hatton, the recipient of the translations, in his speeches to the House of Commons.

ANDREW D. HADFIELD, UNIVERSITY OF SUSSEX
Spenser’s Translation of Axiochus
A translation of the pseudo-Socratic dialogue, Axiochus, was published in 1592 and attributed to “Edw. Spenser.” Verbal echoes of the translation in The Faerie Queene demonstrate that Spenser knew the translation, and the balance of critical opinion is that it can be attributed to Spenser. It was probably written while Spenser was at school or a student at Cambridge. In this paper I shall explore how Axiochus relates to the reception of Greek literature in England, still a relatively controversial subject in the 1570s, with Richard Mulcaster, Spenser’s headmaster at the Merchant Taylors’ School, and Gabriel Harvey, his tutor and friend, eager advocates of Greek literature and language (even if the dialogue was not translated by Spenser it indicates that he was seen as a writer who was of the Greek faction). It was clearly important for humanist intellectuals, especially those connected to such key figures as Thomas Smith and John Cheke, to be associated with Greek as well as Latin.

NEIL RHODES, UNIVERSITY OF ST ANDREWS
Xenophon’s Cyropedia in Sixteenth-Century England: Sidney’s Apology for Poetry and Marlowe’s Tamburlaine
Translations of Xenophon’s work show how highly he was regarded highly in sixteenth-century England. This paper will outline the significance of the Cyropedia (translated 1552, 1567) in relation to Sidney’s Apology, which cites it six times, and Marlowe’s Tamburlaine. Where Sidney approves the idealization of historical figures, proposing the “feigned Cyrus” as an exemplary model for princes, Marlowe is much more in tune with the astringent skepticism of Cornelius Agrippa, who dismisses the majority of historians as “the greatest liars in the world” and cites the Cyropedia as an instance of their willingness “to feign and falsify where it seems profitable.” I argue that in Tamburlaine Cyrus provides a model from which Marlowe creates an
antitype. In addition to discussing parallel episodes and scenes I shall situate the translation and reception of Xenophon’s work in relation to Renaissance debate about the relative value of poetry and history.

Friday, 9 April 2010
11:00–12:30
Biblioteca Marciana
TRANSLATION AND THE BOOK TRADE IN EARLY MODERN EUROPE II
Organizer: JOSÉ MARIA PÉREZ FERNÁNDEZ, UNIVERSIDAD DE GRANADA
Chair: STEWART MOTTRAM, ABERYSTWYTH UNIVERSITY

SIMONA MUNARI, UNIVERSITAT AUTÓNOMA DE BARCELONA
Forbidden Fictions: Translation, Book Trade, and Literary Censorship in Sixteenth-Century Europe
The expansion of printing, the consolidation of the Reformation, and the institutionalization of censorship in the sixteenth century enable us to understand the circulation of texts in early modern Europe. The censorship of fiction, books for entertainment, and literature looked upon as dangerous, is an even more extraordinary phenomena than the condemnation of heretical and superstitious books, since it implies recognition of the direct influence of fiction on the social, religious, and political life of Europe. All censorship involves and feeds on a representation of reading conceived of as a private, individual act, and regarded as having significant public and political repercussion. Within the general context provided by the material conditions of the early modern book market, an approach to translation as a re-reading and re-writing act can yield interesting insights into the censors’ criteria in different national and linguistic areas, as in the creation of a narrative anti-canon.

MIGUEL MARTINEZ, CITY UNIVERSITY OF NEW YORK, THE GRADUATE CENTER
Orlando and Aeneas in “The World’s Market”: Translating and Printing Epic in Renaissance Antwerp
Spanish translations of classical and Renaissance epic circulated widely in the European book market of the sixteenth century. The printing workshops of Antwerp successively produced Jiménez de Urrea’s Orlando furioso (1549), Gonzalo Pérez’s Ulyxea (1550), and Hernández de Velasco’s La Eneida (1557), which enjoyed a particularly intense editorial success that facilitated their distribution all throughout Europe and the New World. Through the analysis of this corpus of translations, I aim to show how the editorial practices developed by a group of thriving printers in this commercial and cultural entrepôt contributed to the production and circulation of a differentiated bibliographical materiality for classical epic poetry and for Italian romanzo as literary products. By studying the material production of those works, their commercial circulation in a transnational market and the social history of their localized reception, this paper will reflect on the relation between printing, translating, and trading in early modern Europe.

ROCIO G. SUMILLERA, UNIVERSIDAD DE GRANADA
Views on Translation in Books on the Teaching of Languages in Sixteenth-Century England
Throughout sixteenth-century England, reflections upon the translation process and the role of
the translator appear scattered over works of highly heterogeneous nature: prefaces to translations, dictionaries, grammars, books on rhetoric and poetics, and the increasingly successful books on the teaching of languages, which in fact gathered the generalized views on translation of the period. For instance, Roger Ascham’s *The Scholemaster* (1570), dealing with Latin; John Eliot’s *Ortho-epia Gallica* (1593), focusing on French; and the various works by John Florio on the Italian language collect the shared feelings of their contemporaries on how translation was central to language instruction, how translations were always inferior to original works, and how the rendering of certain volumes into English could constitute a menace to both the country and the morale of its citizens.

Friday, 9 April 2010
11:00–12:30
*Ateneo Veneto - Aula Magna*

**CELEBRATING VENEZIANITÀ: HONORING PATRICIA FORTINI BROWN VI: VENETIAN HERITAGE**

*Co-Organizers: Tracy E. Cooper, Temple University and Blake de Maria, Santa Clara University*

*Chair: Mary Engel Frank, Independent Scholar*

**HEATHER HYDE MINOR, UNIVERSITY OF ILLINOIS, URBANA-CHAMPAIGN**

Piranesi and Antiquity
Relying on objects artists created and texts crafted by humanists and antiquarians, Patricia Fortini Brown’s *Venice and Antiquity* (1996) explores Venice’s relationship to the classical past. This was an approach taken hundreds of years earlier by Giovanni Battista Piranesi, one of the city’s most famous eighteenth-century sons. Although Piranesi’s engagement with earlier antiquarians like Pirro Ligorio and Pietro Santi Bartoli, as well as earlier artists interested in the fractured remnants of the ancient past like Hieronymous Cock, have been well-documented, Piranesi is still seen as a reader of ruins rather than an excavator of texts. Although much has been written on Piranesi, a key aspect of his art has been overlooked: how word and image function together in his work. In this talk, I will address this deceptively simple theme, which is, I would argue, crucial to an understanding of his work, by considering the artist’s exploration of Horace’s Villa.

**HELEN DEBORAH WALBERG, ROGER WILLIAMS UNIVERSITY**

The Cult of the *Nicopeia* in the Seventeenth Century
In 1618, the last year of the patrician Giovanni Tiepolo’s tenure as primicerio of San Marco, the decision was made to bring the *Nicopeia*, the most important icon in the city, out of its ancient home in the sacristy and place it on display in the left transept of the church. Tiepolo, in addition to promoting the veneration of the *Nicopeia* as palladium of the Venetian empire, wrote a panegyric to the icon that was published and distributed to the Senate on the occasion of the icon’s translation and the consecration of its new altar. This paper will examine the cult of the *Nicopeia* after its installation in the church and Tiepolo’s intentions to renew the venezianità of his city’s religious identity within the confines of post-Tridentine Catholicism.
The Loggetta’s Skin: Rereading Renaissance Architecture in Early Twentieth-Century Venice

When the monumental Campanile di San Marco in Venice collapsed in 1902, Jacopo Sansovino’s loggetta at its base — one of the most explicit Renaissance billboards advertising the myth of Venice — was also almost completely crushed. Ten years later, both monuments were reconstructed “com’erano, dov’erano,” a tribute to modern engineering and the new sensitivity to historic restoration. With their reinforced concrete skeletons carefully hidden behind the nearly perfect replicas of their ancient skins, the campanile and the loggetta returned to making Venice what it had seemingly always been, almost as if nothing had happened. Based on new documentary evidence, this paper argues that the loggetta in fact reveals its modernity on every level, from the orders to the materials. It is not simply a reconstruction of Sansovino’s original, but rather an improved version of it, a reinterpretation of the Renaissance more fitting for an early twentieth-century vision of the golden age of Venetian architecture.

Friday, 9 April 2010
11:00–12:30
Ateneo Veneto - Aula Tommaseo
VENICE, IDENTITY, AND THE EASTERN MEDITERRANEAN
Organizer & Chair: DAVID M. PERRY, DOMINICAN UNIVERSITY

SHARON MICHALOVE, UNIVERSITY OF ILLINOIS, URBANA-CHAMPAIGN
Negotiating Space and Place: Shifting Identities among Travelers and Traders in Venice
Who hasn’t had the experience of wanting to be someone else while traveling, even if only briefly? The desirability of changing identities can be willing embraced or reluctantly undertaken. In working in the area of cultural exchange, looking at the subject of identity is inevitable. When does exchange become the acceptance of new ideas, materials, beliefs? How is identity affected? Venice is an obvious center for looking at these questions. Populations such as Jews might willingly or unwillingly assume various identities as they arrived and departed the city. Traders and spies might have their own reasons for assuming alternate identities. And travelers who spent a great deal of time outside their own cultures might change in unexpected ways that would make them unrecognizable when they finally returned home. This paper looks at several populations who lived in or passed through Venice in terms of how they shaped multiple identities.

ERSIE C. BURKE, MONASH UNIVERSITY
Venice: The Early Modern Equivalent of the New World?
Throughout its history, the Republic of Venice attracted outsiders. Some stayed for short periods before moving on to other destinations. Others came to find work and “set down roots.” Between 1450 and 1600 this group included hundreds of subject peoples, as well as other Italians, and foreigners. The presence of many ethnicities meant Venice was one of the truly multicultural cities of the early modern period. The state promoted the view that within its sea walls diverse ethnic and religious communities lived in relative peace, nurtured by its much trumpeted tradition of tolerance for the “other.” Was this reputation deserved, or was it a product of Venetian myth, aiming merely to attract suitable workers to the Serenissima? This paper examines the relationship between immigrants and Venetians. It looks at the advantages of
sustained immigration as well as the mechanisms used by authorities to ensure domestic tranquility.

TONI VENERI, UNIVERSITÀ DEGLI STUDI DI TRIESTE
A Case of Theatricalization of the Self: Venetian Travelers in Eastern Mediterranean; Fashioning Identity through Modes of Positioning
For a long time, Venetian establishment has accorded to commercial and political voyages to the Levante a fundamental role in the career of merchants and ambassadors. In the Renaissance period this practice becomes the source for a strategic discourse elaborated to create highly symbolic values around the possessions of the Republic and the Ottoman Empire. Travel accounts, both private and official, show the increasing emergence of space in dynamic practices of positioning towards modern power structures. Revised and published by humanists and compilers, they contribute to the Venetian claim for a monopoly of the new geographic knowledge, in the very moment in which Venice is excluded from contemporary colonial enterprises. In particular, the travel to Constantinople now seems to embody a modern form of pilgrimage which produces new figures of travelers able to describe cartographically idealized spaces (e.g., the Isolari tradition) and heterotopical places to represent the political orders of the two empires (e.g., the ambassadors’ Relationi).

Friday, 9 April 2010
2:00–3:30
Don Orione - Aula Magna
NEW TECHNOLOGIES AND RENAISSANCE STUDIES XI: REPRESENTING, RE-PRESENTING, AND READING (II)
Sponsor: CENTRE FOR REFORMATION AND RENAISSANCE STUDIES, UNIVERSITY OF TORONTO
Co-Organizers: RAYMOND G. SIEMENS, UNIVERSITY OF VICTORIA AND WILLIAM BOWEN, UNIVERSITY OF TORONTO SCARBOROUGH
Chair: MARA R. WADE, UNIVERSITY OF ILLINOIS, URBANA-CHAMPAIGN

MARTINE J. DE BRUIN, MEERTENS INSTITUTE OF THE ROYAL NETHERLANDS
On Dutch Songs and the Combination of Datasets and Techniques
Over the last decades some large datasets on Dutch songs, literature, and emblems were compiled by various researchers in the Netherlands. In the project Dutch Songs On Line (2009–13) their efforts will be combined in one large database using the matching parts of these datasets as well as adding new content (100,000 lyrics and 4,000 scans of songs created up to 1900). This means a combination both of (meta-)data and techniques. Especially the combination of techniques will be quite a challenge because of their varied nature: they include those of the Utrecht Emblem Project up to some new inventions in the field of Music Retrieval. Another challenge will be to handle the sometimes-quite-deviant insights on describing metadata in the different fields of research, as well as presenting the database in a way that it can be used intuitively by researchers from these different disciplines. The overall goal is to create not just another portal but a fully equipped database that can be utilized by different kinds of researchers with a large variety of queries, based on open source techniques. The project will be presented as a test case for integrating different data systems and insights.
RYAN REMPEL, CANADIAN MENNONITE UNIVERSITY and PAUL HENRY DYCK, CANADIAN MENNONITE UNIVERSITY

Remixing an Early Modern Mash-Up: Toward a Cut-and-Paste Interface
This paper will describe our work in developing an interface for a digital edition of a Little Gidding Gospel harmony. The paper will describe the unique nature of the materials involved and our initial work on a working interface for our XML-encoded texts and images. Notably, while this interface looks forward to delivery tools, it is first a working tool for the production of the edition itself. It thus crosses the normal divide in projects between an encoding stage and a delivery stage, offering the possibility of developing interface throughout the life of the project as integral to the project, rather than as a final delivery step.

WILLIAM Bowen, UNIVERSITY OF TORONTO ScarboRough and Raymond G. Siemens, University of Victoria

Facilitating and Supporting a Community’s Research Engagement: Web 2.0 and Next Steps for Iter

This panel will conclude with a presentation of the Iter graduate student travel bursaries to:
KRISTINA MCBEE, University of California, Santa Babara; JORDAN BALLOR, Universität Zürich; TODD M. Rester, Calvin Theological Seminary; KATHLEEN M. SMITH, University of Illinois, Urbana-Champaign; and DAVID SYTSMA, Princeton Theological Seminary

Friday, 9 April 2010
2:00–3:30
Don Orione - Sala Goldoni
CELEBRATING VENEZIANITÀ: HONORING PATRICIA FORTINI BROWN VII: THOUGHTS AND REFLECTIONS
Co-Chairs: JOHN JEFFRIES MARTIN, Duke University and Tracy E. Cooper, Temple University
Co-Organizers: Tracy E. Cooper, Temple University and Blake de Maria, Santa Clara University
Respondent: Patricia Fortini Brown, Princeton University

Paola Pavanini, Independent Scholar, Venice

Costi del Costruire nella Venezia
Documentazione peraltro disomogenea, composta com’è da materiali di pratico utilizzo e di destinazione varia: preventivi, consuntivi, polizze singole di pagamento ad artigiani, liquidazioni, contenziosi, contratti e via enumerando. Su attiguo versante, l’indagine vuole anche indirizzarsi, almeno in qualche misura, sull’incidenza del costo del terreno sul costo globale dell’edificio: problema, questo, che a sua volta non concede risposte univoche, poiché la crescita urbana di una città ‘chiusa’ quale fu Venezia nella sua storia, fa sì che i terreni edificabili divengano, nel volgere del tempo, sempre più scarsi. Se il sistema si rilevasse corretto, si sarebbe in grado di scoprire quali fossero i costi di costruzione di quasi ogni edificio veneziano residenziale ‘normale’ (che cioè non presenti apparati decorativi di importanza sovraniente rispetto alle strutture architettoniche), previo accurato rilievo qualitativo e soprattutto quantitativo, di materiali utilizzati.
EDWARD MUIR, NORTHWESTERN UNIVERSITY
Intolerable Thoughts in Late Renaissance Venice
During the early seventeenth century a group of intellectuals associated with the Accademia degli Incogniti engaged in a systematic publishing campaign that cast doubt on many contemporary institutions and beliefs. The Republic of Venice was largely exempt from criticism, except in the polemics of Suor Arcangela Tarabotti, who was sponsored by the Incogniti, but other institutions, especially the Roman Church of Pope Urban VIII, were subjected to a vicious polemic. This paper focuses on the most extreme critic of the Church, Ferrante Pallavicino, a renegade monk who published a fistfull of novels and histories that attacked the Church in the Sarpian tradition but that were far more popular than anything Sarpi wrote. The paper demonstrates how vital the relative freedom of the press was in Venice for articulating thoughts that were otherwise intolerable and how Venice remained a vital intellectual center in the seventeenth century and was even a source for proto-Enlightenment thought.

Friday, 9 April 2010
2:00–3:30
Don Orione - Sala Vivaldi
ART, AGENCY, AND LIVING PRESENCE IN THE EARLY MODERN WORLD III: RELIGIOUS AGENCY
Co-Organizers: MINOU SCHRAVEN, UNIVERSITEIT LEIDEN; ELSJE VAN KESSEL, UNIVERSITEIT LEIDEN; CAROLINE A. VAN ECK, UNIVERSITEIT LEIDEN
Chair: TODD RICHARDSON, UNIVERSITY OF MEMPHIS

VIBEKE OLSON, UNIVERSITY OF NORTH CAROLINA, WILMINGTON
The Crying Game: The Agency of Tears in Northern Late Medieval Painting
The changing tide of devotional practice toward an affective piety in the later Middle Ages called for emotionally charged images that invited the beholder to participate directly in their Passion drama through the agency of tears. The tears of mourners, who weep and wail over the body of Christ, acted as a paradigm for the beholder who was encouraged not only to imitate, but also to participate. That painted tears and suffering were models for a participatory response is reinforced when considered in the context of mystical writings and pilgrimage accounts that reinforce the transformative power of tears through numerous references to weeping, wailing and “being there” on the part of the authors. Akin to the experiences of these authors, the painted tears had the power to transport the beholder, in his or her imagination and via the agency of their own real tears, to the actual event being depicted.

TANJA KLEMM, BERLIN-BRANDENBURG ACADEMY OF SCIENCES AND HUMANITIES
The Tribulations of Saint Anthony and the Pertubations of the Beholder
In the early modern cosmological worldview, demons are considered part of the natural world of becoming. Demons are thought capable of invading human (and animal) organisms, and of altering the psychophysiological balance. Infiltrating within the particles (spiritus, virtutes, vires) floating through the veins, nerves and bodily cavities, demonic infiltration is believed to have an impact on cognitive, perceptive, affective, and corporeal processes. In this process, a central role is given to the imagination (or phantasia). By means of its virtus imaginativa, it is associated closely with the reception and the formation of images. My talk focuses on Martin Schongauer’s
Tribulations of Saint Antony (ca. 1470–75). By means of complex visual strategies, this graphic work evokes a psychophysiological experience of possession in the beholder. I would like to explore the ways in which the beholder and his/her imaginative faculties become part of these visual dynamics in the artwork.

NAUSIKAA EL-MECKEY, UNIVERSITY OF CAMBRIDGE
Hidden Idols: Exposing the Paradoxes underneath the Tabula Rasa of the Zurich Iconoclasm
During the Reformation, Zurich became a role model for other cities that dealt with the image issue; one of the earliest and fastest iconoclasms, and a fairly democratic and legal one at that, unlike elsewhere, it practically wiped out visual culture and presented a tabula rasa. However, it is a complex task to turn an image-based society into a word-based one overnight. It is also difficult to mediate the concept of an image as an object with active agency into a passive, apparently worthless object. The fascinating ambivalences and inconsistencies of the Zurich iconoclasm have previously received little scholarly attention. Drawing upon previously unpublished archival research as well as from the fields of optics and aesthetics, this paper explores these inconsistencies as well as defining the various levels of meaning that need to be removed along with the object, in order to truly achieve a successful iconoclasm.

MICHEL WEEMANS, ECOLE DES HAUTES ETUDES EN SCIENCES SOCIALES
The Living Book of Nature: Incarnation and Incorporation in Gerard David’s Triptych of the Baptism
Gerard David’s Triptych of the Baptism of Christ stands at the crossroad between a tradition of painting focusing on the experience of vision (linked to contemporary devotional practice) and the emerging landscape painting. Both by its stress on the act of seeing and its spatial organization, the painting invites the beholder to meditate and position himself within a visual hierarchy. The intimate frontality of the life-sized Christ figure, combined with the strong naturalism of the landscape, contribute to the effect of lively presence, aiming to imply the beholder. Relying on Jean-Claude Bonne’s idea of “anagogical ornament,” my paper investigates how the specific “ornamentalization” of nature participates in the exegetical function of the image, not simply illustrating the biblical events, but making them alive. These pictorial procedures will be linked to the triptych’s Eucharistic significance and to the central questions of incarnation and incorporation.

Friday, 9 April 2010
2:00–3:30
Don Orione - Sala Canova
HISPANIC LITERATURE AND CULTURE
Chair: GEORG L. K. A.CHrist, UNIVERSITÄT HEIDELBERG

CARRIE L. RUIZ, CARNEGIE MELLON UNIVERSITY
Unveiling Multiple Layers: Anamorphic Compositions and Maria de Zayas’s La esclava de su amante
Much in the same manner as the anamorphic visual compositions of the sixteenth and seventeenth centuries, Maria de Zayas’s Love Disenchancements (1647) portray the disjunction between appearance and being. What is seen in a frontal approach is only one of the multiple
layers present. This is particularly the case with the first narration, “La esclava de su Amante.” The characters of this disenchantment partake in an entangled web of deceit and hiding both at the visual and verbal level. The multiple costumes and identities that are fabricated emphasize the deceitful nature of the narration. As a result, this tale destabilizes the notions set forth in the introduction of the work because instead of providing a warning against the deceits of men, it underscores the inability to trust the female narrator. Thus, the reader, like the observer of anamorphic art, must unveil the multiple layers hidden within the textual plane and question the work’s didactic purpose.

JOSÉ MARTÍNEZ-TORREJÓN, CITY UNIVERSITY OF NEW YORK, QUEENS COLLEGE

That is History, Or the Story of the Arch That Never Was

According to the standard history of Évora (Portugal), a Roman triumphal arch once stood in the main square, built in granite and decorated with marble columns. It was demolished in September 1570, a surprising act that has been interpreted in different ways by modern historians, art historians, and cultural historians. They all refer to each other, and rely on their predecessors’ statements for details about the arch. None of them, however, comes up with a reliable description. In this paper I will argue that the arch never existed, but is rather a cultural construction built up over the centuries, and show how the misreading of one single document from 1570 (the royal decree authorizing the demolition of certain structure, identified in very obscure terms) snowballed in the following two centuries to produce a 300-columned Roman monument out of what must have been a little supporting arch of Muslim origin.

Friday, 9 April 2010
2:00–3:30
Don Orione - Sala Palladio
SOCIAL CONTEXTS OF HUMANIST LEARNING III
Organizer: COEN MAAS, UNIVERSITEIT LEIDEN
Chair: JAN L. M. PAPY, KATHOLIEKE UNIVERSITEIT LEUVEN

SAMANTHA HERINGUEZ, CENTRE D’ÉTUDES SUPÉRIEURES DE LA RENAISSANCE
Classical Architecture in Jan Gossaert’s Neptune and Amphitrite
I propose to present a paper about the relationship between Jan Gossaert, a Flemish painter active in the early sixteenth century, and his patron, the admiral Philip of Burgundy, a great humanist who took the artist with him in Italy to make graphic reproductions of the monuments of ancient Rome. By studying various architectural elements present in his famous painting Neptune and Amphitrite (executed in 1516 for the Prince of Burgundy), our purpose is to evaluate Gossaert’s real knowledge of Roman architecture and to determine the degree of intervention by Philip in this exceptional representation of a classical temple, particularly for the application of the rules of Vitruvius. This research is an excellent example of the transmission of knowledge between an artist and a humanist.

SUSANNA DE BEER, UNIVERSITEIT LEIDEN
Pliny in Padua: Humanist Scholarship and the Emergence of the Botanical Garden
In 1543 the students of the University of Padua asked the Venetian government for a botanical garden, to facilitate their learning and expand the reputation of the studio. They enforced their
plea by evoking famous ancient writers on natural history, Theophrastus and Pliny the Elder among others. Critical study of these classical texts had paved the way for the institution of professorships in medical botany and the rise of botanical gardens from 1540 onward. I will discuss this use of humanist philology for the legitimation of botany as a discipline, focusing on sixteenth-century Padua. A case in point is the career of Melchiore Guilandini, who held both the professorship in medical botany and the curatorship of the botanical garden at the same time. Moreover, alongside the production of scholarly commentaries on Dioscorides and Pliny, he wrote the *Hortus Patavinus*, a catalogue of the garden and a work on plant synonyms.

Oren J. Margolis, *University of Oxford, Jesus College*

The Politics of Humanist Literature: A Diplomatic Approach

Humanist political literature remains a largely untapped source for political historians, mainly due to the problems of content and audience: for instance, how after all could an encomium for Emperor Frederick III have anything to offer the Angevin claimant to Naples? Working through this and related Quattrocento examples, this paper proposes an alternative approach to studying the politics of humanism to that provided by intellectual history; it gets beyond content, and redefines audience. At its heart is a conception of this literature which is essentially diplomatic in nature, a form of high-level communication among the “hyper-literate,” those who could read the works drafted by humanist agents for their constituent parts: the potent words or phrases and relevant classical allusions; the channels through which a given work was commissioned or transmitted; and then the nature of the network gathered around the ideological nexus or political agenda.

Coen Maas, *Universiteit Leiden*

The Politics of the Document: Petrus Divaeus’s History of Brabant

Historical representation offers great opportunity to legitimize the present, but usually it requires a large degree of scholarly knowledge and competence. Consequently, historiography often features a symbiotic relation between politics and scholarship. In my paper, I will explore some aspects of this interaction in the history of Brabant by Petrus Divaeus (1536–81). This work presents an ideal case, since Divaeus was involved in the financial administration of the Habsburg Low Countries, which gave him access to municipal archives. He approached this material as a philologist and jurist. This form of historical investigation is politically significant as a prelude to the juridical justification of the Dutch Revolt in the Act of Abjuration (1581), which Divaeus helped to draft. In my analysis, I will demonstrate how Divaeus’s historiography draws on innovative scholarly techniques in its use of documentary evidence and point out the political background and importance of this practice.

Friday, 9 April 2010
2:00–3:30

*Don Orione - Sala San Marco*

**Science, Technology, and Medicine in Imperial Spain, 1500–1600**

*Organizer: Bjorn Skaarup, European University Institute*

*Chair & Respondent: Cynthia Klestinec, Miami University of Ohio*

Bjorn Skaarup, *European University Institute*
Anatomy and Anatomists in Late Renaissance Spain

Spain is almost consequently neglected in the history writing on early modern anatomy, which ignores a number of noteworthy attempts to bring Spanish medicine up to date with contemporary anatomical reforms. Several books on anatomy and surgery, anatomical art treatises, and reformed statutory orders — and the documentation of anatomy chairs and theaters being established throughout Spain from the mid-sixteenth century onwards — all indicate things worth exploring throughout the Iberian Peninsula. Still, only very little attention has been paid to this field, which is almost consequently ignored in non-Spanish scholarship, and even within Spain only dealt with by a handful of scholars throughout the last century. It is the aim of this presentation to discuss some of the reasons for this negligence and the highly complex and previously often oversimplified conditions of anatomical research in early modern Spain.

CRISTIANO ZANETTI, EUROPEAN UNIVERSITY INSTITUTE

Janello Turriani: Clockmaker and Hydraulic Engineer at the Courts of Charles V and Philip II

This presentation looks at the formation and professional experience of the Italian mechanic Janello Torriani (Cremona 1500–Toledo 1585) who spent his first fifty years in Lombardy, a couple of years in Flanders, and the rest of his life in Castile. After a multifaceted education Janello was trained as a locksmith and clockmaker. In spite of this profession, Torriani worked as a hydraulic engineer and wrote technical treaties. He was court-clockmaker and mathematician to Charles V and to Philip II for whom he created some of the technological marvels of the sixteenth century such as the planetary clock known as the μικρόκοσμος or the Toledo devices, at that time the largest machines for water-elevation ever seen. Janello was granted privileges for invention by popes and dukes, and he was a main actor in the process of circulation of technological knowledge within early modern Europe.

José Paro-Tomás, CSIC Barcelona

Anatomical Knowledge and Anatomical Practices in Sixteenth-Century New Spain

Alonso López’s account (1578) of anatomical dissections performed by Francisco Hernández (ca. 1515–87) a few years earlier during the cocoliztle plague has commonly been cited as proof of the early introduction of this medical practice in Mexico. This same common opinion considers anatomical dissections to be an indicator of the modernity of European medicine, following the traditional view on the existence of a European anatomy reform carried out by Andreas Vesalius (1514–64) and his followers, Hernández among them. This paper attempts to challenge this interpretation, because it is erroneous to reduce anatomical knowledge and practices in New Spain to categories derived from a comparison with European medical knowledge. Anatomical dissections by Spaniards in New Spain started before Hernández’s arrival and their true impact must be evaluated in the process of constructing a medical culture in New Spain. This medical culture was particular to its colonial context, and was shaped by creations, interpretations, and appropriations by Spaniards and Creoles, Amerindians and Africans, Mestizos, and Mulattoes. In this framework, the cultural consequences of anatomical dissection in Mexico may be seen from a richer and more complex perspective than that of the mere acceptance or rejection of the Vesalian reform among Mexican physicians.
JAMES GEORGE SNYDER, MARIST COLLEGE
Ficino and Natural Philosophy as Purification
This paper examines the function that natural philosophy performed in the thought of Marsilio Ficino. Traditionally Ficino has not been perceived as interested in natural philosophy. Moreover his overall metaphysical commitments are even thought to exclude any abiding discussion of natural philosophical questions. On the contrary, I argue that natural philosophy performs a vital function in Ficino’s broader philosophical system. Natural philosophy aims to purify and purge the mind of certain basic misconceptions that concern what is most real and good. These errors are endemic to the embodied human condition, and they are the result, in Ficino’s estimation, of the mind’s “habitual intercourse with the body.” It is through defining and defending a certain view of matter, body, and change that Ficino hopes to purify the mind of its pre-philosophical attachment to the material world, as well as the more sophisticated arguments of materialists.

FRANCESCA LAZZARIN, UNIVERSITÀ DEGLI STUDI DI VERONA
Finito e Infinito nella Concezione di Marsilio Ficino
Parlare dell’universo ficiniano significa discutere il rapporto fra trascendenza ed immanenza che lo caratterizza. Un approccio interessante può essere fornito dall’analisi dei concetti di infinitum, infinitas, infinitudo utilizzati (nel commento ficiniano al Parmenide) per qualificare il fattore di illimitatezza presente in ogni grado della realtà. Infinitum è l’Uno assoluto, come infinita è la materia, che condivide con il Princípio il fatto di non appartenere all’Ente, ma di esistere solo come specchio dell’Uno in sé. Infinitas è il corrispettivo di terminus, nell’accezione del Filebo platonico, che Ficino aveva commentato. Infinitudo è l’infinità del mondo intelligibile, che non ha a che fare con la quantità, ma è la Totalità del reale nella sua massima espressione. L’insistenza sui significati dell’infinito è uno dei modi che sceglie Ficino per confutare la teoria prociliana dell’Uno-Diade/Limite-Illimitato, realtà ipostatiche e metaontologiche che stanno all’origine di ogni essere.

TEODORO KATINIS, UNIVERSITÀ DI ROMA III
Political Issues in the Works of Marsilio Ficino: Translation of Dante, the Letters to Pope Sixtus IV, his Commentary to Plato’s Republic
Political philosophy may seem a marginal element in the works of Marsilio Ficino, but some texts show this is not the case. Firstly, three letters to Pope Sixtus IV document the complex political and religious situation during the second half of the fifteenth century. Concepts expressed there include the expectation of a new and peaceful era, accusations that papal politics are creating conflicts and divisions, and support for the separation of temporal and spiritual power urged in Dante Alighieri’s De Monarchia. But it is Ficino’s commentary on Plato’s Republic — interpreting the author’s thought through the Neoplatonic and Christian traditions — that provokes interest in the following years. Ciro Spontoni, at the end of the sixteenth century, translates into Italian Ficino’s commentaries on the Republic in his work La corona del principe, introducing the theories of the philosopher of Careggi to the political debate of this period.
MARIA PAZ LÓPEZ-PELAEZ, UNIVERSITY OF JAÉN
Blackness and Moorishness in European Emblematic Literature
This paper attempts to explore the presence of both Islam and blackness in some of the major books of emblems from the European Renaissance. Our approach to these notions will link the symbolic confrontations established around the notion of alterity (including marginalized constructions of the non-white as an Other) with the function of emblems as vehicles of transmission of specific ideological contents. To this end, we will analyze a corpus of emblems by Andrea Alciato, Geffrey Whitney, Gilles Corrozet, and Claude Paradin (among others) to show how these cultural artefacts participate actively in early modern processes of construction of identities based on racialist assumptions.

ELISABETH WÅGHÅLL NIVRE, UNIVERSITY OF STOCKHOLM
Communication across Borders: Panegyric Writing in Honor of Queen Christina of Sweden (1626–89)
Queen Christina of Sweden was born the heir of the Swedish king Gustavus Adolphus II. She inherited one of the greatest military powers in Europe — a country involved in international liaisons and intrigues — but soon came to prove that she would go her own ways. Many texts were written in her honor but the lampoons, stressing every possible negative side of the queen, have dominated the retelling and remaking of her life. Most of them were originally written in French but were translated into other languages — the Christina myth traveled quickly. This presentation will, however, focus on the panegyric genre and its importance as a tool for communicating ideas of queenship. The representation of the queen as expressed in the panegyric can be seen as the result of exchange and negotiation: the need to express praise but also a possibility for the author to write wishes and desire into the text.

JESUS LÓPEZ-PELAEZ, UNIVERSIDAD DE JAÉN
The Other Within: Muslims and Moriscos in Shakespeare’s Othello and Calderón’s Tuzaní
This work presents a comparative analysis of Muslims and moriscos and their roles in the construction of European identities in Shakespeare’s Othello (ca. 1604) and Calderón’s El tuzaní de la Alpujarra (ca. 1633). Firstly, I will explore the way in which both works engage in historical processes of national construction of early modern identities in England and Spain. Then, I will suggest that these identities are significantly based on the theatrical and symbolic rejection of an Otherness that is predicated upon a semiotics of skin-color and religious deviance, as both plays are linked by a historically-bound preoccupation with notions of the “enemy within,” represented by Moors and Spanish “moriscos” and their rebellion and final expulsion from England and Spain. To develop this analysis I will employ Jüri Lotman’s cultural semiotic notions of the semiosphere, boundaries and cultural explosion, and Richard Marienstrass’s concept of the “enemy within.”
Printing and Urban Culture I: Going Intercity

Organizer: Judith A. Deitch, York University
Chair: Lee Piepho, Sweet Briar College

Ilaria Andreoli, Florida State University
Printing Capitals: Lyon and Venice in the Fifteenth and Sixteenth Centuries
In two capitals of printing during the fifteenth and sixteenth century, Lyon and Venice, the overall economy, the fabric of society, as well as the tenor of intellectual life, were shaped by the typographic industry from the very first phases of its development. Each of these cities also created commercial networks that covered the whole of Europe and the Near East, in the case of Venice, and went as far as the New World, in the case of Lyon. Both cities, where the new commodity was produced on a semi-industrial scale, initiated between them a pattern of exchanges — of authors, texts, and typographic material — that also involved other centers such as Paris, Basel, and Frankfurt. This complex web of economic, social, intellectual, and iconographic relationships will be studied through the cases of three sixteenth-century booksellers and printers: Gabriel Giolito de’Ferrari, in Venice; the “Italianized Frenchman” Guillaume Rouille in Lyon; and Vincent Vaugris (Vincenzo Valgrisi), Lyon-born but active in Venice.

Ionut Uteia, Ecole des Hautes Etudes en Sciences Sociales
Printing in Romanian Countries throughout the Sixteenth Century
The first book printed in a Romanian country (Wallachia) dates from 1508 (“Liturghier”), seven decades after Gutenberg’s invention, being the fruit of the collaboration between Vlach princes and the Serbian monk Macarie, who learned the art of printing in Venice in Andreas Toressani’s typography. The book was in Slavonic, the common ritual language in the Balkan region in early modern times. In all three Romanian countries (Wallachia, Moldavia, and Transylvania) there was already a custom of communicating knowledge, given the monastic manuscript schools. In a short time printing centers appeared also in Transylvania (Sibiu, Brasov) and Moldavia (Iasi). Typographers from one country printed books in another as is the case with Filip “the Moldavian,” who printed the Sibiu first book in Romanian (1544). By the end of the sixteenth century, paradoxically, Transylvania became the most important center of Romanian language printing (even if the Romanian population there did not have political rights). In my paper I will have two purposes: the first is to present the significant ties between Romanian and other European major printing centers, the second is to argue that printing reshaped Romanian identity from a religion-based to a language-based identity.

Judith A. Deitch, York University
Regionalism and Internationalism: Deventer Incunabula and Networks of Transmission
By the time Richard Pafraet set up the first printing house in fifteenth-century Deventer, the city on the IJssel in the northeastern Netherlands was renowned as a trading center for goods ranging from coal and silver, to stockfish and the local confection “Deventer koek.” With five markets per year, Deventer attracted a host of merchant traders. Historians have mapped import-export
trade routes for these commodities; the purpose of this paper is to try to reconstruct how trade routes for the transmission of early printed books might have looked. In the absence of external data, my methodology will be based on content analysis of the books of Pafraet’s first press (1477–86) in comparison to other printing centers. The goal is to form a picture of three overlapping geographical contexts: the three-city union of Deventer-Zwolle-Kampen; the regional area of Westfalia as a “kulturprovinz”; and the pan-European context of transmission over the whole Continent.

JAMES RAVEN, UNIVERSITY OF ESSEX
Urban Commerce and the Business of Jobbing Print
Most accounts of printing elucidate the production of books, periodicals, and newspapers, but ignore the printer’s output of job-work. This paper explores this hidden history and offers two crucial arguments: first, it is impossible to understand the economy of the early print shop without understanding the full range of jobbing print, but second, just as significantly, it is impossible to understand the commercial development of urban Europe in the sixteenth and seventeenth centuries without consideration of the pivotal role of jobbing printing. Examining surviving examples of job-work and print-shop business records from many different towns and cities, this paper will demonstrate how accuracy was aided by ready reckoners, timetables and land and water travel charts, and, crucially, how transaction costs were lowered by a new and vast range of business and legal jobbing, including printed bills, tickets, receipt forms, commercial and financial blanks, promissory notes, warrants, indentures, and authorizations.

Friday, 9 April 2010
2:00–3:30
Don Orione - Aula 3
RENAISSANCE ART
Chair: MEGHAN A. CALLAHAN, FINE ARTS CONSULTING

CONSTANCE JOAN MOFFATT, PIERCE COLLEGE
Milan of the Sforza: Whose Architecture?
Ritual space, courtly areas, merchants’ arcades and piazzas, avenues, courtyards — contested spaces, all. Unique use of these places is rarely the norm, thereby creating a palimpsest of meaning for each example. In Milan, however, Sforza rulers attempted to introduce normative locales for the performance of state and dynastic ritual. Documents reveal that for the citizenry they were both scourge and source of delight. In 1450 the upstart ruler of Milan, Francesco Sforza, began a visual assault that enlisted all the arts — especially architecture — into service of his primary goal: legitimate power, invested by the emperor. His children, especially Galeazzo and Lodovico, continued to inscribe their marks in many towns and cities of the duchy. Regardless of the location, it was the audience that magically transformed the meaning, for without these specific viewers, the shared discourse of memory, action, and intention remains incomplete.

BENJAMIN BINSTOCK, COOPER UNION FOR THE ADVANCEMENT OF SCIENCE
Carel Fabritius: Undiscovered Revolutionary
My paper will examine the revolutionary illusionism of the enigmatic early modern Dutch
painter Carel Fabritius, Rembrandt’s best student and Vermeer’s primary predecessor, currently assigned only a handful of paintings. I have attributed over forty new works to Fabritius, partly in relation to written documents, taking up earlier scholarship. Fabritius employed a camera obscura, the forerunner of the modern camera, to distill complex spatial vistas onto a flat plane, observe minute details and intense local colors, and record the play of bright light and shadow. He invented the perspective box, a genre unique to Dutch art, which portrays interiors inside boxes, seen through a peephole, adapting the optical effects and physical structure of a camera obscura. Other Fabritius compositions realize the “picture window” inaugurated in Renaissance Italy in literal form as doorways and windows. These still-undiscovered, radical, influential innovations are reflected in Fabritius’s few recognized mature works.

DAVID J. DROGIN, STATE UNIVERSITY OF NEW YORK, FASHION INSTITUTE OF TECHNOLOGY
Reflecting on Eroticism: The Mirror and Illicit Image
This paper considers a sixteenth-century framed mirror with sliding panels that likely concealed an illicit, erotic image beneath the reflective surface. Mirrors were frequently associated with themes of beauty and vision, and commonly had moveable protective surfaces; however, this example (recently included in the exhibition “Art and Love in Renaissance Italy”) is distinctive because the mirror slid aside to reveal a hidden erotic image. As the viewer pulled the mirror aside to expose the image, he was also faced with his own reflection, voyeuristically “catching himself” engaging in an erotic act. The paper discusses this mirror in relation to visual eroticism and mirror iconography, and specifically to tropes of the voyeur in Renaissance art, as seen in contemporary painting. The analysis also relates the interconnected viewer, mirror, and illicit act to questions of subjectivity and awareness of the erotic self.

NOAH LONDER CHARNEY, THE AMERICAN UNIVERSITY OF ROME AND THE ASSOCIATION FOR RESEARCH INTO CRIMES AGAINST ART (ARCA)
Stealing the Ghent Altarpiece: The Most Frequently Stolen Artwork in History and What It Tells Us about the History of Collecting
Jan van Eyck’s masterpiece The Ghent Altarpiece is the most frequently victimized and stolen artwork in history, having been the subject of thirteen crimes, including seven separate thefts, since its completion in 1432. From attempted iconoclasm to forgery, from smuggling to theft, from war looting to ransom, hunted by Napoleonic and Nazi art thieves, and finally rescued from Hitler’s planned supermuseum, stored in the depths of an Austrian salt mine, the tempest-tossed history of The Ghent Altarpiece provides an ideal lens through which to study the history of crimes against art, intricately-woven into the history of collecting. This paper will discuss the many crimes in which The Ghent Altarpiece was involved from the standpoint of the history and psychology of art collecting. The author will argue that importance of the work to the history of art, and to the history of collecting, makes a strong case that Van Eyck’s monumental painting is the single most influential painting in history.

Friday, 9 April 2010
2:00–3:30
Don Orione - Aula 4
RENAISSANCE ASTROLOGY III: POLITICS AND RELIGION
Sponsor: PRATO CONSORTIUM FOR MEDIEVAL AND RENAISSANCE STUDIES
Astrology and Jesuit Devotion: Vestiges of the Renaissance in the Work of Jeremias Drexelius, S.J.

Post-Trentine Catholicism faced many challenges. The Catholic Church, and especially the Society of Jesus, proved to be responsive to the new realities, and this involved often devotional works directed not primarily at the intellectual elite, but at increasingly literate and cosmopolitan laymen. The Jesuit devotional author Jeremias Drexelius S.J. produced numerous works that were translated into many European languages and read by both Catholics and Protestants. What made his works so appealing to so many while still in an age of religious warfare and conflict? In this paper, I shall argue that one reason was Drexelius’s inclusion of widely held astrological beliefs, and his employment of astrological rhetoric. By tapping into astrological lore, Drexelius reveals an attempt to appeal to hearts and minds outside of the contentious fields of theology and natural philosophy. Astrology allowed a more direct appeal via a worldview that was still common in the late Renaissance.

Astrology between Court and University: The Case of Astrometeorology

Astrology was a traditional university subject as well as a common activity at Renaissance courts throughout Europe. While the political uses of horoscopic astrology are well documented, I argue that astrometeorology — the use of astrology to predict the weather — was an equally important practice that linked university trained astrologers to courts. Predicting the weather had pragmatic and symbolic value: from planning ceremonial entrances to offering evidence of the link between the natural and social worlds, astrometeorology justified the use of astrology in all aspects of political life. The imperial court in Vienna with its close ties to the University of Vienna provides an ideal context in which to examine how astrometeorology linked the court to the university. My paper looks at a group of astrologers who simultaneously lectured on astrometeorology and predicted the weather for their Habsburg patrons. Their careers illuminate the political importance and hazards of predicting the weather.

Neither Fox nor Lion: Ludovico Sforza, Political Expediency, and Astrology on the Eve of the French Descent

Ludovico Maria Sforza, fourth Duke of Milan, is often cited by historians as the person responsible for the descent of Charles VIII into Italy in 1494. Contemporary sources did not miss the chance of depicting him as an overambitious, wicked man, often portraying him as the usurper of the ducal title that should have rightfully gone to his grandnephew at the death of Giangaleazzo Maria Sforza on 22 October 1494. This paper will show a different facet of this rather intriguing historical character. By examining the diplomatic correspondence of Milan with other Italian and European states this paper will demonstrate Ludovico’s almost obsessive (and quite certainly peculiar) reliance on astrological interrogations both in diplomacy and in his personal life. This paper will explore the possible reasons for such a fascination, and how Ludovico’s attitude towards astrology differed from that of his father Francesco and his brother,
Galeazzo.

Friday, 9 April 2010
2:00–3:30

**Don Orione - Chiesa**

**INFLUENCES ON AND OF ARIOSTO’S *ORLANDO FURIOSO III***

*Organizer: Albert Russell Ascoli, University of California, Berkeley*

*Chair: Eleonora Stoppino, University of Illinois, Urbana-Champaign*

**Morten Steen Hansen, Stanford University**

Ariosto and Painted Narrative in Bologna before the Carracci

The two most important secular fresco decorations in Bologna by the mid-sixteenth century have rarely been seen to have much to do with each other, but here it is argued that they shared a common goal. Pellegrino Tibaldi’s Homeric frescoes in the Palazzo Poggi were begun the year in which Nicolò dell’Abate completed his scenes from the *Orlando furioso* in the Palazzo Torfanini. Both quoted the ignudi from the Sistine Ceiling and thereby applied the ironic trope of displacement. Tibaldi pictured the *Odyssey* as the prototype for the modern romance, which further connects the two decorations. It is argued that both painters engaged with Ariosto as a regional poetic genre when making an argument for a ditto artistic expression. In the face of Rome’s political overlordship the frescoes revealed dissidence on a cultural level, Michelangelo’s Old Testament narrative being made to play the part of Roman Latinate epic.

**Annalisa Izzo, Université de Lausanne**

“Fare all’amor come assassine”: libertà e desiderio da Ariosto a Da Ponte

L’intervento prenderà in esame l’entità del lascito ariostesco nella trilogia mozartiana (*Nozze di Figaro, Don Giovanni, Così fan tutte*). In particolare ci si soffermerà sul tema della fedeltà amorosa per come è stato rappresentato nell’episodio di Astolfo, Giocondo e Fiammetta, narrato nel canto XXVIII del *Furioso*, le cui tracce possono esser seguite fino al *Così fan tutte* (1790). Quindi, con riferimento ad un corpus scelto di episodi, verranno ricostruiti scarti e continuità nella rappresentazione di un desiderio femminile proposto — già in Ariosto, appunto, e poi con valenze nuove nel libretto di Da Ponte — nella sua forza di libertà dirompente rispetto alla norma sociale. L’analisi del tema si fonderà anche sul dialogo intertestuale tra/con il *Furioso* e le altre opere che furono presenti all’ispirazione artistica del librettista mozartiano (tra queste: le *Metamorfosi* di Ovidio, il *Don Chisciotte* di Cervantes).

Giovanni Bellini I: Toward 2016: Critical Assessment and Examination of an Early Source

*Sponsor: The Italian Art Society*

*Organizer & Chair: Carolyn C. Wilson, Independent Scholar, Houston*

**Peter Humfrey, University of St Andrews**
Bellini in Rome: A Summing-Up
In 2008 the most comprehensive exhibition of Giovanni Bellini since 1949 was held at the Scuderie del Qurinale in Rome. Certain aspects of the display were controversial, and many fewer of the major masterpieces were present than in 1949. The exhibition nevertheless provided an exceptional opportunity for our generation to examine a large assembly of high-quality paintings side by side, and to test old questions relating to Bellini’s chronology and his use of shop assistants. The present paper will attempt to summarize what has been learned from the exhibition itself, and assess how the catalogue advances our knowledge and understanding of the painter.

ANCHISE TEMPESTINI, GALLERIE DEGLI UFFIZI
Giovanni Bellini: il catalogo delle sue opere tra XX e XXI secolo

AMY N. WORTHEN, DES MOINES ART CENTER
An Inconvenient Text: The Supplementum Chronicarum as a Source for Information about Gentile and Giovanni Bellini
Jacopo Filippo Foresti’s Supplementum Chronicarum, first published in 1483, appeared in twenty-one editions through 1581. The text was updated and corrected by Foresti until 1503. The edition of 1486 was the first to mention Gentile Bellini and it included a report of Gentile’s trip to Constantinople. Andrea Mantegna and Giovanni Bellini were first included in the 1503 edition. This entry featured the phrase, “Gentile minimus frater.” Although hardly proof of Giovanni’s seniority, Foresti’s contemporary assertion deserves consideration. It was probably Vasari’s source for his often-discounted statement that Gentile was the younger. Recently, Fortini Brown, Agosti, and Chong have addressed implications of some Supplementum texts, but did not explain how and why Supplementum texts differ. The 2008 Bellini and Mantegna exhibitions glossed over or ignored Foresti. But because the chronology of Giovanni’s early development and dating of works depends on his birth date, the Bellini primogeniture problem continues to tantalize.

Friday, 9 April 2010
2:00–3:30
Fondazione Cini - Sala Bianca
FRANCE-ITALIE: INFLUENCES LITTÉRAIRES ET INTELLECTUELLES
CLAUDÉ LA CHARITÉ, Université du Québec, Rimouski

Rabelais, éditeur des lettres de Politien

Nous avons récemment mis au jour une marque personnelle utilisée par Rabelais dans les éditions savantes qu’il a procurées, notamment dans une édition des lettres de Politien. Dans le prolongement de notre livre La Rhétorique épistolaire de Rabelais, où nous nous étions attaché à étudier notamment l’érasme épistolaire du médecin humaniste, perceptible à l’influence du De conscribendis epistolis (1522), nous voudrions analyser de plus près les interventions éditoriales de Rabelais dans les lettres de l’humaniste florentin, en insistant plus particulièrement sur les manchettes et l’index, pour ensuite mettre ces éléments en relation avec les pratiques épistolaires de Rabelais. On savait déjà que l’épistolalité de Rabelais prenait pour modèles Budé et Érasme, deux de ses premiers correspondants. Dans le tableau des trois piliers de la lettre humaniste, il ne manquait que Politien et le chaînon manquant vient d’être retrouvé.

PATRICIA EICHEL-LOJKINE, Université du Mans, Le Mans

La postérité des Facétieuses Nuits (Le Piaccevoli Notti, Venise, chez Comin da Trino, 1550–1553: au-delà de la réécriture

Le dossier de l’essor du conte de fées lettré en Vénétie et de son importation en France a été rouvert récemment par Ruth B. Bottigheimer (2002 et 2005), si bien qu’il semble difficile aujourd’hui de considérer les contes de Perrault ou Le Cabinet des Fées sans se reporter à Straparola, grand ancêtre du “genre” en Europe. Si la production de Straparola et la veine de la favola sont indéniablement liées à Venise, le conteur eut aussi une destinée française depuis les traductions de J. Louveau (1560) et P. Larivey (1576) jusqu’aux relectures des conteurs classiques. À ce sujet, on peut se poser la question de l’approche méthodologique la plus adéquate pour cerner ces phénomènes de transcription (de sources orales), d’adaptation (de textes étrangers), et de re-création.

FRANÇOIS ROUDAUT, Université Paul-Valéry, Montpellier

Le franciscain Francesco Zorzi et les courants ésotériques français au XVIe siècle

Francesco Zorzi (1460–1540), franciscain au couvent de Venise, est l’auteur en particulier d’une somme, le De Harmonia Mundi (1525; une édition paraît à Paris en 1543) que le kabbaliste chrétien Guy Le Fèvre de La Boderie traduit en 1578. Il s’agit d’un travail extrêmement important qui tente une synthèse des principaux courants philosophiques (dont la prisca theologia) et du catholicisme, influencé par la pensée ésotérique juive (le Zohar va paraître quelques années plus tard à Mantoue). Dès les années 1550, le poète Pontus de Tyard subit l’influence de ce texte dont il reprend dans le Solitaire premier (puis dans L’Univers) un long passage sur les correspondances entre les quatre éléments, les figures géométriques et le tétracorde. Guillaume Postel, le maître de Le Fèvre, est à Venise dans les années cinquante du siècle et rapportera en France réflexions et manuscrits qui influenceront l’entourage d’Henri III, et jusqu’à Ronsard et Desportes.

Friday, 9 April 2010
Karin Vélez, Northeastern University

Of Touch, Tears, and Realism: Jesuit Refashioning of Italy’s Madonna of Loreto in the Seventeenth Century

In April of 1604, the Jesuit Jakob Rem levitated while reciting the Litany of Loreto at the feet of an image of the Madonna in southern Germany. Rem flies in the face of modern preconceptions of seventeenth-century Jesuits, who are most often depicted as scientifically oriented and obsessed with interiority. I demonstrate instead that Jesuits equally stressed external manifestations of religious sentiment. I consider how Jesuits steered devotional practices towards externalizing emotion in the case of Italy’s Madonna of Loreto. Cases I will analyze include: the use of replicas of Loreto’s Holy House; the circulation of Jesuit stories about public weeping at the Loreto shrine; and the use of statues of the Virgin of Loreto in Jesuit missions to the Americas. These examples show how diffusion of the Loreto cult reinforced European religious trends. Early modern Jesuits led Catholics worldwide towards experiencing Mary in inwardly personal, yet outwardly emotional ways.

Sven Dupré, University of Ghent

The Jesuit Responses to New Theories of Perception in the Early Seventeenth Century

In the first decade of the seventeenth century events in optics, astronomy, and natural philosophy brought with them such substantial revisions of the prevalent Aristotelian theory of perception that some questioned whether those new theories of perception, developed by the likes of Galileo and Kepler, qualified at all as theories of perception. The Jesuits were particularly active in responding to this challenge from the sciences and philosophy. To come to terms with what they saw as a most unsatisfactory state of affairs, Jesuit mathematicians such as Orazio Grassi, François de Aguilón, and Christoph Scheiner revised the meaning of key terms in theories of vision and perception (species, ray, image). Historians of science have often portrayed the response of Jesuit mathematicians as driven by concerns internal to those of the community of
mathematicians and natural philosophers. In this paper I will explore in which ways Jesuit religious practices interacted with the responses of Jesuit mathematicians.

Friday, 9 April 2010
2:00–3:30
Fondazione Cini - Sala del Chiostro dei Cipressi
DESIRE, SEXUALITY, AND GENDER IN ITALIAN RENAISSANCE ART AND HISTORIOGRAPHY II:
FEMALE IMAGES OF SEXUALITY
Co-Organizer: ANGELIKI POLLALI, THE AMERICAN COLLEGE OF GREECE
Co-Organizer & Chair: BERTHOLD HUB, ETH ZÜRICH

ANGELIKI POLLALI, THE AMERICAN COLLEGE OF GREECE
Sexual Politics of Power: A Psychoanalytic Reading of Donatello’s Judith and Holofernes
Donatello’s Judith and Holofernes is a singular work, both regarding Italian Renaissance sculpture and the entire iconographic tradition of the biblical story. Judith, literally on top of Holofernes, has conferred the first blow and is about to strike the second and fatal one. It is the first and only representation of the moment of decapitation in sculpture, whereas fifteenth-century painting lacks the scene of execution. In the later depictions by Caravaggio and Gentileschi, the heroine is shown severing the head and recoiling from her act. Donatello’s Judith not only shows no aversion, but proudly steps upon Holofernes’s genitalia. These unique iconographic choices have not been adequately explained by the sociopolitical readings of the work. I propose to examine the biblical text according to psychoanalytic theories of sexual/gender identity, and consider how this expanded narrative bears upon Donatello’s sculptural group and further invests it with meaning.

BRIGITTE REINEKE, STIFTUNG DEUTSCHES HISTORISCHES MUSEUM, BERLIN
Portraits of the Unknown Beauty: La Bella and the Powerful Meaning of the Female Body
There are relatively few images of women dating from the sixteenth century that today can be clearly identified as portrayals of individual women. In fact, in the sixteenth century women seemed worthy of depiction as, on the one hand, saints and mythological heroines or, on the other hand, La Bella only. Yet the Bella, a mostly Venetian type of image, raises the question if it can actually be considered as portraiture. This question becomes particularly complex when looking at images of female saints such as Judith that show a composition similar to the type of the Bella. Such pictures are usually considered as paintings of unidentifiable prostitutes or assassins — by the painters themselves, their former receivers, and the majority of today’s art historians. The paper will discuss this interpretation of the images that completely reverses the biblical account in the context of the general notion of female gender in Cinquecento Venice.

SABINE ENGEL, GEMÄLDEGALERIE, BERLIN
Depicting Adultery in the Renaissance
The numerous paintings of Christ and the Adulteress from the first half of the Cinquecento — the “Venetian favorite subject” as Jacob Burckhardt put it — raise the question whether actual female adultery, women taken in flagranti, is in itself indicated in these images. I propose to investigate whether and how adultery was distinguished from ordinary seduction and whether a distinct iconography of this most grave female transgression existed in Renaissance art. To this
end, I will examine several emblem books, which are quite moralistic in their nature, as well as Sebastian Brandt’s *Stultifera navis*. The illustrations of fictional texts, such as Boccaccio’s *Decameron* and the famous incision of Enea Vico after Parmigianino, *The Adultery of Venus and Mars*, will also be taken into consideration.

Friday, 9 April 2010
2:00–3:30
*Fondazione Cini - Padiglione delle Capriati*

**ITALIAN LITERATURE III: LITERARY DIALOGUES**

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

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

*Chair:* STEFANO CRACOLICI, UNIVERSITY OF DURHAM

ROBERTO BURANELLO, CHAPMAN UNIVERSITY

Language, Letters, and Life: Sperone Speroni’s Bolognese Dialogues

The Paduan scholar Sperone Speroni (1500–88) is an influential figure in Renaissance letters and many of the major debates that dominated the Cinquecento. His fame rests primarily on the success of his dialogues, which went through numerous editions in his lifetime and whose influence was felt beyond the Italian peninsula. Of central importance in Speroni’s vast oeuvre are the “Dialogo delle lingue” (Dialogue on Language), “Dialogo della retorica” (Dialogue on Rhetoric), and “Dialogo della vita attiva e contemplativa” (Dialogue on the Active and Contemplative Life), recognized as the “Bolognese trilogy” since they are purported to have taken place during the coronation of Charles V as Emperor by Pope Clement VII in Bologna in 1530. Against this background of pageant, pomp, and plotting, my paper will investigate Speroni’s provocative theories on how the language, letters, and life of the sixteenth-century “letterato” must span the threshold between the true and the true-seeming.

JULIE E. CUMMING, MCGILL UNIVERSITY AND ANNE THACKRAY, MAKING PUBLICS PROJECT

Public and Private in Cosimo Bartoli’s *Ragionamenti accademici sopra alcuni luoghi difficili di Dante; con alcune inventioni e significati* (Venice, 1567)

Bartoli’s *Ragionamenti* is a set of five dialogues. The interlocutors carry the names of real people in Bartoli’s circle, mostly members of the Florentine Academy. Each *Ragionamento* takes as its central subject a brief excerpt from Dante’s *Paradiso* or *Purgatorio*, which is treated as a stepping-off place for a broader discussion. They are based on lectures delivered to the Accademia Fiorentina in the 1540s, but set in the house and garden designed by Bartoli for the bishop of Cortona. The *Ragionamenti* include “cornice,” or frameworks, dealing with architecture, sculpture, painting, and music. This paper explores the ways in which Bartoli makes the private public in the *Ragionamenti*. In them a discussion of a literary masterpiece becomes a vehicle for discussion of art and music; a set of public lectures is transformed into a set of intimate dialogues among friends; and private dialogues become public discourse through publication.

ADRIANA GRIMALDI, UNIVERSITY OF TORONTO

The Dialogic Genre and the Search for the “True” Machiavelli

The search for the true Machiavelli is an ongoing one. Critics have wrestled with his texts in
order to reconcile the contradictions found in his political treatises, while others have looked to his varied correspondence with family and friends in order to provide an accurate sketch of this complex man. He is not to be found in any sole text or character, or even in any singular letter, but in his oeuvre as a whole. It is how these texts dialogue with one other via intertextual echoes that will allow us to understand Machiavelli’s foray into a modern world ruled by subjectivity, relativity, and observable science. Building upon Eva Kushner’s work as well as that of Seymour Chatman and Dostoevsky, we can evaluate Machiavelli’s modernity through his creative and very effective use of the dialogic genre employed not only within his texts, but among them.

Friday, 9 April 2010
2:00–3:30
**Fondazione Cini - Sala Carnelutti**

**MEDITERRANEAN AND VENETIAN**

Organizer: Roberta Morosini, *Wake Forest University*
Chair & Respondent: Monique E. O’Connell, *Wake Forest University*

Maria Agnese Chiari, *Wake Forest University “Casa Artom”*

Giorgione or Titian? The Christ Carrying the Cross of the Scuola Grande di San Rocco

This paper aims at offering a contribution to the debated attributive problem related to the *Christ Carrying the Cross* of the Scuola Grande di San Rocco in Venice. On the occasion of the fifth centenary of Giorgione’s death (1510–2010) a new technical and scientific analysis has been carried out on the painting, together with an attentive investigation in the ancient archives of the Scuola, in order to find a possible final answer to a question which has fascinated and perplexed scholars from Giorgio Vasari on: is the painting by Giorgione or by the young Titian?

Miriam Emma Jacobson, *Wake Forest University*

Venetian Reds: Dyes and Dissimulation in Chapman’s Hellespont?

In the late sixteenth century, the eastern Mediterranean was a layered space: The classical Hellespont, separating Europe and Asia Minor is haunted by mythological loss, but the early modern Hellespont is a heavily policed customs port, where English merchants ships were detained on their way into Constantinople to import spices, textiles, and dyes. Examining how the rhetorical and material practices of Anglo-Ottoman commercialism play out in poetry, “Dyes and Dissimulation in Chapman’s Hellespont” turns to George Chapman’s continuation of Marlowe’s epyllion “Hero and Leander.” I argue that Chapman’s use of the language of fugitive Eastern dyes, cosmetic masking, mercantile coloring, and veiling to illustrate the central characters’ concealment of their union, dramatizes the necessary but precarious practices of dissimulation and counterfeiting in early modern English commercial and political dealings with the Ottoman Empire. The gods’ need to regulate and control Hero’s and Leander’s activity suggests anxiety about the shifting boundaries of commercial empire.

Friday, 9 April 2010
2:00–3:30
**Fondazione Cini - Sala del Piccolo Teatro**
Katja Zelljadt, The Getty Research Institute
Staging technê: Jost Amman’s Ständebuch of 1568

The extreme stratification into every conceivable type shown in the Ständebuch indicates an interest in being as exact as possible about one’s place within society; however, Amman’s own life is a prime example of the connections between humanists and mechanical artists in the sixteenth century. The paper interrogates Amman’s images — depictions of a workshop’s layout, styles of artisanal costume, the variety of tools — to understand the tradition from which they stem, their possible didactic function, their connection to the moralizing content of the Ständebuch’s two (Latin and German) texts, and the networks of knowledge that Amman’s woodblock prints represent. Since the typology of the human world expressed by the Ständebuch mirrors the classification systems that sixteenth-century scientists were in the process of discovering in the natural world, we must consider Amman an early visual sociologist.

Wolfgang Lefèvre, Max-Planck-Institut für Wissenschaftsgeschichte
Schwazer Bergbuch (Codex Vindobonensis 10.852): Mining in South Tirol

The Schwazer Bergbuch (1556, Vienna, Österreichische Nationalbibliothek, Codex Vindobonensis 10.852; another copy of the codex: Munich, library of the Deutsches Museum, “Ettenhardt’scher Codex”) is one of the most important documents of mining in Renaissance Europe. Like its famous cousin, Georgius Agricola’s De re metallica, which appeared also in 1556, it informs about all aspects — technological, economical, administrative, social — of sixteenth-century mining, however focused on the silver mines of South Tyrol, then of utmost importance for the Holy Roman Empire. The 120 colored drawings of the codex attracted no less the attention of art historians than of historians of technology. The peculiar style, in which machine systems are depicted, could be characterized as topographic, and deserves further investigation with respect to a history of the development of pictorial languages in technological contexts. Apart from the fascinating circumstances of this codex’s coming into being, its drawing style will be central to the presentation.

Friday, 9 April 2010
2:00–3:30
Fondazione Cini - Sala Barbantini
Early Modern Palimpsests of Venice III: Toward a New Historiography of Drama: Environmental and Acoustic Worlds
Organizer: Stefano Gulizia, Newberry Library
Chair: Nicholas Moschovakis, Reed College
Respondent: Bruce Smith, University of Southern California

Laura Moretti, University of Oxford, Worcester College
A Theater of the Arts: Alvise Cornaro’s House in Padua
In the first half of the Cinquecento, the illustrious patron of the arts Alvise Cornaro (ca. 1482–1566) gathered together in his Paduan house an impressive circle of figures drawn from the apex of cultural life in the city. Among these were the architect Giovanni Maria Falconetto, the playwright Angelo Beolco (Il Ruzante), painters and sculptors such as Tiziano Minio, and men of letters including Pierio Valeriano and Bernardino Scardeone, not to mention Pietro Bembo, Sperone Speroni, and Giangiorgio Trissino. Cornaro established a true open-air theater in the courtyard of his house, against the backdrop of the famous Loggia of Falconetto (1524), and in the mid-1530s he also erected the Odeon, an octagonal room for musical performances. While no documents have so far been discovered that would yield information as to what music was performed, hypotheses can be formulated regarding the possible musical repertoire and its manner of execution.

Stefano Gulizia, Newberry Library
Comedies for Commodities: the Exotic in Andrea Calmo

This paper explores the post-Ruzantian plays of Andrea Calmo (ca. 1510–71) as an historical phenomenology of drama in the market. If La Spagnolas could be seen as a Venetian example of “celestinesque” literature, La Rodiana and Il Travaglia move ambiguously from the stage to the printing house, forcing their audiences to telescope spatial variety into multilingualism. From this perspective, Calmo’s comedies — along with the hypnotic cartography present in Boccaccio’s Decameron and other Venetian polymaths — anticipate the Shakespearean “geography of difference” and Thomas Coryat’s ethnographic description of Venice. Finally, the essay will evaluate some epistemological implications in the concept of xenophonia: a figure of how sound is taken in with no regards to meaning, a matrix for transnational exchange, and an act of knowing-through-names that proves crucial for Calmo’s display of city jests and his pastoralization of the marketplace’s noise.

Peter G. Platt, Barnard College
“Among the Buzzing Pleasèd Multitude”: The Merchant, Venice, and the Paradoxes of Playing

This paper will begin by providing some early modern definitions, as well as a brief history, of paradox in the Renaissance. It will turn to sixteenth- and early seventeenth-century descriptions of Venice in English and explore Venice as a site of paradox, a hybrid space. The paper then will read Shakespeare’s The Merchant of Venice’s complicated epistemological, ontological, and cultural problems through Venice’s symbolic geography, arguing that Merchant ends as steeped in paradox as its setting is. Finally, the essay will suggest briefly that the stage, and particularly the interaction between audience and play, can also be a site of paradox, a place where spectators — “buzzing” and dazzled and destabilized “after some oration fairly spoke” — are forced to reevaluate their cognitive and cultural worlds.

Friday, 9 April 2010
2:00–3:30
Fondazione Cini - Sala del Consiglio
DEFINING COMMUNITY THROUGH LAUGHTER IN EARLY MODERN ART I
Co-Organizers: Sandra Cheng, City University of New York, New York City College of Technology and Kimberlee A. Cloutier-Blazzard, Montserrat College of Art
Chair & Respondent: David Levine, Southern Connecticut State University
ROBIN L. O’BRYAN, INDEPENDENT SCHOLAR, HARRISBURG, PENNSYLVANIA
Mad Hatters and Punning Dwarfs: Power and Parody in the Renaissance Courts
The presence of dwarfs in the Italian courts assured elite audiences of merriment and laughter, inspired as much by the dwarfs’ comic antics as by their physical deformations. But dwarfs also functioned as princely status symbols, becoming important features of the court’s propaganda. We see this paradox at work in two frescoes in the Gonzaga palace in Mantua. In one, a dwarf squire sports a ridiculously-oversized headdress in the dynastic colors; in another a female dwarf makes an obscene gesture, a pun on Gonzaga political connections. This paper argues that the Medici pope, Leo X, had these works specifically in mind when he commissioned a fresco for the Vatican apartments. There, a vulgarly-attired dwarf holding a fantastic helmet over his head brazenly puns on Leo’s newly-achieved princely rank. Using the dwarf to mock the court(s) that disparaged his bourgeois origins, this double-edged parody undoubtedly gave Leo the last laugh.

NOEL SCHILLER, UNIVERSITY OF SOUTH FLORIDA
Picturing Peeckelhaering: Merry Drinkers and Convivial Communities
At precisely the moment when Dutch artists were depicting numerous half-length, single-figure genre images of jolly topers in the 1620s and early 1630s, there was a comparable increase in the output of literary works that satirized the abundant consumption of alcohol in the Dutch Republic. In the past art historians have turned to this body of literature to interpret the paintings and prints of contemporary artists like Frans Hals, Gerrit van Honthorst, and Hendrick Terbrugghen without critically considering the social context that initially inspired such texts or contemporary practices of viewing images. Rather than interpret laughing drinkers as gluttonous wastrels at the mercy of their unbridled senses and assume that the images functioned as negative exempla of proper behavior for their urban middle-class and elite beholders, this paper explores how such images reflected and produced the conviviality associated with drinking.

KIMBERLEE A. CLOUTIER-BLAZZARD, MONTSERRAT COLLEGE OF ART
The Elephant in the Living Room: Steen’s Parodic Portrait of the Schoutens
The Dutch painter Jan Steen (ca. 1626–79) is well known for his topsy-turvy comic genre pieces. Steen’s handful of portraits, however, are typically viewed as conventionally decorous and flattering to his sitters. Even in his commissioned portraits, I propose Steen includes a comic mixture of genres and juxtapositions of levels of decorum that his erudite sitters found compelling. Steen’s witty, parodic images emulate the ancient serio-comical style. The focus of my paper is Steen’s Fantasy Interior (ca. 1663, Nelson Atkins Museum), a portrait of his friend Gerrit Gerritsz. Schouten, a Catholic brewer become landed-gentry. In the work, Steen contrasts Dutch social classes and family generations, comparing their looks and morals in parodic ways. Steen points to the folly of late-century forms of exclusionary classicizing etiquette and dress, proposing instead a medieval type of sociability as a preferable alternative — something Steen’s Catholic patrons preferred. Steen notes the disjunctions in the seventeenth-century social fabric and explores them in his portrait. Even as Steen humorously subverts viewer expectation, he practices a comedy of inclusion versus a satirical rejection of “societal outsiders.” Thus, he creates an endlessly entertaining and provocative image that allowed Schouten both to celebrate and laugh at his own success simultaneously.
Friday, 9 April 2010
2:00–3:30
Fondazione Cini - Sala del Soffitto

INTERFÉRENCES DES ÉCOLES DE PENSÉE ANTIQUES DANS LA LITTÉRATURE DE LA RENAISSANCE

Sponsor: RENAISSANCE STUDIES CERTIFICATE PROGRAM, CITY UNIVERSITY OF NEW YORK, THE GRADUATE CENTER
Organizer: BERND RENNER, CITY UNIVERSITY OF NEW YORK, BROOKLYN COLLEGE
Chair: EDWARD R. TILSON, UNIVERSITÉ LAURENTIENNE

PERRINE GALAND-HALLYN, ÉCOLE PRATIQUE DES HAUTES ÉTUDES
Judges and Their Latin Poems in France during the Sixteenth Century: Poetry between Social and Individual Expression

Against the visionary rhetorics of the first Jesuits, the bourgeois working at the judicial courts of France developed a rhetorical system based on quotations and combining the obligatory austerity of the traditional “stile de Parlement” with humanist discoveries. It is in these milieux that a new Latin poetics appears, a form that unifies and resuscitates personal confessions, great knowledge, and myths. What is of interest for my paper is how they legitimized their own interest and moreover their poetical preferences while keeping a steady focus on their collective duty, as put forward by many Stoic philosophers, i.e., the principle of negotium and their natural, common ethos. I also want to tackle the following question: is it possible to find a balance between the moral, exemplary parenetic function of their writings and the temptation of narcissism and virtuosity that are inherent threats of introspection? A close reading of the poetry composed by members of the courts as significant as Michel de L’Hospital, Etienne de la Boétie, and Jacques-August De Thou, or less-known judges such as Guillaume de Calvimont, should give us some answers.

NICOLA PANICI, UNIVERSITÀ DEGLI STUDI DI URBINO, CARLO BO
Piacere della virtù e “sensus communis” in Montaigne e Valla

Montaigne apre il celeberrimo capitolo “Que philosopher c’est apprendre à mourir,” non a caso dai forti accenti epicurei, con un deciso elogio della volupté, memore dei toni con cui Valla, in particolare nel De voluptate, ne aveva configurato il concetto. Non si trattava però solo di una adesione concettuale, ma di una ripresa “filologica,” una citazione precisa dall’opera valliana, per lo più trascurata dalla storiografia. La citazione montaignana introduce subito il nostro tema e lo fa agire a un doppio livello di significato, evidenziando innanzitutto che “que le plaisir est notre but.” Se nel libro terzo del De voluptate, Valla irride alla vanagloria dei filosofi che assordano le orecchie con lo “strepito della virtù,” Montaigne, quasi per contrappasso, vorrebbe rompere i timpani dei philosophes proprio con la parola volupté, data la suvversione alla virtù stoica e la vis polemica nei confronti della problematica filosofica del “summum bonum.” Montaigne ritorna sul concetto, precisandolo, dopo averlo connotato di ulteriori toni epicurei: la voluptà è “supreme plaisir et excessif contentement” e, aggiunge, in quanto tale, si addice soprattutto alla virtù; una “virtù voluttuosa,” lontana dalla virtù stoica, in questa senso virtus rotunda legata al “sensus communis,” senso universalmente comunicabile.

ALEXANDER ROOSE, LETTEREN EN WISBEGEERTE
Stoicism in the Novels of Rabelais
This paper will focus on the presence of Stoic philosophy in the novels of François Rabelais. His novels illustrate in vivid detail his interest in ancient philosophy. But traditionally, one would expect more references to Platonism — as the joyful Rabelais knew the comments on his work by Ficino, or to Epicureanism as discussed by Erasmus — than to the severe commandments of Stoicism. According to the Stoics, man should live in harmony with nature. This means that man should behave virtuously, as nature encourages each man to act following the laws of nature. This wisdom is to be found in the principles of the “abbaye de Thélème.” There are almost no laws in Thélème, as there were no written laws in primitive civilizations, which were not depraved by vice. To the Stoics, there is a supreme law which rules all moral behavior. Hence the whole quest of Panurge could be seen as a tentative attempt to discover, or to rediscover, the natural law that disappeared in a world ruled by positive legislation.

Friday, 9 April 2010
2:00–3:30
Fondazione Cini - Sala della Bibliografia
THOMAS MORE AND HIS CIRCLE I: THE MORE OF VENICE
Sponsor: INTERNATIONAL ASSOCIATION FOR THOMAS MORE SCHOLARSHIP
Organizer: CLARE M. MURPHY, ARIZONA CENTER FOR MEDIEVAL AND RENAISSANCE STUDIES
Chair: WILLIAM ROCKETT, UNIVERSITY OF OREGON

ANNE LAKE PRESCOTT, BARNARD COLLEGE
Staging Utopia in the Restoration
Edward Howard was not one of Restoration drama’s better playwrights: few dramatists have had the painful distinction of being denigrated by such significant figures as the Duke of Buckingham, the Earl of Dorset, Thomas Shadwell (himself the object of Dryden’s satire), and Sam Johnson, even if also praised by the famous Aphra Behn. At least Howard had the imagination to set one of his comedies in Utopia (and to name a character “Orlando Curioso”). My paper will examine what uses Howard makes of Thomas More’s island in his “Six Days Adventure, or The New Utopia” (1671), the work Dorset sneeringly called “Thou damn’d antipodes to common sense!” The play may be what Dorset also thought a “mighty stock of dullness,” but it is not uninteresting to those interested in later generations’ use of and reaction to More — who himself may figure here, punningly, in the character of an African “moor.”

STELIO R. CRO, KING COLLEGE
The Contrasting Political Philosophies of More and Machiavelli
More and Machiavelli looked at the same reality from the perspective of their classical backgrounds. For More and Erasmus and other members of their humanist circle, however, historical perception included the role of divine Providence in human affairs — manifestations not always evident to human reason, but comprehensible from a Christian perspective. Erasmus’s Education of a Christian Prince and some of the discussions in book 1 of Utopia are evidence of a perception of such values in political matters. More’s humanism distinguished his use of classical sources from Machiavelli’s. To More, classicism provided a moral tradition that could be enhanced by Christian education and governance. In modern political thinking More has become a point of reference for state figures whose actions are coherent with their religious beliefs, whereas Machiavelli is a constant reminder of the need for moral and religious principles
in order to avoid authoritarian and demagogic governments.

EMILY ANN RANSOM, NORTH CAROLINA STATE UNIVERSITY
The Intersection of Poetry and Politics in More’s *Epigrammata*
While modern scholarship could be tempted to relieve Thomas More of a poet’s laurel and concentrate instead on his works of political philosophy and theological polemics, the initial reception of his *Epigrammata* (1518) suggests that his status as a poet merits a closer investigation. In addition to some vernacular verse, More wrote hundreds of Latin epigrams that were translated and/or anthologized around Europe throughout the Renaissance. Initially published with the March 1518 edition of *Utopia*, they stand at the intersection of More’s ideas about poetry and politics, drawing attention and criticism for anything from translational wit to technical incompetence, from moral rectitude to slapstick triviality. This paper seeks to explore not only the approach to poetry and the classics in these influential epigrams, but also some of the work’s deeper implications for our understanding of More’s attitudes toward kingship, tyranny, and the moral authority of satire.

Friday, 9 April 2010
2:00–3:30
*Istituto Veneto - Palazzo Cavalli Franchetti - Sala del Giardino*
CLOTHING COMMUNITIES IN RENAISSANCE EUROPE I
Co-Organizers: EVELYN WELCH, QUEEN MARY, UNIVERSITY OF LONDON and ULINKA RUBLACK, UNIVERSITY OF CAMBRIDGE, ST. JOHN’S COLLEGE
Chair: MARTA AJMAR-WOLLHEIM, VICTORIA AND ALBERT MUSEUM

PAULA HOHTI, UNIVERSITY OF HELSKINI
Clothing the Artisan in Renaissance Siena
Most studies of Renaissance clothing focus on the wealthy elite. This paper looks instead at what groups lower down the social ladder considered both fashionable and affordable. The many surviving inventories for sixteenth-century Sienese barbers, innkeepers, butchers, tailors, and other artisans suggest that they owned considerable amounts of linen, fine clothing, and expensive accessories. But closer analysis of these objects suggests that they were not trying to emulate or compete with the wealthiest families. Instead, there seems to have been a sense of style and fashion that was distinctive to this social strata, where they competed with each other rather than with the peninsula’s princes and bankers, and in doing so created a visible artisan identity.

EVELYN WELCH, QUEEN MARY, UNIVERSITY OF LONDON
Dressing Dwarfs in Sixteenth-Century Europe
Renaissance sumptuary laws, costume books, sermons, and moralizing tales all stress the need to be able to clearly identify status (social and moral) through clothing. A well-ordered community made its hierarchies visible. But while legislation stressed differentiation, the wardrobe structures of European courts often subtly subverted it. Livries and gifts of princely cast-offs to servants could prove confusing as those of lower standing wore the clothing of their aristocratic masters and mistresses. This strain was most acute when we look at the clothing given to court favorites, including the very popular human collectibles, such as dwarfs, hirsute girls, and other
exotic figures who were absorbed into the court community through their dress. Their strangeness was both emphasized and neutralized as they took on the visible status of pages, ladies-in-waiting, or jesters, a visual transformation of inferior status that was made possible by the dress they wore.

ULINKA RUBLACK, UNIVERSITY OF CAMBRIDGE, ST. JOHN’S COLLEGE
Renewing the World: Dress in the German City
This paper explores the growth of a consumer culture around clothing and accessories in sixteenth-century Nuremberg. It argues these interacted with their wearers’ identities and made them experience themselves in new ways. It argues that we witness the articulation of a new Protestant civility, which counteracts any claims that this period is part of an ancient sartorial regime. Ingenuity was a key value on which cities prided themselves in this period, and they were keenly aware of the look they created. An understanding of fashion and the visual culture surrounding it is key to understanding the ways in which dress not only reflected but also constituted culture in this age.

Friday, 9 April 2010
2:00–3:30
Istituto Veneto - Palazzo Cavalli Franchetti - Sala Alta
SCIENCE AND LITERATURE IN SEVENTEENTH-CENTURY ENGLAND
Co-Organizer: ACHISAH GUIBBORY, BARNARD COLLEGE
Co-Organizer & Chair: CLAIRE PRESTON, UNIVERSITY OF CAMBRIDGE, SIDNEY SUSSEX COLLEGE
Respondent: JONATHAN SAWDAY, SAINT LOUIS UNIVERSITY

JOE MOSHENSKA, PRINCETON UNIVERSITY
Greatrakes the Stroker: The Meanings of Touch in the Early Restoration
In 1665–66, the Irish nobleman Valentine Greatrakes dazzled crowds across England with his ability to cure a variety of ailments by touching or stroking those afflicted. While many people had claimed similar powers during the revolutionary years, Greatrakes is interesting in part because he was not marginalized or denounced as a fanatic: in fact, his abilities fascinated and were much discussed by some of the most prominent English intellectuals of the age, including Henry More, Henry Stubbe, and Robert Boyle. My paper will emphasize why, at this particular historical juncture, Greatrakes’s actions were so loaded, and so amenable to a range of possible interpretations. His identity as surgeon, exorcist, miracle-worker, quack, and conjuror were proposed, rejected, and negotiated by Greatrakes himself, his patients, and the virtuosi who witnessed and participated in his cures. I will consider these identities, and the range of rhetorical strategies employed by his witnesses to discuss Greatrakes and his cures.

NATHANIEL STOGDILL, UNIVERSITY OF NORTH CAROLINA, CHAPEL HILL
“He broke that Monstrous God”: Abraham Cowley’s Experimental Philosophy
Abraham Cowley’s Proposition for the Advancement of Experimental Philosophy (1661) urges the establishment of an academy that might move beyond Bacon’s “Project for Experiments that can never be Experimented,” and assured him membership in the newly chartered Royal Society. But although Cowley was elected to the society, there is no record that he was ever officially admitted or attended meetings. In the early years of the Restoration, as the Royal society
established itself in London, Cowley was busy producing an ambitious botanical study — the copious *Plantarum* — in deliberate retirement. I argue that we can understand this endorsement of the society’s experimental methodology but evasion of the academy proper in terms of Cowley’s broader disillusionment with the viability of institutional authority following the civil wars. Cowley’s attitudes towards the social significance and practice of experimental philosophy represent an attempt to discover a new epistemology to complement his experiments with alternative techniques for creating social meaning in a disorienting Restoration culture.

**STEPHANIE SHIRILAN, SYRACUSE UNIVERSITY**

Paracelsian Sympathy and the Powers of the Imagination in Early Seventeenth-Century English Theater and Natural Philosophy

Literary historians continue to view the early modern English body, especially in the theater, as archetypically Galenic, and with good reason. Paracelsian figures on the Jacobean stage are highly suspect, their chemical cures indistinguishable from alchemy and medical quackery. But the maligned Paracelsians were not alone in affirming the efficacy of sympathetic “magic” and medicine. Early seventeenth-century (Helmontian) pneumatology, epidemiology, and cognitive psychology accounted for phenomena from contagion to cognition by studying the movement of invisible bodies and spirits. Central to many of the investigations of Bacon, Gilbert, Digby, Glisson, Boyle, and More was the force of the imagination. Why would the theater of all places debunk the same powers of the imagination that contemporary science was laboring to understand? How did dramatists (and their detractors) comment on the powers of alteration attributed to the mind by Helmontian iatrochemistry and early cognitive philosophy? What role did the (absent) theater play in the expansion of these debates during the Interregnum?

Friday, 9 April 2010
2:00–3:30
*Università Ca’ Foscari - Palazzo Malcanton-Marcorà - First Floor - Sala Seminari*

**VIOLENCE IN EARLY MODERN EUROPE VI**

*Organizer: JONATHAN D. DAVIES, UNIVERSITY OF WARWICK*

*Chair: ALISON M. BROWN, UNIVERSITY OF LONDON, ROYAL HOLLOWAY*

**HANNAH SKODA, UNIVERSITY OF OXFORD, MERTON COLLEGE**

Student Violence in Fifteenth-Century Paris and Oxford

This paper will consider violence by Parisian and Oxonian students in the increasingly politicized universities of the fifteenth century. Paris was a cosmopolitan capital city, the hub of an increasingly centralized royal power, and a center of trade, whereas Oxford by the late Middle Ages had come to be dominated by its university and by town-versus-gown antagonism: a comparative approach will be used to illuminate the effect of particular structures and contrasting socioeconomic contexts and tensions on violent behavior. Inspired by criminological labelling theory, the paper’s focus is upon the reciprocal relationship between stereotypes of deviance imposed by observers upon students, and actual student behavior. At a transitional stage in their lives, students self-consciously and violently engaged with, and manipulated, labels in order to explore their social identity. The source material ranges from legal records, to student letters, manuals of behavior, and sermons.
Violence in Early Modern Italy: The Academic Context

Historians have recently begun to explore premodern academic violence, especially its role in the creation of masculinity. According to Ruth Karras in *From Boys to Men: Formations of Masculinity in Late Medieval Europe* (2003), the university adopted the notion of masculinity as violent domination of other men, but the violence was metaphorical, using words as weapons. But in fact physical violence was widespread and it requires explanation. Karras also presents violence as a way in which scholars were marked out as exclusive. Yet academic violence actually involved a wide range of social groups. Focusing on the universities of Pisa and Siena in the sixteenth century, this paper will examine the causes of violence, its location and timing, the use of weapons, and the often contradictory response of the authorities.

Generational Violence in Early Modern English Drama

As Stephen Greenblatt notes, the Renaissance “had a deep gerontological bias”: the older generation sought to “impose restraints and exercise shaping power” on adolescents and young adults. Early modern English dramatists frequently portray this generational power struggle. In its most extreme form, parents actually kill their own children; examples include *Tamburlaine*, *The Jew of Malta*, *A Yorkshire Tragedy*, and *Titus Andronicus*; other plays, including *Hamlet*, *Cymbeline*, and *The Atheist’s Tragedy* depict uncles or stepparents attacking children. Many other plays, including comedies, depict parents who threaten their children with death or disown them, or adults who kill or threaten nonrelated children. Even loving parents can rarely protect children. Violence against children occurs so often that it may be seen as a commentary on the older generation’s oppression of its offspring, perhaps because many of the playwrights were young men lacking opportunities for success.

Authority and Origins in the Franco-Italian Epic: The Vocabulary of Power

From the thirteenth through the fifteenth centuries, versions of Old French *chansons de geste* and developments from them were produced in Northern Italy in a hybrid linguaggio, Franco-Italian. The language in which these texts are written, a mixture of French, Italian, Latinisms, and coinings, combines the matters of Brittany, Rome, and France better known in Boiardo, Ariosto, and Pulci; and that content parallels contemporaneous developments elsewhere (e.g., continuations, sequels). However, the unique linguistic creations in Franco-Italian serve a role of their own, to affirm a linguistic link to the French Empire, at the same time as a literary link through the characters and structure ties them to unbroken literary tradition. These epics’ links to French tradition begin with terminology for authority figures (e.g., French *roi* vs. Italian *re*) and its variation from other terms within the texts. I thus survey terms used for authority figures in comparison with those in French texts of the same era, as well as proper names for those in the
roles, since historically proper names have been used to analyze the spread of the *chanson de geste* into the Italian peninsula. Possible reasons for the distribution of French forms in the romance epic of the Italian peninsula complete the analysis.

DONATELLA COPPINI, *UNIVERSITÀ DEGLI STUDI DI FIRENZE*

L’oro nell’età dell’oro degli umanisti
Se, nel rapporto di fondamentale imitatio che la letteratura umanistica intrattiene con la letteratura classica (langue da cui si estrapola la nuova parole della scrittura) è di grande interesse l’esame dei modi sofisticati nei quali la relazione si declina, particolarmente rilevanti appaiono le ‘novità’ rispetto alla tradizione, affioranti in contesti sostanzialmente riproduttivi, relative sia all’espressività che alla sostanza di significato. Il topos dell’età dell’oro si presta bene a un’indagine di questo tipo: l’elemento più caratteristico del mito, come esso si presenta nell’età classica — la mancanza di aviditas, e di conseguenza di guerra, ma anche di denaro e di attività produttive — viene rivisitato e corretto in una letteratura che non si sviluppa nell’elitario ambito umanistico senza ricevere influssi potenti dai valori dominanti nella società mercantile e nella società delle corti.

MARIA GIOIA TAVONI, *UNIVERSITÀ DEGLI STUDI DI BOLOGNA*

Per uso personale: Dotare esemplari a stampa di indici manoscritti.

Chi acquisiva incunaboli o opere uscite dai torchi nel Cinquecento, spesso non si accontentava degli apparati di corredo con cui uscivano i volumi, ma vi apponeva proprie griglie di riferimento, elaborando personali chiavi di accesso al testo. Nascevano così, in aggiunta e per supplire alle carenze dei paratesti indicati tipografici, elenchi manoscritti in forma di tabulae o di sommari che rispecchiavano le esigenze di particolari lettori, di alcuni dei quali, seppure anonimi, è possibile individuare gli interessi di lettura.

Friday, 9 April 2010
2:00–3:30
*Università Ca’ Foscari - Palazzo Malcanton-Marcorà - Second Floor - Sala Grande, Dipartimento di Studi Storici*

**EARLY MODERN QUEENSHIP I: ROLES AND MODELS**

*Organizer: THOMAS S. FREEMAN, UNIVERSITY OF CAMBRIDGE*

*Chair: KRISTEN P. WALTON, SALISBURY UNIVERSITY*

JUDITH RICHARDS, *LA TROBE UNIVERSITY*

Marriage and Tudor Female Monarchy
The apparently anomalous condition of the two Tudor queens regnant has been long discussed, but despite their many differences both female rulers adopted the same fundamental stance about being women. Mary Tudor was adamant that her office took precedence over her gender — and had that position enacted into law. Elizabeth shared that view and left the Marian law extant. They insisted, and their contemporaries also knew, that at least in theory, gender identity was important but office and status could take precedence. Their subjects assumed that both women would marry. Mary’s example demonstrates the complexities of a female ruler having a formally subordinate husband. Elizabeth’s decision to remain unmarried created numerous problems, notably anxieties about the succession. In this paper the repercussions of a queen regnant having
or not having a royal consort will be considered. Despite the conventional wisdom, it will be
argued on several grounds that Mary may have made the wiser choice.

**SUSAN M. DORAN, UNIVERSITY OF OXFORD, JESUS COLLEGE**

**Models for Female Rule**

Positive models of queenship were not easy to find in sixteenth-century England. Historical
precedents for female rule were in abundant supply, but many of the queens whose examples
were cited and used to justify Elizabeth I’s right to rule were flawed, as in the end they proved to
be unsuccessful or tyrannical. John Aylmer’s *Harborowe*, for example, referenced, among
others, Matilda, Cleopatra, and Athalia, none of whom were appropriate models for Elizabeth I.
In this paper I shall look at how a number of queens were presented in a more positive light and
could operate as role models for Elizabeth. Using a range of texts, including writings by
Lodowick Lloyd and John Bridges, I shall focus on the queenship of Artemisia, Zenobia,
Semiramus, and the Queen of Sheba. Despite some reservations, these female rulers were
praised for qualities that authors hoped and expected their own queen to display.

**CORINNA STRECKFUSS, UNIVERSITY OF OXFORD, CHRIST CHURCH**

**Habsburg Princess or English Queen? The Representation of Mary Tudor in European Funeral
Obsequies**

When Mary Tudor died in November 1558, the new Elizabethan regime had little interest in
publicly praising her. Instead, she was soon to be vilified in English historiography for centuries
to come. What has so far been overlooked, however, was that Mary was publicly commemorated
outside of England in funeral obsequies all over Western Europe. With her death coinciding with
those of the emperor Charles V and his sister Mary of Hungary, some of Mary Tudor’s obsequies
were celebrated in close conjunction with processions, masses, sermons, and orations in honor of
her Habsburg relatives. This paper intends to investigate who was commemorating Mary and
what kind of image of England’s first queen regnant was thereby created. It will show how Mary
was meant to be perceived in comparison with her Habsburg relations and how she was, in stark
contrast to her later reputation, portrayed as a quasi-saint.

Friday, 9 April 2010
2:00–3:30
**Università Ca’ Foscari - Palazzo Malcanton-Marcorà - Third Floor - Dipartimento di Storia d’Arte**

**GENDERING TIME AND SPACE IN EARLY MODERN ENGLAND I**

*Sponsor: SOCIETY FOR THE STUDY OF EARLY MODERN WOMEN (EMW)*

*Co-Organizer: ALYSIA KOLENTSIS, STANFORD UNIVERSITY*

*Co-Organizer & Chair: KATHERINE R. LARSON, UNIVERSITY OF TORONTO*

**ALYSIA KOLENTSIS, STANFORD UNIVERSITY**

**Gendered Time in *The Winter’s Tale***

Many early modern literary and visual representations of time invoke its troublingly
contradictory nature, presenting time at once as a sustainer, a revealer, and a destroyer. Yet in
*The Winter’s Tale*, commonplaces such as time as a nurturer and destroyer, and “Veritas filia
temporis” (Truth the daughter of Time) are engaged in provocative ways. The contradictions
inherent in these notions of time, and particularly the gendered elements of these representations, are brought into sharp focus in the play. In this paper, I examine how popular contemporary representations of time are both supported and undercut in *The Winter’s Tale*. While the role of time in the play has long been a focus of critical investigation, few critics have explored the ways in which visual and linguistic depictions of time are gendered in the play. My paper traces these temporal representations, and suggests that notions of time are subtly but consistently reworked.

MARINA LESLIE, NORTHEASTERN UNIVERSITY
Chariots of Air: Space, Travel, and the Language of World Construction in Margaret Cavendish’s *Blazing World*

Margaret Cavendish’s utopian romance, *The Blazing World*, spans at least three distinct worlds between which the Empress travels in both physical and incorporeal form. While the imperial frame of the Empress’s amorous, spiritual, and military conquests has been aptly noted, this paper sets out to explore the “mechanics” of travel and world construction, focusing on the journey home to the Duchess of Newcastle’s world. In a provocative aside in this episode, Cavendish explains that “although thoughts are the natural language of souls, yet by reason souls cannot travel without vehicles, they use such language as the nature and propriety of their vehicles require.” This paper sets out to elaborate this theory of language in the context of Cavendish’s materialist commitments, where female invisibility is linked to linguistic refinement and yet understood to be ineluctably material, powerful, and worldly.

DIANA E. HENDERSON, MASSACHUSETTS INSTITUTE OF TECHNOLOGY
Where Had All the Flowers Gone? The Missing Space of Female Sonneteers in Mid-Seventeenth-Century England

The “little rooms” of lyric created a space in which sixteenth-century women found lodging, albeit through contestation with the spatial logic of blazons and allied tropes that rendered them objects rather than subjects of poetic voicing. The play between narrative and lyric time in the sonnet sequence similarly allowed Mary Wroth to posit for “short time” an “endlesse monument” — although her story wandered far from the triumphant matrimony of Spenser’s “Epithalamion.” What then happened to the capacious possibilities of lyric, and particularly to female-authored sonnet sequences, in Caroline England? Examining Caroline and Commonwealth lyrics by women, I seek to supplement the more familiar narrative of seventeenth-century female authorship that moves from Jacobean to Restoration lyric as a gendered, occasionally libertine response to a dominant tradition of masculinist Petrarchism. I will attend to cultural as well as formal choices, foregrounding the space and time of women’s lyrics.

Friday, 9 April 2010
2:00–3:30
Università Ca’ Foscari - Palazzo Malcanton-Marcorà - Third Floor - Dipartimento di Italianistica e Filologia Romana
LITERATURE IN ITALY: ITALIAN AND YIDDISH
Chair: MARK A. YOSSIM, RUSSIAN ACADEMY OF SCIENCES

JEROLD C. FRAKES, STATE UNIVERSITY OF NEW YORK, BUFFALO
Elia Levita’s Venetian Satires as Cultural Hybrids
By means of his extensive Hebrew grammatical and lexicographical studies, Elia Levita (1469 Nuremburg–1549 Venice), rendered Jewish cultural traditions more accessible to both Jews and Christians, effectively enabling the foundation of modern Jewish studies. His adaptation of a Tuscan romance into one of the masterpieces of early Yiddish literature, *Bovo d’Antona* (1507), established epic as a crosscultural Yiddish genre. His two Yiddish poetic satires, “Di sreyfe fun venedig” (“The Great Fire of Venice,” ca. 1510) and “Hamavdil-lid” (“Hamavdil Song,” ca. 1514), long ignored by scholars, are bawdy, learned, and consummately artistic poems operating within the grand traditions of both Hebrew and Renaissance poetic satire and demonstrate the principles of Jewish, and in particular Yiddish, cultural liminality and literary hybridity that have characterized Ashkenaz from the beginning.

Judith Bryce, University of Bristol
“The Honey and the Flies”: Erotic Histories and Geographies in Letters from Braccio Martelli and Sigismondo della Stufa to Lorenzo de’ Medici
Exploiting the strategies suggested by a microhistorical approach, the paper will offer an intensive reading of letters sent to Lorenzo during his absences from Florence in Milan and Naples in 1465 and 1466 by members of his brigata, Braccio Martelli and Sigismondo della Stufa. With the overall aim of exploring the social and sexual mores embedded in these private texts, the paper will examine an array of interrelated issues: forms of private sociability (for example for young married women), music, dance, dress, erotic geographies of the city, the registers available for written discourses on the sexual from the literary and lyrical to the obscene, and aspects of heterosexual and homosocial relations within Lorenzo’s intimate circle.

Leo Catana, University of Copenhagen
Giordano Bruno’s Use of the Art of Memory within Biblical Hermeneutics
In *De monade* (Frankfurt 1591), Bruno assigns nine levels of meaning to the Bible and to other divinely inspired texts. Some of these nine meanings are clearly taken from the medieval tradition of biblical exegesis. They can all be combined internally: not only are there nine meanings in any divine utterance (such as the ones of Moses, Job, David, Solomon, and other Hebrews similar to them; the utterances of Hesiod, Orpheus, Homer, Sibyls, and other inspired persons are like the vessels of an eloquent divinity); but you should also expect nine times nine meanings, since these meanings are not only divided according to the expression of the word (whether considered grammatically or theoretically), but these nine meanings are certainly engrafted upon, infolded in, connected to, and united to all the other meanings. In order to illustrate how we can arrive at such a interpretative plurality, Bruno develops a technical combinatory wheel, inspired by Ramon Lull. This hermeneutic use of the art of memory has not yet been explored by Bruno scholars like Rossi and Yates.

Friday, 9 April 2010
2:00–3:30
*Università Ca’ Foscari - San Basilio - Aula 0B*
**Concerning the Paragone: Agonistic Iconography**
Organizer & Chair: Leatrice Mendelsohn, Independent Scholar
**Respondent: Alessandro Nova, Kunsthistorisches Institut in Florenz, Max-Planck-Institut**

Ulrike Müller Hofstader, Freie Universität Berlin

Sight vs. Touch: “Corporal Sinful Seeing” or “Physical Seeing”? Our sense of touch is related to sculpture more than to any other medium, especially in the age of sensualism. The Italian patron De Sangro commissioned the sculptor Corradini to erect a funerary monument for his mother Cecilia (1758). Corradini represented a veiled woman whose erotic body is seen through the transparency of her veil, an allegory of chastity, to exemplify the moral function of the senses sight and touch. The curious and pious beholder was to be made aware of his “corporal sinful seeing” and so repent, hoping for the salvation of his soul. In opposition to the concept that the sense of touch leads to cognition, the relief below the statue depicts the “Noli me tangere.” Theological and art theoretical arguments are here intertwined with earlier Renaissance paragone arguments. The sculptural monument commemorates De Sangro’s mother, and relates to a church context involving questions of latent sin.

Christiane J. Hessler, Freie Universität Berlin

The Paradox of Hot and Cold: Contextualizing Painted Temperatures in Leonardo da Vinci and Pietro Bembo

Among the different aspects of the painter’s universality and prodigious powers, Leonardo stressed the painter’s ability to generate amicable settings and deserts, shady or cool retreats from hot weather, and warm locations in cold weather. This provoked a reaction by the leading Cinquecento poet, Pietro Bembo, who exposed the paradoxical nature of painted temperature. The lecture reveals the roots and variants of what would seem to be Leonardo’s highly unusual criterion for the preeminence of painting, which in reality owes much to traditional poetological principles and to the rivalry with love poetry under the influence of Petrarchismo. An analysis of the role of a painting, which cultivates the contradiction of heat and cold, exemplifies the use of opposites in both image and theory.

Sefy Hendler, Université Paris I–Panthéon Sorbonne

The Recto/Verso Paragone: Figures in Space and Time

The current paper explores the theoretical as well as visual aspects of the paragone debate. Paolo Pino and Giorgio Vasari told of a painting by Giorgione that responded visually to the controversy between painting and sculpture involving a painted figure and its multiple reflections. We will investigate a somewhat different example that refers to the problem of multiple views (sculpture) versus single views (painting) in a totally different way. Probably starting with Leonardo, works on paper executed recto-verso present two corresponding views of the same figure. This technique, rare but far from negligible, is fully developed in later works by Bronzino (Nano Morgante) and Daniele da Volterra (David and Goliath). Such works tackle not only the question of front and rear views but also stretch the limits of space and time in painting. Identifying recto-verso representations of the paragone will be our tool for discovering the practice of the debate.

Friday, 9 April 2010
2:00–3:30
LORENZA TROMBONI, UNIVERSITÀ DEGLI STUDI DI FIRENZE
Filosofia politica e cultura cittadina a Firenze tra XIV e XV secolo: i volgarizzamenti del Defensor pacis e della Monarchia
Nel 1467/68 Marsilio Ficino portò a termine il volgarizzamento della Monarchia di Dante, includendolo nel suo programma di traduzioni e volgarizzamenti per favorirne la divulgazione. Il medesimo intento sta alla base della traduzione in volgare fiorentino del Defensor pacis di Marsilio da Padova, completata nel 1363: una versione che lascia trasparire il pieno accordo dell’anonimo volgarizzatore con le principali tesi marsiliane, ed anche con l’ispirazione fondamentale del testo a quelle condizioni di pace e tranquillità soltanto auspicabili per la realtà italiana trecentesca. Meno immediata è la collocazione del volgarizzamento della Monarchia all’interno del progetto religioso e culturale di Ficino, ma di sicuro interesse è la maniera in cui egli tratta il testo dantesco, scoprendo in esso sententie Platoniche: Monarchia e Commedia sono per Ficino due momenti dello stesso progetto filosofico di Dante che, come Platone, descrive nelle sue opere il mondo dei viventi e quello dei “passati.”

SIMON GILSON, UNIVERSITY OF WARWICK
Reading Dante as an Aristotelian in Sixteenth-Century Italy
This paper examines the ways in which sixteenth-century commentators (Trifon Gabriele, Alessandro Vellutello, Bernardino Daniello) as well as public readers (Giovan Battista Gelli, Benedetto Varchi) interpret Dante’s Comedy by reference to Aristotle. The paper first provides background on the earlier tradition of Dante commentary and criticism (and on the question of Dante’s own Aristotelianism). It then traces the major patterns and forms of Aristotelian quotation and other forms of reference in exegesis upon the the poem during the Cinquecento. The paper also attempts to identify and explore the complex ways in which contemporary Aristotelianism informs the commentary tradition, how this interest interacts with readings of Dante in a Platonizing key, and to assess the nature and implications of attempts to construct Dante as an Aristotelian.

ANNA LAURA PULIAFITO BLEUEL, UNIVERSITÄT BASEL
Volgarizzamento e propaganda: Giovan Battista Gelli e l’Accademia Fiorentina
Il programma di rinascita morale cui il Gelli sembra guardare tanto nei Capricci del Bottaio (Firenze, Torrentino, 1548) che nella Circe (Firenze, Torrentino, 1549) può essere messo in relazione con la sua attività di volgarizzatore, in particolare di alcuni testi di Simone Porzio (Se l’uomo diventa buono o cattivo volentieri disputa; Modo di orare christianamente, Firenze, Tormentino, 1551), aristotelico di tendenze eterodosse. Mi sembra che nelle scelte di contenuto e linguistiche del Gelli sia individuabile il rapporto particolare che lega quest’autore da un lato al programma culturale del suo mecenate, Cosimo, dall’altro alle esigenze di un pubblico aperto a diverse sollecitazioni morali e religiose anche eterodosse come quello fiorentino della prima metà del Cinquecento.
CATHERINE GIMELLI MARTIN, UNIVERSITY OF MEMPHIS
Who “Dampt the Glory of the Italian Wits”? Areopagitica and the Republic of Venice
Milton’s famous reference in Areopagitica to Galileo’s trial and suppression as an example of the follies of censorship is usually understood as a first-hand commentary on the sad state of Florence during his visit. Yet while Galileo and his followers were indeed “dampened” by Pope Urban VIII’s cynical reversal of policy, as Milton surely knew from his Italian friends, they were also unbowed. None of his students or friends deserted the great astronomer, who successfully published his works abroad as Florence witnessed the establishment the Cimento Academy, the prototype for the great national academies soon established across Europe. Thus in context, Areopagitica broadly refers to the pope’s use of the case to inhibit freethinkers across Italy, particularly in formerly free Venice, which after long resistance, began succumbing to the Inquisition and the Jesuits very much as Milton indicates in his surprisingly accurate and unbiased international defense of intellectual freedom.

TOBIAS GREGORY, CATHOLIC UNIVERSITY OF AMERICA
Milton, Ariosto, and Epic Geography
What did Milton learn from Ariosto? Their connection is generally taken to be limited to a handful of allusions — a more tenuous link than that obtaining between the Furioso and Tasso or Spenser, or between Tasso or Spenser and Paradise Lost. This paper will revisit the question. Even by epic standards, Paradise Lost is remarkable for its breadth of setting; it moves between Hell, Chaos, Heaven, and Earth in ways that seem to anticipate space travel. Among precursor poems the closest model here is the Furioso, with its multiple, varied landscapes and rapid flights over enormous distances. Paradise Lost, I will suggest, expands upon Ariosto’s already expansive epic geography, and this comparison brings some surprising thematic correspondences into view.

JOHN A. WATKINS, UNIVERSITY OF MINNESOTA
The Lure of Similitude: Tasso’s Sophronia and the Reflection of Milton’s Eve
This paper challenges Tasso’s and Milton’s stereotypes as poets at opposite ends of the religious spectrum. It compares two parallel moments in the poets’ exploration of the boundaries between truth and falsehood, reality and representation, substance and shadow, orthodoxy and dissent: the Muslim Clorinda’s rescue of the Christian Sophronia from potential martyrdom in La Gerusalemme Liberata and Eve’s contemplation of her reflection in Paradise Lost. In each case, the narrative focuses on the awe a female protagonist experiences before the spectacle of another woman. More is involved here than parallel instances of a pan-European compulsory heterosexuality. In each epic, the fleeting experience of same-sex desire challenges not only the limits of a binary gender system, but even more emphatically, the religious binarism that pits
Christianity against Islam, or Protestant iconoclasm against the images of a repudiated Catholic past.

Friday, 9 April 2010
2:00–3:30
Università Ca’ Foscari - San Basilio - Aula 0F
EMBLEMS AND HAMBURG II
Sponsor: SOCIETY FOR EMBLEM STUDIES
Organizer: MARA R. WADE, UNIVERSITY OF ILLINOIS, URBANA-CHAMPAIGN
Chair: ANTJE THEISE, STAATS-UND UNIVERSITÄTSBIBLIOTHEK, HAMBURG

ASTRID SÄNGER, UNIVERSITÄT HAMBURG
Emblem and Illumination: Special Effects in the Hamburg Baroque Opera: An Introduction to Thomas Lediard’s Collection Curieuser Vorstellungen
The seventeenth century is said to have been the “epoch of courtly celebrations” (Richard Alewyn). Not only the courts, but also the Free Imperial Cities (Freie Reichsstädte) were locations for imperial celebrations. The Hamburg “Oper am Gänsemarkt” was especially suited to perform operas for political celebrations. The senate of Hamburg had operas staged for homage to the German Emperor, while foreign ambassadors rendered homage to their own courts and sovereigns. The Collection Curieuser Vorstellungen (Hamburg 1730) by the Englishman Thomas Lediard, who acted as scenographic artist at the Hamburg Opera in the 1720s for different foreign ambassadors, contains copperplate engravings of the stage designs for celebratory operas. The many emblems decorating the settings are remarkable. Lediard included also pictures of impressive fireworks, illuminations, and other special effects. This paper introduces Lediard’s opus and analyzes the origin, use, and function of emblems in some of his stage designs.

COSIMA SCHWARKE, UNIVERSITÄT HAMBURG
A Social Play? Hamburg Silver Cups in the Eighteenth Century
The educated classes of the seventeenth and eighteenth centuries were interested not only in emblem books, but also in applied emblems. Besides panelling, wall facings, and furniture decorations, silver cups also fulfilled representative purposes. The silver cups were probably particularly popular as wedding presents and christening gifts. Silver cups from Hamburg have picturae from important emblem books, for instance, from Rollenhagen and De la Feuille. This paper explores the trends of emblematic cups and tries to establish if these cups are single pieces or part of a series. The paper focuses in particular on a cup by Johann Grüno (Hamburg, ca. 1730) and one by Hinrich Brahmfeldt (Hamburg, ca. 1745) and seeks to determine how these cups were used in the society at that time. Both panegyric and simply worldly wisdom open possibilities for several interpretations.

INGRID HÖPEL, UNIVERSITY OF KIEL
Change of Medium and Function: Living with Emblems in Hamburg and Schleswig-Holstein
My contribution provides an overview of the various forms of applied emblems in context. They can occur in architecture, on furniture, and on items of everyday use as well as in different forms of ephemeral and performative festive culture. But they can also occur within books,
dedications, printed sermons, and also in descriptive imprints and graphics, documenting events with emblematic decoration. By changing from the medium of the book, the *picturae* and the textual elements of emblems are adapted, adjusted to the new place and the new conditions of reception. The adaptation may consist of a variation of format, of color, of some of the iconographic elements, or in the translation, abbreviation, or elimination of the texts. With reference to the other contributions in the panel, I describe modes, reasons, and motives for these adaptations. My special interest focuses on the theological and sociocultural impetus for selection and alteration.

Friday, 9 April 2010
2:00–3:30
*Università Ca’ Foscari - San Basilio - Aula 0G*
**NARRATIVE THEORY IN SIXTEENTH-CENTURY IBERIA**
*Organizer: HÉLIO J. S. ALVES, UNIVERSIDADE DE ÉVORA*
*Chair: DOMINIQUE DE COURCELLES, CENTRE NATIONAL DE LA RECHERCHE SCIENTIFIQUE*

**LARA Vilà, Universitat de Girona**
Entre la teoría y la praxis: la escritura épica en la España del Quinientos
El presente trabajo considera la difícil conciliación entre la teoría épica formulada en los tratados italianos, los más influyentes del siglo XVI, y la práctica específica deting of de los Austrias Mayores, en su mayor parte más interesada en la plasmación ideológica del modelo épico establecido por la Eneida de Virgilio. Interesa, en concreto, ver cómo se forja un virgilianismo político ibérico tanto en la práctica poética como en textos teóricos de naturaleza diversa del tratado.

**FRANCESC ESTEVE MESTRE, King’s College London**
La teoría de la narrativa histórica de Antoni Llull
El ars historica de Antonio Llull apareció publicado en 1558, inserto en forma de capítulo sobre el decoro de la narrativa histórica en su tratado de retórica *De oratione libri septem*. En principio, sus ideas deberían enmarcarse en lo que la crítica ha venido en llamar tradición retórica de artes de la historia, y ha descrito como una corriente de pensamiento más interesada en la elocuencia y la ejemplaridad del discurso histórico, que habría concebido como un género literario, que en los problemas metodológicos que presentaría la disciplina en tanto que ciencia social. Mi propósito general es examinar las relaciones y el encaje de la teoría de Llull con la poética de la historiografía contemporánea, ibérica y europea, pero también aspiro a ofrecer una lectura del tratado que ilumine las a menudo desatendidas implicaciones epistemológicas que entraña el debate sobre la forma y el estilo de la narrativa histórica.

**ROGER FRIEDLEIN, Ruhr-Universität Bochum**
Los conceptos del saber en la poesía épica según la poética renacentista
En la poética renacentista sobre el género épico uno de los aspectos más destacados es la relación privilegiada con el saber que se asigna al mismo tiempo a la epopeya, al poeta épico y al público lector de estos textos. En la primera fase de la producción poetológica renacentista, el saber requerido tanto al poeta como a su poesía parece estar estrechamente vinculado a las disciplinas académicas y también humanistas en general, y muy especialmente a la cosmografía. Es con
Torquato Tasso que aparece un nuevo concepto del saber épico, ya no relacionado con el despliegue de información erudita, sino baseado en la sentenza del poema. Además de las diferentes posturas teóricas, se analizarán las implicaciones de este cambio para la estética de los poemas.

Friday, 9 April 2010
2:00–3:30
Università Ca’ Foscari - San Basilio - Aula 1B
BREAD AND CIRCUSES IN THE HAPSBURG WORLD II: INDULGING THE SENSES IN FESTIVE OCCASIONS
Co-Organizers: JELENA Todorović, UNIVERSITY OF THE ARTS, BELGRADE; GABRIEL GUARINO, UNIVERSITY OF ULSTER; AND ALEJANDRA B. OSORIO, WELLESLEY COLLEGE
Chair: ALEJANDRO CAÑEQUE, UNIVERSITY OF MARYLAND, COLLEGE PARK

SILVANA MUSELLA GUIDA, UNIVERSITÀ DEGLI STUDI DELLA BASILICATA
Feste alle corti vicereali: gli abiti, gli oggetti, il cibo
... hanno i sensi gli oggetti; e pria gli occhi, a veder color sì vaghi, / tosto rimagon paghi/ o guardin dentro o fuori:/ sempre han vari colori di fronde, frutti e fiori, / senza che, per le strate/ talor viste affacciate,/ inclite donne di somma beltate, / sarian, con legiadria,/ o ne la gelosia,/ o riscondrate andar per qualche via. Il discorso intorno a la buona sodisfazione dei sensi di del Tufo nella sua essenzialità serve da guida per approfondire la ricerca su quegli oggetti, il cibo, le vesti e quant’altro contribuirono a sodisfare i sensi e a destare stupore e meraviglia durante le cerimonie pubbliche e private in età vicereale. Attraverso gli inventari del XVI e dei primi anni del XVII, e/o la letteratura e le cronache coeve si intende indagare quali oggetti personali e da pompa contribuirono a realizzare quelle scenografie indimenticabili per la ‘società dello spettacolo.’

PIERO VENTURA, UNIVERSITÀ DEGLI STUDI DI NAPOLI FEDERICO II
Games in Naples in the Sixteenth and Seventeenth Centuries
The aim of the communication is to provide an overall picture of the games that were played in Naples during reign of the Spanish viceroys of Naples. The public and spectacular dimension of the games, which performed the celebration of those who detained powers on the city scene, became an object of attention starting from the end of the nineteenth century. It is nevertheless possible to widen the scope in order to consider, for instance, the role that the games played in the social relations of the Neapolitan aristocracy. The taste for the games, experienced not solely by the nobles, is moreover noted in the Neapolitan literature of the sixteenth century (Tansillo, Del Tufo, and Costo). An interesting confirmation also comes from the treaty on the game of chess, published in 1604 by the Neapolitan author Alessandro Salvio. Finally, the attitude of the religious orders towards the games will be examined: the attempt of the Jesuits to discipline the practice, or of the Oratorians to use the ludic dimension in their pastorals. The sources used range from the chronicles of the time, to the religious correspondences from Naples.

ALEJANDRA B. OSORIO, WELLESLEY COLLEGE
The Politics of Masquerades in Hapsburg Lima and Mexico City
In the viceregal cities of Lima and Mexico City, the day before the proclamation of the Spanish
king was an occasion for the performance of masquerades that included great displays of a variety of fireworks, noise makers, and other sounds of different types, jousting, a banquet, and elaborate costumes worn by all the participants. Complex structures were built in the main plaza, and the cast of characters that partook in these performances made references to classical gods and goddesses, and rulers such as Alexander the Great. Poems written specially for these occasions (often satirical) were an important aspect of these events. This paper analyzes the form and content of these masquerades as well as the poems written for them elucidating the political messages inscribed in them. Particular attention is placed on the historical (both local and global) references and (re)constructions attempted by their imagery.

Friday, 9 April 2010
2:00–3:30
*Università Ca’ Foscari - San Basilio - Aula 1C*

**EYEWITNESSING THE EXTREME III: EARLY MODERN MARTYRDOM AND THE STATUS OF THE IMAGE**

*Co-Organizers: Carolin Behrmann, Humboldt-Universität zu Berlin and Elisabeth Priedl, Academy of Fine Arts, Vienna*

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

**Jasmin Mersmann, Humboldt-Universität zu Berlin**

Change of Clothes: The Transforming Power of Eyewitnessing

The starting point of my paper is a marginal figure in Ludovico Cigoli’s *Stoning of Saint Steven* from 1597. The Pharisee on the left is presented at the moment when the blue garment he is taking off is completely covering his face. His origin in representations of the sacrament of baptism turns the “clothes changer” into a figure of transformation. Even more so since he is assisted by Saul, the persecutor of the early Christians, whose later conversion is preconditioned by Saint Steven’s intercession for his tormentors. The allusion to the transforming power of ocular testimony replicates the pretension of the painting itself: ideally, the viewer not only becomes an eyewitness of the bloodwitness, but is also purged by his experience. Thereby the painting meets the demands of post-Tridentine image-theory for “efficacious” paintings, which Cigoli perpetuates in the preface to his treatise on perspective where he emphasizes the uplifting and mobilizing power of visual art.

**Mateusz Kapustka, University of Wroclaw and University of Zürich**

Martyrs and Scientists, or How to Prove the Torment with Images

Projected into archaeological past or geographical distance, the Christian martyrdom created a new challenge for early modern visual media. Presenting almost an experiment on a saintly body, the image of historical torments whose beholders became spectators was also to give credibility by means of visual arguments based on specific scientific — i.e. verifiable — premises (e.g. the martyrdom fresco in San Vitale in Rome as amphitheatrical staging of Vesalius’s dissection). The convincing evidence material was required also for oversea Jesuit missionaries. The monumental edition of *Societas Jesu usque ad sanguinis . . .* by Matthias Tanner (1675) demonstrates a new model of images of extreme violence against Christians whose rhetoric is borrowed from the persuasive model of Baroque scientific illustration. The scenes of fragmentation and annihilation of the individual body are provided here with instructive formulas.
the aim of which is to visually guarantee authenticity of torment and death as physically definable phenomena beyond affection.

ARNOLD WITTE, UNIVERSITEIT VAN AMSTERDAM
Narrative to Icon? Depictions of Martyrdom in the San Martino ai Monti
The Church of the San Martino ai Monti in Rome was renovated in the years between 1636 and 1651 thanks to the initiative of and the money from prior Giovan Antonio Filippini. The building, which still preserves its original core dating from the early sixth century CE, was in urgent need of repair. Filippini, who believed that the building even contained parts of the church built by pope Sylvester, also had the interior redecorated under the supervision of painter and architect Filippo Gagliardi. The decorative program depicted a number of themes, one of which was a clear reference to the martyrs that had suffered on the site of the later church. They had, according to the prior, been forced to work on the construction of the Baths of Titus and Diocletian. The presence of building materials from that very complex, reused as *spolia*, seemingly turned the church itself into a “relic” of the martyrdom. In this light, the choice to depict the martyrs not in the form of paintings, but as medallions in bas-relief, raises a number of questions.

Friday, 9 April 2010
2:00–3:30
Università Ca’ Foscari - San Basilio - Aula 1D
WOMEN AND MEN IN THE ECONOMY OF VENICE: THIRTEENTH TO EIGHTEENTH CENTURY I
Co-Organizers: ANNA BELLAVITIS, UNIVERSITÉ DE ROUEN and LINDA GUZZETTI, TECHNISCHE UNIVERSITÄT BERLIN
Chair: JUTTA G. SPERLING, HAMPShIRE COLLEGE
Respondent: ANNA BELLAVITIS, UNIVERSITÉ DE ROUEN

EDOARDO DEMO, UNIVERSITÀ DEGLI STUDI DI VERONA
Donne imprenditrici nella Terraferma Veneta della prima età moderna (secc. XV–XVI)
Le più recenti ricerche hanno permesso di porre in risalto l’intenso sviluppo economico che la Terraferma veneta conosce nel corso della prima età moderna quando i manufatti (principalmente tessili, sia di lana che di seta) in essa prodotti trovano amplissimo smercio in diverse località d’Italia, d’Europa e del Vicino Oriente. Dopo una prima parte di carattere generale rivolta a delineare le principali linee di evoluzione del fenomeno, con il presente intervento si intendono presentare diversi casi di donne che a Vicenza, come a Verona, a Padova, come a Brescia sono a capo di società manifatturiere o mercantili operanti anche a livello internazionale. Tra di esse non mancano anche alcune appartenenti a famiglie del ceto dirigente come la vicentina Bianca Nievo, moglie del committente palladiano Giacomo Angaran, che negli anni’70 del ‘500 fa produrre tessuti di seta da porre in vendita sul mercato di Lione.

GEMMA TERESA COLESANTI, CNR–ISTITUTO DI STUDI SULLE SOCIETÀ DEL MEDITERRANEO, NAPOLI
“I libri di contabilità di Caterina Llull I Sabastià”: Riflessioni sul ruolo delle donne nell’attività commerciali in area mediterranea
Una sottoestimazione del lavoro e delle attività economiche femminili è presente in quasi tutti i lavori dedicati ai mercanti nell’Europa medievale, come se la funzione economica che le donne
potevano svolgere anche in collaborazione con le attività del marito o del padre non fosse esistita. Partendo dalla presenza di donne nei registri delle licenze di navigazione, dall’individuazione di alcuni libri mastri e manuali intestati a donne insieme allo studio di altre fonti documentarie (lettere, inventari, ricevute, testamenti etc.) la maggior parte scritte anch’esse da donne o per le donne, l’intervento che presento si prefigge l’obiettivo di approfondire e di esplorare il reale ruolo cheebbero quelle donne appartenenti alla élite mercantile mediterranea.

Friday, 9 April 2010
2:00–3:30
Università Ca’ Foscari - San Basilio - Aula 1F
MALE BODIES ON DISPLAY I: AGE AND BEAUTY
Organizer: Patricia Simons, University of Michigan, Ann Arbor
Chair: Rebecca Zorach, The University of Chicago

TIMOTHY D. MCCALL, Villanova University
Brilliant Bodies on Display: Masculinity, Nobility, and Power in Fifteenth-Century Ferrara
By investigating constructions of noble male beauty and sexuality, this paper considers why the most notorious bastard begetter of Renaissance Italy, Nicolò III d’Este, could be called “the most feminine man” in Ferrara by Matteo Bandello. I examine the ways that the representation and display of resplendent Este men (Nicolò and his son Borso among others) bolstered patriarchal privilege and dominion and fashioned ideals of aristocratic masculinity. The magnificently brocaded Borso and his handsome companions (decked out with flowing ribbons, gilded sleeves, and elegant legs with motley stockings) form a radiant court in the frescoes from Ferrara’s Palazzo Schifanoia, while beautiful and lavishly dressed Este youths crowd illuminated manuscripts. Golden locks, shining spurs, fair complexions, and sparkling armor radiated power and distinction in both visual imagery and public spectacle. This eye-catching brilliance — at once erotic and politically efficacious — manifested the prince’s charisma and nobility in fifteenth-century Ferrara.

ANNE DUNLOP, Yale University
Flayed Paint: Castagno’s Saint Jerome
This paper focuses on the aged male flesh of Saint Jerome in Andrea del Castagno’s Corboli fresco, done around 1454–55. The painting shows the saint as a grotesque and emaciated old man, eyes rolling, mouth toothless and gaping, and wasted body clad only in animal skins. He is flanked by two female saints, heavily draped and variously identified, and a vision of a heavily foreshortened Trinity seems to explode like blood from the top of his white-haired head. In the work of a painter like Castagno, obsessed with the male figure in all its moods and guises, the Jerome reveals the limits of the canon of early Renaissance male beauty; beyond this, however, it also suggests how distortion of its norms could be used to both pietistic and artistic ends.

PATRICIA SIMONS, University of Michigan, Ann Arbor
Patriarchal Shame: The Drunkenness of Noah in Venice
As a shipbuilder, Noah was often depicted in Venetian art, his Ark a subject inventoried in palaces during the sixteenth century. But the Drunkenness of Noah, a biblical tale about patriarchal shame as well as phallic authority, was also popular, appearing at the civic
monuments of San Marco and the Palazzo Ducale. It featured in a courtesan’s inventory and Giovanni Bellini treated the subject ca. 1515 in a painting of unknown provenance. The tale has been considered a foundational myth about the necessity for the patriarchal phallus to remain unseen, mysterious, and hence potent. Yet, representations show Ham’s disobedience to audiences of women and men, usually in conjunction with the elder’s actual, ordinary genitals. This paper considers contradictions, and the interplay of a viewer’s fictive blindness with actual vision, in the picturing and politics of the mocked patriarch, within the context of a Venetian gerontocracy but also the city’s sensual visual culture.

Friday, 9 April 2010
2:00–3:30
Università Ca’ Foscari - San Basilio - Aula 1F

NEW APPROACHES TO EARLY MODERN THEATER III: THEATER AND THEATRICALITY IN EARLY MODERN EUROPE
Organizer: ARJAN VAN DIXHOORN, UNIVERSITY OF GHENT
Chair: JOHN J. MCGAVIN, UNIVERSITY OF SOUTHAMPTON

HILDEGARDE SYMOENS, UNIVERSITY OF GHENT
Literary Activities and Theatricality at Leuven University in the Late Renaissance
Erycius Puteanus (1574–1646) was a humanist and philologist from the Southern Low Countries. He became the successor of Justus Lipsius as professor in eloquence at Louvain University and he got the post of historiographer to Philip IV of Spain. As a successor of Lipsius, Puteanus continued the contubernium system by hosting students in his proper house and giving them private tuition. Many of the contubernales belonged to the high nobility. In 1610, the scientist had founded a literary company for the students of the university, which he called Palestra bonae mentis. Students were introduced in eloquence and literary activities. The Palestra and his school became a meeting point of writers and artists. The literary activities were held as well in Latin as in the vernacular. Puteanus was not only an excellent Latinist but also an expert in Dutch poetry, and that is rather unique for a professor in a classical arts faculty. In this paper I will focus on Puteanus’s literary activities by putting them in the context of theatricalities of
Performing the Royal Court of Scotland

This paper explores the porous boundaries and purposes of “performance” at the Royal Court of Scotland in the sixteenth century. Performance emerges as an integral part of the way the court operated and expressed itself during this period, and is apparent in court activities at all levels, from formal drama to the conscious presentation of self and role. The paper will draw on the material evidence of the Treasurer’s Accounts to explore the undivided spectrum of performance activity: ranging from plays through music and dance, foolery, quasi-theatrical games of masking and guising, to religious, political and heraldic ceremonial, coronation, wedding, and funeral pageantry, tournament and battle sports, and even the performance languages of courtly clothing itself. The apparently fragmentary evidence of the accounts thus interacts with broader theoretical questions, throwing light on the widely expressive role of performance in the political and social functions of the Scottish royal court.

Friday, 9 April 2010
2:00–3:30
Università Ca’ Foscari - San Basilio - Aula 1G
Northern Artists and Italy I: Dürer and Beham
Sponsor: Historians of Netherlandish Art
Co-Organizers: Stephanie S. Dickey, Queen’s University and Amy Golahny, Lycoming College
Chair: Jeffrey Chipps Smith, University of Texas, Austin

Birgit Ulrike Münch, Universität Trier
Being Dante Alighieri: Revisiting Italian Art in Albrecht Dürer’s Martyrdom of the Ten Thousand

In discussions of Albrecht Dürer’s Italian style, the Feast of the Rosegarlands for the Venetian church of San Bartolomeo (now in Prague) is always mentioned, but The Martyrdom of the Ten Thousand (1508) has been overlooked. Commissioned by Frederic the Wise of Saxony for the Schloßkirche of Wittenberg, a center of humanism intended to become the Protestant counterpart to Rome in the North, and completed shortly after Dürer’s second stay in Italy, this work reveals the impact of Bellini, Mantegna and other Italian artists. Furthermore, the small figures in the center of the painting, identified as Dürer and the Neo-Latin poet Konrad Celtis, recall the iconography of Dante being guided by the Roman poet Virgil through the pandemonial depths of hell. This paper reevalutes the painting as an example of Dürer’s Italian style that alludes directly to Frederic the Wise and commemorates the equity of Renaissance painter and humanist poet.

Bertram F. Kaschek, Technical University Dresden
Dissolving Classical Order: The Distorted Afterlife of Antiquity in the Art of Hans Sebald Beham

The subject matter of Hans Sebald Beham’s prints is split between topics from classical antiquity and representations of peasant life. Yet, these genres often interact in a curious fashion — on the level of form as well as content. For example, the Peasant Dance (1546/47), a series of seven
small engravings representing the course of the year as a sequence of dancing peasant couples, appears to be a critical commentary on the classical tradition of the Planetenkinder — a topic adapted earlier from Italian models in prints by Georg Pencz (1531) and Beham himself (1539). In Beham’s cycle of 1546/7, the celestial regime has dissolved into a grotesque and aimless circular dance. This paper argues that, in this series, Beham, inspired by Dürer and the Augustinian critique of ancient doctrine, is mocking the implicit paganism of Renaissance culture by consciously distorting the ideality of his models.

JURGEN MÜLLER, TECHNICAL UNIVERSITY DRESDEN
Subversive Images: Albrecht Dürer and the Invention of Ironic Inversion
Northern genre painters of the sixteenth and seventeenth centuries (e.g., the Bamboccianti) often use ironic inversion as a way of mocking classical models, but it remains unclear when and where this ironic pictorial language began. This paper will argue that Albrecht Dürer was the first to draw upon ancient models to challenge the normative ideals embodied in Italian art and the demand of classicist art theory that artists imitate antiquity. For instance, in prints from 1514, Dürer borrows the postures of peasants from ancient models but dissimulates them so that their sources are difficult to discover, thus provoking jealous critics to make denigrating remarks that reveal them as the real boors who do not recognize the original model. While making fun of an exaggerated adoration of antiquity, Dürer also makes a plea for a form of contemporary art that refuses to accept the past as the only measure of the present.

Friday, 9 April 2010
2:00–3:30
Università Ca’ Foscari - San Basilio - Aula 2A
REORIENTING THE EAST
Organizer: TIMOTHY BILLINGS, MIDDLEBURY COLLEGE
Chair: BERNADETTE D. ANDREA, UNIVERSITY OF TEXAS, SAN ANTONIO

VINCENT MASSE, UNIVERSITÉ PARIS IV–PARIS SORBONNE
Bernhard von Breydenbach, French Crusaders, and Portuguese India
The Peregrinationes in Terram Sanctam (1486), written by the German Bernhard von Breydenbach, is one of the most popular pilgrimage guidebooks of the first few decades of the early modern printing industry. Two fifteenth-century French translations of this work exist. I will use the French editorial fortune of Breydenbach’s Peregrinationes first as a case study on how the news about Portuguese India was integrated into existing travel narratives and discursive practices, and second in order to illustrate the process of “actualization,” through which a preexisting text is made anew, and helps the invention of a new discourse. Mixing the travel experience of one “nationalized” traveler with the ideology of the crusades, as well as with the newness of India, thus produces a surprisingly coherent discourse that could be deemed imperialistic, or proto-colonialist.

MINGJUN LU, UNIVERSITY OF TORONTO
Donne’s Engagement with Chinese Chronology in Essayes in Divinity
Much has been said about Donne’s representation of the new worlds, yet most of these studies focus on his engagement with America and India. In his Essayes in Divinity, Donne states that
“The Chinese vex us at this day, with irreconcilable accounts” of human history. This paper draws upon medieval and Renaissance travel literature represented by Polo, Mandeville, Mendoza, Ricci, and Trigault, and navigational and mercantile enterprises. This paper draws upon the critical scholarship on Donne’s attention to the newly discovered worlds, but I will extend the poet’s global vision beyond America and India into China, suggesting that in Donne’s conceptualization of the new lands, China occupies an illuminating place.

BRIDGET PUPILLO, THE JOHNS HOPKINS UNIVERSITY
Intimate Details: Identity and Realism in Pietro Della Valle’s and Ambrosio Bembo’s India
This paper will examine the travel narratives of two Italian adventurers of the late Renaissance: Pietro Della Valle and Ambrosio Bembo. Although the travelers modeled their narratives after both classical and medieval sources, we find in these two seventeenth-century works subtle indications of a newly-evolving modernity. The authors often dispense with objective observation, opting instead for a more personal and openly biased documentation of their encounters with the other. In these moments of textual clarity, the author’s self-fashioned identity becomes vividly apparent to the reader. I will analyze examples of subjective description found in these texts, focusing specifically on the authors’ travels in India. I will then argue that, due to the presence of intimate details, these travel narratives are less akin to eyewitness accounts than they are to the modern novel; paradoxically, it is this fictional quality that renders the works all the more believable to a modern audience.

TIMOTHY BILLINGS, MIDDLEBURY COLLEGE
Matteo Ricci’s Chinese De Amicitia (1595)
The first book written in Chinese by a European was a treatise on friendship called Jiaoyou lun (1595) by the famous Italian Jesuit Matteo Ricci, which quickly became the equivalent of a late-Ming bestseller. This paper discusses the printed texts and manuscripts of this important but mostly overlooked work, including its adaptation of Latin sources into classical Chinese and its reception by seventeenth-century Chinese literati, drawing on research done for the preparation of the first English translation of the treatise, a bilingual facing-page edition from Columbia University Press (2009) called On Friendship: One Hundred Maxims for a Chinese Prince.

Friday, 9 April 2010
2:00–3:30
Università Ca’ Foscari - San Basilio - Aula 2B
BLESSED BEAST: VERY LIKE A MAN
Sponsor: THE ASSOCIATION FOR TEXTUAL SCHOLARSHIP IN ART HISTORY (ATSAH)
Co-Organizers: LIANA DE GIROLAMI CHENEY, UNIVERSITY OF MASSACHUSETTS LOWELL AND TINA WALDEIER BIZZARRO, ROSEMONT COLLEGE
Chair & Respondent: MAUREEN PELTA, MOORE COLLEGE OF ART AND DESIGN

TINA WALDEIER BIZZARRO, ROSEMONT COLLEGE
Scicli’s Cavalcata di San Giuseppe: Horses on a Sacred Journey
In Italy, the feast of St. Joseph (March 19) marks Father’s Day and celebrates one of its most beloved saints. In Scicli, a small village in Sicily’s southeastern corner, the care and love of the father Joseph for his Holy Family is memorialized in an annual staging of The Flight into Egypt,
in which the village streets become the Holy Land, and selected townspeople become Joseph, Mary, and the infant Jesus. A grandiose cavalcade of horses, caparisoned in dazzling, tightly woven robes of flowers and flamboyantly framed headdresses, follows. The tintinnabulation of hundreds of bells dangling from these thoroughbreds announce their arrival and cleanse the air for the magic of their sacred performance. Legends of saints and martyrs provide us with many examples of man and beast acting out, in union, the sacred drama of redemption, and in Scicli’s *Cavalcata* these beasts participate, as intrinsically as do we, in the process of salvation. In this presentation, we will examine meaning in the many symbolic aspects of this ongoing performative ritual in Joseph’s honor.

**Allie Terry, Bowling Green State University**

*Animals on Trial: Early Modern Spectacles of Animal Prosecution and Punishment*

Taking the phenomenon of early modern animal trials as a point of departure, this paper examines the visualization of the animal body in spectacles of punishment to question the relation between humans and animals in the judicial realm. As a number of recent studies have argued, animals were subjected to the same penal codes and procedures as humans throughout France, Switzerland, Germany, and Italy from the thirteenth through the eighteenth centuries. The common emphasis on the public display of animal executions, complete with scaffolds, executioners, and even human dress-codes for the animals, suggests that the collective gaze of the community was a critical component of the justice process, just as in human punishment. Likewise, in certain cases where the animal was unable to be apprehended, painted effigies were substituted for the animal’s body, and these effigies were tormented and punished before crowds of witnesses. This paper will explore the visual and social significance that such spectacles had for beholders in the early modern period, and how this phenomenon impacted the development of world-upside-down imagery in which animals play the role of protagonists in trials against humans.

**Michelle Moseley-Christian, Virginia Polytechnic Institute and State University**

*The Wild Woman in the Early Modern Visual Arts of Northern Europe*

Wild women and wild men first emerged as prominent figures in medieval art and literature, depicted as quasi-human creatures who shunned society, lived in the unspoiled forest, and were characterized by their hirsute bodies and savage impulses. While scholars have often addressed the symbolic or allegorical meanings of wild folk in general, the wild woman as she is depicted in the Northern European visual arts from the fifteenth through the seventeenth centuries has received less attention. This paper will examine how the wild woman’s sexuality is excerpted and featured as a point of focus in early modern imagery that explores tensions between the animal and human aspects of the figure. The wild woman’s bestial nature is predicated on a compositional and figural type that is later extended to represent a range of visual themes depicting sexually rapacious women as animalistic outcasts in the wilderness. The wild woman as outsider is a type represented in the works of Schongauer, Lucas van Leyden, and Rembrandt, among others.
RIVALRY AND COMPETITION AT COURT III: PAWNS AND POWER BROKERS AT THE QUEENS’ COURTS IN EARLY MODERN FRANCE

Co-Organizers: BRUCE L. EDELSTEIN, NEW YORK UNIVERSITY IN FLORENCE AND MOLLY BOURNE, SYRACUSE UNIVERSITY, FLORENCE

Chair: SHEILA FFOLLIOTT, GEORGE MASON UNIVERSITY

LAURENT ODDE, KUTZTOWN UNIVERSITY OF PENNSYLVANIA

Performing French and Spanish Rivalry: The “Entrevue” at Bayonne, 15 June–12 July 1565

This paper focuses on the festivities organized on the occasion of the meeting at Bayonne in the summer of 1565 of the French and Spanish courts during Charles IX’s Tour de France, and how the thematic of these celebrations echoed the tensions and rivalry between the French and Spanish rulers. The Entrevue was to be more than just another stop on Charles IX’s journey through the French provinces, as it was to combine festivities and politics in an event recalling the 1520 meeting between François I and Henri VIII at the Field of the Cloth of Gold. The celebrations — which at times goaded the Spanish, if only virtually, into surrender — successfully combined politics and spectacle to the advantage of the Valois dynasty, and would be remembered as a memorable landmark in the history of French royal entertainment.

MELINDA GOUGH, McMaster University

Magnificence, Mistresses, and Marie de Medici’s 1602 Ballet of the Sixteen Virtues

Despite recent interest in Marie de Medici among historians of art, religion, and music, scholars know little about this queen’s efforts as a performer in her own right. This paper focuses on Marie’s first ballet de cour production as queen of France. Drawing on iconographies of celestial light and associating the queen’s dance movements with those of heavenly beings, this 1602 production self-reflexively claims for itself and its performer-patron the virtuous power to inspire love of beauty. In so doing it makes use of a form of conspicuous consumption familiar to Marie from Florence but now deployed within a new and more specific horizon of intra-court rivalry, between elite women. Marie’s choice to include the king’s most beloved mistress among her dancing companions further reveals a world of gift exchange whereby influence was brokered not only between men in male-dominated courts but also within the French court’s homosocial female networks.

SARA GALLETTI, Duke University

“Hanno fatto il diavolo per cercare di porvi qualche garbuglio”: Rubens and the Court of France, 1622–31

When Marie de’ Medici commissioned Rubens to create the decorative cycles for the Luxembourg palace — the “Life of Marie de’ Medici” and the “Life of Henri IV” — the painter was not a novice in the workings of court societies. At the head of a workshop of international renown, he had been employed by several European courts, and was soon to serve some of his patrons as diplomatic ambassador. Yet, at the end of his Parisian experience, he commented that “tutte le corti sono soggiette a gran varietà di casi, ma quella di Francia n’abunda più d’ogni altra.” Rivalry — of artistic, social, and political nature — was at the core of Rubens’s concerns about France. Such a competitive environment promoted the artist’s career but it also turned the man into a pawn of the sociopolitical chessboard and — to our advantage — his Luxembourg years into an extraordinary mirror of the mechanisms of courtly patronage.
MATHILDE BERNARD, UNIVERSITY PARIS III–SORBONNE NOUVELLE
“La Conversion catholique du sieur de Sancy”: The Desperate Irony of the Losers
In 1597, the Protestant General Controller of the Finances, Nicolas Harlay de Sancy, converted to Catholicism, thus following Henry IV. He aimed to gain influence and to supplant his rival Sully. This calculation was vain, but nevertheless, Sancy became for Agrippa d’Aubigné the incarnation of interested converting that developed at the end of the sixteenth century. In 1598, Aubigné began to write a pamphlet filled with lashing, devastating irony, La Confession catholique du sieur de Sancy, which was not published until 1660. We would like to analyze there the inscribing of his irony within a disordered composition, which works according to the association of ideas, and is characteristic of the sixteenth century. This aesthetics, coming from the past century, is another way of refusing that, with the conversion of Henry IV, times have changed.

JÜRGEN PIETERS, UNIVERSITY OF GHENT
Consolatory Conversion: Dirk Volckertszoon Coornhert’s Zedekunst
This paper is part of a larger work in progress on the historical trajectory of the genre of the consolatory text, and more specifically on the differences and similarities between classical (mainly Stoic) consolationes and early modern (Christian) ones. One of the tenets that I want to develop in this project is that the genre of consolatio hinges upon a method of reading that one could call “reading as conversion.” By means of a close reading of a number of key passages in Coornhert’s Zedekunst, I hope to get a clearer view of the “tropological” dynamics of conversion on the one hand — of how, put differently, the change of mind that results from conversion hinges upon an understanding of the work of language as a medium that inherently contains different senses, literal and figurative, seen and unseen — and of the consolatory finality of conversion on the other hand — of how, put differently, conversion generally entails the consoling assurance that the newfound meaning is decidedly the right one.

XANDER VAN ECK, IZMIR UNIVERSITY OF ECONOMICS
Rhetorics of the Pulpit
The Roman Catholic Church after Trent made a bid to convert the whole world. But it was also well aware that those who were already inside had to be won over again and again. The pulpit was the main place from which the convincing was done, and its iconography reflects this function. At the beginning of the seventeenth century pulpits in Flanders and Brabant were pieces of furniture decorated with reliefs of figures and scenes. Later, they evolved into sculptural entities with an ever-growing level of naturalism. Where first a bust in relief of St. Paul was deemed enough, later we see him falling off his horse in a fully rounded, life-size group of sculptures in a rocky environment that provides a place for the priest to stand. My paper will focus on the relationship between this imagery and the rhetorics of the sermons given by Southern Netherlandish clergy at the time, and the skills of the public regarding the interpretation
of visual messages in a religious context.

SHULAMIT FURSTENBERG-LEVI, LORENZO DE’MEDECI STUDY ABROAD SCHOOL
The Sermons of a Rabbi Converted to Christianity: Between Synagogue and Church
The phenomenon of Christian forced sermons became common during the late sixteenth and seventeenth centuries, a period that David Ruderman describes as “an age of the sermon for Catholics and Protestants, as well as for Jews.” This paper presents the homilies addressed by Vitale Medici, a convert to Christianity, to the Jews of Florence in the Santa Croce Church in 1583. Prior to his conversion, Vitale preached to the same Jews of Florence, in the ghetto. While the scope of these homilies was to convert the Jews to Christianity, they are based on the use of a large range of Jewish sources. The paper analyzes the Jewish sources, posing questions such as: is Vitale citing directly from Rabbinic sources or is he utilizing medieval anti-Jewish works such as Pugio Fidei? Is he merely following the Church’s instructions or is he also enjoying a certain freedom of crossing the border between two worlds?

Friday, 9 April 2010
2:00–3:30
Università Ca’ Foscari - San Basilio - Aula 0E
THE MEDICI AND GIFTS, CA. 1550–CA. 1650
Sponsor: THE MEDICI ARCHIVE PROJECT, INC. (MAP)
Organizer: ANATOLE TCHIKINE, UNIVERSITY OF DUBLIN, TRINITY COLLEGE
Chair: PETER CHERRY, UNIVERSITY OF DUBLIN, TRINITY COLLEGE

ANATOLE TCHIKINE, UNIVERSITY OF DUBLIN, TRINITY COLLEGE
Art, Trade, and Diplomacy: Sixteenth-Century Florentine Fountains as Commodities and Gifts
We tend to think of fountains as permanent, unmovable structures designed for a specific setting and carefully calculated to match their surroundings. A very different concept of fountain emerges, however, from archival documentation. During the Renaissance, fountains often changed their location within the urban fabric or garden layout; they were even transported abroad when commissioned for export, sold, or given as gifts. Expensive and prestigious, fountains were not only works of considerable artistic interest, but also items of commerce and instruments of politics and diplomacy. Based on the material of the Medici granducal archive and focusing on Florentine fountains created in the second half of the sixteenth century, this paper examines their use as gifts by Medici diplomats and courtiers. It explains the factors that secured a continuous demand for these objects and highlights the careers of some of their less-known creators.

SARAH BERCUSON, QUEEN MARY, UNIVERSITY OF LONDON
Artichokes, Peas, and Flowers: Food as Gifts in the Sixteenth-Century Medici Court
My paper discusses the significance of food gifts within Medici court culture, specifically those that were sent and received by the Habsburg Archduchess Giovanna of Austria. Based on ambassadors’ reports, account books, and letters, I analyze contemporary responses to gifts of perishables and the roles that they played in the development of personal and political relationships. This focus allows us to reorient our notion of gift-giving away from the valuable, permanent gift to the more intangible arena of lower-value goods. Foodstuffs, as immaterial
goods of low economic value, were particularly suited for use as gifts by Giovanna of Austria. The Habsburg Archduchess held an increasingly precarious position in Florence and she made ample use of gift-giving as a means of constructing and maintaining her identity, exerting influence, and strengthening her position at court.

**LISA GOLDENBERG STOPPATO, THE MEDICI ARCHIVE PROJECT**

Medici Portraits as Gifts in the Sixteenth and Early Seventeenth Centuries

The Medici, like many other European rulers of their times, often sent portraits of members of their family as presents to other courts. These gifts were not only intended for their relatives, but were also used as a means of self-promotion, to initiate marriage negotiations or celebrate marriages, or to announce the birth of new heirs to the throne of Tuscany. Portraits were also often sent as thank-you gifts, both for favors granted by rulers or for services rendered by their courtiers and other intermediaries. The quality of these works usually reflected the status of their recipients and their connoisseurship, with copies or portraits painted by modest or young artists sent to less distinguished or sophisticated persons. This paper examines patterns in the culture of sending portraits as gifts, a custom much favored by the Grand Duchesses Johanna von Habsburg, Christine of Lorraine, and Maria Magdalena von Habsburg.

**SHANNON N. PRITCHARD, THE UNIVERSITY OF GEORGIA**

The Medici and the Holy Land: Grand Duke Ferdinando I’s Gift to the Church of the Holy Sepulchre

In 1592, crates carrying a disassembled bronze enclosure (*ornamento*) left Florence for Venice where they would be shipped to their final destination, Jerusalem. Commissioned by Grand Duke Ferdinando I de’ Medici by 1588 from Giambologna and his assistant Francavilla, this structure with six low relief panels of the Passion of Christ was intended to cover the holy site of the Stone of Unction in the Church of the Holy Sepulchre. Although never installed in this location due to an unforeseen problem with the *ornamento*’s dimensions, this Medici gift to the Holy Land was undoubtedly laden with symbolic implications. This paper will consider the context of the commission of this unique and artistically splendid gift, including the possible participation of the Spanish court, as well as the intended political and religious message of the *ornamento* in terms of the relationship between the Medici Grand Ducal court and the Holy Land.

Friday, 9 April 2010
2:00–3:30
Università Ca’ Foscari - San Basilio - Aula 1H
RENAISSANCE PHILOSOPHY I
*Chair: THOMAS LEINKAUF, WESTFÄLISCHE WILHELM-S-UNIVERSITÄT MÜNSTER*

**LUC DEITZ, BIBLIOTHEQUE NATIONALE DE LUXEMBOURG**

*Mirum silentium*: Francesco Patrizi on How (Not) to Study Aristotle

The paper will analyze why Francesco Patrizi da Cherso (1529–97), one of the most rabid anti-Aristotelians on record, thought that the works of Aristotle had never been studied adequately — and what remedy he suggested in order to help this dismal state of affairs.

**EVA DEL SOLDATO, SCUOLA NORMALE SUPERIORE DI PISA**
One More Voice on Harmony between Aristotle and Plato: The De ideis by Mattia Aquario

Mattia Aquario (d. 1591) was a leading figure of sixteenth-century Scholasticism. A Dominican born in Naples, he also lived in Venice, Turin, and Rome and he maintained relations with Francesco Vimercato, Giordano Bruno, and Tommaso Campanella. In 1576 he composed some questiones on Aristotle’s De anima, to which he added a short disputation De ideis in qua ostenditur Aristoteles non adversari divini Platonii. Enriched by a close dialogue with a wide range of sources — both ancient and modern — the treatise is an important attestation of a persistent interest in the debate over the relationship between platonic and aristotelian philosophies, begun in the West a century before by Greek émigrés like Bessarion, and moreover it represents evidence of appreciation of Plato, even in a context traditionally associated with Aristotelianism, such as the Dominican one.

GEORGIOS STEIRIS, NATIONAL AND KAPODISTRIAN UNIVERSITY OF ATHENS

Physics and Metaphysics in George of Trebizond’s Comparatio Philosophorum Platonis et Aristotelis

This paper seeks to explore George of Trebizond’s theory on physics and metaphysics. In his Comparatio Philosophorum Platonis et Aristotelis George of Trebizond attempted to defend Aristotle from the attacks of the proponents of Plato and also to prove the superiority of Aristotelian philosophy. In the first book of his lengthy work George of Trebizond examined subjects of physics, such as matter, form, cause, movement, infinity, time, space, and void. Furthermore, he stretched his interest on metaphysics, especially first cause, being, forms, soul, and creation. George of Trebizond did not confine himself merely to the exposition of the Platonic and Aristotelian physics and metaphysics, but he also studied his material critically and comparatively, a method that gave him the opportunity to produce new arguments and ideas. On the basis of the work of George of Trebizond, this paper will attempt to show George’s contribution in early modern philosophy and science.

Friday, 9 April 2010
2:00–3:30
Wake Forest University - Casa Artom - Multimedia Room
CULTURA DI CONFINE II: SCHOOLING, MUSIC, AND LITERARY ART IN RENAISSANCE BERGAMO
Organizer: CHRISTOPHER CARLSMITH, UNIVERSITY OF MASSACHUSETTS LOWELL
Chair: ROISIN COSSAR, UNIVERSITY OF MANITOBA

MARIA MENCARONI ZOPPETTI, ATENEO DI SCIENZE, LETTERE, ED ARTI DI BERGAMO
L’arte di comunicare per immagini
Santo e un vescovo eretico nella persona di Vittore Soranzo negli anni ‘50?

GARY S. TOWNE, UNIVERSITY OF NORTH DAKOTA
Music in Sixteenth-Century Bergamo: A Microcosm of the Many
Research on Bergamo’s sixteenth-century music challenges conceptions and is paradigmatic for la Serenissima Repubblica’s subject cities. Bergamo supported some of the earliest polychoral music; a Bergamasque composer produced an Italian’s first mass print. The city had three polyphonic choirs, two music schools, and a civic wind band. Six composers and four renowned music theorists lived or worked in Bergamo. Bergamasque musicians played in princely courts. Bergamo’s music incorporated current developments — cori spezzati in the 1530s to secunda pratica and castrati around 1600. Ubiquitous print collections complemented local manuscripts and prints, providing a unique local identity. Correspondence with Bolognese, Paduan, and Veronese institutions and musicians fueled musical integration into Bergamo’s people’s lives. Sumptuous liveries — clerics’ black, sky-blue, and peacock robes, trombetti’s red and gold tabards — adorned palatial venues like Santa Maria Maggiore’s intarsiate choirstalls. We now perceive, not provincial isolation, but Bergamo’s active contribution to musical ferment in the Italian Renaissance.

CHRISTOPHER CARLSMITH, UNIVERSITY OF MASSACHUSETTS LOWELL
Schooling in Sixteenth-Century Bergamo and the Cities of the Venetian Republic
In contrast to prevailing stereotypes of widespread illiteracy and cultural ignorance, sixteenth-century Bergamo featured an array of opportunities for schooling. Grammar instruction, jurisprudence lectures, private tutoring, musical education, catechism lessons, clerical training, and much more were available in a variety of different settings sponsored by the commune, the church, confraternities, and parents. This paper will summarize the diversity of educational offerings in Bergamo for both lay and religious students. Particular attention will be paid to how schooling in Bergamo compared to that in its sister cities of the Venetian Republic: Brescia, Verona, and Vicenza. Each of these cities offered a different combination of public, private, and religious instruction.

Friday, 9 April 2010
2:00–3:30
Archivio di Stato - Aula della Scuola di Archivistica, Paleografia e Diplomatica
THE MEANINGS OF THE INDIES: CULTURAL GEOGRAPHIES OF EARLY MODERN EMPIRE
Organizer: RICARDO PADRÓN, UNIVERSITY OF VIRGINIA
Chair: TIJANA KRSTIC, CENTRAL EUROPEAN UNIVERSITY

NICOLÁS WEY-GÓMEZ, BROWN UNIVERSITY
Contradictory Tropics: Columbian Geopolitics in Oviedo’s Official Histories of the Indies

RICARDO PADRÓN, UNIVERSITY OF VIRGINIA
From the Spice Islands to the Indias del Poniente: Mapping Insular Southeast Asia
The Spice Islands loomed large among the places that early modern Europeans longed to reach, but what were they, precisely, to the early modern European imagination? The 1569 world map by Gerhard Mercator features a legend explaining that the name properly applies only to certain
islands, suggesting that it was common to use the toponym with a broader reference. Indeed, on Giovanni Battista Ramusio’s 1554 map of the East Indies, the name seems to apply much more generally to insular Southeast Asia as a whole. My paper traces the history of the toponym’s geographical purview as a function of demarcating an emerging Hispano-Asia from an already established Luso-Asia. Mapping insular Southeast Asia, it turns out, serves to mediate conflicts between Spain and Portugal in Europe.

ELVIRA VILCHES, NORTH CAROLINA STATE UNIVERSITY
New World Gold, Monetary Disorder, and Cultural Anxiety in Early Modern Spain
The arrival of the treasure fleet inspired public manifestations of joy, reverence, and piety. Treasures generated wonder, confusion, and distress. American gold brought about a maze of monetary phenomena that, although by no means new, struck people as puzzling and strange. With the sophisticated credit economy that grew with Atlantic trade, money became an object of suspicion and mystery. Rapid inflation caused turmoil both in finances and in values in general as people observed excessive change in the value of gold and commercial practices. This paper looks at inflation as a cultural topos that established the Indies as an index of historical change in early Spanish economic writing.

Friday, 9 April 2010
2:00–3:30
Istituto Elenico - Sala del Capitolo
THE GREEK RENAISSANCE
Organizer: ANTHONY FRANCIS D’ELIA, QUEEN’S UNIVERSITY
Chair: JAMES HANKINS, HARVARD UNIVERSITY

ANTHONY FRANCIS D’ELIA, QUEEN’S UNIVERSITY
Greek Culture in the Court of Sigismondo Malatesta
This paper will explore the appropriation of classical Greek texts and ideas in the Malatesta court, focusing on the works of the Riminese humanist Basinio Basini (1425–57). Homeric language and references to Greek literature pervade Basinio’s Latin poetry to such an extent that two other competing court humanists, Tommaso Seneca da Camerino and Porcellio, accused Basinio of arrogance and his poetry of being excessively Hellenic. Invectives were exchanged and in 1455 there was a high-profile debate about whether knowledge of Greek was important for Latinists. All three defended their positions in poems addressed to Sigismondo Malatesta and his mistress Isotta. My talk will examine this debate in relation to the thorny issue of Sigismondo Malatesta’s alleged paganism and actual devotion to the foremost Greek pagan theologian of the day, Pletho, whose body Sigismondo later carried back from Greece and scandalously buried in the Malatesta Temple.

CHRISTOPHER CELENZA, THE JOHNS HOPKINS UNIVERSITY
Greek in the Polished Library: Angelo Decembrio on Greek Authors
Angelo Decembrio’s De politia litteraria, written piecemeal in the 1450s and ’60s, recreates a number of conversations, all concerned with how one might achieve the ideal of literary “politia,” or “polish.” For Decembrio and his interlocutors, a possessor of literary “polish” will be able to discourse learnedly in Latin on a number of topics, from the poet Virgil to Roman
obelisks. The dialogue’s first book presents discussions on the proper sort of library, one that will contain all the texts needed to provide literary polish. One chapter touches on the place of Greek learning; in it, the value of Greek to Latin translation is affirmed, “news” about contemporary translation projects is transmitted, and the influx of Byzantine thinkers after the fall of Constantinople is fodder for discussion. This talk will examine this chapter in the context of Decembrio’s larger work.

FEDERICA CICCOLELLA, TEXAS A&M UNIVERSITY
From Manuel Chrysoloras to Angelo Decembrio: Greek Grammar in Fifteenth-Century Italy
In 1467, Angelo Decembrio was offered an appointment at the chair of Greek at the University of Perugia, but it is doubtful that he ever held that position. The only probable document of Decembrio’s teaching of Greek is a grammar copied in MS. Laur. Plut. 69,33. This grammar consists of a reworking of Manuel Chrysoloras’s Erotemata, which was the most widespread Greek grammar for Westerners in the first half of the fifteenth century; Decembrio was probably the author of some Latin passages explaining and extending the original Greek text. After addressing the question of Decembrio’s authorship, this paper will assess the relationship between this grammar and other humanist Greek grammars, as well as its importance in the development of the teaching of Greek in Renaissance Italy.

Friday, 9 April 2010
2:00–3:30
Biblioteca Marciana
EARLY MODERN WOMEN AND THE AUTHORIAL APPARATUS
Sponsor: SOCIETY FOR THE STUDY OF EARLY MODERN WOMEN (EMW)
Organizer: SARAH C. E. ROSS, MASSEY UNIVERSITY
Chair: ROSALIND L. SMITH, UNIVERSITY OF NEWCASTLE

PATRICIA J. PENDER, UNIVERSITY OF NEWCASTLE
“This triall of my slender skill”: Aemilia Lanyer’s Inexpressibility Topoi
In the prefatory matter to the Salve Deus Rex Judaeorum, Aemilia Lanyer presents her poetic project as doubly difficult: it is impossible to do justice to the story of Christ’s Passion; it is similarly impossible to adequately describe her virtuous dedicatees. At the same time that she draws attention to the insurmountable task she has set herself, however, Lanyer raises the stakes and the status of the literary enterprise she has undertaken. Focusing on the dedicatory poems to the Salve Deus, this paper will analyze the “inexpressibility” topoi Lanyer employs to impress the reader with the enormity of her epideictic endeavor. I will argue that a renewed, rhetorical analysis of Lanyer’s modesty tropes draws attention to the provisional, fantastic, and often problematic nature of the relationships she constructs with literary history and with other powerful women, alerting us to the latent aspiration and ambition embedded in early modern women’s encomia.

PAUL SALZMAN, LA TROBE UNIVERSITY
Obscurity and Identity in Mary Wroth’s Poetry
In this paper I want to revisit the question of subjectivity within Mary Wroth’s Pamphilia to Amphilanthus through an analysis of the effort required to interpret Wroth’s poetry. I will argue
that the obscurity of Wroth’s syntax is an integral part of how the ‘I’ of her songs and sonnets resists the reader. I will contrast the opaque syntax of *Pamphilia to Amphilanthus* with the complex but more welcoming syntax of Wroth’s prose. I will also relate this issue to problems arising from the editing of Wroth’s poetry, and ways in which editors fail to “read” and “read into” the poems. From that perspective I will contrast the way that Wroth’s poetry has been edited and interpreted with the editing and interpretation of Fulke Greville’s sonnet sequence *Caelica*. Greville is a notoriously obscure poet; I want to ask why Wroth isn’t seen as similarly obscure.

**MAREA MITCHELL, MACQUARIE UNIVERSITY**

Omitting the Eclogues: New Readers for *Arcadia*

While each new writer reinterprets *Arcadia* for new readers, there is a consistent shift after the sixteenth century away from the eclogues, and a deliberate policy on the part of those who continued or adapted *Arcadia* to do away with the long sections of poetry and verse. In 1725 Mrs. Stanley cites the authority of her subscribers for this, and Hain Friswell in the nineteenth century also seems able to dispense with them. Annotated copies of Arcadia in the seventeenth century fall silent when the pages of the eclogues are turned. Yet one nineteenth-century annotator and writer, the industrious Mrs. Potts, maintains an assiduous commentary of *Arcadia* including the verse, reading the whole of *Arcadia* through Francis Bacon’s *Promus*, with lashings of Shakespeare on the side. This paper offers some examples of specific encounters with Sidney’s text as part of the history of his work through to the nineteenth century.

**DIANA G. BARNES, UNIVERSITY OF TASMANIA**

Women’s Letters in Whig History: The Reception of Dorothy Osborne

According to Virginia Woolf, Dorothy Osborne wasted her talent writing letters rather than literature, yet in the nineteenth century Osborne’s writing was highly valued. Thomas Macaulay celebrated Osborne’s letters in the *Edinburgh Review* (October 1838). To demonstrate the historical significance of her letters he questioned what history is or should be, counterposing what we now call social history against the history of battles and men. He assumed that as a woman Osborne was situated on the social side, quite separate from the royalism of William Temple, her fiancé and later husband. Macaulay misread Osborne; her letters are saturated in the rhetoric of royalist quietism and political retreat which he found so odious in Temple. This case offers a unique opportunity to scrutinize the “outdated ‘Whig’ interpretation of English society” that Margaret Ezell identifies in the reception of early modern women’s writing.

Friday, 9 April 2010

2:00–3:30

Ateneo Veneto - Aula Magna

**PAGEANTRY AND DECORUM: CEREMONIES AND FESTIVITIES AT THE ARCHDUCAL COURT OF BRUSSELS**

*Sponsor:* THE SOCIETY FOR COURT STUDIES

*Organizer:* LUC L. D. DUERLOO, UNIVERSITEIT ANTWERPEN

*Chair:* PETER ARNADE, CALIFORNIA STATE UNIVERSITY, SAN MARCOS

**LUC L. D. DUERLOO, UNIVERSITEIT ANTWERPEN**
Brothers and Cousins: The Ritual and Material Discourse of the Archducal Diplomacy

Sovereignty depends on mutual recognition. This was particularly so for the Archdukes Albert and Isabella (1598–1621) whose sovereignty over the Habsburg Netherlands constituted something of a novelty. They nevertheless succeeded in putting the new court on the map as a significant center for diplomatic activity. The archdukes were related to the foremost royals of Europe and entertained friendly relations with a whole array of courts. Due to its strategic location in northwestern Europe, their court attracted a considerable number of princes and nobles on their cavalier tour. It entertained a permanent diplomatic corps and was an important hub for information on the various international issues of the day. All through their reign Albert and Isabella instrumentalized the ritual and the luxury goods at their disposal to state and further their political objectives, thereby giving a clear insight in the strategies of diplomatic exchanges in the early seventeenth century.

MARGIT THOFNER,
Memories of Violence? The Joyous Entry of Albert and Isabella into Valenciennes
Early in 1600, the Archdukes Albert and Isabella made their first visit to Valenciennes. As per local custom, this entailed mutual oath-taking. This, however, was no common Joyous Entry. It was the first visit to Valenciennes by a reigning count and countess since the city had risen up in open rebellion in 1566. Valenciennes had forsworn its overlords and had been dominated by Calvinists. Afterwards, the Habsburgs singled out Valenciennes for exemplary punishment. This paper will explore how the Joyous Entry of 1600 addressed the bloody history of rebellion, heresy, and iconoclasm within Valenciennes. In particular, the paper will focus on how temporary festival architecture and the permanent urban fabric were both used to rework memories of the conflict that began in 1566. Thus the aim is to show the essentially dialogic nature of Joyous Entry ceremonial: it was neither courtly nor civic but rather a shared enterprise for re-inventing the past.

DRIES RAEYMAEKERS, UNIVERSITY OF ANTWERP
“Ceste alliance nous semble fort advantageuse”: Celebrating Noble Weddings at the Archducal Court of Brussels
When in 1598 the archdukes assumed sovereignty over the Spanish Netherlands, the relationship between the Habsburg dynasty and the local aristocracy was one of mutual distrust. My paper aims to examine the ways in which festivities surrounding noble weddings served to restore this much-afflicted bond. As a gathering place for the elites, the archducal court constituted an ideal marriage market for the nobility. Yet, because of their tendency to provoke heated discussions about money, power, and religion, noble marriages were never risk-free. Each new alliance between aristocratic families could possibly upset the country’s shaky political balance. Using their sovereign right to control the marriage politics of their vassals, the archdukes consciously promoted alliances that were considered politically advantageous, and prohibited others that were deemed less beneficial. If the marriage was authorized, all the stops were pulled out to celebrate the wedding in a magnificent ceremony, attended by the entire court.

Friday, 9 April 2010
2:00–3:30
Ateneo Veneto - Aula Tommaseo
PICTORIAL SPACE, MATERIALS, AND LIGHT IN VENETIAN RENAISSANCE PAINTING
Co-Organizer: JOHANNA FASSL, FRANKLIN COLLEGE SWITZERLAND, CASA MURARO, COLUMBIA UNIVERSITY STUDY CENTER IN VENICE
Co-Organizer & Chair: JODI CRANSTON, BOSTON UNIVERSITY

JENNIFER E. JONES, COLUMBIA UNIVERSITY
An Enlightened Revival: Sixteenth-Century Printmaking Techniques through an Eighteenth-Century Lens
Chiaroscuro woodcut printmaking techniques were revived in eighteenth-century Venice, Paris, and London in large part through the interests and acts of amateur collectors of drawings. The desire to reproduce drawings in manners that faithfully record process and tonal values captured the imagination of printmakers in eighteenth-century Europe. This interest is generally noted as a mid-century phenomenon that saw the development of crayon, chalk, and wash-manner prints in France and elsewhere by the 1760s and is generally seen as a development by artists. It should be noted, however, that an earlier interest in and appreciation of the drawings of Parmigianino, with their painterly qualities coupled with the virtuosity with which printmakers such as da Carpi and Beccafumi rendered these tonal properties spurred an early eighteenth century resurgence of painterly prints and their techniques. This paper focuses on how some sixteenth-century drawings inspired an era of amateur printmakers’ exploration and experimentation and resulted in the revival of painterly prints in the 1720s.

CAROLINE A. WAMSLER, INDEPENDENT SCHOLAR, NEW YORK
Conceptions of Pictorial Space and Place before the Invention of Scientific Perspective
In 1366 the Venetian Maggior Consiglio commissioned Guariento del Arpo to execute a depiction of the Coronation of the Virgin on the east wall of the Sala del Maggior Consiglio in the Palazzo Ducale in Venice. The Coronation formed an integral part of the council hall’s Trecento painting program, which also included a continuous series of ducal portraits and a cycle of twenty-two narrative paintings illustrating the Peace of 1177. Guariento’s composition predates the codification of scientific perspective by more than a half a century; nonetheless it engages the power of spatial illusion to construct a clearly defined pictorial space. Furthermore it initiates a spatial and conceptual continuity between painted and real space, between the Coronation’s heavenly setting and Venice. The program offers an opportunity to reconsider the development of spatial conceptions in the Trecento and reveals a complex understanding of space and place preceding the invention of scientific perspective.

CHRISTIAN K. KLEINBUB, THE OHIO STATE UNIVERSITY, COLUMBUS
Jacopo Bellini and the Drawing of Idolatry
This talk reconsiders Jacopo Bellini’s seeming ambivalence towards religious subject matter in his drawings, and particularly how an excess of pictorial context and swarming detail often overwhelms his canonical, Christian subjects in these works. Instead of considering the imbalance between story and context as evidence of an amorphous historical process of “secularization,” or as reflecting a desire to convey uncomplicated delectation to the viewer, the essay studies how these images comment on the ethical and artistic wages of image-making itself, a discourse that Jacopo makes explicit in his adoption of an alter ego, that of the figure of the idolatrous, idol-making artist.
The “Meaning of the Mark”: Antonio Guardi’s Optical Investigations

The paper explores Antonio Guardi’s optical investigations in his organ parapet for the Venetian Church of Sant’Angelo Raffaele, painted around 1749. The seven canvases, depicting the stories of Tobit, are marked by Guardi’s open, almost explosive brushwork and the intense whiteness of his light. The unusual preparation of the canvases with a white ground, rather than with the traditional, brownish bolo d’Armenia, intensifies their luminosity. The volatile brushwork and blazing light essentially deconstruct Renaissance perspective and dematerialize all forms, raising a series of questions: how does Guardi figure within the Venetian colorito tradition? Are his surfaces the culmination of Titian’s pittura della macchia or are they of a different nature? How does the dissolution of form and structure relate to the contemporary developments in art and science? The paper will address these questions with specific reference to Newton’s discovery of white light and its impact on the colorito tradition of the Venetian painters.

Friday, 9 April 2010
4:00–5:30
Don Orione - Aula Magna

NEW TECHNOLOGIES AND RENAISSANCE STUDIES XII: VIRAL CONTEXTS: THE PROLIFERATION OF SEX, SONNETS, AND BALLADS IN EARLY MODERN ENGLAND

Sponsor: CENTRE FOR REFORMATION AND RENAISSANCE STUDIES, UNIVERSITY OF TORONTO
Co-Organizers: RAYMOND G. SIEMENS, UNIVERSITY OF VICTORIA; TASSIE GNIAFY, UNIVERSITY OF CALIFORNIA, SANTA BARBARA; AND WILLIAM BOWEN, UNIVERSITY OF TORONTO SCARBOROUGH
Chair: TASSIE GNIAFY, UNIVERSITY OF CALIFORNIA, SANTA BARBARA

DIGGING IN THE ARCHIVES: COMPUTER VS. SCHOLAR?

Until a few years ago, the only way to get to know a body of work was for the scholar to study it deeply. While I am no way advocating the replacement of deep study with computer-assisted tools, I am curious. I have spent much of the last seven years immersed in the Pepys Ballad Archive. Now that the archive is fully encoded and available online, I have revisited my assumptions with the aid of digital tools. Sex is a large component of early modern ballads, many of which are famous for their bawdy rhymes and content. However, I would like to explore in what forms dialogue about sex primarily take place (the context of marriage or dalliance? happy or unhappy outcomes for the lovers?) via several data mining tools. Will my assumption that sex pervades the ballads be borne out? Will the context of its mention match my ideas surrounding its use? Will computer-aided digging reveal new trends or false positives? As scholars everywhere come to their materials in digitized formats what pitfalls and advantages are there to studying a body of work in this format? By using an archive I already know well, I hope to begin to answer some of these questions.

KRISTINA McABEE, UNIVERSITY OF CALIFORNIA, SANTA BARBARA

Early Modern Short Forms and Viral Memes

Discussing the “resuscitability” of information in new media networks in a recent Critical Inquiry article, Wendy Hui Kyong Chun asks: “Why and how is it that the ephemeral endures?
And what does the constant repetition and regeneration of information effect? What loops and what instabilities does it introduce into the logic of programmability?” My essay draws from these questions, alongside the investigations of new media and pop cultural theorists, to ask how the repetition and regeneration of early modern short forms of English literature have their own “logic of programmability.” Theories of the diffusion of digital memes can inform our understanding of the proliferation of early modern short forms on all levels of the cultural spectrum, from courtly sonnets to popular ballads. The use of new media theory to analyze the dissemination of early modern short forms offers the potential for further insight into what generic attributes are defined in sonnets or ballads and how they are propagated by the continued production and circulation of these short forms.

JESSICA C. MURPHY, UNIVERSITY OF TEXAS, DALLAS
Greensickness and HPV: A Comparative Analysis
The USDA’s recent approval of the use of the human papillomavirus (HPV) vaccine Gardasil evoked a heated debate among doctors and parents about the ethics of vaccinating young girls against a sexually transmitted disease. The ongoing controversy over the HPV vaccine reflects not merely parental discomfort with their daughters’ sexual activity, but also our own cultural investment in regulating the sexuality of young women while simultaneously denying its existence. Similar tensions lie behind the rise in diagnoses in the early modern period of greensickness, a disease that scholars consider a precursor to hysteria. Greensickness is a “disease of virgins” for which the most effective cure is sex within marriage. In this presentation, I use data mining and text analysis tools to do a comparative analysis of the language in early modern texts — literary, medical, and herbal — about greensickness and the language in modern medical and popular texts about HPV vaccination. Through this analysis, I hope to draw a picture of continuities and disjunctions in attitudes towards female sexuality in the two periods.

Friday, 9 April 2010
4:00–5:30
Don Orione - Sala Goldoni
APPROACHES TO EARLY MODERN SPANISH SPIRITUALITY III
Organizer: RADY ROLDAN-FIGUEROA, BAYLOR UNIVERSITY
Chair: FRANCES LUTTIKHIUZEN, INDEPENDENT SCHOLAR

SCOTT K. TAYLOR, SIENA COLLEGE
Honor vs. Christian Virtue in Theory and Practice
Historians have seen early modern Spain’s honor code as an ethical system that came into sharp conflict with a competing ethical system provided by Christian virtue. Certainly Christian moralists were critical of the honor code as vain and worldly. True honor, in their eyes, was gained by acting virtuously, not by cultivating a good reputation among one’s neighbors. Evidence from Castilian criminal records helps us reappraise honor as a rhetoric instead of a code, a useful tool for asserting one’s moral standing. One reason why religious attacks on the honor code fell flat, then, is because moralists failed to recognize that the ideals of virtue and honor were not as much as odds as they imagined. Only the more demanding ascetic writers, like Luis de Granada, offered a biting critique of worldly honor, because only they realized the true role that honor played in the lives of early modern Spaniards.
Rady Roldan-Figueroa, Baylor University
Juan de Ávila and the Spirituality of Reading
In his letters Juan de Ávila (1499–1569) sought to give comfort and spiritual guidance to many of his disciples. He provided practical advice and instruction in matters related to daily life as well as to the life of the spirit. In many of his letters he singled out the practice of reading and recommended it as a spiritual exercise. In this paper I will explore the dimension of Ávila’s understanding of reading as a spiritual discipline and will interpret it against existing scholarship on the history of reading in early modern Spain.

Jessica A. Boon, Southern Methodist University
Stammering Love: The Limits of Language in the Mysticism of Bernardino de Laredo and Juan de la Cruz
While Teresa of Avila notes in her Vida that she had recourse to Bernardino de Laredo’s Subida del Monte Sion (1535, revised 1538) when she sought a mystical language for her writings, relatively little of her writing reflects his recollection mysticism (recogimiento) or his new term, no pensar nada. Instead, Laredo’s discussion of no pensar nada in relation to a mystical ascent through love has more evident parallels in the Noche oscura and Cantico espiritual of Juan de la Cruz. This paper seeks to go beyond a simple presentation of similar trajectories. Instead, the insights of queer theory and theology illuminate the intimate connections between the erotic mystical language in the Subida del Monte Sion and the Cantico espiritual, and the necessary foundation of such eros in the denial of thinking required by negative theology. When language fails into stammering (balbuciente, in both authors), all that is left to be in union with God is the loving body of the mystic.

Friday, 9 April 2010
4:00–5:30
Don Orione - Sala Vivaldi
Art, Agency, and Living Presence in the Early Modern World IV: Theatricality
Co-Organizers: Minou Schraen, Universiteit Leiden; Elsje Van Kessel, Universiteit Leiden; and Caroline A. Van Eck, Universiteit Leiden
Chair: Caroline A. Van Eck, Universiteit Leiden

Angela Ho, University of Michigan
Illusion and Disillusion: The Reception of Trompe-l’oeil in Early Modern Art Collections
This paper takes Gerrit Dou’s Painter with Pipe and Book, now in Amsterdam, as a case study of how the trompe-l’œil acts as an agent on the beholder. I argue that Dou’s pictorial strategies do not literally deceive the beholder into mistaking the depicted scene as reality, but that they cause the beholder to question his or her perception. In my view, Dou’s work exercises its agency on a particular kind of beholder — the liefhebber. In the environment of the early modern art collection, the feigned frame and curtain recall the conditions of display, while also referring to the painted curtain of Parrhasios, a classical trope of illusionistic artistry. The curtain, as a code, complements the effect of illusionism achieved through Dou’s “fine” style. The liefhebber, then, would be the ideal viewer, able to appreciate Dou’s virtuosity and understand his use of these signs.
ANN J. ADAMS, UNIVERSITY OF CALIFORNIA, SANTA BARBARA
Seventeenth-Century Dutch Portrait Historié: Living Presence and Theatrical Practice

Portrait historié, a genre that had been produced since the thirteenth century, developed a notably new dimension in the third quarter of the seventeenth century in Amsterdam: rather than depicting its subjects as allegories on the one hand, or as observers of historical events on the other, artists began portraying their patrons as enacting or performing historical events. These take two forms: one in which the individuals interact with each other, and the second in which all portrayed figures enact an event while gazing at the viewer. This development is here linked with two aspects of contemporary theatrical practice: the inclusion between acts of vertoning, or silent scenes enacted either in pantomime, which I associate with the former portrait form, or in still tableaux vivants, which I associate with the later portrait form. The novel forms these took may be explained by the close collaboration of painters with playwrights in the creation of Amsterdam’s first permanent theater, as well as the unusually large number of public festivals, in which both artists and playwrights wrestled with new forms of presentation that emotionally engaged and psychologically moved the viewer.

LEX HERMANS, UNIVERSITEIT LEIDEN
The Teatro Olimpico’s Agency on its Viewers

On 23 May 1580 the members of the aristocratic Olympian Academy of Vicenza decided that the stage set of their newly designed, heavily classicizing theater was to be decorated by their own portrait statues. Thus the local elite deliberately created a monument for themselves. In this paper I will propose that the statuary, and indeed the entire theater, was meant as a perpetual representation of Vicenza as a well-ordered city, prospering under its natural leaders. Moreover, I will argue that the views on art and architecture at the time, in particular the ideas about the “moving image,” made the theater itself into a performing venue, which by its agency upon the viewer was effectively a rulers’ mirror that urged the visitors to fashion their manners and actions after the models they were seeing in front of them.

MINOU SCHRAVEN, UNIVERSITEIT LEIDEN
Distributing Agency: Pope Sixtus V and the Exploitation of the Lateran Coin Hoard

During the demolition of the Lateran palace in 1587, a treasure of 125 gold coins was found, with the effigies of various Byzantine emperors and a cross on the reverse. While antiquarians immediately recognized it as an early medieval hoard, Pope Sixtus V insisted they were building deposits, left there intentionally as signs of imperial support for the papal cause. That same year, he issued a bull that defined the coins as relics endowed with powerful indulgences. Donating them to emperors, cardinals, and some churches, Sixtus effectively distributed their agency over a large territory. The coins took pride of place in the frescoes of the audience room of the Lateran Palace, the Sala degli Imperatori. This paper examines the exploitation of the coins in light of contemporary practices and ideas about building deposits, the agency of portrait medals, and the larger Sistine project of refounding Christian Rome.

Friday, 9 April 2010
4:00–5:30
Don Orione - Sala Canova
ART, LITERATURE, AND JEWS IN THE RENAISSANCE AND BEYOND

Sponsor: VENICE CENTER FOR INTERNATIONAL JEWISH STUDIES
Organizer: LISA PON, SOUTHERN METHODIST UNIVERSITY
Chair: BENJAMIN C. I. RAVID, BRANDEIS UNIVERSITY

PAUL H. D. KAPLAN, STATE UNIVERSITY OF NEW YORK, PURCHASE COLLEGE
“Sfoza dela Ebra”: Jewish Women as Artists and Subjects in Early Cinquecento Venice and Lombardy

An enigmatic painting of a handsome and seductive young woman holding a hammer and a ring, by the Lombard-Venetian painter Bartolomeo Veneto, is perhaps the only notable painting of its time entirely devoted to the subject of a contemporary Jewish woman. This work, usually dated to between 1510 and 1520, is inscribed on the woman’s cuff with the phrase “sfoza dela ebra,” usually translated as “the dress of the Jewish woman.” Though the picture may be an early exercise in genre portraiture, the figure’s fashionable adornment, her grasp of the hammer and ring, and her flirtatious posture together create a singular and surprising characterization. This paper explores to what extent Jewish women were regarded as erotically provocative in Northern Italy at this time, concluding with an analysis of several images of biblical women in sexually charged narratives found in a manuscript related to Jewish painter, printmaker, and medallist Moisè dal Castellazzo’s “picture-Pentateuch.”

CRISTIANA FACCHINI, UNIVERSITÀ DEGLI STUDI DI BOLOGNA
Becoming a Muse in Times of Seclusion: Sara Copio Sullam between Ghetto and Baroque Society

Sara Copio Sullam (1592–1641) is best known as “la bella hebrea” (the beautiful Jewess) or “la poetessa del ghetto” (the poetess of the Ghetto). Born in a wealthy family of Sephardic heritage, she was given an outstanding secular education by her father who was himself a learned and very generous man. Her story has been analyzed many times in the terms of her literary and poetic skills, which turned her into one of the most prominent and unique Jewish women of culture. Her “academia” (literary salon) in Venice was attended by Christian intellectuals and at least one Jew, Leon Modena. In this paper, her story is used as a case study in order to analyze the nature of Jewish-Christian relations in baroque Italy. Therefore this paper will explore aspects of cultural exchange between Jews and Christian in Venice, their relationship and conflicts, focusing on the ghetto, not necessarily as a place of separation but as a liminal place, a threshold between worlds, where the encounter of Jews and Christians was both enriching and ambiguous.

MITCHELL B. MERBACK, THE JOHNS HOPKINS UNIVERSITY
Nobody Sees Himself: Jewish and Christian Self-Reflections in Hans Burgkmair’s Calvary at the Augsburg Katharinenkloster

This paper unravels the implications of an anti-Semitic motif in Hans Burgkmair’s Calvary of 1504 — the mirror-image of a Jewish soldier, staring in horror at his flesh-and-blood counterpart — and situates it with the imperatives of south German Passion piety and meditative pilgrimage, as they were understood and practiced by the Renaissance nuns of Augsburg’s Katharinenkloster, for whom the work was made. “Basilikabilder,” commissioned to commemorate a papal privilege of 1487. Christians were taught to acknowledge the perpetual nature of Christ’s Passion and to struggle against their own “judaizing” selves — the carnal willfulness that pierced Christ’s body ever and again. Impossible for the blind Jews, the self-
knowledge sought by the penitential pilgrim could be glimpsed in a paradoxical place, in the very place where “nobody” (Niemand) dares to look: in the mirror-image of a repulsive Jewish nobody, a dark tormentor who is also everybody.

SHAUL BASSI, UNIVERSITÀ CA’ FOSCARI VENEZIA
Renventing the Ghetto and Renaissance Jewish Venice
Fictional narratives have played an important role in the invention and reinvention of that cultural construct that we call the Renaissance. The Ghetto of Venice, established in 1516 as a segregated Jewish area at the periphery of the city, has been alternately inscribed in or edited out of the representations that have constituted the Myth of Venice. Attracting the curiosity of many European travelers in the early modern era, it almost disappeared from retrospective reconstructions of Renaissance Venice in the post-Romantic era, absent from the itineraries of the Grand Tourists or from the favorite destinations of writers such as Byron, Ruskin, and Proust. The cultural revival of the Ghetto of Venice in the last decades of the twentieth century and in the early twenty-first century seems to be related to a new wave of productions of texts that look at the Ghetto and contribute to reconceptualizing Venice as a multicultural city.

Friday, 9 April 2010
4:00–5:30
Don Orione - Sala Palladio
SPENSER, SHAKESPEARE, AND MILTON
Organizer & Chair: WILLIAM J. KENNEDY, CORNELL UNIVERSITY

MARSHALL GROSSMAN, UNIVERSITY OF MARYLAND, COLLEGE PARK
Spenser’s Middle Voice: Love, Mastery, and Grammar in Book 3 of The Faerie Queene
The incompatibility of love and mastery is a theme set early in The Faerie Queene. Guyon discovers one image of female mastery in the figure of Acrasia and another when Britomart enters the story by mastering him with her enchanted spear (3.1.25). How does Spenser’s language accommodate this egalitarian view of love in the thwarted desires of Amoret and Britomart? This paper will track Spenser’s exploration of uneasy relations of love and mastery in book 3, with particular attention to the grammatical depiction of landscape in the Garden of Adonis, culminating in the innovation of an English middle voice used to describe the wounded phallus enclosed within the mount of Venus, where Adonis “liueth in eternall blis, / Ioying his goddesse, and of her enioyd” (3.6.48) and the wounded Britomart watching the embrace of Amoret and Scudamour and “halfe enuying their blesse” at the end of the 1590 Faerie Queene.

ELIZABETH D. HARVEY, UNIVERSITY OF TORONTO
Trunks without Tops: Horror in Shakespeare’s Cymbeline
This paper examines the poetics of horror and decapitation in Shakespeare’s late romance Cymbeline. I analyze the semiotics of the term trunk in the play, which designates both the beheaded corpse of Cloten and the chest in Imogen’s bedroom in which Iachimo hides. Drawing on psychoanalysis and cognitive psychology, I argue that the pun creates a linguistic unconscious in the play. I historicize the representation of decapitation in relation to the history of anatomical illustration and the humanist privileging of reason in order to explore horror as the severance of the body’s thoracic midsection from the rational head. This interpretation allows us to understand
how Shakespeare represents the psyche’s relation to the body, the traffic between the living and the dead, the place of dreams and augury, and the emotional and physiological effects of horror in the early modern imaginary.

GARRETT A. SULLIVAN, PENNSYLVANIA STATE UNIVERSITY
Vitality, Genre, and the Human in Spenser and Milton
This paper examines literary versions of two major models of the relationship between life and the human, both underwritten by Aristotle’s tripartite soul. While the “vertical” model differentiates human from beast via the rational soul, the “horizontal model” (evidenced by the vegetative soul in plants, animals, and humans, and the sensitive soul in humans and animals) traces lines of filiation across forms of life. These models have generic associations: epic develops the vertical model, and romance the horizontal. This paper considers epic, romance, and horizontal vitality in Spenser’s The Faerie Queene and in Milton’s Paradise Lost. It focuses on Guyon’s rescue of the sleeping Verdant from Acrasia, and Satan’s seduction of Adam and Eve. While Spenser stages the epic defeat of the horizontal model as emblematized by Verdant, Milton represents the birth of the human from out of a romance world of undifferentiated vitality.

Friday, 9 April 2010
4:00–5:30
Don Orione - Sala San Marco
SHAKESPEARE, VENICE, AND THE CONSTRUCTION OF CULTURE
Sponsor: MEDIEVAL-RENAISSANCE COLLOQUIUM AT RUTGERS UNIVERSITY
Organizer: EMILY C. BARTELS, RUTGERS UNIVERSITY, NEW BRUNSWICK
Chair: CLAUDIA JOHNSON, PRINCETON UNIVERSITY
Respondent: JAMES R. SIEMON, BOSTON UNIVERSITY

EMMA SMITH, UNIVERSITY OF OXFORD, HERTFORD COLLEGE
The Merchant of London, or, was Shylock Jewish?
Shylock’s Jewishness has become the prominent issue within scholarship exploring the familial, civic, and ethnic boundaries and exclusions in The Merchant of Venice. Yet this emphasis on Shylock’s Jewishness responds more to the subsequent history of anti-Semitism rather than to the particular circumstances of the play’s composition. As the anti-alien Dutch Church libel of 1593 attests, the Elizabethan category of civic outsider, associated with moneylending, threats to citizens, and endogamous marriage, is not really the Jew but rather the Protestant immigrant from France, the Low Countries, and elsewhere in Europe. In proposing a reading of Merchant of Venice’s identity politics that excavates its Elizabethan associations with European Protestant immigration, my paper attempts both to redress a historicist blind spot and to reflect on the kinds of cultural work that it is necessary to us that our literary texts, particularly Shakespeare, do.

EMILY C. BARTELS, RUTGERS UNIVERSITY, NEW BRUNSWICK
Of Venice: The Moor and a Jew in Shakespeare
In The Merchant of Venice and Othello; The Moor of Venice, Shakespeare turns to Venice to create a context for the staging of two culturally distinctive figures, the Jew and the Moor. Yet the multiculturalism of the Venetian setting calls into question what it means to be, as well as not to be, “of Venice.” The other two papers in our panel will come at the issue from the outside in
— looking at historical representations that challenge our own assumptions of what was signified by Venice or its “others.” I want to approach the question from the inside out — addressing the ways the improvisatory form of drama itself actively obscures the difference between Venetian and non-Venetian. Focusing on signal moments when Shylock and Othello present themselves as “others,” I hope to show how these discriminations are inextricably embedded in, and deeply contingent upon, exchanges with Venetians, carrying and complicating the voice(s) of Venice.

THOMAS P. CARTELLI, MULHENBERG COLLEGE

“This would not be believed in Venice”: Venice in the Early Modern English Imaginary
In the fourth act of Othello, Ludovico sees the Moor strike Desdemona in a jealous rage and exclaims, “this would not be believed in Venice.” Indeed, little that transpires in Othello or The Merchant of Venice would be believed in early modern Venice. Yet it’s one of the odd twists in the uneven relationship between history and literature that what is vividly imagined and dramatically represented makes a more enduring impression than what is more prosaically reported or reliably established. For such reasons among others, Venice became in the early modern period, and remains today, not only the defining setting of these plays but the “naturalized” home of Shakespeare’s protagonists. My paper will revisit the myths of Venice in circulation in England at the time of these plays’ production, and will draw particularly on William Thomas’s History of Italy (1549) and Coryat’s Crudities (1611) as well as on Ben Jonson’s Volpone (1606) in an effort to determine what they sought to enable or occlude.

Friday, 9 April 2010
4:00–5:30
Don Orione - Mezzanino A
THE LANGUAGE OF DEATH IN EARLY MODERN COMEDY
Organizer: ROSEMARY KEGL, UNIVERSITY OF ROCHESTER
Chair & Respondent: WILLIAM C. CARROLL, BOSTON UNIVERSITY

ROSEMARY KEGL, UNIVERSITY OF ROCHESTER
Death in English Renaissance Comedy: Apostrophe, Tragicomedy, and Utopia
In Renaissance society, on stage and off, the precise moment of death was a puzzling and compelling object of scrutiny. This Renaissance preoccupation with the physiological and psychological indeterminacy of death provided English playwrights with a resource for staging an encounter with the ineffable — with, for instance, the simultaneous reign of deposed and usurping monarch or the coexistence of otherwise incompatible forms of authority. This encounter is marked for English Renaissance audiences by the visual distortions and temporal dislocations that give shape, however briefly, to a mingling of the supposedly discrete worlds of the tragic and the comic. Across the comedies’ local differences and generic particularities, an essentially apostrophic turn to the staging of death encourages the audience to immerse itself what the plays often elsewhere insist is an unsustainable tragicomic sensibility, its texture and imperatives best described by the worlds that we briefly are permitted to inhabit and the habits of thought that we are encouraged to sustain.

KATHERINE EGGERT, UNIVERSITY OF COLORADO, BOULDER
Death’s End: Alchemy and the Sepulchral Conclusions of Love’s Labor’s Lost
The conclusion of Shakespeare’s *Love’s Labor’s Lost* not only delays the couples’ marriage, in the manner of other Shakespearean comedies, but delays it for the puzzlingly ritualized period of a year and a day, as the Princess of France mourns her dead father. This paper argues that this conclusion is part of a play-long meditation on the language of alchemy, in which death and decrepitude may be the signs of new life. However, *Love’s Labor’s Lost* also identifies the language of alchemy with an easily mocked male fantasy of masculine parthenogenesis. The play’s sepulchral conclusion, therefore, returns to its opening, in which the male characters’ proposed all-male academy is immediately proved untenable once women enter the scene. Once the men’s learning is associated with alchemy—a knowledge system that had been consistently debunked since its introduction into Europe in the Middle Ages—their desire to procreate their own future is similarly debunked. The play’s proper end is thus an alchemical one: not marriage and children, but deadly inconclusions.

**KENT CARTWRIGHT, UNIVERSITY OF MARYLAND, COLLEGE PARK**
The Return from the Dead in Shakespearean Comedy

For Shakespeare, arguments about the rise of early modernism have often focused on subjectivity in the histories and tragedies. This paper argues that the comedies, by contrast, might be understood as instilled in certain ways with older, “residual” cultural values (to use Raymond Williams’s term). A useful example of such values is the figure of the return from the dead. Although it has been discussed in Shakespeare’s late romances, the return from the dead has received little notice in relation to the early and middle comedies. Yet characters such as Julia in *The Two Gentlemen of Verona*, Egeon and Emila in *The Comedy of Errors*, Portia in *The Merchant of Venice*, Hero in *Much Ado About Nothing*, Viola and Sebastian in *Twelfth Night*, Claudio in *Measure for Measure*, and Helena in *All’s Well* all, in some metaphorical sense, return from the dead. Curiously, such revenants become more vivid and real for seeming to have died, and they introduce a peculiar numinousness into the experience of comic resolution. In Shakespeare’s comedies, there persists a strain of complex anachronistic and quasi-mystical cultural life.

Friday, 9 April 2010
4:00–5:30

**Don Orione - Sala Don Orione**

**FICINO VI: EVOLVING PRACTICES IN TRANSLATION**

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

**SUSAN BYRNE, YALE UNIVERSITY**

Ficino in Spanish Translation

Prior to the end of the fifteenth century, there were at least two manuscript copies of a Spanish translation of Marsilio Ficino’s Latin *Corpus Hermeticum*, or *Pimander*, in Spain. One of those two is held today by the Escorial Library in Madrid, and it is the main focus of this paper. My aim is to study how the translator interprets Ficino’s ideas, on the basis of the chosen lexicon. Are Ficino’s commentaries to the various books of the *Pimander* included? How are certain problematic ideas represented? What happens, particularly, to the *Pimander*’s assertions about man’s immortality? Does the translator further “Christianize” the hermetic philosophy? Are there marginal commentaries by readers? A second *Pimander* manuscript held by the Biblioteca
Nacional, which is said to offer, in handwritten notes, information as to its provenance and owners, will also be considered.

WŁODZIMIERZ OLSZANIEC, WARSAW UNIVERSITY
Marsilio Ficino’s Early Translations of Plato in a Manuscript of the Bodleian Library (Canon. Class. Lat. 163)
Ficino was a central figure in Renaissance Platonism and author of the first complete Latin version of all Plato’s works (Platonis Opera Omnia [Florence, 1484]). The first draft of this translation goes back to 1464, when the young Marsilio, upon the request of Cosimo de’ Medici, translated and prefaced ten Platonic and pseudo-Platonic dialogues: These early versions are preserved in a single manuscript owned by the Bodleian Library, Canonicianus classicus latinus 163. Since they subsequently became the basis for preparing definitive translations, their analysis and comparison with the later versions seems to be of considerable importance in assessing the motives, the characteristics, and the extent of Ficino’s interventions in the text of his early work, showing the general principles that guided him in its revision. It offers, therefore, a unique opportunity to examine Ficino’s evolution as a translator. The aim of my paper is to present the results of such an examination.

ANGELA HOBBS, UNIVERSITY OF WARWICK
Translating Plato’s Symposium: Can Ficino Help?
Although Plato scholars have long been interested in Ficino’s commentary on Plato’s Symposium, their attention has focused on the nachleben of Plato’s work: what does Ficino’s commentary tell us about his own philosophy and the ideas and tastes of his age? At most, classicists might turn to Ficino for possible insights into Plotinus and other Neoplatonists. My approach is different. I am currently producing a new translation of, and commentary on, Plato’s Symposium, and I am interested in whether Ficino’s commentary and translation (and other of his works) can illuminate Plato’s dialogue itself. I believe that there are three main (and connected) areas where it might: the relationship between the Form of Beauty and the Form of the Good; the vital role of music in the philosophical and virtuous life; and the importance of not neglecting the religious and mystical aspects of Plato’s thought (currently ignored or underplayed in analytic commentaries).

Friday, 9 April 2010
4:00–5:30
Don Orione - Aula 5
SPANISH HYBRIDS: SPINNING RACE, ANTI-SEMITISM, AND POLITICS
Organizer: MARINA S. BROWNLEE, PRINCETON UNIVERSITY
Chair: EMILY FRANCOMANO, GEORGETOWN UNIVERSITY

BARBARA WEISSBERGER, UNIVERSITY OF MINNESOTA, TWIN CITIES
Gender Hybridity in the Anti-Converso Poetry of Cancionero de Burlas (1519)
Much has been written about the religious hybridity of the conversos, the descendants of converts from Judaism to Christianity in late medieval and early Renaissance Spain. These New Christians were never fully accepted by their coreligionists, who continued to stigmatize them as essentially Jewish. Much less studied is the way that the construction of the male converso as
religion hybrid is interwoven with his feminization. This paper focuses on the poetic invective contests between *converso* and non-*converso* poets contained in *Cancionero de obras de burls provocantes a risa* (1519). It examines how non-*converso* poets construct the male *converso* body as grotesquely feminine, for example, by satirizing circumcision. This Jewish bodily “defect” enables the association of the *converso* with the open, incomplete feminine body, and, more specifically, with the uncontrollable, diseased sexuality of the prostitute. The *converso* thereby becomes a threat to the health of the Spanish Christian/masculine body politic.

MARINA S. BROWNLEE, PRINCETON UNIVERSITY
Hybridity and Cultural Translation: Almanzor, La Roche-Guilhem, and Sidney
Almanzor — notorious and feared invader of Muslim Spain in 711 — experienced a fascinating cultural translation in *Almanzor and Almanzaide, A Novel; Written by Sir Philip Sidney, and Found Since his Death amongst his Papers* (1678). Though attributed to Sidney, this work was actually penned by Anne la Roche Guilhem (1644–1707), a learned Huguenot refugee, who lived in exile in London. La Roche authored fictional works as well as adaptations and historical translations — key among them her recasting of the *Historia de las guerras civiles de Granada*, published in 1683 in Paris. *Almanzor and Almanzaide* is an English translation of her nouvelle entitled simply *Almanzaide*. My paper seeks to elucidate hybrid procedures such as political co-opting and creative transcendence by which this author provides her reader with an intriguing cultural translation over space and time (from eighth-century Africa and Spain, to seventeenth-century Huguenot France, and to England).

RONALD SURTZ, PRINCETON UNIVERSITY
Botanical and Racial Hybridity in the *Comentarios reales* of el Inca Garcilaso
In his *Comentarios reales* el Inca Garcilaso tells of the marvelous results gained from grafting Spanish fruit trees onto Peruvian trees and describes the giant radishes and heads of lettuce the Spaniards were able to grow in Peru. Such comments are followed by a chapter on the terms used for the various racial mixtures that arose from the Spanish conquest. It is here that Garcilaso pens the celebrated phrase concerning his pride in being a mestizo. I believe the reader is expected to view the author’s mestizo status as yet another instance of the marvelous yet monstrous bounty of the New World. Like the grafted fruit trees, that mixture is conceived in a favorable light. And like their giant radishes, the Spanish too flourish in Peru. So the transplanted Spanish flora and fauna become both an allegory of empire and part of the creation of a personal myth.

Friday, 9 April 2010
4:00–5:30
*Don Orione - Aula 6*
PRINTING AND URBAN CULTURE II: LIVING LOCALLY
Organizer: JUDITH A. DEITCH, YORK UNIVERSITY
Chair: JAMES RAVEN, UNIVERSITY OF ESSEX

MATTEO PANGALLO,
Go to my Stationer: Mapping the Playbook Market in Early Modern London, 1560–1660
In Glapthorne’s 1639 “Wit in a Constable,” Holdfast instructs Tristram to fetch him numerous
fashionable books; he prefaces his order with the directive, “goe to my stationer.” This paper emerges from the question that follows logically from Holdfast’s command: where would Tristram “goe”? Approximately 50 percent of playbooks published in London between 1560 and 1660 include a statement providing the stationer’s geographic location in the city. This paper assembles and evaluates the data of the stationer addresses in all London playbook imprints between 1560 and 1660, grouping playbooks by specific consumer categories (theater of origin, company of origin, genre, and play type) and tracing the trends of these categories against the locations in the city indicated by the stationers’ imprints. Mapping this data will help identify and explain the presence (or absence) of relevant patterns in the topography of the London playbook market over 100 years. The conclusions resulting from this study bear upon current research into the demographics of playbook consumption in early modern London.

BENITO RIAL COSTAS, INDEPENDENT SCHOLAR, SPAIN
New Processes, Old Structures: The Printed Book in Santiago de Compostela
A small city in northwest Spain, Santiago de Compostela was, in the early sixteenth century, home to an unbalanced interplay of a growing bourgeois class, developing commercial networks and the emergent technology of print. Although home to a reconfiguration of acts of consumption and the reaches of distribution, its productive capabilities did not expand beyond those serving entrenched interests. Santiago’s educated population and its recently created university made the city a notable consumer of books, and its booksellers, as players in a European network, made it an important regional distributor of books. Printing, however, almost without exception, supplied the Compostelan archbishop with local liturgical books. Printed books maintained medieval structures and assumed almost the same status as manuscripts even though they were produced with a new technology attracting interested local investors. My paper explores how the interplay between these social and productive forces reshaped the urban dynamic of Santiago.

JUSTYNA KILIANCZYK-ZIEBA, JAGIELLONIAN UNIVERSITY, KRAKÓW
The Inheritance: The Printing House in platea Columbarum in Renaissance Kraków
Like Aldus Manutius in Venice, Hieronim Wietor, a printer-humanist, enthusiastically involved in promoting the works of Erasmus and organizing Kraków’s cultural life, established a printing house that lasted from 1518 until the beginning of the seventeenth century. After his death, it was first maintained by his wife Barbara, then by Barbara and her second husband Lazarz Andrysowic, who printed books both in vernacular and in classical languages, attracting the best Polish writers of the time. Lazarz passed the officina to his son Jan Januszowski, whose printing house (still in platea Columbarum, the same place where Wietor worked) functioned as an important center for Polish intellectuals and poets as well as noblemen and prelates. Januszowski himself was an extremely versatile man: an outstanding printer, but also a prolific writer and translator interested in various domains of science — therefore a perfect host of a printing house where people, texts, and ideas mixed and inspired each other.

THEODOOR PRONK, ERASMUS UNIVERSITEIT, ROTTERDAM
The hazard of public dissent represented an intrinsic feature of early modern urban culture. Lacking levers to impose their will, a city administration had to take into account the opinions of
its citizenry. This paper seeks to analyze the way printing became a potent tool in urban politics deployed to shape public opinion. Looking at the religious policies of the Free Imperial city of Nuremberg, it will examine the council’s relation to printing and its strategies to manipulate publicity. In times of heightened religious and political tensions, an array of pamphlets, broadsheets, and printed Lutheran sermons set the mood against the Church or even the Catholic Emperor. The council favored a pro-imperial policy; however, the political situation occasionally demanded a different approach. This paper argues that an interplay between policy-making and publicity reveals a complex image of interdependency. Constant shifts between regulatory strictness and relaxation indicate the councillors’ attempts to instrumentalize publicity for their own purposes rather than to simply repress it.

Friday, 9 April 2010
4:00–5:30
Don Orione - Aula 3
RELIGIONS AND IDENTITIES IN VENICE, CA. 1250–CA. 1650
Organizer: Richard Mackenney, State University of New York, Binghamton
Chair: Mary R. Laven, University of Cambridge, Jesus College

John Jeffries Martin, Duke University
Marranos and Nicodemites in Sixteenth-Century Venice
This paper explores two forms of dissimulated religious identities in late sixteenth-century Venice: nicodemism and marranism. While historians have explored both histories independently, very few have examined them within the same social milieu. This talk, drawing on the records of the Holy Office in Venice, attempts to explore the question of the various ways in which Marranos and Protestants conceptualized such issues as interiority, secrecy, transparency, and dissimulation as matters of ethics in this period. Further attention is given to the fact of Venice as port city that was remarkably open to foreigners and individuals of different beliefs, a context that was radically different from more repressive climates, and one that played a decisive role in shaping the way in which both Jewish and Christian writers theorized the “hidden” self in this period. Venice, like the Mediterranean in general, made room for forms of religious hybridity that undermine our traditional notions of how faiths were defined and bounded.

Peta Motture, Victoria & Albert Museum
The Misericordia: An Identity in Sculpture
The Istrian stone tympanum of the Misericordia by Bartolomeo Bon and his workshop from the Scuola Vecchia della Misericordia in Venice has recently been conserved and reinstalled in the new Medieval and Renaissance galleries of the V&A. Despite its association with the rebuilding of the facade in the 1440s, its date remains disputed. Described as “a page torn from the record of Venetian art” when bought for the museum in 1882, the tympanum has been reconstructed on more than one occasion in its history. Perhaps not surprisingly, therefore, the latest conservation campaign has revealed it to be both more fragmentary and originally more colorful than previously realized. The clues provided by examination of the tympanum itself, taken with a review of documentary evidence and related works, can provide a potent insight into the role of the confraternity and the identity that it wished to project to those who passed or entered its
doors.

Richard Mackenney, State University of New York, Binghamton
Venice: “Mercantile System” and Misericordia, ca. 1250–ca. 1550
What qualities enabled the Venetian Republic to function — imperfectly but in similar form — for so long? At least part of an answer may lie outside the historiography of political myth and economic decline. Indeed the very interaction of political and economic life may offer some significant clues. This is curious, for, from the later thirteenth century onwards, the political economy of Venice began to take on many of the characteristics that Adam Smith was to attack as the “mercantile system.” In the Venetian context, however, the mercantile system of political economy was inseparable from the moral code of the Venetians’ distinctive religion. Moreover, the interaction of polity, economy, and religion appears to have generated its own bonding force among the diverse identities of the city in the animating concept of “misericordia.” However, from the 1540s onwards, the forces of Catholic reaction began to dissolve the adhesive of the great synthesis in a reconfiguration that was to become — surprisingly — typical of the confessional era.

Friday, 9 April 2010
4:00–5:30
Don Orione - Aula 4
Renaissance Astrology IV: Johannes Kepler
Sponsor: Prato Consortium for Medieval and Renaissance Studies
Co-Organizer: Darin Hayton, Haverford College
Co-Organizer & Chair: Sheila J. Rabin, St. Peter’s College

Derek Jensen, Brigham Young University, Idaho
Kepler’s Musical Astrology
Johannes Kepler reformed astrological theory by emphasizing the importance of the aspects of the planets. What led Kepler to develop his theory of the aspects? Kepler maintained that the aspects of the planets affected earthly souls in the same way theorists seeking therapies for psychological and physical diseases believed music affected earthly souls. Also according to Kepler, planetary aspects resonate with earthly souls at a distance in the same way instrumental strings resonate with other strings at a distance. In other words, Kepler had aesthetic reasons for developing the theory of astrology that he did, and those reasons were deeply connected to contemporaneous ideas about music therapy (such as those of Ficino) and findings in musical science (specifically research on the sympathy of strings). Kepler’s case speaks to questions about philosophical justifications for theory selection, the relationship between the sciences and the humanities, and the intellectual status of astrology in the early seventeenth century.

Raz D. Chen-Morris, Bar-Ilan University
The Physics of Light and the Optics of Planetary Influences in Kepler’s Astrology
In his Mysterium Cosmographicum Kepler sought the reasons for the number, the size, and the motions of the planets’ circular orbits. The first two were addressed by nesting Platonic solids within those orbits. Planetary motions, however, demanded physical analysis. In order to measure “the Love which moves the . . . stars” Kepler suggested light as a concrete and visible
physical vehicle to deliver the motive soul from the sun to all the planets. He proceeded to analyze the cosmological operation of light first in his astrological treatise of 1602 and later in *Optics* of 1604. These investigations, and especially his geometrical conception of an effective astrological aspect, lead Kepler to abandon light in favor of an invisible magnetic force that governs the heavens (in *Astronomia nova*) and to a new articulation of the operation of the earthly formative soul (in *Strena, seu De nive sexangula* of 1611).

Friday, 9 April 2010
4:00–5:30
*Don Orione - Chiesa*

**JESUIT IDENTITY AND MISSION IN THE WORLD**

*Organizer: Edward Muir, Northwestern University*
*Chair & Respondent: Antonella Romano, European University Institute*

**Paolo Aranha, European University Institute**
Brotherhood without Equality: Caste Hierarchies in the Malabar Rites Controversy

The Malabar Rites controversy has often been considered as a conflict over “inculturation” of Tridentine Catholicism within South India. The *accommodatio* proposed by Roberto Nobili (1577–1656) and enforced by his Jesuit successors in the seventeenth and eighteenth centuries has been then viewed as an attempt to adapt Christianity to a non-European culture. Such a hagiographic portrayal fails to make sense of the relevance of power relations within the missions of Madurai, Mysore, and “Carnate”: a major effect of *accommodatio* in South India was the official recognition of caste hierarchies within the newly established Catholic community. This paper examines the tension between Christian brotherhood and caste hierarchies in the Malabar Rites controversy, in order to highlight different European perspectives on the social otherness of South India during the early modern age. From these contending European depictions it will be also possible to understand the different self-representations that the opposed parties had of what Europe and its Christianity were supposed to be.

**Emanuele Colombo, Università degli Studi di Milano**
Heresy and Idolatry: Jesuit Attitudes toward Islam in the Sixteenth and Seventeenth Centuries

Ever since its recognition as a religious order by Pope Paul III in 1540, the Society of Jesus had a great interest in the Islamic world. Ignatius wished to go to the Holy Land, both to protect the Holy Places and to convert Muslims; the *Formula of the Institute*, the first document of the Society, declared that Jesuits were available to go everywhere, “even among the Turks,” the word *Turk* meaning Muslim in general. Is it possible to find a “Jesuit peculiarity” in the missions with Muslims during the long history of the Society (1540–1773)? The printed sources seem to suggest that the Jesuit attitude toward Islam fluctuated between two categories. On the one hand Islam was considered a heresy, according to an ancient argument that was used in the West until the nineteenth century. On the other hand, in the missionary experience, Muslim piety was considered a kind of idolatry.

**Michela Catto, Ecole des Hautes Etudes en Sciences Sociales de Paris**
Neopaganism and Revolutionary Movement: The Society of Jesus between Europe and China (Sixteenth and Seventeenth Centuries)
The Jesuit missionaries operating in China faced the problem of adapting their sacramental doctrine (the visible signs of Catholicism) to a non-Christian society. Above all, the subversive potential of Christianity was perceived in its ability to control people: from their consciences to their mores and habits. The rites of baptism, marriage, and confession were among the most difficult to popularize. This paper will illustrate the specific difficulties encountered by missionaries in the administrations of the sacraments that they on one hand compared to existing Chinese practices and on the other contrasted with the doctrines and guidelines issued in Rome. The Jesuit *accommodatio* was between the hammer and the anvil: Chinese ruling class saw Christianity as the collapse and the ruin of the empire, European ruling class as the new paganism.

Friday, 9 April 2010
4:00–5:30
Fondazione Cini - Sala degli Arazzi
GIOVANNI BELLINI II: BELLINI AND THE VENETIAN PORTRAIT
*Sponsor:* THE ITALIAN ART SOCIETY
*Organizer:* CAROLYN C. WILSON, INDEPENDENT SCHOLAR, HOUSTON
*Chair:* PATRICIA MEILMAN, INDEPENDENT SCHOLAR, NEW YORK CITY
*Respondent:* JENNIFER FLETCHER, THE COURTAULD INSTITUTE OF ART

ELIZABETH PERKINS, COLUMBIA UNIVERSITY
Giovanni Bellini, Antonello da Messina, and the “Signs of Men’s Character”
Prior to the last quarter of the fifteenth century, portraiture in Venice is mainly confined to votive images and static ducal profiles. The year 1474 marks an important turning point: a new, expressive portrait type emerges through the work of Giovanni Bellini and Antonello da Messina. Their sitters wear few embellishments, and carry no identifying attributes; instead they embody what Philostratus referred to as “the signs of men’s character.” In light of recent monographic exhibitions that have provided the opportunity for closer study of both artists’ portraiture, this paper will examine the relationship between Giovanni Bellini and Antonello by considering several portraits from this early period of 1474 to 1476, with particular attention to Giovanni Bellini’s portrait of Raffaele Zovenzoni (Biblioteca Trivulziana, Milan) as an important point of intersection between the two artists.

EVELINE BASEGIO, RUTGERS UNIVERSITY, NEW BRUNSWICK
Humanism, Intimacy, and Faith: Jacometto Veneziano’s *Opera Perfettissima* and Parallels in Portraits by Giovanni Bellini and Leonardo da Vinci
Scholars almost unanimously agree in identifying the pair of small, once-joined portraits now in the Robert Lehman Collection as the work cited by Marcantonio Michiel as an *opera perfettissima di mano di Jacometto*. Hitherto, the Lehman portraits remain the only work assigned with certainty to the Venitian. They represent an essential point of reference for the reconstruction of the activity of this fascinating yet mysterious painter-miniaturist whom the sources describe as a successful artist, perfectly integrated in the Venetian context. The purpose of this paper is to reexamine and offer a new reading of Jacometto’s masterpiece through comparison with Giovanni Bellini’s *Portrait of a Young Boy* in Birmingham and Leonardo’s *Portrait of Ginevra de’ Benci* in Washington. Each sheds light on the Lehman panels’ intended
function, sitters’ identities, and allegorical imagery; Bellini’s and Leonardo’s portraits may indeed have served as sources of inspiration for Jacometto’s creation.

ANTONIO MAZZOTTA, *THE NATIONAL GALLERY, LONDON*
Un ritratto dimenticato: Giovanni Bellini e gli agostiniani
Un dipinto autografo — ma spesso dimenticato — di Giovanni Bellini, che ritrae Gabriele Dalla Volta (1468–1537), apre nuove strade nello studio del rapporto tra Bellini e gli ordini religiosi veneziani. Un poliedrico intellettuale e uomo di potere come il Dalla Volta (è stato, oltre a generale dell’ordine degli eremitani agostiniani, editore e architetto) ha fatto parte delle più alte sfere umanistiche veneziane del principio del Cinquecento: è nota infatti la sua amicizia e corrispondenza con Pietro Bembo. La presenza di un suo ritratto accerta l’esistenza di un legame con Giovanni Bellini, che arricchisce il quadro dei rapporti del pittore con la sua stessa città e società. L’obiettivo della ricerca è inoltre di far luce sulla relazione tra Bellini e l’ordine degli eremitani agostiniani a Venezia, e in particolare con la chiesa di Santo Stefano, alla quale peraltro, stando al Ridolfi, donò “una effigie del Salvatore in atto di benedire.”

FRANCE-VENISE I: CONTACTS, ECHANGES, REPRÉSENTATIONS
Hôtel de la Marine, Pavillon de France (3eme étage)
Chair: CLAUDE LA CHARITÉ, UNIVERSITÉ DU QUÉBEC, RIMOUSKI

Venise en 1519: Le Voyage de Jacques Le Saige confronté aux Diarii de Marin Sanudo
Jacques Le Saige est un pèlerin qui, en route pour Jérusalem, fit halte pendant un mois à Venise (mai-juin 1519). Il a publié son journal de voyage, avec une foule de détails concrets qu’on ne trouve guère dans les autres récits du même genre, particulièrement intéressants sur Venise. Dans un français rugueux et pittoresque, ses notes souvent schématiques sont toujours confirmées par les Diarii de Sanudo, haut personnage de Venise qui en tint pendant une quarantaine d’années la chronique. La confrontation entre les “choses vues” par Le Saige et les dessous de l’histoire révélés et analysés par Sanudo offre une image en profondeur de ces quelques semaines de l’histoire de la ville.

PASCALE MOUNIER, UNIVERSITÉ LYON 2 AND JANINE INCARDONA, UNIVERSITAT DE VALENCIA
L’édition vénitienne d’Urbano et sa traduction vers 1533: la construction d’un Boccace lyonnais
À la fin du XVᵉ siècle, sans doute à Bologne, paraît pour la première fois une brève *Opera jucundissima* qui se donne Boccace pour auteur. Cet ouvrage, qui serait en fait le remaniement d’une partie du *Libro Imperiale*, a eu un destin européen. Ce sont les presses vénitiennes qui ont assuré son succès tout au long de la Renaissance. Si l’on sait les relations privilégiées de Lyon avec l’Italie, la traduction anonyme du faux vers 1533, intitulée *Urbain*, semble susceptible d’éclairer plus précisément les rapports de cette ville avec Venise. Reste à savoir quelle lecture est faite du récit original à l’occasion de ce travail d’adaptation et si l’on peut en déduire quelques aspects de la perception française de celui qui passe dans les années 1530 pour le
maître du récit italien et du genre sentimental.

Friday, 9 April 2010
4:00–5:30
Fondazione Cini - Cenacolo Palladiano
RELIGION AND THE SENSES VII
Sponsor: VILLA I TATTI, THE HARVARD UNIVERSITY CENTER FOR ITALIAN RENAISSANCE STUDIES
Organizer: WIETSE DE BOER, MIAMI UNIVERSITY OF OHIO
Chair: CHRISTINE GOETTLER, UNIVERSITÄT BERN

SARAH MORAN, BROWN UNIVERSITY
Accessing the Divine: Beguine Altarpieces in the Seventeenth Century
This paper analyzes a group of painted altarpieces commissioned for the churches of the Court Beguinages during the seventeenth century. In the wake of the religious wars in the Low Countries, these large, semi-monastic communities of women, called Beguines, played important roles in the defense of Catholic ritual and belief against Protestant attacks. In particular, the Beguines' spiritual work of prayers for the dead reinforced the Counter-Reformation Church’s doctrines of purgatory and intercession, and at the same time provided exemplars of an orthodox religious practice that emphasized bodily engagement. I discuss these paintings through the lens of the thousands of memorial masses that were performed in front of them, during which the visual experience of the paintings’ imagery combined with the sound of the Beguines’ voices, the smell of incense, and the taste of the communion wafer to create the sensation of the real presence of the divine.

HERMAN ROODENBURG, ROYAL NETHERLANDS ACADEMY OF ARTS AND SCIENCES
Samuel van Hoostraten and the Role of the Senses and Embodiment in Depicting Holy Figures
My paper will take a look at Van Hoostraten’s Inleyding tot de Hooge Schoole der Schilderkonst (1678), especially at the author’s discussion of the passions and their grounding in what we would now describe as sensory perception and kinesthesia. Central to my argument are the contemporary writings on the eloquence of the pulpit and the period’s paintings of holy figures, especially the apostles and their eloquence of the body. Which gestures, movements, and facial expressions would best touch the hearts and senses of the faithful? Taking this perspective, I will reconsider discussions (Blankert, Sluijter, and Weststeijn) of Rembrandt’s “natuereelste beweechgelickheijt” and its relationship to contemporary rhetoric. Finally, I will distinguish Van Hoostraten’s notion of “beweechelijkheyt” from that of his master.

BARBARA BAERT, KATHOLIEKE UNIVERSITEIT LEUVEN
Touching the Hem: The Healing of the Haemorrhoxsa in Early Modern Visual Culture
In Mark 5:24–34, Luke 8:42–48, and Matthew 9:19–22 is told the story of the healing of the woman with the hemorrhage. In this story pulsates a delicate energy concerning textile, cloth, and the magical impact of touch. Since Early Christian times, a specific iconography was developed around this healing story, related to touch, sacred space, and blood. In fact, also the early modern reception of the story became an important catalyst for uterine taboos, menstruations, and magic through textiles (the sensory transit of the hem, in particular). This paper treats the problematic of the Haemorrhöissa in the interspaces of exegesis, iconology, and
the anthropology of the senses. These problematic s will contribute fundamentally to the other paradigms of touch and sight in early modern visual culture too, such as the Noli me Tangere.

Friday, 9 April 2010
4:00–5:30
Fondazione Cini - Sala del Chiostro dei Cipressi
LOST SOULS AND LOST MANUSCRIPTS: RECUSANT CULTURE IN EARLY MODERN ENGLAND
Sponsor: Pontifical Institute of Medieval Studies Press: Catholic and Recusant Texts
Co-Organizers: Thomas S. Freeman, University of Cambridge and Alison Shell, University of Durham
Chair: Susannah Brietz Monta, University of Notre Dame

THOMAS S. FREEMAN, University of Cambridge
The Devil at Hackney: An Elizabethan Catholic Exorcism
On New Year’s Day 1586, an exorcism was performed in the house of Lord Vaux in Hackney. The demoniac was a young woman who had previously been exorcized in a celebrated (or notorious) exorcism that took place at Denham the previous year. The exorcists at Hackney were Catholic priests, some of whom had been present at the Denham exorcisms, and many of whom were closely associated with William Weston, who led the Denham exorcists. Yet while the Denham exorcism has been the subject of considerable scholarship, the Hackney exorcism is virtually unknown. The only account of the exorcism survives in one manuscript (Bodley MS Eng. th. b. 1-2), which itself is largely obscure. In this paper I will examine the circumstances in which the exorcism took place and its significance in both the development of exorcism in England and in English Recusant culture.

GERARD KILROY, University College London
Deferring Meaning for Differing Readers: Sir Thomas Tresham, Sir John Harrington, and Underground Manuscript Circulation
Sir Thomas Tresham’s instruction to gather together his alphabetical digest of scriptural and patristic sources (Bodleian MS Eng. th. b. 1–2) and “bynde them upp together with the string of secrecie & for a tyme to burye and intombe them in their sepulcher” shows a careful choice of intended readers. Sir John Harrington, at exactly the same time, is having his scribe produce manuscript books of dangerous material for particular readers: subversive epigrams, political treatises, and poems by “traitors.” Yet Harrington had also produced printed books and Tresham had an enormous library of printed books, and had endowed St John’s College, Oxford with more. This paper aims to explore the way these two lovers of the printed book used scribes to produce handwritten material for particular, sometimes named, readers. Luckily, we live in what Tresham called “some usefull day” when we can rejoice at the “happy resurrection” of these manuscript books, and explore their complex awareness of different readers.

ALISON SHELL, University of Durham
Recusant Dramatic Afterlives: Robert Owen, The History of Purgatory
This paper will introduce and contextualize a newly discovered post-Reformation play of unambiguously Catholic content, Robert Owen’s The History of Purgatory. Though no evidence of actual performance has been found, The History of Purgatory appears to have been intended
for performance: the manuscript includes stage directions of a kind which would be highly implausible in the context of closet drama, and an epilogue where the speaker engages in the flying of a rival company of players, while the body of the text hints that the play may have been written as a contribution to Christmastide revels. The history of post-Reformation Catholic theater is a rich and varied one in the period between Elizabeth I’s accession and the Civil War, encompassing the residue of medieval religious drama, such mainstream playwrights as Ben Jonson, the masques of Henrietta Maria, and neo-Latin school drama performed on the Continent. My paper will ask whether The History of Purgatory is part of this tradition; if so, it would be virtually unique, and likely to be of considerable interest to historians of the English theater. Moreover, it sets up fascinating dialogues with medieval and contemporary texts: its main storyline, the fate of a soul after death, incorporates extensive borrowing from Guillaume de Guileville’s Le pèlerinage de l’âme.

Friday, 9 April 2010
4:00–5:30
Fondazione Cini - Padiglione delle Capriati
ITALIAN LITERATURE IV: LITERATURE AND ART/MUSIC
Sponsor: CENTRE FOR REFORMATION AND RENAISSANCE STUDIES, UNIVERSITY OF TORONTO
Organizer & Chair: OLGA ZORZI PUGLIESE, UNIVERSITY OF TORONTO, VICTORIA COLLEGE

PINA PALMA, SOUTHERN CONNECTICUT STATE UNIVERSITY
Contradicting Images and Breaking Rules: Pulci’s Innamorato
The admonition Fra Angelico’s Penitent St. Jerome holds in his hand (“Carnem vestram domate ieiuniis monaces vinum fugiat pro veneno/ et a liquod coctum accepisse lussurie deputetur”) underscores the belief that food leads to sin. Self-knowledge, human happiness, and social order prevail, according to the inscription, when humanity abstains from immoderation at the table. The limits of this belief are challenged in Pulci’s Morgante. By taking pleasure in the very excesses against which Fra Angelico’s painting admonishes, Pulci’s characters defy the established theological and philosophical tenets. Pulci thus questions the validity of the socio-political paradigms shaping Florentine society. According to him, by closing its eyes to the more concrete, unaffected vision of the world, society has lost touch with the political complexities and tensions in it. The veiled attacks on Ficino by Pulci, and the resonances of Valla’s De voluptate, also underscore the conflict between abstract theories and human desires.

NERIDA NEWBIGIN, UNIVERSITY OF SYDNEY
Poetic and Visual Narratives of Feste in Fifteenth-Century Florence
By the late 1450s, Florence had renewed both its “feste” and the way it documented them. Processions, jousts, edifice, ceremonial visits, marriages, and dances are recorded in chronicles, poems, cassone and spalliera panels, frescoes, and miniatures. The paper will attempt to correlate the way in which the narrator controls viewer response, directing the eye and stimulating the response. It will explore the way in which both painters and writers make “authorial comment” on the scenes they witness and represent, taking a range of feste that are documented in multiple modes.

DANIEL DONELLY, MCGILL UNIVERSITY
The Anti-Courtier: Music, Social Criticism, and the Academy in Antonfrancesco Doni’s *Dialogo della musica*

As Antonfrancesco Doni’s first published work and the only one to include printed polyphony, the *Dialogo della musica* (Venice: Scotto, 1544) poses problems of both genre and authorial intent. Despite being a “’dialogue,” the work rarely discusses music directly. In this paper, I will show that Doni’s unprecedented choice of genre is calculated to recreate the experience of the amateur academy or salon. The dialogue is thus musical in the sense that it uses the social and political implications of making music to form a reading public for Doni’s ideology. Indeed, the act of singing together created a heightened sense of complicity among the participants that was powerful enough to permit association, collaboration, and friendship (*amicizia*) between the rigidly stratified castes of Cinquecento society. This *amicizia* between individuals of varying social backgrounds provided a “safe space” in which they could, at least temporarily, engage with Doni’s radical ideas.

Friday, 9 April 2010
4:00–5:30
Fondazione Cini - Sala Carnelutti

**FRENCH ARCHITECTURE FROM 1540 TO 1550: BETWEEN TRADITION AND INNOVATION**

*Organizer: SABINE FROMMEL, ÉCOLE PRATIQUE DES HAUTES ETUDES, INSTITUT NATIONAL D’HISTOIRE DE L’ART*

*Chair: KATHLEEN WILSON-CHEVALIER, AMERICAN UNIVERSITY OF PARIS*

**SABINE FROMMEL, ÉCOLE PRATIQUE DES HAUTES ETUDES, INSTITUT NATIONAL D’HISTOIRE DE L’ART**

**Typological and Stylistic Metamorphosis**

In the field of architecture, travels to Italy like those of Philibert Delorme in 1533–36, and the activity of Italian artists at the French court, were main topics for the development of language. Sebastiano Serlio, a painter, architect, and theorist from Bologna, entered the service of King Francis I in 1541. His interventions at the castle of Fontainebleau, the residence of Ancy-le-Franç, and the *hôtel* of the cardinal of Ferrara at Fontainebleau created architectural paradigms. Together with his *Quarto Libro* on the five orders, these constructions opened new paths for French architects; and as early as 1545, Pierre Lescot elaborated on this vocabulary for his Louvre façade, mingling French and Italian traditions in an original way. At the same time hybrid creations such as the “grotte des Pins,” the “fontaine d’Hercule” and the “Porte Egyptienne” at Fontainebleau, revealed a taste for *capricci*, themes like the metamorphosis of the human body and an interest in distant and exotic cultures.

**LORENZ E. BAUMER, UNIVERSITÉ DE GENÈVE**

**Archaeological Prototypes**

French architects and sculptors studied sculpture from antiquity and decorated facades with reliefs and statues retaking or copying antique models. Among the most famous examples are Jean Goujon’s *Musician’s Tribune* at the Louvre and the *Fountain of the Innocents*, placed today in a somehow-changed form close to Les Halles in Paris. While most of the antique models came usually from Rome, the two monuments seem to be linked to Greek origins. The paper will question the prototypes from an archaeological perspective and search for the sources they are
Al-Qazwini’s Creatures and Phenomena Marvelous and Strange: A Sixteenth-Century Azerbaijani How-To Guide to Understanding Creation

First compiled by the Persian scholar Zakariya al-Qazwini in the thirteenth century, the *Aja‘ib al-makhluqat* (Marvels of Creation) was among the most popular scientific digests of the medieval Islamic world, circulating throughout the Near East in illustrated Arabic and Persian versions. Conflating literary narrative and scientific knowledge, Qazwini’s encyclopedic account of celestial and terrestrial phenomena observed in the cosmos often juxtaposed sensational descriptions of distant lands and exotic life forms with technical illustrations depicting theories of color and ocular perception as well as sophisticated analyses of astronomical movement. This paper examines a Turkish version produced in 1552 in Azerbaijan, a site of exchange between Europe and the cultures of the Islamic East. The cosmopolitan pictorial program embodied in this manuscript not only demonstrates a familiarity with the visual traditions of India and China, but also suggests a visual and textual impact on Western fabulist natural histories and teratologies compiled by sixteenth-century authors such as Giovanni Botero and Cornelius Gemma Frisius.

Raphael Cuir, Independent Scholar

Human Clocks: Descartes Reading Vesalius (and a few others)

The conception of the body as a machine depends on its separation from the soul. In his distance from Aristotelian thinking, Descartes denounced the identification of the “life principle” with the soul. But in the works on anatomy that he consulted, such as that by Vesalius, Descartes had already been able to observe, alongside animated flayed figures, the presentations of the human body dismantled piece by piece, exactly like the clock to which he compared it: “I should like you to consider that these functions follow from the mere arrangement of the machine’s organs every bit as naturally as the movements of a clock or other automaton.” It is even legitimate to wonder whether the image of the clock was not inspired to Descartes by the sight of anatomical illustrations showing the body in scattered pieces resembling clock components. This leads to considering the difference between Aristotelian and Galenic teleology in Vesalius *De humani corporis fabrica* (1543).

Natacha Fabbri, Istituto e Museo di Storia della Scienza, Firenze

Harmonic Instruments and *Machinae Mundi*

This paper aims to examine the relation between harmonic instruments and different images of
seventeenth-century *fabrica mundi*. I will analyze the transformation of the concept of “harmonic cosmos,” which led to a *mundus* understood as an *organum*. This was the result of a mechanistic approach to the *machinae mundi*, of the interest in Heron of Alexandria’s *Spiritali*, as well as of the works on organology and pneumatics by Cardanus, Della Porta, Salomon De Caus, Mersenne, and Kircher. I will also deepen the role played by some harmonic instruments in astronomical research. Drawing on Vincenzo Galilei’s works, Galileo established a significant parallelism between optical, musical, and acoustic instruments (telescope, organ, instruments to bring sounds nearer), as attested by a manuscript, by his correspondence, and by the Saggiatore. Moreover, Galileo extended his survey of pendulum to astronomical issues concerning the connected movement of earth and moon.

Friday, 9 April 2010
4:00–5:30

**Fondazione Cini - Sala Barbantini**

**RENAISSANCE ARCHITECTURE “ON THE EDGE”**

*Organizer: KATARZYNA ANNA JAKOBIEC, UNIVERSITY OF TORONTO*

*Chair: PRESTON THAYER, NEW MEXICO STATE UNIVERSITY*

**JAMES M. SASLOW, CITY UNIVERSITY OF NEW YORK, QUEENS COLLEGE**

Sibenik, or Sebenico: Cultural Cross-Currents between Venice and its Dalmatian Colonies

The coastal city of Sibenik in modern Croatia was also known as Sebenico during its four centuries of domination by Venice. While the metropolis itself is much examined as a nexus of cosmopolitan cultural exchange, that lens is less often trained on its extensive Adriatic colonies, the unstable borderlands between the Latin West, the Slavic East, and the Ottoman Turks. Sibenik offers a revealing case study in cross-cultural relations, focusing on three issues. First, the impact of Venice on its subject territories, which ranged from local commissions for prestigious “capital” artists to the imposition of visual symbols of Venice’s sovereignty. Second, the traffic of artists, objects, and ideas ran in both directions, facilitating transfer and hybridization: notably the architect-sculptor Juraj Dalmatinac, known in Venice as Giorgio Orsini. And finally, the cultural agency of the subjects was remarkable: Sibenik Cathedral, the city’s crown jewel (begun 1431), was unique and precocious, employing both local and international designers, and engraver-publishers propagated such achievements abroad.

**ELLEN HURST, CITY UNIVERSITY OF NEW YORK, THE GRADUATE CENTER**

The Italian Renaissance in Moscow: Ivan III’s Patronage of Italian Architects, 1472–1505

This paper will examine the interaction between the culture of the Italian Renaissance and the burgeoning culture of early imperial Russia during the reign of Ivan III. During Ivan’s watch, Moscow was transformed from a medieval fortress town, under the thumb of the Mongols into a thriving capital city, whose buildings could compete with the likes of the most revered Renaissance capitals in the western world. This thirty-three-year period is a crucial one for architectural history as it marks the beginning of a new phase in Muscovite history, during which Italian and Muscovite architectural traditions were challenged by one another. The paper will consider both Muscovy’s interaction with the culture of the Italian Renaissance and Ivan’s role as a patron of Renaissance architects. Of particular interest are those buildings built in the Kremlin by Italian architects during Ivan III’s reign: the Cathedral of the Dormition, 1475–79;
the “Faceted Palace,” 1487–91; and the Cathedral of the Archangel Michael, begun 1505.

KATIE JAKOBIEC, UNIVERSITY OF TORONTO
Zamosc: A Portrait of an Ideal City in Renaissance Poland
Zamosc was founded in 1580 by Jan Zamoyski at the heart of the Polish-Lithuanian Commonwealth. Designed and built by the Italian architect Bernardo Morando, Zamosc was conceived as an ideal city analogous to the models described in the treatises of Francesco di Giorgio Martini and Pietro Cataneo. Besides being an important example of Renaissance urban planning in Poland, Zamosc represents a case study where the shift from conceptualizing an ideal Catholic city and its actual realization can be traced as merchants of different cultural backgrounds and faiths were invited to settle and conduct business within its boundaries. It will be shown how culture, religion, and trade intermingled, and the effects on architecture and urban planning.

Friday, 9 April 2010
4:00–5:30
Fondazione Cini - Sala del Consiglio
DEFINING COMMUNITY THROUGH LAUGHTER IN EARLY MODERN ART II
Co-Organizers: SANDRA CHENG, CITY UNIVERSITY OF NEW YORK, NEW YORK CITY COLLEGE OF TECHNOLOGY AND KIMBERLEE A. CLOUTIER-BLAZZARD, MONTSERRAT COLLEGE OF ART
Chair & Respondent: DAVID LEVINE, SOUTHERN CONNECTICUT STATE UNIVERSITY

SANDRA CHENG, CITY UNIVERSITY OF NEW YORK, NEW YORK CITY COLLEGE OF TECHNOLOGY
Foolish Patrons and Greedy Dealers: Pier Francesco Mola’s Satirical Drawings of the Art World
Pier Francesco Mola (1612–66), a painter based primarily in Rome, used caricature to unburden his frustrations and personal anxieties with patronage and the commerce of art. The highly personal nature of some drawings, which were often lewd, indicates they were never intended for public viewing, but to be shared between intimate friends. These satirical drawings offer unique insight to the Seicento art world by illustrating the dynamic between artists and patrons, and the emerging class of amateur art dealers. This paper examines caricatures related to Mola’s troubles with his patron, Prince Camillo Pamphilj, nephew of Pope Innocent X. The drawings also reflect the fluctuating status of the artist’s friendship with the connoisseur and amateur dealer Niccolò Simonelli, who was in the service of the Pamphilj prince. Drawing attention to Simonelli’s role as middleman between artists and collectors, Mola’s satirical drawings ultimately question the effects of commerce on their friendship.

ARIANE WILSON, RWTH AACHEN UNIVERSITY
Laughter in Early Modern Architecture
From grotesque faces as parodies of egg-and-dart patterns on a cornice in the Medici Chapel to drawings of anthropomorphic profiles for pilaster bases, Michelangelo integrated playfulness within settings of magnificence and spiritual grandeur. In addition to humor based on figurative representation that can be attached to classical “superiority” theories of laughter, more abstract conceptions of architectural “incongruity” as humor are suggested in Michelangelo’s work. Laughter in architecture is rarely examined. This paper seeks to understand the mechanisms of laughter in the production and reception of architecture. Architects’ intentions and critics’
reception will be examined in order to test the hypothesis of an aesthetic community created by the use of wit: while the grotesque may have addressed the common observer, humor in architectural structure — rather than in ornament — may have included only those versed in the very canons being subverted, thus contributing to the social delimitation of cultural circles.

FRANCESCA ALBERTI, UNIVERSITÉ PARIS I–PANTHEON SORBONNE

Tintoretto’s Comic Narrative Paintings

Tintoretto’s mythologies, painted around 1550–60, are emblematic comic paintings in which gods with human vices are mocked in a way that recalls the antique burlesque and its Renaissance revival. These anti-heroic paintings also function as figurative examples of beffe; deities are depicted in situations that insinuate clear narratives with satirical attacks to cuckoldry or sexual practices like sodomy, current in sixteenth-century Venice. In order to show how Danae becomes a perfect procuress, or Jupiter is pictured as bordello client, uccellato (that is, beffato) by a courtesan 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 motti faceti.”

Friday, 9 April 2010
4:00–5:30
Fondazione Cini - Sala del Soffitto
ITALIAN ART III
Chair: FRANCESCA FIORANI, UNIVERSITY OF VIRGINIA

FRANCIS P. DESTEFANO, INDEPENDENT SCHOLAR

Giorgione’s La Tempesta

This paper identifies the subject of the Tempesta as the Rest on the Flight into Egypt. It identifies all the major elements in the painting. The nude woman nursing an infant is the Madonna. The man standing at the left functioning as an “interlocutor” is St. Joseph with his staff. The broken columns are commonplace in depictions of the Rest on the Flight into Egypt. The city in the background is Judea from where the Holy Family has fled but could also be equated with Padua during the Cambrai war. The scraggily plant in the foreground is identified as belladonna, a plant associated with witchcraft and the devil. No other interpretation of this painting has even attempted to identify the plant. The great difficulties of this interpretation, the nude Madonna and the young Joseph, are dealt with in the paper. The paper will also discuss the relevance to the Tempesta of a heretofore misidentified copy of a “lost” Giorgione.

FILIPPO MASINO, ASSOCIAZIONE AMICI DEL MUSEO DI ARTIGLIERIA TORINO AND GIORGIO SOBRÀ, ASSOCIAZIONE AMICI DEL MUSEO DI ARTIGLIERIA TORINO

An Unpublished Sixteenth-Century Copy of the Opusculum de Architectura from the Savoy’s Collections

The work by Francesco di Giorgio for the Duke of Urbino has had a large series of copies, diversified by age and features, already attentively catalogued; among these, the one made for Emanuele Filiberto of Savoy (1568) stored in the Biblioteca Reale, Torino stands out. The recent
discovery, within the Savoy’s librarian collections, of a large bunch of drawings straight copied from the Opusculum, mixed with additional sketches depicting architecture of warfare and machines, suggests the importance of the work among the engineers operating in the dukedom of Savoy during the last decades of the sixteenth century. The paper intends to place this set of drawings into the context of the reconstruction of Savoy after the Peace of Cateau-Cambrésis, when the best architects and engineers were engaged in the new capital to combine the building of an up-to-date fortification system and the creation of a local but European-leading specific culture.

Friday, 9 April 2010
4:00–5:30
Fondazione Cini - Sala della Bibliografia
THOMAS MORE AND HIS CIRCLE II: ON THE SPIRITUAL SIDE: IN MEMORIAM FRANK MANLEY
Sponsor: INTERNATIONAL ASSOCIATION FOR THOMAS MORE SCHOLARSHIP
Organizer: CLARE M. MURPHY, ARIZONA CENTER FOR MEDIEVAL AND RENAISSANCE STUDIES
Chair: MARIE BARRAL-BARON, UNIVERSITÉ PARIS IV–PARIS SORBONNE
Respondent: ANNE LAKE PRESCOTT, BARNARD COLLEGE

ANNE M. O’DONNELL, CATHOLIC UNIVERSITY OF AMERICA
Charis, meaning “grace,” “favor,” and “thanks,” occurs 154 times in the New Testament. More criticizes Tyndale for translating charis as “favor” instead of as “grace,” noting that favor can have a sexual meaning and defending the scholastic subdivisions of “gratia.” In his 1526 New Testament, Tyndale uses favor only about 16 percent of the time, and in his 1534 edition about 6.5 percent. Favor occurs most frequently in the Epistle to the Romans, with its theme of divine election. Tyndale always translates charis as “grace” at the beginning and end of the epistles. Germain Marc’hadour notes that More shows impatience at the Reformers’ use of this “apostolic style.” More refers most frequently to 2 Cor. 12.9a, “My grace is sufficient for you.” Perhaps Erasmus’s use of beneficium (1516) prompted Tyndale to translate charis as “benefit,” “benovolence,” and “liberality.” Tyndale refers to the hymn sung after the Last Supper (Matthew 26:30, Mark 14:26) as “grace.”

CLARE M. MURPHY, ARIZONA CENTER FOR MEDIEVAL AND RENAISSANCE STUDIES
The Humanist and God: Thomas More’s Biblical Prayers
To the humanists the Bible constituted one of the original sources they so revered. While More’s published prayers take their inspiration from both Testaments, he was particularly attracted to the psalms. He gathered his wife and children and his household into their chapel every evening for —among other prayers — the seven penitential psalms. Years later, he and his daughter Margaret began her prison visits with their recitation. One of More’s English poems is written according to Hebrew poetics: parallelism, parataxis, etc. A late Latin prayer is a long cento, that is, a series of verses from various psalms. The Vulgate Psalter he used in prison carries prayerful Latin marginalia relating his own situation to that of the psalmist. The two principal themes in his prayer are resisting the temptation to save his life by losing his faith, and forgiving the enemies who have brought him to this pass.
GIULIA CALVI, EUROPEAN UNIVERSITY INSTITUTE
East into West: Veiling and Unveiling in Sixteenth-Century Costume Books
The connection between the social practices of veiling both in Mediterranean and non-Western societies highlights a broad transnational construction of patriarchy targeting women’s bodies. Whereas women in Western societies are represented as sexually unavailable and often veiled, women in non-Western societies are fashioned through the lens of sexual availability. Discourses of hierarchy, othering, and of proto-colonization structure the representation of gendered identities in costume books and travel accounts of sixteenth-century Europe. These document the extent to which print brought with it a culture of communication about the “look” of iconic women in different environments, with which urban women were invited to identify themselves or distance themselves from.

CORDULA VAN WYHE, UNIVERSITY OF YORK
Franciscan Spirituality and Royal Sovereignty: Aspects of Religious Dress at the Spanish Habsburg Court
In life or death, the monastic habit was an integral part of the attire of members of the Habsburg dynasty. Women joined the religious orders, while princes and princesses were traditionally buried in a monastic shroud. By focusing on specific case studies from the courts in Madrid and Brussels, this paper will illustrate that the bodily rituals, practices and affective responses to the monastic garment at the Spanish court were predominantly associated with Habsburg women. Although corporeality was a ubiquitous concern throughout medieval and early modern religiosity, Carolyn Bynum and others have shown that it shaped most intensely female piety and devotion. The use of the monastic habit has therefore to be seen in relation to the long tradition of late medieval religiosity, which placed a heightened importance on the humanity or physicality of Christ.

CORDelia WARR, UNIVERSITY OF MANCHESTER
Baring Flesh, Covering Modesty
Caroline Walker Bynum has noted the somatic nature of female piety in the late Middle Ages. For many religious women in the Renaissance their spirituality was marked on their flesh through practices such as fasting or self-flagellation. Others were the recipients of miraculous signs that affected their skin, such as stigmata. The bodies of living holy women were therefore of interest to those wanting to prove or disprove sanctity. Yet discourses relating to religious dress for women stress the importance of modesty and of covering the flesh at all times. Thus there was a tension between the desire to investigate the holy female body and the need to retain modesty. This paper investigates the ways in which these tensions were resolved through an investigation of the vitae of Italian holy women of the fifteenth and sixteenth centuries.
**Manolo Guerci, University of Kent**

A Possible Hint into James I’s New Capital of “Magna Britannia”: The Portico at Salisbury House in London, 1605–10

This paper intends to investigate the relation between the architectural patronage of Robert Cecil, first Earl of Salisbury, Secretary of State, and Lord Treasurer of England, and the image of King James I as the ruler of his new “Magna Britannia.” Particularly, it shall focus on a remarkable design for a “porticus” intended for the river end of the garden of Salisbury House, one of the most prominent of the so-called Strand palaces, the London power houses of the ruling elite. Designed with unprecedented classical sophistication by John Osborne, Cecil’s Remembrancer of the Exchequer as well as a gentlewoman architect, the porticus reveals features which clearly point to the iconography of James I. Its style and position on the edge of the river Thames would also make it a perfect example of James I’s neo-Augustan project to transform the city into the new capital of “Magna Britannia.”

**Jennifer S. Ng, University of California, Los Angeles**

In and Out of the Bedchamber: Physical Space and Royal Access at the Jacobean Court

Scholars have characterized the social rigidity of the Jacobean court in diverse ways, ranging from the assertion of a “French” familiarity between the king and his courtiers, to that of a persistent dominance of James I’s favorites. This paper will address the issue of royal access through the institution of the bedchamber, the most restricted space of the early modern palace, and under James I, the particularly exclusive body of the king’s Scottish entourage and favorites. I will examine this intersection between physical space and courtly standing, and argue that despite official restrictions to the privy lodgings, the personal space of the monarch was not limited to his bedchamber attendants. Moreover, the bedchamber cannot be defined as any fixed area of Whitehall Palace, but rather as comprising the varied and changing locations occupied by bedchamber society. Ultimately, these conclusions will inform our understandings of courtly operation, authority, and orientation.
KURT WEISSEN, RUPRECHT-KARLS-UNIVERSITÄT, HEIDELBERG
Letters from the Florence Prison (1420–1530)
Criminals were held in Florence’s “Le Stinche” prison. Also imprisoned there were debitores, mulieres inhonestae vitae, and iuvenes et male se gerentes. There are 146 letters of these inmates, written between 1420 and 1530, known to exist. With few exceptions, these texts concern petitions to city officials or to members of the Medici family. Regardless of whether they were asking to be released from prison, for food, for transfer to a better cell, or for support for their families, they all wanted to present themselves in a way that would motivate the addressees to help them. In their letters, the prisoners wanted to prove to the recipients and to themselves that, despite their imprisonment in the Stinche, they remained members of society. These texts are therefore individual testimonies to the manner in which the Florentine social network structure of “parenti, vicini, amici” functioned.

CECILIA NUBOLA, ISTITUTO STORICO ITALO-GERMANICO
Political Crimes in Early Modern Italy
From the sixteenth century onwards, the Italian princes and republics (especially Tuscany, the Pontifical State, and Venice) manage to keep political and civil violence under control by an increasingly instrumental and unscrupulous use of justice. The crime of Injured Majesty becomes the supreme crime; it is extended to every form of dissidence (from rebellion, to the publication of libels or pasquinades). The court proceedings of cases regarding laesa maiestatis can offer an unparalleled opportunity for studying the relationship between power and justice in the first centuries of the early modern period.

AMANDA G. MADDEN, EMORY UNIVERSITY
“Una causa civile”: Vendetta Violence and Governing Elites in Early Modern Modena
On 9 June 1562, the Modenese patrician Lanfranco Fontana sent letter bombs to members of the Bellenzini faction in Modena, Reggio, Parma, and Florence. According to narrative accounts, Fontana’s actions transgressed the boundaries of acceptable vendetta violence. Working from the accounts of the ducal governors, contemporary letters, and chronicles, I argue that these interpretations of Fontana’s actions as objectionable within vendetta frameworks must be understood in relation to the collective violence pursued by local rulers. In particular, I explore the idea of acceptable violence within a political context that challenges conventional models linking the coterminous rise of centralized states with their increasing monopoly on violence. The Modenese context leads us to ask: how might viewing vendetta as a form of functional politics among governing elites offer new perspectives on the relationships between factionalism, political violence, and the early modern state system?

Friday, 9 April 2010
4:00–5:30
Università Ca’ Foscari - Palazzo Malcanton-Marcorà - Ground Floor - Sala Conferenze
RETHINKING FEDERICO BAROCCI
Co-Organizers: JUDITH WALKER MANN, SAINT LOUIS ART MUSEUM AND BABETTE BOHN, TEXAS CHRISTIAN UNIVERSITY
Chair: IAN F. VERSTEGEN, MOORE COLLEGE OF ART AND DESIGN
JEFFREY M. FONTANA, AUSTIN COLLEGE
Imitation and Invention in Barocci’s Rest on the Flight into Egypt
Federico Barocci’s Rest on the Flight into Egypt enjoyed great popularity after its dissemination through Cornelis Cort’s engraving and shaped popular perceptions of his style. By examining his process of invention and transformation of sources in this composition, we can understand how Barocci consciously crafted his artistic persona by prompting his contemporaries to compare him to established masters. Many scholars have supposed that Correggio’s Madonna della Scodella was a major influence, since both compositions depict Mary dipping a shallow bowl into a stream. I argue that although Barocci knew Correggio’s composition, his own drawings reveal that Raphael’s Holy Family with St. John (ca. 1511) was its main inspiration, allowing Barocci to claim his title as heir apparent to the earlier Urbino master. This reconstruction also offers new insight on its intended recipient, Lucrezia d’Este.

STUART LINGO, UNIVERSITY OF WASHINGTON, SEATTLE
Painting Music, Performing Painting: Barocci and Titian
In his biography of Federico Barocci, Giovanni Pietro Bellori makes the remarkable assertion that Barocci “called painting music,” thus implicitly realigning painting with music rather than poetry. In my recent book on Barocci, I investigated aspects of his “ut pictura musica,” focusing on the developing sixteenth-century analogies between the colors of sight, the harmonies of sound, and their affective potential. This analysis can be extended in relation to the artist’s physical performance of painting as registered in brushwork and texture. Here, the later work of Titian provides a critical comparison and model, for Titian’s late practice of painting — so important to Barocci — finds analogies with virtuoso instrumental performance, especially the bravura bowing strategies of viola da gamba technique and the self-conscious exploration of instrumental “texture” described in the treatises of Diego Ortiz and of Sylvestro Ganassi, a Venetian virtuoso who was also an amateur painter.

JUDITH WALKER MANN, SAINT LOUIS ART MUSEUM
The Role of Animal Imagery in Barocci’s Narratives
The beauty of Federico Barocci’s color and the grace of his figures have led commentators to remark upon the charm of his paintings. His frequent inclusion of animals has enhanced such appreciation, although little analysis has been devoted to this aspect of his work. These charming animal details provide intentional excursus on the themes of Barocci’s paintings, relating to contemporary Capuchin theology. Scholars have recently debated the use of Renaissance animal imagery and whether it continues medieval symbolism or reflects a new drive toward naturalism. Just as Barocci’s style navigates a middle ground between Renaissance and Baroque, or as Stuart Lingo has argued, between archaism and innovation, his use of animals relates both to medieval and to contemporary sixteenth-century ideas. Although Barocci’s beasts carry traditional symbolic associations, the artist manipulates their presentation in order to enhance his meanings and offer new insights on familiar scriptural topics.

BABETTE BOHN, TEXAS CHRISTIAN UNIVERSITY
The Virgin’s Genitals: Federico Barocci and the Female Figure
Questions about the practice of drawing the female figure from life in the Italian Renaissance workshop have long been disputed. Notwithstanding the assurances of early writers as to this practice, which is confirmed by a few drawings clearly made from female models,
Michelangelo’s and Parmigianino’s works exemplify a popular alternative method, employing male models for female figures. Barocci often used male models for female figures, but his studies are unique among such drawings in their inclusion of the ultimate gendered signifier. Several sheets feature a succession of three figures, illustrating a metamorphosis in gender: a fully articulated male nude, including an explicit description of male genitalia; an androgynous, generalized nude; and a draped female. This paper will examine Barocci’s anomalous registering of masculinity, the repetition of these figures in several paintings, and constructions of gender in Urbino to consider the implications of Barocci’s methods for Italian art of the period.

Friday, 9 April 2010
4:00–5:30
Università Ca’ Foscari - Palazzo Malcanton-Marcorà - Second Floor - Sala Grande, Dipartimento di Studi Storici
EARLY MODERN QUEENSHIP II: HOUSEHOLD AND COURT
Organizer: THOMAS S. FREEMAN, UNIVERSITY OF CAMBRIDGE
Chair: JUDITH RICHARDS, LA TROBE UNIVERSITY

CAROLINE HIBBARD, UNIVERSITY OF ILLINOIS, URBANA-CHAMPAIGN
A Woman, Well-Esteemed in the Court: Position, Patronage, and Profit at the Court of Henrietta Maria of England, 1625–1642
My paper explores the opportunities offered to aristocratic families for advancement and profit at a peacetime court. Enjoying the favor of the royal couple, lodged in positions at the consort’s household, families pursued strategies of marriage and office-seeking that enhanced their positions. This particular court was in some ways unusual. As a Catholic the queen held a proscribed religion, and few consorts have contributed to the outbreak of a civil war. But her household also reflected long-term patterns of patronage and profit at court, in which women played important roles. In societies where the public and domestic spheres are most closely connected, such as peacetime courts, the status of women is at its height. Using my study of the queen’s household personnel, my paper finds continuities with Tudor and Jacobean court patterns. It also highlights a striking novelty, the importance of Ireland as a genesis of new fortunes, new status-seekers, and new opportunities for courtier profiteering.

KRISTEN P. WALTON, SALISBURY UNIVERSITY
Queens of Scotland: Early Modern Scottish Perspectives of Queenship and Women’s Rule
The home of the first queen regnant to rule in the British Isles, Scotland maintained close ties to France with her Salic Law, and to England, where Henry VIII was willing to sever the Church from Rome in order to gain a male heir. With these two close connections, why were the Scots so willing to accept a queen as their titular head of state in 1542? The Scots had previously recognized Margaret, Maid of Norway, as their queen in 1286, and during Scottish minorities, queens were often named as regents as well. Why were the Scots so willing to allow a female to take their throne and govern their land? Did Scottish conceptions of queenship differ greatly from those of their southern neighbor? This paper will address the question of the role of Scottish queens and how Scottish conceptions of queenship compared to those of the English.

SUZANNAH R. G. LIPSCOMB, HAMPTON COURT PALACE
The Fall of Anne Boleyn: A Crisis of Gender Relations at the Tudor Court?
Gender historians have long debated whether the notion of a crisis of gender relations in sixteenth-century Europe is useful or accurate. The conclusion is generally that while gender relations were always embattled, this period saw transformations of the meanings of both manhood and womanhood. This paper considers one specific, high-profile incident — the fall and execution of Anne Boleyn — as a way into the contested and competing ideas of gender in the sixteenth century. On the basis of a detailed examination of the evidence and the substantial historiography relating to Anne Boleyn’s fall, the paper starts by briefly putting forward a vision of the events of May 1536, before setting out to examine how gender ideals were central to this incident. What difference was made by Henry VIII needing to conform to ideals of manhood, as a patriarch and, in Lyndal Roper’s phrase, “a man of excess,” or Anne Boleyn to those ideals surrounding high-born womanhood, including the need to be both chaste and the subject of courtly love? Making contemporary notions of gender explicit elucidates some of the mystery of this infamous execution of a queen.

Friday, 9 April 2010
4:00–5:30
Università Ca’ Foscari - Palazzo Malcanton-Marcorà - Third Floor - Dipartimento di Storia d’Arte
GENDERING TIME AND SPACE IN EARLY MODERN ENGLAND II
Sponsor: SOCIETY FOR THE STUDY OF EARLY MODERN WOMEN (EMW)
Co-Organizer: KATHERINE R. LARSON, UNIVERSITY OF TORONTO
Co-Organizer & Chair: ALYSSA KOLENTSIS, STANFORD UNIVERSITY

MEGAN M. MATCHINSKE, UNIVERSITY OF NORTH CAROLINA, CHAPEL HILL
Letting the Audience Decide: Evidence, Eyewitness Accounts, and Expert Testimony in Cavendish and Hutchinson
In the early years of the Restoration, Margaret Cavendish’s royalist-generated The Life of William Cavendish and Lucy Hutchinson’s republican-inspired Memoirs of Colonel Hutchison both relied on standardized forms of verification to make their claims: on evidence, eyewitness accounts, and expert testimony. Each account also spoke to one of the most crucial tenets underpinning history as a fledgling discipline, its growing reliance on readers to assess those truths. In Hutchinson and Cavendish’s lives, asserting the past was no longer coincident with absolute ethical value. Historical authenticity now depended on the say-so of upright citizens and diligent scholars — a complication that had particular resonance for female practitioners. With an insistence on multiple vantage points, a focus on circumstance and climate, and an increasingly uneasy attention to authorial capacity (recognized in worries over bias, ability and eyewitness access), Cavendish and Hutchinson came to understand the past as a venue for textual persuasion and its audience as the discerning means to that end.

JENNIFER MI-YOUNG PARK, UNIVERSITY OF NORTH CAROLINA, CHAPEL HILL
Navigating Past, Potential, and Paradise: Gendering Time and Space in Francis Godwin’s Man in the Moone and Margaret Cavendish’s Blazing World
Francis Godwin’s Man in the Moone and Margaret Cavendish’s Blazing World depict new worlds derived from the idea of paradise that experiment with spatial and temporal boundaries.
In this paper, I explore their versions of paradise — or perhaps more accurately their reconfigurations of paradise — and the construction of such a paradise as a temporally vexed site by virtue of its status as the intersection of both old and new. In combining newness and preexisting knowledge to construct both an imagined paradise and a protagonist who gains access to an edenic space, Godwin and Cavendish seem to experiment in different, and I argue, gendered, ways of constructing knowledge in the utopian city. These epistemological explorations, manifested specifically in Godwin’s discovery of the external world and Cavendish’s creation of the interior self as they attempt to reconcile pre- and postlapsarian knowledge, contribute to their differing ideas of our relationship to human history and human progress.

WENDY A. FURMAN-ADAMS, WHITTIER COLLEGE
The Fate of Place in Paradise Lost: Three Artists Reading Milton
“In the era that stretches from Aristotle to Newton,” writes Edward Casey in The Fate of Place, “place lost out to space” (334), giving rise to a literature that is distinctly early modern. No major work from the period responds more fully to this conceptual shift, or more fully explores its gendered significance, than does Milton’s Paradise Lost. Yet it was not until the nineteenth and twentieth centuries that Milton’s iconography of space and time came to be represented visually by Milton’s illustrators, and then, as in the poem, it was often realized in vividly gendered terms. The Paradise Lost illustrations of John Martin (1789–1854), Mary Elizabeth Groom (1903–1958), and Carlotta Petrina (1901–1997) interrogate the epic’s vast spaces and intimate places as no previous artist has done, revealing something of the poem recent critics from Ken Hiltner to Andrew Mattison have been reading in different, even opposing, ways.

Friday, 9 April 2010
4:00–5:30
Università Ca’ Foscari - Palazzo Malcanton-Marcorà - Third Floor - Dipartimento di Italianistica e Filologia Romana
GOING TO THE SPA
Sponsor: DUKE UNIVERSITY CENTER FOR MEDIEVAL AND RENAISSANCE STUDIES
Organizer: VALERIA FINUCCI, DUKE UNIVERSITY
Chair: MARIA GALLI STAMPINO, UNIVERSITY OF MIAMI

MAURIZIO RIPPA-BONATI, UNIVERSITÀ DEGLI STUDI DI PADOVA
How to Take the Waters: Ventura Minardo’s Compendio delle regole and Early Modern Health Tourists
Many patients and tourists crowding the early modern thermal spas found a doctor’s instructions indispensable to their stay, and they gladly submitted to recommendations and restrictions: hence the success of De balneis Calderii (1571) by Ventura Minardo. In part 2, subtitled Compendio delle regole, Minardo proposed rules for patients to follow, such as when to visit a spa, when to take a hot bath, how long the cure needed to last, and so on. He also advised health tourists on what to bring along, what to eat and drink, and how to entertain themselves. He then counseled on how to return home after the cure, how to optimize any long-term results, and whether to subscribe to a home delivery of mineral waters and mud. This paper aims at reconstructing what it was like for a patient to spend a few days in fashionable early modern spas while following
Minardo’s prescriptions.

VALERIA FINUCCI, DUKE UNIVERSITY
The Gonzaga at the Spa: Health, Aesthetics, and Politics
Famously affected for generations by tuberculosis of the bone among a number of other chronic ailments, the Gonzaga of Mantua were aficionados of thermal spas, from Porretta, near Bologna, known for curing gastric disorders, to Villa, near Lucca, which they used to address digestive troubles. Not satisfied with Italian baths, Duke Vincenzo made a point of traveling all over Europe to address his medical problems, which ranged from tuberculosis to acute laryngeal catharr, arthritis, facial erysipelas, and perhaps syphilis. By examining an array of letters and documents, this paper will retrace the duke’s various, repeated visits to spas in Italy and abroad, such as Spa in Flanders, Innsbruck in Tyrol, and the thermal hot springs of Lake Iseo and Pozzuoli. Healing springs were indeed Vincenzo’s favorite place to enjoy life, live large, act upon sexual fantasies, and gamble fortunes — all in the hope of finding a miraculous fountain of youth.

DONATELLA LIPPI, UNIVERSITÀ DEGLI STUDI DI FIRENZE AND MARCO MATUCCI CERINIC, UNIVERSITÀ DEGLI STUDI DI FIRENZE
The Medici at the Spa: The Healing Waters in Tuscany
Natural spring waters, still very common in Tuscany, were already known, exploited, and appreciated in ancient times, and especially in the early modern period. The Medici were afflicted by a variety of diseases, which they often tried to cure through a visit to thermal springs. They also had their villas built close to those springs. This paper will reconstruct the importance of a number of healing springs in Tuscany that the Medici used for rheumatic and arthritic illnesses, for diseases of the skin and the respiratory tract, and for affictions of the ear, nose, and throat, starting with San Giuliano, Casciana, and Bagno a Morba, where they built a public house to lodge patients coming for treatments. The Medici also attended the baths of San Filippo (Siena), famously mentioned in Machiavelli’s Mandragola as a good place to address sterility.

Friday, 9 April 2010
4:00–5:30
Università Ca’ Foscari - San Basilio - Aula 0B
CONFLICT AND MORAL COMPLEXITY IN EARLY FRENCH TRAGEDY AND THE HIStoIRES TRAGIQUES
Co-Organizers: ANDREA FRISCH, UNIVERSITY OF MARYLAND AND KATHLEEN P. LONG, CORNELL UNIVERSITY
Chair: HERVÉ THOMAS CAMPANGNE, UNIVERSITY OF MARYLAND, COLLEGE PARK

ANDREA FRISCH, UNIVERSITY OF MARYLAND, COLLEGE PARK
To Bury Caesar or to Praise Him: Representations of the Roman Civil Wars in French Tragedy 1560–1640
This talk will consider the ways in which the representation of the Roman civil wars in French theatrical tragedy evolves over the course of the Wars of Religion and during the political unrest of the early seventeenth century. These representations, I argue, not only register changing attitudes toward the monarch, but also provide a key reference point for tracking and explaining
the emergence of some of the fundamental elements of neoclassical tragic aesthetics.

MICHAEL W. MEERE, PRINCETON UNIVERSITY

Queering Generals: Jean de Beaubreuil’s Regulus (1582)

In 1582, the humanist lawyer Jean de Beaubreuil (dates unknown) printed Regulus, tragédie in Limoges. On the one hand, the Renaissance appreciated Regulus for his greatness and preeminent, superior soul (Cicero, De Officiis, 3.26, 96). For Seneca, Regulus was a model of loyalty and endurance whose evil fortune, along with the likes of Socrates and Cato, made of him an exemplar (On Providence, 3.4). On the other, Marc-Antoine Muret (1526–85), who fled France for Italy following accusations of heresy and sodomy in Paris and Toulouse, may have inspired Beaubreuil to write this tragedy. My paper argues, then, that Beaubreuil’s play not only represents the courage and valor of the Roman general, but that it also lends itself to a queer reading. It raises questions surrounding loyalty, friendship, and (homo)sexuality during the Renaissance, hence contributing to the increasingly important field of queer and gender studies in early modern France.

Marilyn Migiel, Cornell University

Moral Judgments and Equivocation in the Histoires Tragiques Tradition

This paper will focus on a cluster of novellas that deal with a husband’s cruel punishment of a wife’s adultery: Bandello, Novelle, 2.12; the translation of this novella by Boaistuau in his Histoires tragiques; and Marguerite de Navarre’s Heptameron 32. I examine the rhetorical strategies that the authors of these novellas use in order to encourage the reader to settle on moral judgments only to have her revise them (often repeatedly) shortly thereafter. I will also comment on select passages from Boccaccio’s Decameron (taken from both the tragic and the comic novellas) that, in my view, serve as a model for these rhetorical strategies.

Friday, 9 April 2010
4:00–5:30

Università Ca’ Foscari - San Basilio - Aula 0C

Latin and the Vernacular in Renaissance Philosophy II

Sponsor: Centre for the Study of the Renaissance, University of Warwick
Organizer: David A. Lines, University of Warwick
Chair: Jill A. Kraye, University of London, Warburg Institute

Luca Bianchi, Università del Piemonte Orientale

Crivellati and a Forgotten Vernacularization of Aristotelian Natural Philosophy

Cesare Crivellati, a physician working at Viterbo between the end of the sixteenth and the first decades of the seventeenth century, is at times mentioned in works dealing with the history of medicine, music, and printing, but has been totally neglected by scholars working on the history of philosophy. Although a minor and late figure, Crivellati is also an interesting representative of the transmission and discussion of Aristotle’s thought in the vernacular, since he authored “volgarizzamenti” of the first two books of the Physics (1615, 1617), and later of the De generatione (1626). Besides giving a paraphrase of Aristotle’s text, Crivellati adds his own commentary, trying to provide his reader with an “orthodox” interpretation of Aristotle’s thought and often criticizing him for his “mistakes” — notably the eternity of the world. In doing so, he
takes position against John of Jandun, the medieval Averroist who was extremely influential in Renaissance Italy. Particularly remarkable is the commentary appended to the translation of the second book of the *Physics*, which is conceived as a dialogue between Plato and Aristotle about the origin of the world.

INGRID A. R. DE SMET, UNIVERSITY OF WARWICK
Philosophy for Princes: Aristotle’s Politics during the French Wars of Religion
It is well known that the particular circumstances of the French Wars of Religion (1562–98) directed the philosophical interests of the French intelligentsia — the surge of neo-Stoicism, through the study of Seneca, is a case in point. However, Aristotle’s *Politics* equally enjoyed a renewed interest: it was this text which Guy Du Faur de Pibrac read and commented on as he accompanied Henri de Valois (the future Henri III) on the prince’s journey to take up the Polish crown (1573). The proposed paper will re-examine the reception of Aristotle’s *Politics* in mid- to late sixteenth-century France, and particularly the way in which French humanists such as Loys Le Roy, who famously translated the work into French in 1568, sought to bear out the *Politics*’ relevance for the contemporary French context of turmoil and dissent.

DAVID A. LINES, UNIVERSITY OF WARWICK
Bernardo Segni, Antonio Brucioli, and the Vernacular in Moral Philosophy
This paper will discuss Bernardo Segni’s works on Aristotle’s *Nicomachean Ethics* as an example of the pressures of the Counter-Reformation upon philosophical discourse, but also of the way in which the vernacular was increasingly used to address the issues and concerns of a broader audience in sixteenth-century Italy. Segni’s initiative will be compared on key points with that of Antonio Brucioli, who likewise produced vernacular discussions of Aristotelian works, especially in the form of dialogues.

Friday, 9 April 2010
4:00–5:30
Università Ca’ Foscari - San Basilio - Aula 0D
MILTON AND ITALY II
Sponsor: ROCKY MOUNTAIN MEDIEVAL AND RENAISSANCE ASSOCIATION
Organizer & Chair: KIMBERLY JOHNSON, BRIGHAM YOUNG UNIVERSITY
Respondent: RICHARD J. DUROCHER, ST. OLAF COLLEGE

JOHN P. RUMRICH, UNIVERSITY OF TEXAS, AUSTIN
Milton among the Castrati
Clement VIII (1592–1605) was the first to open the Pontifical choir to castrati singers, and by 1625 they had replaced all of the soprano falsettos in the Sistine Chapel. Church doctrine forbade castration, but Clement and his successors were so fascinated by the voices of the castrati sopranos that they ruled castration could be permitted — for the glory of God. During his Italian journey, Milton purchased musical scores, visited Cardinal Barberini’s residence for a musical evening, and composed epigrams to Leonora Baroni. The “Lady of Christ’s” presumably also encountered eunuch singers. His commonplace book addresses the Pauline injunction to become a eunuch for God, and although Milton condemned the literal practice, metaphorical castrations occur in his works in the advancement of God’s glory.
EDWARD JONES, *OKLAHOMA STATE UNIVERSITY*

Milton in Italy and Biographical Distortion in the Second Defence

Comparing the verifiable biographical details related to Milton’s time in Italy with his recollected account published in the Second Defence reveals the need for commentators to reconsider its biographical value. Meeting the “learned Hugo Grotius” and enjoying “the accomplished society of Lucas Holstenius and many other learned and superior men” support the view that Milton’s tour involved more than a “curiosity . . . to see foreign countries, and above all, Italy.” However, scholars have too readily given authoritative weight to an account that approximates dates and times, sometimes confuses names of people, and leaves off material that will not serve the greater purposes of the tract, purposes only partially autobiographical. A mindfulness that Milton’s concerns are as much political as personal explains why historical accuracy is approximate and exaggeration is crucial to his self-presentation.

BLAINE GRETEMAN, *IOWA UNIVERSITY*

Milton’s Italy: Self-Shaping and the Pedagogy of Desire

The English pedagogical tradition brims with cautionary examples of young men who fall prey to Italy’s Circean enchantments. If Italy and Italian literature seemed to breathe with the stylistic sprezzatura that humanist education aspired to, the “Italian” also became shorthand for style over substance and delight over direction. Milton’s Italian sonnets, written before his 1638 trip to the country, participate in this tradition as they imagine a dark lady who is both a figure of Orphic power and a Siren capable of seducing the unworthy into an all-consuming desire. In these and later works that grow from his Italian experience, Milton writes himself into — and out of — the standard pedagogical narratives of Italian enchantment and entrapment. Dramatizing his poetic responsiveness to Italy and its culture, yet insisting on his ability to resist their allure, Milton develops core notions of poetry’s pedagogical function and his role as inspired poet.

Friday, 9 April 2010

4:00–5:30

*Università Ca’ Foscari - San Basilio - Aula 0F*

**EMBLEMATIC PRACTICES IN THE NORTH OF EUROPE**

*Sponsor: SOCIETY FOR EMBLEM STUDIES*

*Organizer: MARA R. WADE, UNIVERSITY OF ILLINOIS, URBANA-CHAMPAIGN*

*Chair: CATHERINE M. KOVESI, UNIVERSITY OF MELBOURNE*

*Respondent: BEATA MAKOWSKA, POLITECHNIKA KRAKOWSKA*

BIRGITTE BØGGILD JOHANNSEN, *THE NATIONAL MUSEUM OF DENMARK*

Piety, Mercy, and Fertility: Gendering the Emblematic Funeral in Early Modern Denmark

This presentation focuses in particular upon emblems in Danish royal funerals. The establishment of absolutism in 1660 developed new platforms for communication of the memorial messages, especially in the *castrum doloris* and the funeral procession. Compared to the kings’ funeral, decorations for the queens’ burials from the early eighteenth century were heavily decorated with emblems, and recorded in detail in contemporary written descriptions, yet rarely depicted. Taking the funerals of Queen Charlotte Amalia (d. 1714), Queen Louisa (d. 1721), Queen Louisa (d. 1751), Queen Sophie Magdalena (d. 1770), and Queen Juliane Maria (d. 1796) as points of departure, I investigate the programmatic role of the emblems that reflect the
absolutist construction of the queen as *mater patri* and embody the distinct female virtues and responsibilities toward the nation, the dynasty, and the church, though they rarely transgress the established limits for the queens’ political space of action.

**CARSTEN BACH-NIELSEN, AARHUS UNIVERSITY**

Protestant Ex-votos? Emblematic Tablets for the Lost and Drowned in Seventeenth- and Eighteenth-Century Danish and German Churches

In theory it is difficult to monumentalize lost sailors. Traditional Lutheran theology teaches that natural disasters such as shipwreck are the punishment of the almighty God. As lost sailors cannot be buried in the church or at the cemetery, but rest in the sailors’ grave, they do not deserve monuments or epitaphs. Still, drowned sailors’ fate is essential to the living. In Lutheran culture tablets similar to Catholic ex-votos were made and exhibited in the churches. Most of them are reflecting hope and admonishing the living to repent. A number of such tablets are communicating to the living by means of traditional emblematics. The paper will examine a number of such painted tablets in Denmark and Northern Germany from the seventeenth and eighteenth centuries.

**LIEN ROGGEN, KATHOLIEKE UNIVERSITEIT LEUVEN**

*Het heylich herte* (1659) by Adriaan Poirters: A Recycling and an Appropriation of Wierix’s *Heart Emblems*

In 1659 the Antwerp printer Cornelis Woons issued the first edition of Adriaan Poirters’s *Het heylich herte (The Holy Heart)*, an octavo volume counting thirteen engravings depicting a human heart. The engravings were taken from the famous heart series *Cor Iesu Amanti Sacrum* (ca. 1600) by Antoon II Wierix and had previously been used in Luzvic’s and Binet’s *Le Coeur devot* (1627) – which was immediately translated into Latin and Dutch. I will check how Poirters dealt with Wierix’s copperplates, whether and how he recycled fragments from *Le coeur devot* and its Dutch translation, and how *Het heylich herte* fits in Poirters’s oeuvre. Thereby I will also look at the second edition published one year later and largely expanded with prose, explanatory poems accompanying newly inserted realistic engravings and another print from the Wierix’s series.

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**Friday, 9 April 2010**

4:00–5:30

**Università Ca’ Foscari - San Basilio - Aula 0G**

**RETHINKING INTELLECTUAL COMMUNITIES IN SEVENTEENTH-CENTURY ENGLISH ROYALISM AND REPUBLICANISM**

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

**Chair:** CURTIS PERRY, UNIVERSITY OF ILLINOIS, URBANA-CHAMPAIGN

**JEROME DE GROOT, UNIVERSITY OF MANCHESTER**

Republicanism, Stoicism, and Royalism: Intellectual Royalism and Republican Thought during the 1640s and ’50s

This paper considers the manifestation of classical republican thought in English royalist cultural and political writing. Of particular interest will be the work of Seneca, Livy, and Cicero and the investigation of how Stoic philosophy intersected with a monarchical conceptualisation of the
subject. Royalist writers Edward Sherburne, James Howell, and Thomas Washbourne articulate a model of political resistance using republican Stoicism; in this there is a clear radicalism, and their practice intersects with that of unlikely compatriots such as John Lilburne and the Quaker movement. The use of such thought by writers seen to be the very antithesis of republican can inform us much about the ways in which identity was conceptualized during the period, and particularly after the execution of Charles I. This paper adds to a body of work interested in intellectual royalism and the ways in which it complicates our understanding of loyalty, allegiance, and identity.

Paul Anthony Stevens, University of Toronto
Milton, the Republic of Letters, and the Ideal English Commonwealth
Milton’s membership of a humanist-inspired, international republic of letters is evident from a number of textual sources, but most immediately, from his private correspondence with such European scholars as Benedetto Bonmattei, Carlo Dati, Lucas Holstein, Leo Van Aizema, Henry Oldenburg, and so on. There are two questions I wish to ask about this correspondence. First, what is the general purpose of Milton’s publication of this private material in Joannis Miltonii Angli, Epistolae Familiariae (1674)? And second, how does the internationalism so evident in these letters contribute to the imagination of an ideal nation, separate and autonomous? What exactly is at the heart of this paradox?

FEISAL G. MOHAMED, UNIVERSITY OF ILLINOIS
Restoration Coterie Republicanism: Vane’s Manuscript Sermons and Milton’s Paradise Regained
Out of common view in the National Art Library’s Forster Collection lies a manuscript book compiled by Margaret Vane, daughter of the younger Sir Henry Vane, in which she records the final sermons and commentaries of her father, the luminary of the Good Old Cause martyred in 1662. These works include extensive discussion of the Book of Job, the book of the Hebrew Bible most significant to Milton’s Paradise Regained, which indeed seems to engage that biblical book in language similarly addressing the plight of Nonconformists. We might thus expand our view of Milton’s high regard for Vane, already discernible in the prose of 1659–60, the appearance of his laudatory sonnet in George Sikes’s hagiography of 1662, and that portrait of defiant martyrdom, Samson Agonistes. More broadly, we might also point to the potential significance of coterie circulation of republican ideals in the early years of the Restoration.

Friday, 9 April 2010
4:00–5:30
Università Ca’ Foscari - San Basilio - Aula 1B
BREAD AND CIRCUSES IN THE HAPSBURG WORLD III: INDULGING THE SENSES IN FESTIVE OCCASIONS
Co-Organizers: JELENA Todorović, UNIVERSITY OF THE ARTS, BELGRADE and ALEJANDRA B. OsoRIO, WELLESLEY COLLEGE
Chair: CARMEL CASSAR, UNIVERSITY OF MALTA
A “Wonderful Harmony”? The Poetics and Politics of Processions in Hapsburg New Spain
Civic and religious processions constituted a fundamental aspect of life in sixteenth- and seventeenth-century New Spain. Focusing in Mexico City, the capital of the viceroyalty, this paper discusses the fundamental tension between the rules that ideally governed the staging of processions in the city and the actual behavior of their participants. While the realities of political life were often disorderly and contentious, the processions expressed an ideal image of the political community. In the procession the colonial and imperial polities were put in order: it was an occasion when the ideal of a society both hierarchical and harmonious attained a momentary reality. However, the processional order lent itself to different interpretations that reflected the diverse views of power and authority held by the different sectors of colonial society. If the procession can be read as a theatrical performance, there was always the risk that the participants would fail or refuse to perform as scripted.

Laura Fernández-González, University of Edinburgh
Non sufficit orbis: Philip II’s Triumphal Entry into Lisbon in 1581
On 29 June 1581, Philip II of Castile (and I of Portugal) was received in the city of Lisbon. The newly crowned king departed in his royal ship from “Almada” to the “Terreiro do Paço” in Lisbon, sailing through the river Tagus. The regal entry was one of the most grandiloquent of its kind; the studied itinerary of the procession and the combination of religious events with popular celebrations reconstructs the dialogue between the two kingdoms; the ruler and the city, and the union of the most extensive colonial empires ever known. Every detail in the fête is put to the service of the political discourse, through a convincing visual etiquette. This paper examines the events described in the diverse sources, comparing the writers “appointed” by the crown (i.e., Guerreiro or Velazques) and “independent” versions (i.e., Roiz Soares) against the foreign sovereign.

Raimondo Pinna, Università degli Studi di Cagliari
Gli spazi urbani utilizzati a Cagliari nel XVII secolo per le rappresentazioni Durante il XVII secolo Cagliari, capitale del regno di Sardegna, è sede di rappresentazioni e canti principalmente di carattere sacro composti prevalentemente in castigliano da letterati e intellettuali locali. L’intervento intende verificare se i luoghi fisici dove venivano rappresentate le opere per il pubblico possono essere identificati come spazi urbani privilegiati per questa destinazione d’uso. Se ciò è possibile identificare uno o più spazi speciali, situati in luoghi chiusi (ad esempio edifici di culto o con carattere civile) o all’aperto (ad esempio piazze o slarghi), in cui le classi dirigenti della città capitale e quindi del regno abbiano scelto come la quinta teatrale per ostentare il loro esser-ci nella società, ricoprendo così il vero ruolo di protagonista molto più dei musicisti o degli attori impegnati nell’azione scenica.

Helen Green, The Open University
Music and Entertainment for Shrovetide in Maximilian I’s Cities (1486–1519)
As a grand celebration before the abstemious season of Lent, the Shrovetide festivities within the cities of Maximilian I’s Teutsche Nation drew together a great range of civic resources into one festivity. All levels of society participated in the revelry — patricians and artisans took part in celebrations appropriate to their social standing. Yet these entertainments were not solely for the amusement of the citizens. Visitors to the municipalities such as noblemen and even the emperor found themselves immersed in the civic activities. These guests often enhanced the celebrations through their presence, bringing their own customs and music to the cities. This paper presents
the festivities for Shrovetide in cities such as Regensburg, Augsburg, and Nuremberg during Maximilian’s reign. The range of musical performances will be demonstrated, as well as the diverse entertainments provided for the populace, patricians, noblemen, and emperor.

Friday, 9 April 2010
4:00–5:30
Università Ca’ Foscari - San Basilio - Aula 1C
EYEWITNESSING THE EXTREME IV: EARLY MODERN MARTYRDOM AND THE STATUS OF THE IMAGE
Co-Organizers: Carolin Behrmann, Humboldt-Universität zu Berlin and Elisabeth Priedl, Academy of Fine Arts, Vienna
Chair: Livio Pestilli, Trinity College, Rome Campus

Max Michael Freeman, Harvard University
Love’s Martyrs: Petrarchan Martiri and Protestant Poetics
The speaker of Petrarch’s Rerum vulgarium fragmenta complains of undergoing torments rivaling a martyr’s. Erotic love’s resemblance to physical torture is extensively examined in his lyric sequence, where we find that both act on the will and force confessions, both reveal the sufferer’s holiness or punish wickedness, and both produce anxiety as well as pleasure. The Petrarchan lover’s impersonation of the martyred saints involves a confusion of the secular and the devotional, marshaled with some discomfort to aesthetic ends. This intersection of criminal justice and martyrdom with the experience of love and the writing of love poetry is a primary and insufficiently-theorized commonplace of the poetry of the English Renaissance. I argue that in England Protestant martyr-literature and polemics concerning the will’s freedom pervade and color the period’s Petrarchan depictions of love’s martyrs.

Edward Payne, The Courtauld Institute of Art
Suspended Bodies: Ribera’s Martyrdom Scenes
Of all his representations of corporal violence, Ribera’s images of religious martyrdom stand in highest relief. Martyred saints abound in Ribera’s painted and graphic œuvre, ranging from numerous portrayals of Bartholomew, Sebastian, and Andrew, to sporadic depictions of Lawrence, Philip, and Albert. These protagonists appear either in isolation, bearing the symbols of their martyrdom, or in multi-figured compositions, undergoing extreme torture. Divorced from landscape contexts, the saints are usually set against a dark background or nondescript setting where their bodies are both physically and temporally suspended. This paper examines the extent to which Ribera, when depicting the moments of maximum pain, suppresses narrative in order to focus on the suffering body of the saint. It further investigates the problems of spectatorship, as the onlookers who bear witness to these events are simultaneously engaged in, and disengaged from, the acts of torture through their own acts of looking and not looking.

Tobias Kämpf, Università della Svizzera Italiana, Mendrisio
Blood, Bones, and Bodies: Romantic Revivals of Roman Martyrs
The images and texts trying to reference the events connected to 9/11 have underlined the sad actuality of the most articulate cultural framework ever developed to express and to explain post-medieval ideas about martyrdom, the multifaceted artistic, literary, and philosophical responses
post-Tridentine Rome developed to its Early Christian form. Yet, it is generally overlooked that between the late fifteenth and early sixteenth centuries and the late twentieth century lies a moment in which post-Tridentine fashioning of martyrdom became again a predominant cultural issue: the period of Romanticism, which, as will be argued, constitutes, in regard to martyrdom, the central link between the two worlds. My paper aims to explore key aspects of the phenomenon and will be exploring key works by Pierre-François Fontaine, Jean-Auguste-Dominique Ingres, and Eugène Delacroix, as well as their visual and architectural Roman sources. Particular emphasis will be given to Charles Baudelaire’s poem *A Martyr* and its interpretation by Auguste Rodin based on the early Roman Baroque sculpture of *Saint Cecilia*.

Friday, 9 April 2010
4:00–5:30
*Università Ca’ Foscari - San Basilio - Aula 1D*

**WOMEN AND MEN IN THE ECONOMY OF VENICE: THIRTEENTH TO EIGHTEENTH CENTURY II**

*Co-Organizers: Anna Bellavitis, Université de Rouen and Linda Guzzetti, Technische Universität Berlin*

*Chair: Jutta G. Sperling, Hampshire College*

**Isabella Campagnol, Rubelli Textile Collection and Archives**

*Work in Female Convents in Early Modern Venice*

Around 1564 there were in Venice over thirty female convents and monasteries, inhabited by 2,107 nuns. Despite the income deriving from the conventual dowries and by the properties owned by many convents, the profits deriving from the work of the nuns was often deemed essential for the survival of the institutions: the abbess of San Mauro of Burano states in 1654 “that if I were not helped by some generous persons, we certainly could not survive, and we . . . also contribute some money through our work, which keeps us awake day and night in addition to our daily services.” Many nuns also rounded up their personal incomes making laces, embroideries, and even doing laundry for people outside the convent. The purpose of the paper is to investigate this “hidden” work, and to set it into the much wider context of Venetian economy.

**Marcello Della Valentina, Istituto Storico Belluneo della Resistenza e dell’Età Contemporanea**

*“Parone”: Women Managing Craft Workshops in Eighteenth-Century Venice*

It was not unusual for craft workshops to be managed by women in eighteenth-century Venice; of course, they were very often *commissarie*, or workshops run by widows who had been granted permission to continue their husbands’ businesses to maintain themselves and their children: there were not, however, only the *commissarie*, since in certain trades or situations women were allowed to have their own workshops and the title of “maestre”; on other occasions, women ran businesses nominally registered in men’s names. This work aims to investigate the nature of the relationships between these women and the institutions and guilds — almost exclusively male associations — the nature of the personnel and hierarchies that existed in workshops managed by women, just what real opportunities were actually available to these craftswomen and, lastly, how they combined their role as managers of the craft workshops with their demanding duties within the family.
FEMANDA SORELLI, Università degli Studi di Padova
Diritto, società, economia: condizioni delle donne a Venezia nei secoli XII–XIII
La prima età comunale a Venezia è caratterizzata da unanotevole espansione della presenza dei suoi abitanti nel Mediterraneo eda una forte mobilità interna, mentre si vanno elaborando istitutifondamentali per la successiva storia della città. Anche alle donne siproposettano in questo periodo notevoli possibilità di partecipazione indiversi settori della vita economica e sociale.

Friday, 9 April 2010
4:00–5:30
Università Ca’ Foscari - San Basilio - Aula 1E
MALE BODIES ON DISPLAY II: EROTIC INTERACTIONS
Organizer: PATRICIA SIMONS, University of Michigan, Ann Arbor
Chair: ANNE DUNLOP, Yale University

STEPHEN J. CAMPBELL, The Johns Hopkins University
Bronzino’s Family Romance
The relationship to Michelangelo in Bronzino’s painting is complex and generally atypical of imitative practice among the artist’s Florentine contemporaries; it can be considered on a spectrum ranging from near-total identification in the late Martyrdom of St. Lawrence, to disjunctive and subversive adaptations of Michelangelesque motifs characterizing the London Allegory, a series of images of the Holy Family with St. John and the SS. Annunziata Resurrection. The dynamic of emulation is thematized in the gazes and gestures of figures in the works (notably those of the Christ Child and the young St. John), suggesting a kind of unreciprocated identification or frustrated doubling. The generating principle of Bronzino’s art, it is proposed, cannot be accounted for through the imitative procedures of contemporary painters such as Vasari, but signals a particular psychological understanding of Petrarchan desire characteristic of a painter who was also a poet.

REBECCA ZORACH, The University of Chicago
Empty Quivers and Blowing Bellows: Vulcan and Eros at the Forge
This paper takes as its starting point the design by Primaticcio of Vulcan and the Cyclopes at the Forge for the now-destroyed fresco on the chimney of King Francis I’s cabinet at Fontainebleau. It examines closely the series of engravings and etchings based on the design, tracing slight modifications between print editions and examining censorious additions on several print impressions. The paper will consider the differing cultural contexts of court painting and print reception, and suggest that the image’s reception, as discernible from the generations of copies, involved worries about the unusual character of its erotic content. Establishing the connotations of the forge and its equipment and the multiple visual jokes embedded in the image, the paper argues that the forge is a conceptual pendant to Jean Mignon’s print of Women in the Bath, in which eroticism derives not from gender difference but from humoral/temperamental affinity (hot/dry vs. cold/wet).

JAMES GRANTHAM TURNER, University of California, Berkeley
La delicatezza del tondo: Erotics and Aesthetics of the Rear-View Male Nude
In pursuit of varietà, High Renaissance artists invented turning postures that display both the rear
and the front of the active nude; when that action is erotic, as in Giulio Romano’s *Modi*, these aesthetic experiments evoke the sexual connotations of “turning the back.” My paper links the adolescent Cupids of Parmigianino and Bronzino to such motifs in the *Modi*, and situates them in the context of sodomitical literature, including poems by Aretino and Bronzino himself. As my title suggests, the central term will be *il tondo*, which denoted the spherical perfection of the buttocks, the superior pleasures of anal sex, and the circular frame that displayed valuable convex mirrors as well as the paintings we now call *tondi*. All these associations are deliberately interwoven, confusing the boundaries of the erotic and the aesthetic. Reading these texts and images together allows us to reconstruct a period homoerotic eye, putting the *culo* back into *oculocentrism*.

Friday, 9 April 2010
4:00–5:30
*Università Ca’ Foscari* - *San Basilio - Aula 1F*
**NEW APPROACHES TO EARLY MODERN THEATER IV: STAGING SOCIETY AND SELF IN THE PERFORMATIVE LITERATURE OF SIXTEENTH-CENTURY NETHERLANDISH RHETORICIANS**
*Organizer: ARJAN VAN DIXHOORN, UNIVERSITY OF GHENT*
*Chair: SUSIE S. SUTCH, UNIVERSITY OF GHENT*

**JEROEN VANDOMMELE, UNIVERSITY OF GRONINGEN**
A Community on Stage: Representing Civic Unity in Mid-Sixteenth-Century Antwerp

During the sixteenth century, Antwerp became a major player in the commercial and cultural world of Europe. Its prosperity attracted many new citizens, foreign as well as local, Catholic as well as Protestant, rich as well as poor. All of them tried to find their rightful place in the social structure of the metropolis. Facilitating this process of integration were the chambers of rhetoric. Through their poetry as well as their theater, these literary organizations sought to strengthen the bonds of civic harmony in the city. One of the most memorable occasions to make this happen was the Antwerp Landjuweel of 1561. This paper will investigate how the rhetoricians envisioned their perfect community during this spectacular theater-competition. In propagating civic values like virtue, honesty, friendship, and hard work, they strove for a society that treasured them as the voice of the urban population and defenders of the common weal.

**SAMUEL MAREEL, UNIVERSITY OF GRONINGEN**
“For every atom belonging to me as good belongs to you”: Self-Positioning and the Other in Eduard de Dene’s *Testament Rhetoricael*

In 1561, the Bruges poet and rhetorician Eduard de Dene collected over 300 of his poems in the strongly autobiographical *Testament Rhetoricael* (Rhetorical Testament). In both form and content, this collection is characterized by explicit self-positioning. Generically, De Dene’s *Testament* is an idiosyncratic creation, using characteristics of the then well-known model of the literary testament. The author evokes his Self through a representation of the act of bequeathing his poems to the people and institutions of his home town. This paper will analyze the performative qualities of the process of positioning the Self by giving gifts to Others in De Dene’s *Testament Rhetoricael*.

**ANITA BOELE, UNIVERSITY OF GRONINGEN**
The Haarlem Festival of 1606: *Retorica* in the Service of *Caritas*

From 1578 onwards, after a period of forced silence in the turbulent years of the Dutch Revolt, several chambers of rhetoric in Holland resumed their public activities. Within the new religious and political circumstances, the Dutch rhetoricians explicitly emphasized the importance of their *conste* (art) for the well-being of civic society and the honor of the town. A manifestation of this idea was the linking of a number of their literary festivals with charity lotteries. These lotteries were organized on the initiative of city councils in order to finance the foundation of new charity institutions as part of a broader program of poor relief reforms. The rhetoricians thus positioned themselves with their performative literary practices as important players in the process of the rebuilding and transformation of civic society in the decades around 1600. This paper will focus on this role, examining the plays performed by the Holland chambers of rhetoric during the Haarlem festival of 1606 as well as the broader involvement of the rhetoricians in the following Haarlem lottery.

Friday, 9 April 2010
4:00–5:30
*Università Ca’ Foscari - San Basilio - Aula 1G*

**NORTHERN ARTISTS AND ITALY II: ROMANISM AND THE ANTIQUE**

*Sponsor: Historians of Netherlandish Art*

*Co-Organizer: Stephanie S. Dickey, Queen’s University*

*Co-Organizer & Chair: Amy Golahny, Lycoming College*

**LARS I. HENDRIKMAN, BONNEFANTENMUSEUM**

Bernard van Orley and Romanism: The Art Historical and the Historical Artist

Of the early modern artists, Bernard van Orley has the most profound reputation as a “Romanist” painter. Throughout the literature, he is consistently recognized for having introduced the Italian Renaissance style, most notably the style of Raphael, in the Netherlands. This is remarkable, because — other than a few of his colleagues — Van Orley had never been associated with the Italian Renaissance, or Raphael, until the late seventeenth century, and then by French authors. Moreover, the use of models from Raphael’s workshop is often assumed, but can only actually be demonstrated in a very limited number of occasions. I aim to trace the history of van Orley’s reputation as a Romanist, and confront these findings with the outcome of recent art historical research on the use of models in the workshop of the Brussels court painter.

**GERO SEELIG, STAALICHES MUSEUM, SCHWERIN**

Dutch Mannerism and Antique Sculpture

The close connection of Dutch Mannerism to classical sculpture has been virtually neglected. Many of the twisted, strained poses of figures painted in the “ultima maniera” style in Haarlem and Utrecht refer to one or other of the famous sculptures of the antique. Among other examples, these include the use of Myron’s *Marsyas* by Cornelis van Haarlem and Abraham Bloemaert. In their goal of bringing to life classical statues, Dutch mannerist painters maintained the same allegiance to art theory as Renaissance and Baroque artists. It certainly was this erudite challenge that appealed to collectors and their interest in turn spurred the painters to increase the number of recognizable borrowings from the antique and the intensity of their liveliness in the pictures.
ARTHUR J. DI FURIA, MOORE COLLEGE OF ART AND DESIGN
Twice Expelled: Maerten van Heemskerck’s Heliodorus Driven from the Temple
Maerten van Heemskerk’s print of Heliodorus Driven from the Temple (1549) alters Raphael’s earlier Vatican painting, in ways designed to spark discussion on a range of topics encompassing north-south relations. Van Heemskerck moved the original painting’s altar, funerary bier, and choir screen closer to the picture plane, added Ten Commandment tablets to the altar’s tympanum, and omitted the papal portrait from Raphael’s painting. As a Netherlandish pictor doctus who spent years in post-Sack Rome, van Heemskerck was uniquely qualified to use his art to comment on Netherlandish and Italian perspectives. Mindful of this authority, his audience of antiquarian artists, publishers, and humanists would have recognized several talking points in his transformation of Raphael’s painting, including artistic exchange between the Netherlands and Italy and relations between the Vatican and ultramontane Catholics.

Friday, 9 April 2010
4:00–5:30
Università Ca’ Foscari - San Basilio - Aula 2A
POWER AND DIPLOMACY: DUKE COSIMO I DE’ MEDICI AND ITALY THROUGH THE LETTERS OF THE MEDICEAN ARCHIVE
Sponsor: THE MEDICI ARCHIVE PROJECT, INC. (MAP)
Organizer: STEFANO DALL’AGLIO, THE MEDICI ARCHIVE PROJECT
Chair: BRIAN SANDBERG, NORTHERN ILLINOIS UNIVERSITY

ELENA BRIZIO, THE MEDICI ARCHIVE PROJECT
The She-Wolf and the Lion: Siena and the Enemy Cosimo I (1537–59)
Relations between Siena and Florence have always been very difficult, especially when Cosimo I started meddling in complicated internal Sienese politics. Official peace treaties and alliances against improbable enemies, instead of securing the cooperation between the two sides, fomented fear and incited the Sienese reaction. Divided between pro- and anti-Medicean, Sienese tried first to control Cosimo’s ambitions and expansion through friendship. When they understood that it was impossible to negotiate with him, they tried to limit his ambitions as much as possible. Florentine exiles were welcome in Siena, and the city soon became “a thorn in Cosimo’s side” and an impediment to his plans. This paper will analyze the difficult relations between the two cities, the tentative control that Cosimo exerted to limit Sienese desire for independence and its relation with the French monarchy; and Siena’s reaction in order to limit Cosimo until the later annexation.

STEFANO DALL’AGLIO, THE MEDICI ARCHIVE PROJECT
The World Seen from the Lagoon: Florentine Politics and Culture in the Republic of Venice in the First Years of Cosimo I
In the first years of Cosimo I’s reign, Venice was a crucial junction of European politics and culture. It was not only an obligatory stop for commercial and political exchange with the Turks; Venice’s neutrality and the ease of entry into her territory opened the city to the presence of men of every allegiance, mainly belonging to the French and the Imperial side. This characteristic made it a den of spies, one of the main centers of political plots, in which Medicean envoys were often involved. They were not only official diplomats — such as Donato Bardi and Pier Filippo
Pandolfini — but also agents sent for specific missions and even undercover men, whose attention was often focused on the activity of the anti-Medicean exiles sheltered in Venice. The dense correspondence between Venice and Florence enables us to retrace this connection and to shed a new light on some aspects of Cosimo’s politics.

FRANCESCO MARTELLI, ARCHIVIO DI STATO DI FIRENZE
“Frontiera opportuna alle principali provincie d’Europa,” il rilievo di Milano nella rete diplomatica messa in piedi da Cosimo I dei Medici
Nel quadro della costruzione e stabilizzazione del sistema di rappresentanze diplomatiche medicee nelle maggiori corti italiane ed europee, perseguita da Cosimo I dei Medici fin dai primi anni del suo avvento al potere, Milano rappresenta un tassello rilevante e caratteristico. Sede dal 1546 di un rappresentante stabile con carattere residenziale, col titolo di “agente ducale” prima, di “gentiluomo residente” poi, il Governatorato spagnolo è visto da Firenze come luogo di grande importanza strategica e di convergenza di informazioni politiche provenienti dall’Italia e dall’Europa. Le istruzioni diplomatiche, i memoriali ed i fitti carteggi tra il duca e i suoi incaricati milanesi — dal 1546 al 1551 il fidato segretario Francesco Vinta, seguito per oltre un ventennio (1552–73) da Fabrizio Ferraro — conservati in maniera pressoché completa nel grande Archivio mediceo fiorentino, ci offrono la prova evidente di questa rilevanza, destinata a rimanere costante anche coi successori del primo granduca di Toscana.

Friday, 9 April 2010
4:00–5:30
Università Ca’ Foscari - San Basilio - Aula 2B
POLITICS AND RELIGION: JESUIT AND PRINCELY COOPERATION IN COUNTER-REFORMATION STRATEGIES
Sponsor: SOCIETY FOR EARLY MODERN CATHOLIC STUDIES
Organizer: KATHLEEN M. COMERFORD, GEORGIA SOUTHERN UNIVERSITY
Chair: TOBY BARNARD, UNIVERSITY OF OXFORD, HERTFORD COLLEGE

KATHLEEN M. COMERFORD, GEORGIA SOUTHERN UNIVERSITY
Mutual Conquests: Jesuit and Medici Strategies for the Control of Tuscany, 1550s–1650s
The cooperation of both the Medici and the Society of Jesus were necessary in the creation of the colleges; neither could have succeeded alone. Once founded, however, was that same cooperation between church and state also necessary for maintenance? The costs of the alliance with power could be high, but a lack of alliance might be costlier still. I shall explore the delicate, yet extremely important, developments in this relationship in Montepulciano and Florence during the seventeenth century, noting the impact of cooperation on both the Medici and the Jesuits in the areas of teaching and books along with property ownership and location, to determine whether or not the priests and politicians continued to work together to build a Medici Tuscany which was also a bastion of the Catholic Reform.

RAFFAELLA SANTI, UNIVERSITÀ DEGLI STUDI DI URBINO
The Function of Political Theology in Hobbes’s Leviathan
The English version of *Leviathan*, written by Thomas Hobbes in Paris during the English Civil War, appeared in London in 1651; the somewhat revised Latin version was published in Amsterdam in 1668, as the third and final part of the collection of Hobbes’s *Opera philosophica, Quae latine scripsit, Omnia* . . . (in 2 vols). The main change in both versions of *Leviathan*, with respect to his previous works on political philosophy — namely, *The Elements of Law, Natural and Politic*, and *De cive* — is the great importance attributed to religious and theological matters, and to political theology. For instance, Hobbes discusses the famous *De summo pontifice* by Cardinal Bellarmino, re-interpreting many biblical passages through his materialistic theology. Emphasizing the “chiasmus” rhetorical structure of the four parts of *Leviathan*, I will argue that the Hobbesian analysis of the holy scriptures is made in order to ensure a theoretical “theological” foundation for sovereign power, that reinforces the “scientific” foundation, based on human nature, carried out in the first two parts of *Leviathan*.

**EROUlla DEMETRIOU, UNIVERSITY OF JAÉN**

The Pope or the King of Spain’s Minions? English Pamphleteers’ Portrayal of Jesuits during the Spanish Match Negotiations (1617–24)

Negotiations for the Stuart Prince, Charles, to marry the Infanta María, daughter of Philip III of Spain, intensified after 1617 and fell through in 1624 following the young prince’s quixotic journey to Spain the previous year. Protestant, or indeed Puritan, opinion showed disapproval for this mixed religious match through an abundance of anti-Catholic, anti-Spanish pamphlet literature. Indeed, Puritan pamphleteers complained that if the prince were to marry this Spanish princess, England would fall prey to the Most Catholic King and further his success at achieving a universal monarchy. The Jesuits’ military-like effectiveness and their rapidly increasing numbers caused the English pamphleteers to tremble and protest that the Spanish king and the pope would use the proposed Anglo-Spanish marriage to convert England once again to Catholicism. This paper sketches the image presented of the Jesuits and their relationship with the Spanish monarchy and the pope during the time span under study.

**JOHN H. SMITH, UNIVERSITY OF CALIFORNIA, IRVINE**

Bellarmine, Kings, and the Church

As the chief apologist and theologian of the post-Trent Counter-Reformation, the Jesuit cardinal Robert Bellarmine (1542–1621) systematized the arguments against Protestantism in his monumental *Disputations on Controversies of the Christian Faith against the Heretics* (1586–89, 1596, 1608). Central to his discussion are the debates over the extent of the church’s political power as well as over the religious authority of temporal leaders. Bellarmine strove to find a middle ground, what Hughes Oliphant Old calls a “baroque synthesis” between Aquinas and Machiavelli, between the ambitions of the popes and the claims of kings and princes across Europe. On the one hand, his writings were at one point placed on the papal index (by Sixtus V) and, on the other, he delivered a powerful response to James I of England against the oath of allegiance. This paper explores Bellarmine’s politico-theological arguments, comparing them to the Protestant thinkers he took so seriously. They have continued relevance today for disputation concerning religious vs. secular political authority.
“My Reward is Patience and Pain”: Sir Henry Lee’s Fortunes at the Elizabethan Court

Sir Henry Lee (1533–1611) was described by a visiting ambassador as “the most accomplished cavaliero I had ever seen.” Handsome and accomplished, Lee was the creator of the annual Accession Day tournaments, held on November 17 to celebrate Elizabeth I’s accession to the throne. For twenty years, he rode out as Elizabeth’s tournament champion before vast crowds, there to do her honor. As Lieutenant of the Queen’s manor at Woodstock, he entertained her on progress and supervised her favorite sport of hunting. As Master of the Armory, he furnished arms and armor for defense against Spain, and for service in Ireland. What was Lee hoping to get out of his devotion to Elizabeth? This paper draws on evidence from Lee’s imprese and the personas he adopted during his long tournament career, his portraits, and his writings to investigate what were Lee’s expectations in his service at court, and what, in fact, he achieved.

Love, Loyalty, and Elizabeth I’s Catholic Courtiers

In 1581, Philip Howard, the Earl of Arundel, challenged his peers to joust against him to prove his devotion to the queen: “for his faith will yeelde to none, and for his loyalty dooth thinke himselfe aboue all.” For Arundel, the issue was particularly pressing; his father had been executed for treason, his family was widely suspected of Catholicism, and, as such, were unlikely ever to attract the queen’s favor. Yet Arundel, along with other young noblemen from Catholic families, spent time and resources at the court, participating in entertainments where they declared their loyalty and love for Elizabeth and their desire to serve her. This paper will explore the meanings that lay behind such declarations, focusing on the role played by Elizabeth’s Catholic nobility at her court. In so doing, the paper will explore how Catholics used the rhetoric of chivalry to assert their involvement in society and politics.

Visible Signals? Public and Private Display of Garter Insignia

In the study of visual culture and iconography, historians such as Sydney Anglo have raised queries regarding the dangers of reading too great a public comprehension of, or exposure to, heraldic and allegorical iconography and insignia, and of presuming a greater impact through the use of these symbols than is reasonable. This paper will examine the range of display of the insignia of the Order of the Garter in the early modern period, as well as correspondence, journals, and published accounts, in an effort to determine the scope of its public and private faces, the audiences who may have viewed these symbols, and to seek evidence to argue whether the Garter insignia was both accessible and “readable” to a larger audience, or limited in its comprehension by, and exposure to, a wider audience.
Walter Melion, Emory University
The Parablic Representation of Conversion in Jerónimo Nadal’s Adnotationes et meditationes in Evangelia
My paper examines the parable images in Jerónimo Nadal’s Adnotationes et meditationes in Evangelia (1595), asking how and why spiritual insight is signalled through a change in the pictorial status of the guiding imagines. Within the book, parables such as the Publican and the Pharisee, the Prodigal Son, and the Nuptial Banquet, tend to be illustrated serially: first Christ is shown speaking, surrounded by framed roundels describing the parabolic exempla in the form of images in the images; next, the parable enters the field of the main image, often as a background scene; finally, the parable subsumes the whole imago, appearing as the primary and unmediated image. The movement from the imago imaginis represented as if spoken by Christ, to the background imago coterminous with him, and finally to the foreground imago that entirely fills the pictorial field, stages in pictorial terms a master narrative of conversion that exemplifies the form, function, and meaning of parabolic instruction.

John R. Decker, Georgia State University
Between Conversion and Apostasy, Moriens’s Struggle and the Fate of the Soul
Images of the ars moriendi were ubiquitous in early modernity. They showed a dying man, named Moriens, on his deathbed engaged in a battle between angels and demons in which his salvation or damnation is in the balance. In this paper, I argue that images of Moriens’s struggle are not simple depictions of early modern anxieties surrounding death. Moriens, instead, enacts the critical moment in which his free will must choose between full conversion and abandoning his soul to the apostasy of sin. For contemporary viewers, Moriens’s condition not only addressed deathbed concerns it also confronted them with the potential consequences of exercising free will improperly in daily life. Moriens’s struggle, as offered in the ars moriendi, drove home to the faithful that conversion was not a one-time, static event but was, instead, an ongoing, dynamic process.

Mauro Di Vito, Università degli Studi di Pisa
Caravaggio’s Conversion of Saint Paul, Religious Conversion, and Epilepsy
This essay will focus on the issue of conversion in Caravaggio’s Fall of Saint Paul in the Odescalchi collection (Rome, 1600). The panel portrays Saul, two soldiers, a foaming horse, and Christ held by an angel. Each one of them is differently dressed alluding to various religions: Saul as a Roman (pagan), the two soldiers as landsknechts (Protestant), but they also bear the signs of Hebrew and Islamic faith. Balancing different costumes, Caravaggio gives us a strong figurative evidence of the context of struggle between religions in Europe at his time, alluding also to a naturalistic way of reading the conversion of Saint Paul, as struck by thunderbolt, and showing us this episode as a physiologic shock, probably connected to the folkloric and symptomatic sphere of epileptic seizures.

Friday, 9 April 2010
A Charitable “Façade”? The Sculptural Decoration of the Scuola Grande di San Marco and the Conflicts over Charity

The façade of the Scuola Grande di San Marco in Venice presents a visual paradox: while its many sculptures and colored marbles made it the most sumptuously ornate and costly of all the confraternity meeting houses at the time, the iconographic program of the sculptural complement communicated the theme of charity (both financial and spiritual) more prominently than in any other Scuola’s decorative scheme. The construction of the façade was, in fact, so expensive that in order to fund it the Scuola suspended portions of its charitable giving — an activity fundamental to the institutional mission of all confraternities in Renaissance Venice. This paper will consider whether the profusion of images relating to charity on the Scuola’s façade represents a deliberate choice aimed at tempering the impact of its material ostentation, an issue that has yet to be fully examined in past scholarship on the Scuola Grande di San Marco.

Architecture and Charity: Paradoxes and Conflicts in the Construction of the Scuola Grande di San Rocco in Venice (1517–60)

This paper examines the role of the Scuola Grande di San Rocco as patron of architecture, focusing on the debates within the Scuola on the relationship between architectural language and charity at a time when Venetian confraternities became wealthy public “welfare” agencies. During its design and construction, this Scuola’s quarters underwent many changes, suggesting that members were uncertain about its role as a bearer of the institution’s identity. Indeed, some events during construction point to a hard conflict. One faction wanted a simple, sober building in accordance with religious austerity, while the other aspired to magnificent architecture which would be a sign of the extraordinary wealth achieved by this institution in a very short period. My paper will explore these conflicts and the paradoxes in the relationships between architecture, ritual and institutional ideology.

Processional Displays of the Scuole Grandi: A Conflict between Criticism over Luxury and Ceremonial Necessities in Sixteenth-Century Venice

In his 1541 publication Il Sogno del Caravia, Alessandro Caravia fundamentally criticized the scuole grandi as wasting funds actually allocated for the poor. This dispute, which caused considerable scandal, emerged from within the confraternities. The previous year, the renowned counselor-at-law Girolamo Gigante, acting as guardian grande of the Scuola Grande di San Rocco, had already met ample resistance from fellow members of the governing body when he had declared that the “antiquo et laudabile instituto” was to show a rappresentazione at the procession of Corpus Domini. At the end of the century, however, the processional displays were
more luxurious than ever and the Scuola Grande di San Rocco took considerable part in them. This paper will discuss the transformation and the perception, as well as the evaluation, of civic processions during the course of the Cinquecento.

**JESSICA MARATSOS, COLUMBIA UNIVERSITY**

The Offence of Romanitas: Tintoretto at San Rocco

By virtue of their communal nature the Venetian scuole could justify ostentatious display as a means of glorifying the city, and yet they were often chastised for just such ostentation by the people and the state alike. In 1541 Alessandro Caravia published his vitriolic *Sogno*, in which he cited the Scuola di San Rocco for this offence: “The investments in the poor are botched / In order to build, but not out of devotion / Columns that jut into the piazza.” In *Venice and the Renaissance* Manfredo Tafuri posits an interpretative framework in which the novitas of Roman *all’antica* forms is opposed to the traditional architectural language of Venetian *mediocritas*, thus creating a stylistic division between appropriate and inappropriate patronage. It is the goal of my presentation to assess whether this framework may serve to evaluate the interior decoration of the *scuole* as well, focusing particularly on Tintoretto’s work at the Scuola di San Rocco.

Friday, 9 April 2010
4:00–5:30
*Università Ca’ Foscari - San Basilio - Aula 1H*

**THE AESTHETICS OF IMPERFECTION**

*Sponsor: PRINCETON RENAISSANCE STUDIES*

*Co-Organizers: MATTHEW HARRISON, PRINCETON UNIVERSITY AND OLIVER M. ARNOLD, PRINCETON UNIVERSITY*

*Chair: NIGEL SMITH, PRINCETON UNIVERSITY*

**ZHIYI YANG, PRINCETON UNIVERSITY**

The Enlightened and Imperfect Art: Aesthetic Discourse in Eleventh-Century China

This paper provides a significant counterpart to European Renaissance aesthetics. As the highest pursuit of Chinese art, Dao is the formless and wordless achieved in artistic spontaneity. An avoidable paradox is found between the formal and linguistic nature of art and its pursuit, not unlike the paradox between religious practice and Enlightenment challenging Chinese Buddhism. Aesthetic and Buddhist discourses converged in the eleventh-century discussion on the possibility of achieving enlightenment through artistic pursuits. According to Su Shi (1037–1101), the leading poet, philosopher, and artist of his time, an artwork is imperfect by necessity because of its formal dependence. Spontaneity arises when the artist forgets his technique as well as the pursuit of perfection at — and only at — the creative moment. Self-referential to its own and the human limitedness, perpetuating the individuality and eccentricity of the artist, art becomes paradoxically both the signifier to and the defiance against Dao/Enlightenment.

**LESLIE A. GEDDES, PRINCETON UNIVERSITY**

“Will you describe with a like perfection?”: Problems in Leonardo’s Water Studies

The water studies of Leonardo da Vinci (1459–1519) are a sustained exploration in the perfectibility of description. Throughout his life, Leonardo investigated water by observing its
natural properties. He scrutinized patterns in streams, mapped and surveyed watercourses, and examined riverbanks and fossils, all the while sketching his impressions in hundreds of manuscript pages. Illustrations of water’s many manifestations are supported by textual explanations; his long writings on the subject are often riddled by accompanying drawings in margins. In sum, these water studies required the development of graphic and written modes of description suitable to the formidable task of showing water’s translucency and mutability, that is, its fluid formlessness as well as the intricate geometry of its movement. Leonardo’s water studies, then, present the challenges and limits of artistic representation, in particular the artist’s questioning of descriptive perfection. This paper examines how his depictions address and underscore problems of representation.

WILLIAM EVANS, PRINCETON UNIVERSITY
Respective Harmonies: Music and Cultural Form in Shakespeare’s Sonnets and The Merchant of Venice
In this paper, I explore Shakespeare’s use of musical metaphors in his sonnets and The Merchant of Venice as a way of asking after the representation of prescriptive language and experience in the early modern period. I begin with a puzzle — in these texts, why does Shakespeare resort to largely over-familiar and increasingly outmoded harmonic language to describe key social experiences? — and go on to suggest that it is precisely at once their pervasiveness and sense of growing anachronism that make these metaphors powerful. That is, when such metaphors are used to figure larger forms, they cue us to similar disjunctions between theory and practice, or rule and exception, in those forms. Shakespeare’s musical metaphors thus give us a focused perspective on the cultural tensions — between heterosexual marriage and its others, Christian and non-Christian, the classical past and its adaptation to the present — that energize his poetry.

Friday, 9 April 2010
4:00–5:30
Wake Forest University - Casa Artom - Multimedia Room
SILENCE, ECHO, AND DIALOGUE IN LATE SIXTEENTH-CENTURY MUSIC
Organizer & Chair: JEANICE BROOKS, UNIVERSITY OF SOUTHAMPTON

ISABELLE HIS, UNIVERSITÉ DE POITIERS
Bembo en France? Le cas d’un écho musical entre France et Italie
Un écho latin attribué à Bembo a donné lieu à quelques versions musicales en Italie et en France qui illustrent des parti-pris compositionnels différents. On peut ainsi tenter de restituer l’environnement et le contexte poético-musical de deux morceaux singuliers qui ne sont sans doute pas sans rapport entre eux: une version à 6 voix du Ferrarais Lodovico Agostini (1572) et une autre à 10 voix de Claude Le Jeune (1585).

JENNIFER L. KING, PURDUE UNIVERSITY
“Donna l’ardente fiamma” and “Signor, la vostra fiamma”: Compositional Process and Cultural Exchange
Compositional process in the Italian madrigal repertoire is somewhat of a mystery. Unlike their literary colleagues, composers did not systematically describe or discuss their methods; they rarely engaged in heated debates quite common in literary circles; and they did not leave behind
a trail of clues in sketchbooks or tools of the trade like rhyming dictionaries or annotated collections of poetry. They did, however, leave us with a few hundred proponente e risposte madrigals that, as a whole, have their own conventions. How did these conventions develop, and what can they teach us about madrigal composition in general? This paper presents a case study of nine parallel settings of the proponente e risposte “Donna, l’ardente fiamma” and “Signor, la vostra fiamma” published between 1554 and 1599. These works provide compelling evidence that a poetic tradition, not a musical one, generated the initial compositional solutions in this particular repertoire. And as more composers created proponente e risposte madrigals, many of them engaged in cultural dialogue through their music in much the same way as poets of these texts who, through their own works, communicated with their friends, their rivals, and their readers.

ANNE E. MACNEIL, UNIVERSITY OF NORTH CAROLINA, CHAPEL HILL
Silence in Monteverdi’s Fifth Book of Madrigals
My reading of the madrigals in Monteverdi’s Fifth Book highlights themes of silence and sanctity. Allusions to holiness are woven throughout the madrigals that represent the love of Silvio and Dorinda, and voicelessness binds together the madrigals in which Mirtillo and Amarilli lament the silence between them. The placement of the Silvio-Dorinda madrigals at the center, surrounded by those concerning Mirtillo and Amarilli, suggests an oasis of hope in the midst of the desert of Mirtillo’s mute and unrequited love. Silvio and Dorinda freely express a love so powerful it is almost sacred. I associate capacity for expression with notation of these madrigals in chiavette (high) clefs. Mirtillo, too, at the beginning, spoke his love for Amarilli, and his first madrigal is similarly notated in chiavette. But the moment Mirtillo vows silence, his and Amarilli’s remaining madrigals are notated in a different system, the “chiavi naturali,” which I associate in with the lovers’ incapacity to voice their hearts’ desires.

Friday, 9 April 2010
4:00–5:30
Archivio di Stato - Aula della Scuola di Archivistica, Paleografia e Diplomatica
VISIBLE VALUES: MAKING DISTINCTIONS IN LATE FIFTEENTH- AND SIXTEENTH-CENTURY ITALY
Organizer: MICHELLE O’MALLEY, UNIVERSITY OF SUSSEX
Chair: ELIZABETH CURRIE, ROYAL COLLEGE OF ART

ALISON J. WRIGHT, UNIVERSITY COLLEGE LONDON
Cloths and Honor
The manufacture and depiction of luxury silk cloths from ca. 1300 onwards has been the focus of thorough-going research, though their expressive and thematic effects in representation have not been fully pursued. This paper examines how the values attached to a particular type — gold-brocaded velvet cloths, the most expensive fabrics produced in Italy from the 1400s — would have informed the reception of contemporary paintings showing, for example, brocaded cloths of honor. How did paintings in northern and southern Europe transfer or transform the economic and social values of such brocades rhetorically, aesthetically, and above all, in relation to the honored figure? The special role of high-contrast brocaded silks with large repeat patterns will be examined as a determining and potentially disturbing feature in the economy of the picture field.
The paper ends by asking why, in the later nineteenth-century, such brocades became a major signifier of the values attaching to Quattrocento painting as a whole.

ECKART MARCHAND, THE WARBURG INSTITUTE
Material Distinctions: Plaster, Terracotta, and Wax
Recent studies on materiality have demonstrated the role of materials and techniques as signifiers of value. For reasons of their malleability, accessibility, and lack of durability, plaster, wax and terracotta were near the bottom of the Renaissance hierarchy of materials. Nevertheless, works in all three materials existed in abundance. This paper investigates why artists and patrons chose any one of these materials. All three had important roles in artists’ practice, allowing for their notional association with the artist’s model. The paper discusses how in a culture that emphasized learning through exemplar, this may have conditioned the conception and reception of works in these materials, suggesting that they may have functioned as vehicles of memory distinct from the public commemorative function of marble or bronze. Taking the lead from research by Michael Cole, George Didi-Huberman, and others, it will investigate how, based on the physical and chemical qualities of these materials, artists and patrons may have signalled distinctions through the choice of any one of these materials.

MICHELLE O’MALLEY, UNIVERSITY OF SUSSEX
Value, Quality, and Competition: Perugino, Botticelli, Ghirlandaio, and Rosselli in the 1480s and ’90s
Different levels of quality among finished works by well-known masters are conventionally described as the result of “workshop intervention.” However, such ideas are often related to notions of connoisseurship: they contravene what we know about the working methods of early modern Italian painters. In particular, they negate any notion of flux in artistic procedures, ignore the impact price differences might have on production, and overlook the possibility of pragmatism in the making of works of art. This paper will consider issues of quality rooted in period practice, looking at the corpus of work produced by individual painters for whom demand was high and output was, therefore, substantial, including Pietro Perugino, Domenico Ghirlandaio, Alessandro Botticelli, and Cosimo Rosselli. As part of the study, the paper will also consider the painters in comparison as competitors, looking at prices and the impact that demand had on systems of management and manufacture.

Friday, 9 April 2010
4:00–5:30
Istituto Ellenico - Sala del Capitolo
FROM BYZANTIUM TO ITALY
Organizer: SARAH BROOKS, JAMES MADISON UNIVERSITY
Chair: NANCY BISAHA, VASSAR COLLEGE

EDMUND C. RYDER, CITY UNIVERSITY OF NEW YORK, COLLEGE OF STATEN ISLAND
Byzantine Mosaic Icons in the Medici Collection
During the fifteenth century the city of Florence could claim one of the largest concentrations of portable Byzantine mosaic icons in all of Europe. These rare portable panels were owned both by the Church and by private collectors including the humanist Niccolò Niccoli and the statesmen
Piero and Lorenzo de’ Medici. In particular, this paper examines Lorenzo de’ Medici’s two-fold interest in the medium of Byzantine miniature mosaic: he collected original examples of Byzantine mosaic icons from the east, but also encouraged Florentine artists to create new examples whose appearance would mimic contemporary Italian panel paintings. Lorenzo de’ Medici’s eagerness to revive the use of mosaic, both in small portable examples and for monumental programs, indicates that Byzantine objects played an important role in a competitive paragone, a comparison between the great works of the past and those created by Italian Renaissance artists who desired to surpass these achievements with their own work.

STEFANIA GEREVINI, COURTAULD INSTITUTE OF ART
New Perspectives on the Early Renaissance Reception of Byzantine Art in the Serenissima: The Virgin Grotto in the Tesoro di San Marco
My paper explores Veneto-Byzantine artistic relations during the early and mid-Trecento. As my case study, I focus on the reception and creative Renaissance reuse of a Byzantine imperial crown in the new contexts of Venetian civic and religious life. This fascinating artwork, preserved in the Tesoro di San Marco, represents an assemblage of three discrete elements. The first two works, the Byzantine crown and a Fatimid rock crystal, were selected from the basilica’s treasury, where they had possibly arrived as diplomatic gifts or spolia, and were united in the early Trecento with a statuette of the Virgin sculpted in Venice. This new ensemble, I argue, served in solemn celebrations of the Festa delle Marie, held annually in Venice on 2 February. In this new context, it articulated Venice’s claims to the joint patronage of the Virgin and St. Mark, and promoted the city’s public identity as Byzantium’s privileged heir.

VERONICA DELLA DORA, UNIVERSITY OF BRISTOL
Windows on Heaven (and Earth): Post-Byzantine Cartographic Icons between Venice, Cyprus, and Beyond
Holy icons are often described as windows on heaven, as images putting the faithful in communication with Christ, the Mother of God, and their saints. Renaissance geographers similarly described maps as windows on the world, as telescopes allowing the observer to visualize from above what the human eye could not otherwise grasp in its entirety. In this sense, maps and holy icons share an ontological quality: their ability to make the invisible visible, and the physically inaccessible accessible, without abandoning one’s room. But what happens when the two merge in a single representation? This paper takes its point of departure from a post-Byzantine icon of St. Barnabas (1673), the patron and founder of the Church of Cyprus, leaning his feet on a map of the island (copied from a sixteenth-century Venetian travel book) to discuss processes of hybridization between Orthodox and Western visual traditions about two centuries after the Fall of Constantinople.

Friday, 9 April 2010
4:00–5:30
Biblioteca Marciana
WOMEN AND THE MANUSCRIPT SYSTEM OF LITERARY TRANSMISSION
Organizer & Chair: ARTHUR F. MAROTTI, WAYNE STATE UNIVERSITY

ELIZABETH R. CLARKE, UNIVERSITY OF WARWICK
Manuscript Circulation of Nonconformist Women’s Writing in the Early Modern Period: A Dead-End for Women’s Literary History?

In the late seventeenth century, several female-authored manuscripts circulated among Nonconformist churches. Part of the reason for this is probably the strict censorship that operated against printed works by Nonconformists. Women’s writing was also less inflammatory than men’s: women continued to have the reputation of being “femmes couvertes,” less capable of deliberate transgression in their own right and therefore less liable to prosecution. The writing is by definition less artful than that in male circulation networks: rather than literary production, the currency of male manuscript exchange, women’s spiritual writing was perceived as “evidence” in the terminology of theorists of the spiritual journal such as Isaac Ambrose: truthful accounts of God’s intervention in their lives. As such, it has an interesting place in women’s literary history. It was circulated for its politico-religious value rather than for its literary merit, by prominent men rather than the women themselves. This paper asks whether the spiritual journal, despite its frequent composition and circulation in the seventeenth century, constitutes a literary dead-end for women.

Victoria E. Burke, University of Ottawa

“My Poor Returns”: Devotional Manuscripts by Seventeenth-Century Women

The devotional manuscripts of Elizabeth Hastings, Countess of Huntingdon (1633); Anne, Lady Halkett (1651–1699); and Alathea Bethell (begun ca. 1674) give us insight into three conformist women’s practices of holy living. Their writing demonstrates how each contemplated the Bible and popular religious texts — such as The Practice of Piety for Hastings, Anthony Horneck’s The Crucified Jesus for Halkett, and John Patrick’s A Century of Select Psalms for Bethell — and how each explored the genre of meditation. This paper will argue that these manuscripts should be considered to be literary documents, since each writer shapes her compilation in careful ways. The manuscripts demonstrate readers engaging with print culture in both linear and fragmented ways as they use their writing to enact the life of faith. Each compiler uses her own inadequate writing (what Bethell calls her “Poor Returns”) to reciprocate God’s blessings and to convey the Word to readers.

Kathrynn Engberg, Alabama A&M University

With Her “owne sweet hand”: Print as Coterie in Anne Bradstreet’s Tenth Muse

Anne Bradstreet’s The Tenth Muse: Lately Sprung Up in America, was published in 1650 during a time of drastic change, as modes of literary production were shifting from manuscript coterie to print. This study examines the historical and political context in which Bradstreet was writing and the ways in which she used the transition from manuscript coterie to print technology in the seventeenth century to protect her reputation as a “good” woman. By controlling the material production of the text, during this time of rapid transition from manuscript to print, Bradstreet transcended her prescribed role as a Puritan woman, becoming instead a public reformer who argued for political and religious toleration in seventeenth-century America.

Friday, 9 April 2010
4:00–5:30
Ateneo Veneto - Aula Magna

In the Shadow of Dante: Aspects of the Reception of Dante Alighieri in the
Dante, Boccaccio, and the Claims of Authority

The publication of Albert Ascoli’s monumental work *Dante and the Making of a Modern Author* last year has quite naturally sparked new interest in the questions that surround the development of vernacular poetic authority beyond the work of Dante, spilling into the later Italian Renaissance. Ascoli, who traces the specific rhetorical and poetic strategies Dante uses to create, in Etienne Gilson’s famous term, an “aporia dantesca,” shows how Dante’s vision of poetic authority is fundamentally connected to the literary, philosophical, and philological traditions of his historical moment. This paper seeks to explore Boccaccio’s intervention in the Dantean theory of Authority and Authorship by examining how Boccaccio uses Dante and his works as a series of tropes that he metonymically incorporates into his historically and politically grounded fiction. Specifically, Boccaccio’s most compelling female characters (Criseide, Griselda, and Ghismonda) represent tropes for Dantean authority. That is, they are not simply metaphorical allusions to Beatrice, but represent a complex commentary on the possibilities for vernacular authority in the later fourteenth century in a specifically self-conscious post–stil nuovist context.

ANDREA ALDO ROBIGLIO, *ALBERT-LUDWIGS UNIVERSITÄT*

Giving Love for Honor? On the Philosophical Significance of Duel, from Dante Onwards

It has been claimed that, among its other creations, the Italian Renaissance invented the duel. Although part of the ritual that shapes medieval aristocratic identity, dueling in its modern form emerged in the sixteenth century in close connection with a new concept of honor. The aim of my paper is to explore aspects of the medieval and Renaissance concepts of honor, defined against social recognition. The writings of Dante Alighieri attest to such a conceptual evolution. For Dante, dueling can be the legitimation of power, to which, in his view, the history of Rome bears witness. In this sense, albeit from the narrow perspective of the theory of duel, it is interesting to see how the different articulations of the ideas of “legitimation,” “nobility,” and “authority” all match together in the Renaissance reception of Dante, namely among the jurists.

FEDERICO SCHNEIDER, *UNIVERSITY OF MARY WASHINGTON*

Some More Dantean Overtones in Monteverdi’s *Orfeo*

As is well known, Petrarch’s popularity among Renaissance secular music composers is such that it dwarfs any other poet, including the great Dante. The author of the *Commedia*, however, interestingly resurfaces at some crucial moments in the development of Renaissance music, such as Vincenzo Galilei’s experiments with monody on the text of *Inferno* 33, and Monteverdi’s *Orfeo*, whose Dantean resonance is well known. This paper is an attempt at further exploring such a resonance, which has been somewhat curiously confined to the third act of the opera, whereas it is arguably much more pervasive. Particular attention will be given to specific aspects of the opera such as Charon’s slumber after Orpheus’s prayer *Possente Spirto*, and most importantly the extraordinary ending of the opera in the first published edition of the score (1609), which radically changes the traditional ending featured by the two most important
versions of the myth from classical antiquity (Virgil and Ovid) and by the most popular Renaissance version of the myth — Politian’s *La fabula d’Orfeo* (early 1480).

Friday, 9 April 2010
4:00–5:30
*Ateneo Veneto - Aula Tommaseo*

**SHAKESPEAREAN AND BIBLICAL DEPICTIONS: LITERATURE AND ART IN CONVERSATION**

*Organizer: DYMPNA C. CALLAGHAN, SYRACUSE UNIVERSITY*

*Chair: WAYNE FRANITS, SYRACUSE UNIVERSITY*

**DYMPNA C. CALLAGHAN, SYRACUSE UNIVERSITY**

All Cut Up

One of the overwhelming experiences of art in early modern England was of shattered objects, of artifacts broken and despoiled in the midst of the iconophobia unleashed by the Protestant Reformation. This historical circumstance, I argue, is central to the depiction of visual culture in Shakespeare and to the strategies of theatrical and poetic representation deployed there. My paper explores the plethora of cut and broken pieces of visual art, the fractured and fragmented objects scattered throughout Shakespeare’s works. Approaching Shakespeare’s renditions of visual art from the perspective of the partial and fragmentary, I will argue, results in a radically altered understanding of the concept of representation in early modern England.

**GEORGIANNA ZIEGLER, FOLGER SHAKESPEARE LIBRARY**

Elizabeth of Bohemia as a Protestant Esther

In the early 1630s, the artist Gerrit Honthorst painted two similar portraits of ruling women as Queen Esther: these were the exiled Queen Elizabeth of Bohemia and her friend, Amalia van Solms, wife of the Dutch stadholder. The Old Testament story of Esther was particularly important to the Dutch, as it was tied in with their recent political history. My paper will consider the iconographic relationship between these two portraits, as well as the choice of Esther and her significance as a biblical figure in English and Dutch culture and politics. In particular, I want to examine the ways in which her story relates to Elizabeth of Bohemia as a rallying figure for Protestants, within the context of Elizabeth’s recent widowhood and other portraits of her at the time.

**LORI ANNE FERRELL, CLAREMONT GRADUATE SCHOOL**

Extra-Illustration and the Arts of Biblical Narrative

No studies of the pastime of extra-illustration focus on the book-texts created by grangerizers supposedly intent only upon collecting specimens of artwork. It is not only possible, however, but also essential to analyze the narrative, as well as the acquisitive, allure of extra-illustrated books. The early modern Protestant Bible — which not only attracted avid extra-illustrative attention, but also posed uniquely controversial challenges, iconographic and narrative, for the aspiring biblical art collector — is for that very reason the best place to begin any such bibliographic investigation. In this paper I will (literally) unpack James Gibbs’s beautifully and skillfully grangerized Book of Job (from the Huntington Library’s famous Kitto Bible) in order to discern the text once lost within an interleaved mélange of seventeenth- and eighteenth-century engravings, cuttings from rare books, and watercolors.
STUART SILLARS, UNIVERSITY OF BERGEN
Hermione and Giulio Romano — Again
Editors and critics persist in being puzzled by the Third Gentleman’s reference to “that rare Italian master, Julio Romano” as the begetter of the sculpture of Hermione in the fifth act of The Winter’s Tale. Some explain it as an error resting on a misreading of “sculpsit” in contemporary engravings; some attribute it to a reading of Vasari; some see in it an oblique allusion to Aretino’s postures. I see it as directly alluding to the nature of Giulio’s paintings in the Palazzo del Té, Mantua, and the nave of Florence cathedral — his mastery of trompe l’oeil, which rests on the pretense of sculptural actuality within the painted form. Seen thus, the Gentleman’s allusion becomes both a strong propellant to the plot, hinting at an improbable yet much desired outcome, but a play with the idea of theatrical, painterly, and bodily actuality – a remarkable piece of late-Shakespearean sprezzatura.

Saturday, 10 April 2010
9:00–10:30
Don Orione - Aula Magna
URBAN INFRASTRUCTURE, MATERIAL CULTURE, AND LEARNING IN RENAISSANCE ROME
Organizer: PAMELA O. LONG, INDEPENDENT SCHOLAR
Chair: JOSEPH CONNORS, VILLA I TATTI, THE HARVARD UNIVERSITY CENTER FOR ITALIAN RENAISSANCE STUDIES

ELIZABETH M. MCCAHIll, UNIVERSITY OF MASSACHUSETTS BOSTON
Beyond Filarete: Eugenius IV and the Rebuilding of Rome
Eugenius IV’s pontificate was not happy, and he spent more than half of it in Florence. However, records show that Eugenius’s Curia spent substantial sums of money to restore the major basilicas of the caput mundi. Although these records do not elucidate the nature of the work performed, they attest to the Curia’s engagement with Rome’s urban fabric, even in absentia. This paper will consider the Curia’s investment from three angles. It will contextualize these rebuilding projects in terms of Eugenius’s ceremonial agenda and in terms of contemporary political events in Rome. It will also consider how restoration of Rome’s major churches fit into the pope’s program for the reform and expansion of the city’s religious orders. The paper will argue that while Filarete’s bronze doors are the most magnificent of Eugenius’s artistic commissions, they should be considered within the broader perspective of efforts to revive the city of Rome.

PAMELA O. LONG, INDEPENDENT SCHOLAR
Civil Engineering and the Culture of Learning in Late Sixteenth-Century Rome
In the years between 1560 and 1590, the papacy and the communal governments of Rome undertook much urban construction that was accompanied by discussion and writings by a broad spectrum of people concerning particular engineering problems. Projects include flood control (of the Tiber River); the redesign and repaving of streets; the repair of the great columns of Trajan and Marcus Aurelius; and the transport and erection of obelisks. This paper focuses on the ways in which these undertakings became part of a learned discourse as they were also undertaken as concrete engineering projects.
In this paper, I examine the career of a pair of ancient sculptures whose once-celebrated public presence in Rome has been largely forgotten. This pair of Egyptian lions with bases inscribed for the pharaoh Nectanebo I were in front of the Pantheon by the twelfth century, where they provided models for a series of “Cosmatesque” sculptures. During the fifteenth and sixteenth centuries they were restored several times and recognized as Egyptian imports by humanists interested in hieroglyphs. In the 1580s, they were removed by Pope Sixtus V and installed on his new fountain on the Quirinal hill, where they continued to attract attention from scholars who praised them as masterpieces of Egyptian art. In 1835, they were removed to the Vatican museum, where they faded into obscurity. Their story ends in our times, when the lions returned to the life-giving rays of the sun in the upper cortile of the Vatican.

Saturday, 10 April 2010
9:00–10:30
Don Orione - Sala Goldoni
FRANCE-VENISE II: CONTACTS, ECHANGES, REPRÉSENTATIONS
Sponsor: SOCIÉTÉ FRANÇAISE D’ETUDE DU SEIZIÈME SIÈCLE (SFDES)
Organizer & Chair: GARY FERGUSON, UNIVERSITY OF DELAWARE

ANNA CARLSTEDT, UNIVERSITY OF STOCKHOLM
Paroles de tolérance: la lettre d’Arnaud Du Ferrier à Catherine de Médicis au sujet de la nuit de la Saint-Barthélemy
Parmi ceux qui ont osé critiquer ouvertement le massacre de la nuit de la Saint-Barthélemy, on trouve Arnaud Du Ferrier. Né en 1506, ce professeur en droit devenu diplomate a été envoyé à l’ambassade de France à Venise sous Charles IX et Henri III. Dans son esprit judicieux et peu courtisan, la notion du juste et de l’injuste devient très importante et sa conscience a alors du mal à s’accorder à la politique du gouvernement menée par Henri II et ses successeurs, politique durement répressive à l’encontre des protestants. Ma communication analysera le discours de la lettre d’Arnaud Du Ferrier envoyée à Catherine de Médicis le lendemain de la nuit de la Saint-Barthélemy.

MARIE VIALLON, UNIVERSITÉ JEAN MOULIN-LYON 3
Les honneurs de Venise à Henri de Valois, roi de Pologne et de France
Le 18 juillet 1574, le roi Henri de Pologne quitte précipitamment son royaume pour recueillir le trône de France que la mort de son frère lui lègue. Dans la précipitation, la voie la plus sûre passe par Venise où le jeune prince est honoré pendant plusieurs jours par toutes les forces vives de la Sérénissime République. En utilisant quelques-uns des nombreux récits de ces journées (A. Solerti, M. Della Croce, mariégola des merciers et autres textes anonymes) illustrés par des gravures de l’époque, on s’attachera à souligner la confrontation de l’image idéale que se font les Vénitiens de la personne royale, des Français et de la France avec la réalité proposée par la présence de l’escorte royale. La relation à la France a toujours été un point fort de la politique de Venise, depuis les moments noirs d’Agnadello (1509) jusqu’au soutien indéfectible durant
l’affaire de l’Interdit (1606).

CONCETTA CAVALLINI, Università degli Studi di Bari
Montaigne à Venise: nouvelles hypothèses
Pourquoi Montaigne, qui pendant son voyage, s’arrêta à Venise du 5 au 11 novembre 1580, ne consacre que quelques lignes à la description de son séjour dans la Sérénissime? Nous essayerons de lire entre les lignes du récit du Journal. La rencontre avec Veronica Franco, qui sera le pivot de nos intérêts, reste encore enveloppée de mystère. De nouvelles découvertes révèlent qu’elle avait subi un procès pour sorcellerie dix jours avant l’arrivée de Montaigne. Notre communication vise à reprendre l’histoire de cette rencontre et à l’éclaircir à travers les nouvelles recherches, du procès à l’analyse du livre de lettres donné à Montaigne. Que pouvait-il y avoir d’intéressant pour Montaigne dans ce livre? Voulait-elle, par ce cadeau, que notre poète intercède pour elle à Rome? Comme il arrive souvent pour Montaigne, il faut s’interroger sur les non-dits.

Saturday, 10 April 2010
9:00–10:30
Don Orione - Sala Vivaldi
Purgatory and Its Early Modern Displacements
Sponsor: Centre for Early Modern Studies, University of Aberdeen
Organizer: Andrew Gordon, University of Aberdeen
Chair: Helen M. Ostovich, McMaster University

Thomas C. K. Rist, University of Aberdeen, King’s College
“Their Purgative Imagination”: Cathartic Drama and the Spirit of Medicine in Reforming England
Criticism today recognizes that Renaissance drama owes next to nothing to Aristotle, but previous generations spent untold quantities of ink demonstrating the drama’s Aristotelianism, raising a question: how did Shakespeare and others produce Aristotelian effects without Aristotle? Considering the earlier criticism as audience-response to something “in” the drama as much as from outside it, this paper investigates the connotations of purgatory and purgation — religious, medical, and theatrical — in early modern England, arguing they provide the historical context for “catharsis” on the early modern stage.

Nicholas Thompson, University of Auckland
Negotiation on Prayer for the Dead and Purgatory in the Era of the Religious Colloquies, 1539–1546
In the decade prior to the first session of the Council of Trent, Charles V sought to reunite the German church through a series of religious colloquies. Although belief in purgatory seemed integral to traditional rituals performed on behalf of the faithful departed, some of the Catholics involved in these negotiations seemed prepared to treat belief in purgatory as an adiaphoron, provided that the Protestants retained prayers for the faithful departed. Such thinking is exemplified in the work of Georg Witzel, an exponent of “moderate” Catholicism. The Protestant Martin Bucer responded by proposing reform of the rituals of death based on the writing of the Church fathers. This tentative rapprochement collapsed in the mid-1540s.
However, even the polemical exchanges that followed the failure of the colloquies showed greater nuance than is found in the wider Reformation debate on care for the dead.

Andrew Gordon, University of Aberdeen
The Ghost of Pasquil: The Uses of Purgatory in Early Modern Comedy
Recent work has demonstrated the persistence of purgatory in the early modern imagination long after its liturgical machinery was dismantled, and critics have charted the afterlife of purgatory in tragic drama. Little attention has been paid to comic responses in the playhouse, however, despite the fact that the 1590s and early 1600s saw widespread comic engagement with ghosts and their provenance, including a self-conscious investigation of theatrical technique in the production of ghosts. This paper explores a range of comic perspectives on purgatory, examining the repertoire of the Children of Pauls in particular, as well as the association of the clown figure with purgatorial humor.

Saturday, 10 April 2010
9:00–10:30
Don Orione - Sala Canova
Women and Icons
Organizer & Chair: Tina Montone, Università degli Studi di Bologna

Beatrice Bakhouche, Université de Montpellier
Le metamorfosi di ‘Filosofia’ dalla Tarda Antichità al Rinascimento
Due figure della tarda Antichità personificano l’immagine della Filosofia, quella di Filologia (che ama il “logos”) descritta nell’opera di Marziano Capella, “Le nozze di Filologia e Mercurio, e quella di Filosofia resa celebre dall’opera di Boezio ‘La Consolazione della Filosofia.’ Questi due testi sono considerati da tempo come i più importanti nella trasmissione della tradizione platonica dall’Antichità al Rinascimento, e sono stati ampiamente letti, chiosati e commentati dal IX secolo a tutto il XV. E’ appena uscito, in più di 2,500 pagine, un lavoro di Ilaria Ramelli su tutti i commenti a Marziano Capella; d’altra parte, già Pierre Courcelle aveva censito più di trenta commentari al testo di Boezio (compresi quelli anonimi), coprendo un periodo che va dal IX secolo (con Remigio di Auxerre) alla fine del XV (con Josse Bade d’Assche). Il gran numero di copie e commentari dimostrano non solo l’interesse di monaci ed intellettuali per questi testi oggi ancora poco conosciuti, ma anche la loro larga distribuzione geografica e temporale. Inoltre, se è vero che le figure delle Artes sono state oggetto di numerosi studi sul piano iconografico, è altrettanto vero che quelle di “Filosofia” non hanno conosciuto lo stesso successo.

Marilina Gianico, Università degli Studi di Bologna
Literary Ekphraseis and Iconic Representations of the Eros and Psyche Tale between Italy and France
In the general rediscovery of ancient texts pursued in the time of the Renaissance, several variations of them were elaborated: editions, translations, comments, adaptations, translations from verbal to iconic language. The last was particularly important in the reception of the Eros and Psyche tale included in Apuleius’s Metamorphoses. As asserted by some scholars, some iconic representations — such as the frescoes of the Salotto of Psyche in Belriguardo and the twelve wedding panels painted by Giorgione for the marriage of Isabella d’Este with Federico
Gonzaga — were faded by time or lost. They are known thanks to the literary descriptions by some Italian authors. The contribution of the rhetorical method of ekphrasis to the survival of the lost images and its presence in French literature of the seventeenth century is the object of this study.

SONJA DRIMMER, COLUMBIA UNIVERSITY

History’s Hall of Mirrors in The Illustrated Life of Edward IV

On 3 February 1461, Edward, Earl of March, awoke before battle to find three suns shining over the plain of Wigmarsh. A common optical phenomenon known as parhelion, the king-to-be declared it a manifestation of the Trinity signaling his right to assume the throne of England. This episode, commemorated on a little-known roll (British Library, MS Harley 7353), is depicted to the right of a scene showing Moses before the three faces of God in the burning bush. Other episodes from Edward’s life are paired with biblical events in this typological format, beneath which is his genealogy rendered as a Jesse Tree. This paper will evaluate the Illustrated Life of Edward IV as an emblem of fictive time. Like the reflected light that cast a triplet sun, it imagines the past and the future as it reflects off the variable point of the present.

Saturday, 10 April 2010
9:00–10:30
Don Orione - Sala Palladio

SIR PHILIP SIDNEY

Sponsor: INTERNATIONAL SIDNEY SOCIETY
Organizer & Co-Chair: MARGARET HANNAY, SIENA COLLEGE
Co-Chair: DONALD STUMP, ST. LOUIS UNIVERSITY
Respondent: ARTHUR F. KINNEY, UNIVERSITY OF MASSACHUSETTS AMHERST

KATE MOULD, UNIVERSITY OF SYDNEY

“Changed to a change, I change not”: Sidney’s Special Gift
This paper offers a reading of Sidney’s rhetoric of change in “When to my deadlie pleasure” (Certain Sonnets 25), an experiment in Horatian lyric and hybridized Aristophanic meter. Changed is a keyword for Sidney, borrowed from the Italian cangiato and linked to his championing of the vernacular as a “special gift.” For Sidney, literary experimentation promises an alchemical conditioning or technologizing of the self. Like the heliotrope, “the flowre that ay turns,” the poet finds a paradoxical stability in being “turned anew:” “Changed to a change, I change not.”

DANIEL T. LOCHMAN, TEXAS STATE UNIVERSITY, SAN MARCOS

Passion, Empathy, and Judgment in Episodic Narratives by Philip Sidney and Mary Wroth
In his revised Arcadia, Philip Sidney added to book 2 a lengthy series of episodic narratives that not only supply the backstory of Musidorus and Pyrocles but also provide explorations of “the practice of those virtues which they before learned.” My paper will examine the forms and functions of these narratives and link them to Sidney’s theory of mimesis in the Apology — the “representing, counterfeiting, or figuring forth” essential to the “right poet.” Sidney’s practice is particularly significant in light of recent studies of consciousness, empathy, and narrative by Amy Coplan, Vittorio Gallese, and Alessandro Giovanelli. Sidney’s narratives invite empathy.
with and judgment of protagonists on the principle — increasingly borne out by research in many fields — that readers of narratives replicate in the brain their emotional valence. My paper suggests that the revised *Arcadia* initiated a Sidneian narrative form that Mary Wroth imitated in *Urania*, a work that sacrificed narrative coherence for continuities of experience, consciousness, and passion.

JOEL B. DAVIS, *STETSON UNIVERSITY*
Will the Real Astrophil please stand up? Reassessing Sidney’s Legacy in the Late Elizabethan Sonnet-Craze
In contrast to previous studies, I contend that the most-imitated aspects of *Astrophil and Stella* derive from the 1591 quartos: a strong awareness of a narrative implied among the sonnets themselves, the division of the book into parts representing particular lyric forms — sonnets in one part, odes in another, pastorals in a third — and, last, a relatively overt consideration of poetics in certain parts of books of poetry printed in the 1590s.

Saturday, 10 April 2010
9:00–10:30
*Don Orione - San Marco*
THE BUBONIC PLAGUE IN ART AND LITERATURE: ENGLAND, SPAIN, ITALY
*Sponsor:* NEW YORK UNIVERSITY SEMINAR ON THE RENAISSANCE
*Organizer:* REBECCA TOTARO, *FLORIDA GULF COAST UNIVERSITY*
*Chair:* ERNEST GILMAN, *NEW YORK UNIVERSITY*
*Respondent:* JENNIE VOTAVA, *NEW YORK UNIVERSITY*

PETER CHERRY, *UNIVERSITY OF DUBLIN, TRINITY COLLEGE*
Plague and Disillusion in Seventeenth-Century Spain
The bubonic plague in Seville in the spring of 1649 killed some 60,000 persons. The traumatic experience of mass death, the deliverance of the survivors, and the continued threat of plague inspired a profound sense of disillusion (*desengaño*). This was fueled by the belief that the plague had been a divine punishment visited upon the “Great Babylon” of Seville and the need for its citizens to atone for their sinful ways. Visual art assumed an important role in articulating the new outlook. The paper will take as its focal point the Seville Charity Hospital (Hospital de la Caridad), built and decorated between 1663–82 and revitalized under the direction of Miguel Mañara (1627–79) Building on a seminal article by Jonathan Brown, I examine the artistic patronage of the institution in the context of the experience and memory of the Seville plague. A prevailing plague mentality in Seville offers the key to a fuller understanding of the works of art commissioned for the Church of the Caridad.

REBECCA TOTARO, *FLORIDA GULF COAST UNIVERSITY*
The Plague in Epic Proportion: England 1603–1721
Between 1603 and 1666, the bubonic plague visited England with unrelenting force; it struck repeatedly from 1603 to 1611, and again in 1625, 1636, and 1665–66. Making them all the more notable, the visitations appeared to coincide with other pronounced historical events including the deaths of two monarchs (Elizabeth I in 1603 and James I in 1625); the appearance of a comet on Christmas Eve, 1665; and the fire of London in 1666. In these years more than in others, the
English associated plague with God's judgment; they did so again in 1721 as they awaited its crossing the channel from France. We know this because they wrote about it, proclaiming in sermons, proclamations, and prose pamphlets the need for social and religious reform. Beginning in 1603, English authors also turned to the epic, selecting it among other literary forms to give expression to their extreme experiences and beliefs. This paper identifies and discusses this plague-inspired trend in the English epic and the trend of epic verse within plague literature.

SHEILA CAROL BARKER, AMERICAN UNIVERSITY OF ROME
Theories of the Gendered Response to Plague in the Art and Medicine of Early Modern Italy
My paper’s point of departure will be the historical association between plague mortality and the gendered imagination as a means of explaining why young women who did not contract the plague through contagion nonetheless died of plague. Specifically, the paper will propose how the concern for the susceptibility of the feminine imagination may have impacted the themes and styles of art intended for a female viewership, particularly during times of plague. I argue that the preventative strategies based on the inoculation paradigm (or to use a more historically appropriate term, mithridatism) were intended, most likely, for a male public. By the same token, I will demonstrate that preventative plague medicine for a female public sprang from a paradigm of analeptic and anodyne therapies, and the art that complemented this paradigm was meant to comfort and delight its viewership. This paper introduces a substantially different perspective on the problem by arguing for a gendered distinction between both the medicine and the art used to counteract the danger of plague in seventeenth-century Italy.

Saturday, 10 April 2010
9:00–10:30
Don Orione - Aula 5
FRENCH CULTURE AND LITERATURE
Chair: KATHRYN BANKS, UNIVERSITY OF DURHAM

MALCOLM QUAINTON, LANCASTER UNIVERSITY
Jean-Antoine de Baïf’s Le Brave: A Celebration of Poetry
Jean-Antoine de Baïf’s Le Brave, the first French adaptation of Plautus’s Miles Gloriosus, has recently been the subject of increasing scholarly interest, and I am shortly to publish a new critical edition of the humanist comedy as part of a European collaborative venture under the General Editorship of Jean Vignes. Within the framework of Baïf’s methods and processes of adaptation, my paper focuses on his independence of his source in an area in which he demonstrates his greatest originality, namely that of poetic utterance. By a close analysis of both microtext and macrotext, I demonstrate how Baïf distances himself from his Latin model in the areas of description, narration, and dialogue by a careful attention to stylistic and rhetorical concerns that include foregrounding, deviation, intratextuality, coherence, patterning of lexis and metaphor, phonology, rhythm, and rhyme. In his sensitivity to the musicality, the materiality, and the different registers of language, he resembles François Rabelais.

POLLIE E. BROMILOW, UNIVERSITY OF LIVERPOOL
Reading the Institution de la femme chrestienne (1542[?]) in Sixteenth-Century France
This paper examines the idea of reading in Pierre de Changy’s French translation of the De
Institutione feminae christianae, the Institution de la femme chrestienne (1542[?]). The De Institutione was remarkable in the prominence it gave to female intellectual pursuits, constructing reading as a central part of the education of lay women of all ages and classes. Changy’s translation makes many hundreds of adaptations to the Latin source text that demonstrate how he considered the original work needed modification in order better to serve the educational needs of the female reading public. These changes may offer a more restricted view of the intellectual capabilities of women, but this view was directed more specifically towards the individual female reader rather than pedagogically important figures in her entourage, such as her parents. Given the popularity of the translation, his views can be considered to have struck a chord with contemporary readers.

CHRISTINE KYPRIANIDES, INDIANA UNIVERSITY
The Queen’s Comic Ballet and the Last Tragic Valois Wedding
Scholars and historians have long considered the Ballet comique de la Reine — performed during the Joyeuse Magnificences of 1581 — a monumental work in the development of French lyric theater. With its unification of poetry, music, and dance, and its abundant Neoplatonic imagery, the Ballet comique appears to be the fruition of the ideals of sixteenth-century French humanists, including the renowned poets of the Pléiade and the musicians associated with Jean-Antoine de Baïf’s Academy of Poetry and Music. This paper reexamines the Ballet comique in view of the looming crisis of succession facing the Valois monarchy, and suggests that Henry was himself more directly involved in its genesis than has been previously recognized. I argue that the Ballet comique was an implicit promise to produce an heir to the French throne through the use of visual symbolism, and was a rejection of the humanist principles of the Academy.

Saturday, 10 April 2010
9:00–10:30
Don Orione - Aula 6
WOMEN AND THE LAW IN ITALY: THEORY AND PRACTICE
Organizer: MICHAEL SHERBERG, WASHINGTON UNIVERSITY
Chair: LYNN WESTWATER, THE GEORGE WASHINGTON UNIVERSITY

JEANETTE M. FREGULIA, CARROLL COLLEGE
Between Principle and Practice: Women and the Law in Late Renaissance Milan
The legal affairs of men and women during the Renaissance were regulated by Roman law, as well as by local laws and customs. For women, this sometimes created an ambiguous situation in terms of their standing before the law that was not shared by their male counterparts. Indeed, while Roman law gave important rights to women, local restrictions often favored keeping women, particularly those from the middle and upper strata of society, under the careful watch of husbands and/or male kin. Against the backdrop of a bustling urban economy, this paper explores the seemingly contradictory legal standing of women in late Renaissance Milan. Indeed, a careful reading of notary documents including suits for dowry restitution and claims to an inheritance, suggests a nuanced picture of women exploiting their standing under Roman law, while simultaneously working within, or even subverting, the limitations placed upon them by local custom.
MICHAEL SHERBERG, Washington University

Madonna Filippa’s Forensics (Decameron 6.7)

Boccaccio’s tale of Madonna Filippa of Prato, which appears in Decameron’s sixth day, follows the stated theme of the use of the leggiadro motto or the pronta risposta to escape danger. At the same time it stands apart from its companion tales. Madonna Filippa herself is more loquacious than many of the day’s other protagonists, and the danger she avoids is uniquely mortal, inasmuch as she stands accused of the capital crime of adultery. She also shows herself intimately to understand methods of argumentation as well as legal theory. In my paper I shall detail how her self-defense tracks instructions about eloquence found in the Ad Herennium and exploits Aristotle’s theory of epieikeia, variously translated as equity or reasonableness, and expounded upon by Aquinas. Madonna Filippa survives because she reinvents legal theory to present an irresistible rationale for adultery in a revised notion of the common good.

MARIA TERESA GUERRA MEDICI, Università degli Studi di Roma, “La Sapienza”

“Deterior est condicio foeminarum quam masculorum” (D. 1. 9. 1): La condizione giuridica della donna tra legge e prassi

Lo studio della condizione giuridica della donna pone una serie di problemi che si possono riassumere in tre linee principali. Il primo è quello delle fonti, che sono tutte maschili. Un altro problema nasce dalla difficoltà di individuare cosa si intende per condizione femminile. Il terzo importante quesito, e non solo per lo studio della condizione femminile, è quello del rapporto tra diritto e costume. Questa considerazione ha una portata generale ma è tanto più significativa quando si riferisce alla condizione femminile. Lo studio della posizione e del ruolo della donna nell’ambito famiglia, con i suoi riflessi sulla società civile e sulla vita politica, offre una prospettiva privilegiata per la comprensione della condizione giuridica della donna nel corso dei secoli. Su alcuni di questi aspetti, e dei problemi che ne derivano, mi soffermerò nella mia relazione.

Saturday, 10 April 2010
9:00–10:30

Don Orione – Aula 3

Venetian Politics in the Late Fourteenth and Early Fifteenth Centuries

Organizer & Chair: David M. Perry, Dominican University

SHARON DALE, Pennsylvania State University, Eire

Papal Diplomacy between the Councils of Pisa and Constance: The Venetian Perspective

Scholarship on the Great Schism (1378–1417) has long evinced a tendency to view the matter as an unpleasant hiatus that made conciliarism possible. The little research that exists on the diplomacy of the period leading up to the Council of Constance has focused on Florentine or Angevin interests. Yet, the sitting Roman pope, Gregory XI Correr, was a Venetian whose diplomacy favored aggressive Venetian and familial expansion in the Papal State. Thus after the Council of Pisa, two popes represented competing Italian interests, particularly after Badassare Cossa became Pope John XXIII in the Pisan obedience. This paper will examine how the fraught interstate tensions created as a result of Cossa’s close ties to Florence, Gregory’s nepotistic embrace of the Papal State, and the chaotic fragmentation of the Visconti state led to the Council of Constance.
ALAN M. STAHL, PRINCETON UNIVERSITY LIBRARY
The Making of the Doges, 1382
The two ducal elections of 1382 are characterized in early modern sources and in modern analysis as representing a turning point in the social background of the office of doge and in the relative political importance of two groups of noble families. Michele Morosini, elected in June of that year, is seen as the last representative of the “long” families that had produced doges in the previous decades, while Antonio Venier, elected upon Morosini’s death four months later, is considered to represent the emergence of newer “short” families, who would dominate the office for the rest of the republic. Archival documents supported by a large propopspographical database will be examined to determine whether this election indeed constituted a change in the power relationships among noble Venetian families and whether it was recognized as such at the time.

RUTHY GERTWAGEN, HAIFA UNIVERSITY AND ORANIM ACADEMIC COLLEGE
Venice’s Strategic Policy in the Eastern Mediterranean in the Fourteenth and Fifteenth Centuries
In the late fourteenth and fifteenth centuries Venice invested in efforts to annex territories to its maritime empire in the Eastern Mediterranean. It is generally agreed that the primary consideration for these annexations was the economic importance of these territories to Venice’s commercial network and their strategic importance, mainly against the Ottomans. The aim of the paper is to explore the strategic motives behind these annexations as Venice’s defense policy on its maritime Empire. The paper will show that the main problem Venice faced until the 1430s was the Genoese and their allies. Venice initiated aggressive policy towards the Ottomans with the annexation of Thessaloniki in 1423.

Saturday, 10 April 2010
9:00–10:30
Don Orione - Chiesa
ENCLOSURE POLITICS: AUTHORSHIP IN CONTINENTAL ENGLISH CONVENTS
Organizer: JAIME L. GOODRICH, WAYNE STATE UNIVERSITY
Chair: ARTHUR F. MAROTTI, WAYNE STATE UNIVERSITY

CLAIRE WALKER, UNIVERSITY OF ADELAIDE
“By these few lynes”: English Nuns and the Construction of News
In 1587 the Bridgettine, Elizabeth Sanders, imprisoned in England for six years, wrote of her escape. Sanders’s “few lynes” recounted her incarceration and the physical and psychological suffering it entailed. It is an early example of a genre of recusant writing that detailed the experience of exile (for Sanders exile from her convent in Rouen) as a form of spiritual devotion with strong political undertones. This story was repeated in manuscript chronicles, letters, and hagiographical writings of other English nuns. My paper will explore nuns’ journal and epistolary texts as news. Produced principally for an English Catholic readership, they provided kin and patrons with accounts of daily struggles, punctuated by heroic spiritual achievements. By no means introspective, the nuns embraced events beyond their cloister, especially during the 1640s and ’50s when certain women transmitted royalist news and newsletters. Thus, in nuns’ news the politics of exile intersected with wider English events.
NICKY HALLETT, UNIVERSITY OF SHEFFIELD
“Remaining steadfast lyck a walle”: Reading and Writing in the Antwerp Carmelite Convent
Sometime around 1630, Anne Worsley (1588–1644), Prioress of the English Carmel in Antwerp, produced a scapular for another nun in the convent, “set[ting] downe in this paper” a means to “continuall mortification.” She outlines the route to self-detachment, the inference of which shapes acts of reading and writing as well as daily demeanor. She appears here to assert the very principles of enclosure, yet her manuscript text reveals the influences of other books, more in the spirit of the porosity in which she elsewhere describes desired responses to spiritual stimuli: to be “a sponge in water.” This paper will explore the ways in which the convent both resisted and embraced literary influence. It will consider the nuns’ reception of the 1670 version of Julian of Norwich’s Revelations of Divine Love to show how their exposure to the book involved them in textual controversy with repercussions beyond the convent walls.

JAIME L. GOODRICH, WAYNE STATE UNIVERSITY
The Cloistered Ego: The Brussels Benedictines and Monastic Authorship
This paper examines texts produced by English Benedictine nuns at Brussels in order to argue that enclosure did not necessarily limit nuns to participation in closed literary systems. Abbess Mary Percy wrote a series of Latin letters (1629–39) to authorities in Rome regarding rebellious nuns who opposed her attempts to suppress Ignatian spirituality. Percy’s letters artfully balance forceful assertions of monastic authority with the deference expected of her order. Their insistence on Percy’s ego (both her first-person viewpoint and her self-image as abbess) contrasts sharply with the authorial humility of Percy’s published translation of a mystical treatise. I end by discussing a manuscript newsletter written by Percy’s faction, which disseminated translated excerpts of these letters in order to promote their cause in England. Percy’s appearances in print, scribal publication, and private letters reveal the range of authorial voices permitted to nuns as well as the literary permeability of the cloister.

Saturday, 10 April 2010
9:00–10:30
Fondazione Cini - Sala degli Arazzi
GIOVANNI BELLINI III: BELLINI’S CHRISTIAN PICTURES, AN ART “MORE HUMAN AND MORE DIVINE” I
Sponsor: THE ITALIAN ART SOCIETY
Organizer: CAROLYN C. WILSON, INDEPENDENT SCHOLAR, HOUSTON
Chair: BEVERLY LOUISE BROWN, INDEPENDENT SCHOLAR, LONDON

ROSELLA LAUBER, UNIVERSITÀ IUAV, VENEZIA
Per nuovi contributi sul San Francesco nel deserto di Giovanni Bellini, ora nella Frick Collection di New York
Si proporrà un caso-studio incentrato sul problematico dipinto di Giovanni Bellini del San Francesco nel deserto, ora nella Frick Collection di New York. Anche attraverso la presentazione di nuovi documenti d’archivio e la riflessione su dati non noti, saranno indagati i passaggi collezionistici del quadro, partendo dalle parole di Marcantonio Michiel nel fondamentale manoscritto marciano cinquecentesco della Notizia d’opere di disegno, e compresa la rilevazione di segnali di “pentimenti” nella sua descrizione. Si affronterà il problema della committenza,
ancora in parte misteriosa e su cui si avanzano nuove piste di ricerca. Si ragionerà sulla collezione rinascimentale del nobile veneziano Taddeo Contarini, proprietario pure di opere quali i Tre Filosofi di Giorgione. Si rifletterà su agenti e mediatori, e su una serie di fonti riferite alla tavola di Bellini. Si esplorerà una rete di famiglie e personaggi che nel tempo hanno posseduto il San Francesco Frick, anche ricostruendo anelli sinora mancanti.

PAUL HILLS, THE COURTLAULD INSTITUTE OF ART  
Vesting the Body of Christ in the Art of Bellini  
Metaphors of clothing or veiling pervade the Bible and Christian imagery. Giovanni Bellini tapped into this tradition in a highly nuanced manner in his paintings of Christ. This paper examines how Bellini describes vestments and shrouds. It argues that his artistic reformulation of drapery as furnishing an image as much as clothing a person grew out of his presentations of the body of Christ. Significantly, the body and its integument are often a little detached. Particular attention will be paid to the unusual painting of Christ Blessing, in the Louvre. The feminization of this Christ will be explored and links with the iconography of St Francis proposed. Another focus will fall on the Resurrection from San Michele. Loin-cloths and shrouds in this altarpiece may be compared with Byzantine precedents and related to the Venetian rituals of Holy Week.

BRIGIT BLASS-SIMMEN, KULTURSTIFTUNG ST. MATTHÄUS  
Sky Fits Heaven: Presence of the Divine, New Interpretations  
The paradigm change in the visual arts that occurred during the fifteenth century, as realized by Giovanni Bellini, arguably followed both observation of nature and change in spirituality, namely from a transcendental system of being and seeing (represented by the gold background) to an observed and lived reality that affected the traditional ways of painting (represented by a new conception of paese in the background). Most especially the sky was given ample space by Bellini, yet in proportion to the landscape. Building on achievements of his Northern and North Italian predecessors, he developed an atmospheric sky that united hitherto separated spheres: the natural realm with the divine realm. As will be argued with focus on Bellini’s Berlin Resurrection, that his is a dramaturgy in paint, whereby natural phenomena (e.g., sunrise, sunset, stormy atmosphere) are deliberately included to emphatically foreground the religious narrative — the main act of the painting.

Saturday, 10 April 2010  
9:00–10:30  
Fondazione Cini - Sala Bianca  
MYTHOLOGIZING THE FLORENTINE RENAISSANCE ARTIST: ARTISTIC AND LITERARY IMAGES OF THE SETTECENTO AND OTTOCENTO  
Organizer: LOUIS A. WALDMAN, Villa I Tatti, The Harvard University Center for Italian Renaissance Studies  
Chair: ROBERT W. GASTON, University of Melbourne  
JANET COX-REARICK, City University of New York, The Graduate Center  
Michelangelo’s Head of a Faun: The Myth of the Young Genius as Imitator of the Antique  
When illustrating the theme of Michelangelo as a child genius, his nineteenth-century admirers repeatedly passed over the monumental and famous early sculptures, portraying instead a story
that Condivi and Vasari tell about the child Michelangelo copying a head of a faun, an antique fragment in the Giardino di San Marco of Lorenzo il Magnifico. This scene of the artist copying the antique must have had an iconic significance, for it was the first narrative representation in Michelangelo’s funeral apparatatto (1565), and several sculptors privileged this subject in the 1860s and ’70s, making small-scale depictions of the precocious child making his copy. This paper presents a hitherto unknown nineteenth-century painting — apparently the only one known — depicting Lorenzo, the boy Michelangelo, and his sculpture. All these works linked the young genius at once with his renowned Medici patron, Lorenzo il Magnifico; with the antique; and with the linked virtues of imitation and emulation esteemed by the artists and patrons of both the sixteenth and nineteenth centuries.

LOUIS A. WALDMAN, VILLA I TATTI, THE HARVARD UNIVERSITY CENTER FOR ITALIAN RENAISSANCE STUDIES
Leonardo’s Uncle: Demythologizing the Turin Self-Portrait
When Luigi Bossi published Leonardo’s red-chalk drawing of an elderly, bearded man in the Biblioteca Reale at Turin in 1830, he had no doubt that the expressive image must be the artist’s self-portrait. The Turin drawing thus became the canonical “likeness” of the artist for the nineteenth century, and many modern scholars — ignoring stylistic evidence that it dates ca. 1495–1505, when Leonardo was much younger than the sitter’s apparent age — still attempt to divine the master’s soul from its stern, inscrutable gaze. Recent scholars who actually take the drawing’s date into account have proposed that it represents either a rejected idea for the apostles in the Last Supper or a generic tête d’expression. In reality, however, the Turin drawing is probably a preparatory study for a portrait — now lost — that Leonardo painted of his uncle (and surrogate father) Francesco da Vinci, as revealed by a newly discovered inventory of 1504.

THOMAS WILLETTE, UNIVERSITY OF MICHIGAN
The Two Faces of Benvenuto Cellini
The face of Benvenuto Cellini was seldom depicted in his time. Two contemporary painted likenesses have been known since the nineteenth century, and a contemporary marble portrait has recently been identified. Wide interest in Cellini’s visage arose with the publication of his vita in 1730, resulting in two mistaken but remarkably different portrait traditions — one based on Vasari’s portrait of Bartolomeo Ammanati in the fresco Cosimo I Among the Artists of his Court, and the other based on an oil portrait of an unknown man formerly attributed to Vasari. This paper will show that the “polite” and “burlesque” characterizations of Cellini in the eighteenth-century portrait traditions correspond to divergent receptions of his vita, exemplified on the one hand by Antonio Cocchi’s preface to the first edition, and on the other by Giuseppe Baretti’s radical reappraisal of the book in his Frusta letteraria of 1763–65.
LEOPOLDINE PROSPERETTI, GOUCHER COLLEGE
Arboreal Imagery: Neo-Stoic Alternatives in Late Renaissance Visual Culture
The late Renaissance valued arboreal imagery for its own sake and introduced the solitary tree as a legitimate topic for the ambitious artist. This paper considers some spectacular examples of tree imagery by Titian, Pieter Bruegel, Muziano, and their followers in Rome, Prague, and the Low Countries. The goal is to relate these feats of penmanship and colorful verdancy to several interlocking debates. One of these of *disegno* and *colore* to the “living heritage” that is the natural world. Another considers the interest in Neo-Stoic circles to look for new visual genres that compete with scientific poetry in the delivery of spiritual outcomes (*docte semance*) without having to resort to uncompromising theological dogma. One could call the attention to the vegetal world a “liberal option.” A third concerns the poetics of tree imagery and focuses on the visual exegesis that these majestic pages from the Book of Nature might invite in late Renaissance viewing practice.

SIMONA COHEN, TEL-AVIV UNIVERSITY
From the Literal to the Abstract: Metamorphosis of Symbolic Modes in Venetian Renaissance Rural Landscape
This paper will attempt to demonstrate the development of symbolic modes in Venetian landscape painting, beginning with the more conventional employment of flora and fauna in landscape backgrounds to convey connotations and interpretations of the main theme, as seen in much of Giovanni Bellini’s work. The more conventional approach to flora and fauna was not favored by Giorgione, who developed subtle atmospheric illumination and expressive effects as the primary focus in some of his paintings. Although Titian is famous for a more abstract development of the expressive and atmospheric potentials of landscape painting, he also reverted to a more traditional use of animal symbolism, both in his primary (foreground) and secondary (background) iconography. On one hand he developed the natural effects of landscape into a language, which could convey the experience of divine illumination, poetic fantasy, or romantic melancholy, but he was also instrumental in promoting the use of animal symbolism as an integral part of Venetian landscapes. His creative achievements were founded on his ability to be retrospective and innovative at the same time.

VÉRONIQUE DALMASSO, UNIVERSITÉ DE PICARDIE JULES VERNE
Paysages de rêve
Lorsque Poliphile à la fin du XVᵉ siècle fait un songe, il dévoile la fascination de la Renaissance pour le monde onirique, peuplé de réminiscences antiques, et dont les représentations oscillent entre mimesis et fantasia. Comment l’art de la Renaissance fait-il surgir un espace qui ne convoque plus le réel mais reçoit la projection d’images de rêves? Le rêveur endormi est livré au regard spectateur et parfois l’image mentale se fait visible. Dès lors le paysage dans lequel s’abandonne le dormeur devient-il l’image de son rêve? Muses, nymphes, jeunes femmes et jeunes hommes dormant reçoivent la faveur des peintres du XVIᵉ siècle notamment dans l’art vénitien d’un Giorgione ou d’un Titien. La diversité des rêveurs suffit à révéler la valeur polysémique de cette attitude d’abandon, parfois érotique, elle est aussi une métaphore possible de la mort. Ces variantes picturales permettent-elles de mettre à jour les innovations picturales
dans le contexte vénitien.

Saturday, 10 April 2010
9:00–10:30

_Fondazione Cini - Sala del Chiostro dei Cipressi_

_RENAISSANCE HUMANISM II_

_Chair: Marie Rose Logan, Soka University_

**IDA MASTROROSA, Università degli Studi di Firenze**

Biondo Flavio and the Military Institutions of Ancient Rome: A Modern Lesson on Roman Imperialism

Among the numerous antiquarian accounts of the _Roma triumphans_, the sections concerning the Roman art of making war well reflect Biondo Flavio’s attitude to perceive and highlight military foundations of the Roman society as well as his interest in analyzing them from economic and social points of view. In this vein the exposition on the Roman ceremony of triumph in the last book of the work deserves special mention. Here emerges not only the historian’s deep knowledge of specific episodes attested by historiographic sources from different periods but also his tendency to interpret Roman triumph as a peculiar tool of propaganda, useful for showing wealth and power derived from victory over enemies. From this perspective my paper will focus on Biondo’s pragmatism in combining an antiquarian approach with a modern perception of Roman imperialism.

**CATHERINE J. CASTNER, University of South Carolina**

Biondo Flavio’s Unique Venice

Among the regions of Italy described in the humanist antiquarian Biondo Flavio’s pioneering historical topography _Italia illustrata_ (1448–1453), the city of Venice alone received an entire chapter (_hanc Venetiarum civitatem pro una regione_), a unit otherwise reserved for entire regions. This paper explores Biondo’s singular treatment of Venice, conspicuous in Biondo’s oeuvre not only for its obviously anomalous topography and remarkable history, but also for Biondo’s relationships with its patriciate (he enjoyed Venetian citizenship) through diplomatic activity, humanist collaboration, and negotiation for official employment. In his unique treatment of Venice, Biondo employed differently than in his treatments of other regions _Italia illustrata_’s fundamental procedures: topographical description, reception of classical material, direct observation. Unique also as the only city to which Biondo dedicated independent historical works, Venice’s image is traced in its development from _Italia illustrata_ to _De origine et gestis Venetorum_ (1454) and _Populi Veneti historiarum liber I_ (1459–1460).

**GIOVANNI ROSSI, Università degli Studi di Verona**

Rediscovering Roman Antiquities: Paulus Manutius’s Treatise _De legibus_ (1557)

Paulus Manutius (1512–74) was not only a printer, but also a scholar with a humanist education. He wrote four treatises on “antiquitates romanae”: _De legibus, De senatu, De comitii_, and _De civitate romana_. This paper will focus on the treatise on the laws, the only one published during his lifetime (1557). Here one finds the description of the Roman legal system and useful information about the laws passed by the Romans in their long history, with special regard to their name, authors, content, period of creation and effectiveness. Manutius also recalls the basic
distinction between “ius publicum” and “ius privatum,” as well as between civil law and criminal law. He derives an erudite knowledge of the Roman legal history from ancient historiographical sources but he cannot be reputed only an antiquarian; he really considers law as a means for ensuring to the “civitas” order, peace, freedom, and justice.

Saturday, 10 April 2010
9:00–10:30
Fondazione Cini - Padiglione delle Capriati
CELEBRATING WOMEN, MEN, AND THE STATE IN RENAISSANCE VENICE I: IN HONOR OF STANLEY CHOJNACKI
Co-Organizers: KIMBERLY L. DENNIS, ROLLINS COLLEGE and KRISTIN LANZONI, MACALESTER COLLEGE
Chair: DENNIS ROMANO, SYRACUSE UNIVERSITY
Respondent: JOHN JEFFRIES MARTIN, DUKE UNIVERSITY

MONIKA A. SCHMITTER, UNIVERSITY OF MASSACHUSETTS AMHERST
Describing Giorgione’s Tempest
“The little landscape with the tempest, with the gypsy and solider, was by the hand of Giorgio da Castelfranco”: thus did Marcantonio Michiel describe a painting in the house of the Gabriel Vendramin in 1530, now known simply as The Tempest. This paper argues that Michiel’s sentence, which has played such a key role in all subsequent interpretations of this enigmatic painting, must be understood in comparison to his other accounts of works of art and within the context of his overall project. Though he appears to merely “describe,” Michiel does in fact interpret Giorgione’s “little landscape.” While not identifying a “subject,” his words reveal the overall thematic content an informed contemporary viewer perceived when he looked at the canvas and was forced to translate his perception, perhaps partly unconsciously, into words. Given the “loose” subject matter of the painting, I consider the possible genre to which it belongs.

KRISTIN LANZONI, MACALESTER COLLEGE
Model Behavior: Imagery of Doge Marino Grimani and Dogaressa Morosina Morosini
Doge Marino Grimani (1595–1606) and his wife did much to fashion an image of themselves as exemplars of the Venetian state and models of behavior for Venetian citizens, notably patricians. While the pomp and circumstance of the Coronation of the Doge and most especially the Dogaressa has been considered, the collective production of imagery celebrating the two figureheads in the governance of the Venetian state has not. In this paper, I examine a range of commissions completed during Grimani’s dogate that celebrate the doge and dogaressa, from their portraits with the officers of the scuola dei pollaiuoli (chicken-sellers’ guild) in San Giovanni Elemosinario to their triumphant dual funerary monument in San Giuseppe di Castello. In my consideration, I discuss the ways in which this visual propaganda speaks to the celebration of the Venetian state, the patrician class and gendered roles and the importance of the Grimani family.

JAMES S. GRUBB, UNIVERSITY OF MARYLAND BALTIMORE COUNTY
Nobles and Commoners before the Second Serrata
One of Stanley Chojnacki’s signal contributions to the field was his demonstration of the “second Serrata:” in a succession of early sixteenth-century laws, the Venetian government required the registration and probation of all those eligible for the Great Council, subjecting candidates to systematic scrutiny and in the process further enforcing legal barriers between nobles and commoners. This paper explores some of the reasons why that legislation may have been perceived as necessary. Throughout the fifteenth century, in particular, those barriers had often been permeable. Non-nobles frequently held offices that should have been reserved for patricians, and commonly bore their surnames; they frequently intermarried with patricians, and even more frequently socialized and did business with their superiors. The growing legislative separation noted by Chojnacki thus responded to growing fears that interpenetration of the classes would lead to de facto destruction of patrician exclusivity, and thus jeopardize the peculiar constitution of the republic itself.

Saturday, 10 April 2010
9:00–10:30
Fondazione Cini - Sala Carnelutti
PROMOTING THE EAST IN LATE RENAISSANCE ITALY
Sponsor: VILLA I TATTI, THE HARVARD UNIVERSITY CENTER FOR ITALIAN RENAISSANCE STUDIES
Chair: ALISON M. BROWN, UNIVERSITY OF LONDON, ROYAL HOLLOWAY

ANTONELLA ROMANO, EUROPEAN UNIVERSITY INSTITUTE
Possevino’s East: Visions of Asia and the Geopolitics of Knowledge in the Bibliotheca Selecta
What is the “East”? What makes it different from “Europe”? On which kind of empirical knowledge and experience is its definition based? The aim of this research is to explore such questions by focusing on one of the most important books engaged with the universalistic catholic cultural project, Antonio Possevino’s Bibliotheca Selecta (Venice, 1593). This paper investigates the definition, representation and knowledge Possevino’s text offers about the East, as a result of the intersections between his experience of Moscovia (as pontifical ambassador and cartographer) and his indirect experience of Asia through the first Jesuit missionary accounts from China and Japan. The Bibliotheca Selecta offers a geopolitical view of Europe and its relations with non-Europe. In addition, the work’s emphasis on geographical, historical, and philosophical knowledge will be explored in terms of its contribution to a new catholic theological perspective on the world and its various regions.

CAMILLA RUSSELL, VILLA I TATTI, THE HARVARD UNIVERSITY CENTER FOR ITALIAN RENAISSANCE STUDIES
Asia in the Formation of Jesuit Missionary Vocations in Late Renaissance Italy
In late-sixteenth-century Italy, Jesuit colleges and novitiates were awash with accounts from the missions in the Indies, igniting in young men a desire to join the enterprise, especially in the East. This phenomenon of mass, collective vocations to the overseas missions is recorded in the remarkable letters of petition by aspiring missionaries to the Superior General, preserved at the Jesuit Archive in Rome. In this paper, the petitions will be used to examine the process by which
Asia — as it was constructed and transmitted back to Europe in the missionary narrative, and traceable in the letters of petition — functioned as a Jesuit recruitment tool and to stimulate missionary vocations. With the Jesuit narrative from the East representing a fundamental source of information about Asia, this paper offers a case study for assessing how the missionary account informed European notions about Asia at the turn of the seventeenth century.

MARIO CASARI, Villa I Tatti, The Harvard University Center for Italian Renaissance Studies
Giovan Battista Raimondi and the Promotion of Islamic Languages in Late Renaissance Italy
The scholarly approach to Oriental languages in Renaissance Italy (in particular the Islamic languages of Arabic, Persian, and Turkish) is a still little explored field of research into humanism. A special role seems to have been occupied by the neglected figure of G.B. Raimondi, director of the Medici Oriental Press. The enterprise, backed by Pope Gregory XIII and financially supported by Cardinal Ferdinando de’ Medici, aimed at the publication of books in Arabic and other Oriental languages. Beneath the surface of the evangelistic project, Raimondi’s editorial work spanned the fields of linguistics, science, and literature, revealing a closely woven network of interests and relations in late sixteenth-century Italy. This paper explores hitherto unstudied documents arguing in favor of the teaching and learning of Arabic and Persian, which not only shed new light on the history of Oriental studies, but also widen our understanding of the humanistic enterprise in the Renaissance.

Saturday, 10 April 2010
9:00–10:30
Fondazione Cini - Sala del Piccolo Teatro
NEW APPROACHES TO EARLY MODERN THEATER V: ROUNDTABLE
Organizer: ARJAN VAN DIXHOORN, UNIVERSITY OF GHENT
Chair: JELLE KOOPMANS, UNIVERSITY OF AMSTERDAM

This roundtable will deal with methodological issues that confront many students of theater and performative culture today, and that precisely arise from what has been termed the performative turn. One set of questions concerns the limits of the rising focus on performative culture in many fields: what exactly makes the “real” theater stand out? Another set of questions move us in the opposite direction: to what extent might the notions of theatricality and insights derived from the study of theater and performative culture prove helpful in the historian’s analysis of early modern society, its events and conflicts, its social life, its witnesses? How do current approaches refer to or differ from the older traditions of theater sociology and ritual studies?

Saturday, 10 April 2010
9:00–10:30
Fondazione Cini - Sala Barbantini
LATIN AND THE VERNACULAR IN RENAISSANCE PHILOSOPHY III
Sponsor: Centre for the Study of the Renaissance, University of Warwick
Organizer: DAVID A. LINES, UNIVERSITY OF WARWICK
Chair: JOHN MONFASANI, STATE UNIVERSITY OF NEW YORK, ALBANY
SABRINA EBBERSMEYER, LUDWIG-MAXIMILIANS-UNIVERSITÄT MÜNCHEN
Philosophical Approaches to the Emotions in Latin and the Vernacular
The complex discussions of emotions within scholastic and mystical traditions, which the Renaissance inherited from the Middle Ages, were enriched in the fifteenth century by the increasing reception of the Epicurean concept of lust (hedone, voluptas) and, later, by the Platonic concept of love (eros, amor). In addition, the philosophical discourses about emotions initiated by humanist authors took place outside the universities and outside the convents. But still, these discourses were in Latin. Only since the beginning of the sixteenth century, authors decided more and more to write in the vernacular about these topics. Beside these theoretical analyses, emotions play an important role in non-scientific works — especially literary works, which were frequently written in the vernacular. The questions I wish to discuss are: Did the shift in language within the theoretical discourse produce a shift in content? Did daily life experiences, as expressed in literary texts, find their way into the more theoretical and philosophical works — and if so, to what extent?

MAUDE VANHAELEN, UNIVERSITY OF WARWICK
“Cose di Platone fatte toscane”: Two Sixteenth-Century Vernacular Translations of Ficino
In 1544, two vernacular versions of Marsilio Ficino’s works appeared in Rome through the press of the Florentine humanist and grammarian Francesco Priscianese: the first is a translation of Ficino’s Symposium Commentary by the Sienese Felice Figliucci, the second, a version of Ficino’s translation and interpretation of the Phaedrus, due to Ercole Barbarasa da Terni. The publication of these Platonic texts, together with Boccaccio’s Vita di Dante, illustrates Priscianese’s intention to promote the vernacular as a literary and philosophical language. My paper explores the historical circumstances surrounding the production of these works, comparing Figliucci’s and Barbarasa’s versions with the original texts, one of which was already accessible in Italian. It also examines the reception of these texts in Florentine and Roman intellectual circles, and the significance of reviving Ficino’s “theological” Platonism, at a time when the Council of Trent defended a strict separation between philosophy and matters of faith.

Saturday, 10 April 2010
9:00–10:30
Fondazione Cini - Sala del Soffitto
ENGLISH LITERATURE III
Chair: AHARON KOMEM, BEN-GURION UNIVERSITY OF THE NEGEV

JANE GROGAN, UNIVERSITY COLLEGE DUBLIN
Raising Alexanders
Alexander the Great occupies an ambivalent place in the mirrors-for-princes, courtesy literature, and exemplary histories of the sixteenth century, as Gower is quick to remember to an over-animated Fluellen in Shakespeare’s Henry V. This ambivalence is rooted not just in the killing of Cleitus and other such dubious moments of his biography, nor simply in the instability of Alexander’s identity as both an Eastern and a Western monarch, but owes something to an implicit comparison made between Alexander the Great and Cyrus the Great, respectively the destroyer and founder of the Achaemenid (Persian) empire. Alexander himself was all too aware
of this comparison, famously visiting the tomb of Cyrus, and the relationship proved difficult to
shake off. For early modern readers, the histories of Cyrus and Alexander were especially
familiar, potent, and effective as vehicles for considering princely values and education past and
present. This paper seeks to recover the connections and shadows of this relationship as
elucidated within the didactic and courtesy literature of sixteenth- and early seventeenth-century
England, and later pressed into service by Shakespeare, Spenser, Sidney, and others.

**ADAM KITZES, UNIVERSITY OF NORTH DAKOTA**

Reconsidering Public Violence in Richard Cosin’s *Conspiracie for Pretended Reformation*

This essay reconsiders the significance of key rhetorical strategies, as they appear in Richard
Cosin’s famous *Conspiracie for Pretended Reformation*. To date, the *Conspiracie* remains the
fullest account of one William Hacket, a self-proclaimed prophet who led an admittedly bizarre
uprising in south London. Cosin’s pamphlet itself has long been recognized as a component in a
more comprehensive campaign to demonize the Elizabethan Presbyterian movement; for
mainstream church figures, the Hacket uprising could be exploited to demonstrate the dangers of
the radical reformers, whose resistance to church government and recent political agitations
ostensibly threatened a wide-scale popular uprising. But while Cosin may well have been one of
Hacket’s willing executioners, certain tensions manifest themselves in the course of his legal
analysis, which inadvertently suggest that the government risked producing conditions perilously
close to those it was most determined to avoid; specifically, the text cannot help but point out
that the public execution gave rise to a bloodthirsty mob scene, which closely resembled the sort
that Hacket himself was believed a danger to inspire. In this respect, the *Conspiracie* may offer
suggestions about deeper tensions, which inhabited the Elizabethan government’s approach to
countering a perceived threat of popular resistance to its ecclesiastical authority.

**YUKI NAKAMURA, KANTO-GAKUIN UNIVERSITY**

Skimmington and a Witch Craze in *The Witches of Lancashire*

In *The Witches of Lancashire* (1634) by Thomas Heywood and Richard Brome, skimmington is
performed in the midst of a witch craze. As skimmington itself is a riotous reaction to the crisis
of order, the presence of this folk ritual in the play highlights the anxiety about the destabilized
communal values represented in the witch craze. This paper explores the curiosity of the time
toward the disintegrating traditional order depicted in both the witch craze and skimmington. The
latter half of this paper focuses on the formation of a public sphere in gossip networks and the
theater. The Pendle witch craze in 1633, on which the play is based, began with a false
accusation. That is, the case was partly a product of gossip and social relations. The witch
represents an epistemological Other, a personification of the community’s collective awareness
and unconsciousness.

**CHRISTOPHER IVIC, BATH SPA UNIVERSITY**

“This mighty worke of vnion”: Early Jacobean Panegyric

This paper examines print and manuscript panegyrics written in the wake of King James’s arrival
in London in 1603, particularly those of Samuel Daniel, Michael Drayton, and Ben Jonson.
Literary history labels these poems occasional; such a label risks foreclosing fruitful study of the
ways in which these poems also occasioned serious reflection on state and identity formation in
the period. These early poems, with their combination of relief, ambivalence, anxiety, and
innovation, are remarkable precisely because they evince a struggle to make sense of James’s
composite monarchy and the place of his various subjects. In this, these public poems adumbrate much of the debate on the union that emerged in full in the spring of 1604 as James sought to effect more than a union of the crowns.

Saturday, 10 April 2010
9:00–10:30
Fondazione Cini - Sala della Bibliografia
THE ART AND ARCHITECTURE OF WARFARE IN THE EARLY MODERN WORLD
Organizer: MARIO PEREIRA, BROWN UNIVERSITY
Chair: MICHAEL J. WATERS, NEW YORK UNIVERSITY

LISA WULIANG TOM, BROWN UNIVERSITY
A Man and His Cannon: Titian’s Portrait of Alfonso I d’Este
Alfonso I d’Este (1476–1534), the third Duke of Ferrara, has the distinction of commissioning from Titian perhaps the first portrait of a ruler to include a cannon prominently displayed. Edgar Wind interpreted the artillery in Alfonso’s portrait as a princely symbol of statecraft, equated with the duke’s flaming cannonball impresa. Other scholars are quick to dismiss the cannon as a pre-Freudian phallic display of virility. Actual sixteenth-century stigma against the new gunpowder technologies of warfare complicate and problematize both of these interpretations. Although the cannon appears removed from its rightful place on the battlefield, the ambivalent attitudes towards these powerful weapons should not be overlooked. This paper considers Alfonso’s defiant display of his cannon as a highly personal symbol of his military and diplomatic struggles against neighboring governments, invading foreign armies, and the papacy.

ANGÉLICA AFANADOR-PUJOL, UNIVERSITY OF MINNESOTA, TWIN CITIES
Conquest Christian Style and the Creation of Indigenous Identities in the Illustrated Colonial Manuscript, the Relación de Michoacán
Around 1538, the Spanish Viceroy to Mexico, Antonio de Mendoza, commissioned a Franciscan friar to record the indigenous customs of Michoacán, Mexico. The friar, together with local native nobles and artists, produced the illustrated manuscript known as the Relación de Michoacán. The manuscript was an exceptional opportunity for the indigenous collaborators to communicate their interests to the Spanish Viceroy. Part 2 of the Relación narrates how an indigenous noble family, known as Uanacaze, conquered all other groups in Michoacán long before the arrival of Europeans. The illustrations accompanying this account present stylized depictions of wars, disputes, and negotiations, while borrowing heavily from European iconography. This paper explores how the Relación’s images helped create a Christian-like ethnic identity for the Uanacaze that helped them gain an advantage over the many other contenders for political posts in the new colonial government.

MARIO PEREIRA, BROWN UNIVERSITY
Portuguese Fortifications in North Africa: A Courtly Enterprise
It is generally believed that military architecture rapidly developed during the sixteenth century into the first specialized branch of architecture governed by its own distinct design and theoretical principles. These principles were firmly grounded in the practical experiences of war or the sophisticated concerns of mathematics, geometry, and other rigorously technical sciences.
This standard account has caused scholars to dismiss the fervent claims of courtiers to authorship of major fortification projects as frivolous fantasy. Likewise, studies of courts rarely acknowledge the prominence and prestige commanded by expertise in military architecture within the competitive arena of court culture. This paper provides a case study of the design, planning, and construction at the Portuguese court of the great fortification of Mazagão at El Jadida, Morocco. By reviewing architectural and documentary evidence, I reevaluate the role of courtiers in the design of military architecture and the status associated with their involvement.

Saturday, 10 April 2010
9:00–10:30
Istituto Veneto - Palazzo Cavalli Franchetti - Sala del Giardino
**ARLECCHINO ACROSS THE ALPS: COMICI AND FARCEURS IN FRANCE**
*Sponsor:* MASSACHUSETTS CENTER FOR RENAISSANCE STUDIES
*Organizer:* VIRGINIA SCOTT, UNIVERSITY OF MASSACHUSETTS AMHERST
*Chair:* ERIC A. NICHOLSON, SYRACUSE UNIVERSITY IN FLORENCE

ROBERT HENKE, WASHINGTON UNIVERSITY
Arlecchino/Harlequin and the Performance of Poverty
In the 1667 scenario “La fille desobeissante,” the famous Harlequin/Arlecchino Domenico Biancolelli assumes the disguise of a destitute and famished discharged soldier. At once virtuosically and ridiculously, before a skeptical *interlocuteur* he sequentially proceeds through the various ruses — all typical disguises of itinerant beggars — of muteness, deafness, blindness, and lameness. Biancolelli’s brilliant performance is analyzed through two contexts: Arlecchino/Harlequin performing hunger and destitution on the French stage from the Italian actor Tristano Martinelli to Biancolelli; and the larger, transnational context of what might be called the “performance of poverty” in the Commedia dell’Arte and other early modern theaters.

VIRGINIA SCOTT, UNIVERSITY OF MASSACHUSETTS AMHERST
Images of Agnan Sarat: Farce and Parody in Paris in the Late Sixteenth Century
Some ten visual images — a drawing, some woodcuts, and several engravings — document the existence of a *farceur* named Agnan Sarat who was active in Paris in the last years of the sixteenth century. These images, combined with a few legal and verbal references, make it possible to speculate with some authority about the repertory of Sarat and his troupe, especially their use of parody and obscenity, as well as their relationship to one or more of the Commedia dell’Arte troupes that played in the city in that era.

Saturday, 10 April 2010
9:00–10:30
Istituto Veneto - Palazzo Cavalli Franchetti - Sala Alta
**ANNOTATIONS**
*Sponsor:* SOCIETY FOR THE HISTORY OF AUTHORSHIP, READING AND PUBLISHING (SHARP)
*Co-Organizers:* MICHAEL ULLYOT, UNIVERSITY OF CALGARY; STEVEN W. MAY, UNIVERSITY OF SHEFFIELD; AND ANNE LAKE PRESCOTT, BARNARD COLLEGE
*Chair:* ROGER KUIN, YORK UNIVERSITY
TOM LOCKWOOD, UNIVERSITY OF BIRMINGHAM
For Honor and Glory: Reading Selden and Sylvester in the Seventeenth Century
Much recent scholarship on the history of early modern reading has followed the priorities that Francis Bacon sketched to Fulke Greville in writing to him on his studies, holding (in Bacon’s phrase) “collections under heads and common places of far more profit and use” than notes taken “by epitome, or abridgment.” This paper, by contrast, looks closely at two examples of Bacon’s less-favored documents of reading: notes taken by one 1630s reader from John Selden’s Titles of Honor and by one mid-1650s reader from Josuah Sylvester’s translation of Du Bartas, The Divine Weeks and Works, both now in manuscript at Birmingham, to ask why and how such monumental printed books might have been miniaturized by their note-taking readers in this way.

ELAINE LEONG, UNIVERSITY OF WARWICK
Reading Medicine: Readers and Vernacular Medical Texts in Early Modern England
From plague tracts to recipe collections to compendia of physicians’ case histories, English men and women were offered an array of titles by early modern printers and publishers. Past research upon vernacular medical books has mainly focused on production, however, as William Sherman has argued, books concerning health and medicine were consistently “marked up” by readers. Based on a survey of the genre in the Folger and the Huntington Libraries, this paper intends to address the consumption and reception of these texts. I argue that investigations of early modern reading habits and practices can offer historians insight into household medical activities and processes of knowledge production. Readers asserted their interests through a range of ownership notes, marginal crosses, symbols, signs, headings, and underlinings. Examination of individual annotations reveals contemporary attitudes towards medical and scientific knowledge and uncovers the multi-step process used by home-based practitioners to assess and assimilate new ideas into their activities.

WILLIAM M. HAMLIN, WASHINGTON STATE UNIVERSITY
Sexuality and Censorship in Florio’s Montaigne
Despite its inaccuracies, interpolations, and embellishments, John Florio’s 1603 English rendition of Montaigne’s Essais has long been considered one of the most influential and beloved translations produced in early modern England. In part this is due to its importance for a number of major writers, including Shakespeare, Marston, Webster, Burton, and Dryden. In part it is due to the exuberance and general readability of the translation, which served for more than eighty years as the sole English version of Montaigne’s remarkable book. But while the Essayes has repeatedly been faulted for its augmentations of Montaigne, it has not, to my knowledge, been studied for its suppressions. My paper will thus examine the Essayes with an eye toward early modern censorship — especially sexual censorship imposed not by state authorities but, in all likelihood, by Florio himself. I will concentrate in particular on 3.5 (“Upon some verses of Virgill”), supplementing my remarks with seventeenth-century annotations (drawn from numerous copies of the Essayes) that respond to Montaigne’s account of human sexuality — and that reveal that early readers were often less prudish than Florio.

Saturday, 10 April 2010
9:00–10:30  
Università Ca’ Foscari - Palazzo Malcanton-Marcò - First Floor - Sala Seminari  
CERVANTES I: POLITICS AND MEMORY  
Sponsor: THE CERVANTES SOCIETY OF AMERICA  
Organizer & Chair: CHRISTOPHER B. WEIMER, OKLAHOMA STATE UNIVERSITY

FREDERICK A. DE ARMAS, UNIVERSITY OF CHICAGO  
Calypso’s Island: Cervantes and Venice  
Cervantes makes mention of Calypso at two important moments in his texts. In the prologue to the Quijote (1605), six women are mentioned, including Homer’s Calypso. Since three of the other women cited are courtesans, this image might also contaminate Calypso. In the Novelas ejemplares (1613) one of the characters, as he travels through Italy, comes to view Venice as a new Calypso. Perhaps Cervantes is relating Venice to the ancient enchantress, showing how the beauty and allure of Venice/Calypso would make the traveler reluctant to depart. But Cervantes could also be hinting at the beguiling power of Venice, its ability to slip away from any conqueror, much like its famed courtesans attempted to enchant men in order to subvert male dominance. Calypso/Venice, then, is a term used to resist Spanish dominion and male dominance.

STEVEN WAGSCHAL, INDIANA UNIVERSITY  
Sancho’s Memory as Vanitas of the Mind  
In Don Quijote, the concept of memory appears to distinguish Sancho from Don Quijote on a level of class. Thus, Don Quijote remembers knowledge he has learned (such as the content of his speech on the Golden Age), as well as faulty information (chivalric tales). In contrast, Sancho is unable to memorize a short letter and has no book knowledge to recall. Memory was a key subject for humanists who theorized how to develop its capacity with memory theater and other mnemonics, through which Don Quijote has apparently benefited. But Sancho’s faulty memory is more than a marker of his class: his allusions to forgotten memories — “como de las nubes de antaño” — offer a reflection on the brevity of life. Sancho’s innovation on the ubi sunt offers a counterpoint to the theme of death as it punctuates the novel’s and Don Quijote’s ends.

JUAN PABLO GIL-OSLÉ, ARKANSAS STATE UNIVERSITY  
Scipio’s Image Shift from La Sofonisba by Trissino to La Numancia by Cervantes  
La Sofonisba by Trissino and La Numancia by Cervantes are foundational tragedies in their vernacular traditions. Yet, both of them have received harsh criticism for their supposed lack of drive. These opinions might be accurate to a certain extent, but they fail to explain why Scipio is a main character in these two epical tragedies of the sixteenth century Habsburg Empire. Each of these authors uses the allegorical potential of Scipio in different ways. Trissino was known for his pro–Charles V politics and, in his most important work, La Sofonisba, recovers a virtuous Scipio Africanus triumphant in the North-African campaigns. In La Numancia, conversely, many critics see a bleak imperialistic Scipio. I argue that, in their canonical tragedies, Trissino and Cervantes have different political agendas concerning Charles V, his wars, and his virtues in war, which could not be dissociated from the allegories of Charles V as Scipio, both in Italy and Spain.

Saturday, 10 April 2010
GIANNI CICALI, GEORGETOWN UNIVERSITY

Jews and Anti-Semitism in Italian Renaissance Theater

Italian Renaissance theater has depicted Jews and anti-Semitic issues in some sacred plays. Jews and anti-Semitism can be related to a variety of contemporary and historical backgrounds from early Christianity to the time of the Medici. In this paper I will discuss some Florentine sacred plays and spiritual comedies in which Jews have a relevant role within the dramaturgical structure. I will outline different typologies of Jews also by linking them with one of the founding legends of early Christian Europe such as the Legend of the Discovery of the True Cross (fourth century CE), which became part of the Christian identity and which deals with important political and religious figures such as Constantine the Great, Saint Helen, and Saint Sylvester.

SERGIUS KODERA, UNIVERSITÄT WIEN

Giambattista Della Porta’s Histrionic Science

One of the lifelong concerns of Giambattista Della Porta (1535–1615) was the description and the production of seemingly extraordinary and hence inexplicable experiments that would testify to his amazing abilities as a natural magician. But not only was this Neapolitan nobleman one of the most renowned “professors of secrets” in his time; he also authored highly influential books on physiognomy and exercised his literary gifts in more than a dozen of successful works for the theater. This paper will look into several instances where Della Porta managed to stage his natural philosophy, thus pointing to specific examples where both realms — theater and early modern science — are interacting on a literary as well as on a conceptual level. The paper will relate the contemporary political and religious situation in which Della Porta was writing to his ideal of a silent audience that watched mirabilia in amazement and delight.

KONRAD EISENBICHLER, UNIVERSITY OF TORONTO, VICTORIA COLLEGE

Seduction on Stage: Eroticism in the Sacred Plays of the Italian Renaissance

A significant number of fifteenth- and sixteenth-century Italian religious plays included episodes of seduction or erotic activity, such as Judith’s seduction of Holophernes or the prodigal son’s dallying with women of ill repute. While such episodes are, admittedly, an integral element of the biblical narrative, their staging in Renaissance plays often went well beyond the brief narrative found in their sources to include extensive and imaginative elaborations. Although such elaborations might be well within the norms and practices of successful theater, the fact that these plays were staged by adolescent males in religious confraternities or by young women in convents raises some interesting questions about performance and reception.
Barbara M. Mello, University of Southern California
Cooking Up Charms: The Witch’s Cauldron on the Early Modern Stage
This paper considers the ways in which the stage property used as the witch’s cauldron in Shakespeare’s *Macbeth* and Middleton’s *The Witch* blends the culinary arts with the preparation of magical charms. Witch space is signed with the movement of the cauldron from its position below, beside, and center stage. An analysis of these fictional texts, along with household manuals, cookery books, and the Christian iconography of hell, serve as the primary framework to examine the stage witches in these plays as a community of working women who lovingly cook over a boiling cauldron to feed the special needs of the culture that dominates their communities much as the early modern playhouses labored to serve their community with entertaining and provocative spectacles that resist limiting constructions of femaleness and theatrical creativity. Using a materialist feminist approach to analyze this stage prop will show how the witch’s cauldron fuses the domestic, the public, and the sacred spheres, creating an iconic image of great power that intervenes and challenges received ideas about the witch figure, female labor, and the early modern stage.

Gloria Olchowy, Grant MacEwan University
Materialist Feminism and Motherhood in the Renaissance
This paper demonstrates that exploring the debate about motherhood in the Renaissance helps both to historicize the psychoanalytic understanding of motherhood and to invigorate a historical — as opposed to a ludic — materialist feminism. Drawing on numerous primary and secondary texts, an overview of the versions of motherhood in contention first looks at the traditional “incarnational” and “calculative” forms of motherhood which are affiliated with the divine, encourage a greater fluidity of the genders, enable women to exercise considerable control over their sexuality and fertility and clout in their families and communities, and construe the labor of “feeding” bodies as a form of “reproduction.” It then examines the reformers’ “new motherhood,” which, more recognizably Oedipal, clearly separates the feminine from the masculine and severs the maternal from God’s body, from charitable works and remunerative employment, and from the knowledge and means with which to prevent or end pregnancy. The reformers also advocate the consolidation of the “blood” mother and the “milk” mother and the enclosure of motherhood in the household, and, in doing so, reduce the influence, independence, and income of women while enlarging the scope of the paternal.

Aida Patient, Mount Royal University
Monstrous Imaginations: Mothers and Midwives in the Early Modern Period
This paper seeks to examine the ways in which women’s imaginations were credited with the ability to affect the products of conception. Midwife Jane Sharp discusses accepted theories of conception that result in the birth of monstrous babies, invoking Aristotelian and Galenic frameworks to understand how monsters could be conceived, and what mental processes on the part of the pregnant mother could possibly transform the normal womb into a monstrous matrix.
The focus of this research will be midwifery manuals like Sharp’s *The Midwife’s Book* (1671) and Nicholas Culpeper’s *A Directory for Midwives* (1651), Daniel Sennert’s *Practical Physick* (1664, translated by Culpeper), and *The Compleat Midwifes Practice* (1656), written by T.C., I.D., M.S., and T.B. An analysis of humoral theory functions as the primary approach to examine how women’s imagination and monstrous conception are linked; however, this particular focus serves also to problematize our conceptions of women’s learning and the cultural phenomena that influenced their thoughts, and scholarly approaches to superstitious storytelling in the genre of the early modern midwifery treatise.

Saturday, 10 April 2010
9:00–10:30
*Università Ca’ Foscari - Palazzo Malcanton-Marcorà - Third Floor - Dipartimento di Storia d’Arte*

**MEASURING CULTURAL DISTANCE ON THE SPANISH–NORTH AFRICAN BORDERLAND**

*Organizer: YUEN-GEN LIANG, WHEATON COLLEGE*

*Chair & Respondent: BARBARA FUCHS, UNIVERSITY OF CALIFORNIA, LOS ANGELES*

**ADRIANA VALENCIA, UNIVERSITY OF CALIFORNIA, BERKELEY**

Imagining the Urban Other: Tetouan and Rabat, Iberian-Maghrebi Border Cities

This paper analyzes two cities from urban, architectural, and social perspectives, focusing on how the physical form related to a changing social form. The earliest-known visual representations of Tetouan, on the straits of Gibraltar, and Rabat, on the Atlantic coast, dating to the late sixteenth century and of Spanish production, will be presented as negotiations between realistic and idealistic depictions of the Maghreb. The Maghrebi coast, with which Spain had a complex relationship, was multiply a borderland: cities formed a loose constellation of maritime defensive structures between the African interior and Europe. The images to be discussed were produced at a moment when Iberia and the Maghreb were politically and socially in flux: Spain and Portugal were invested in expansion, the Maghrebi Saadian dynasty was weakened, and the demographics of coastal North Africa radically changed when the “moriscos,” descendants of forcibly-converted Iberian Muslims, were expelled from Spain.

**JOCEYLN HENDRICKSON, WHITMAN COLLEGE**

Leaving Iberia: The Islamic Obligation to Emigrate as Viewed from Fifteenth-Century Fez

During the *reconquista* some of the first substantial Muslim populations fell under permanent Christian rule. Jurists in Islamic Iberia and North Africa faced difficult questions regarding Muslim identity and interfaith relations, including the very permissibility of Muslim residence under Christian rule. This paper reexamines a 1491 legal opinion issued by Moroccan jurist Ahmad al-Wansharisi in which he obligates conquered Iberian Muslims to emigrate to Islamic territory. Against the dominant scholarly assumption that this opinion was only or even primarily concerned with Spain, I argue that the ruling must be understood in the context of a previously unexplored set of contemporary opinions issued by al-Wansharisi and his peers regarding Muslims living under Portuguese rule in Morocco itself. This study links the juristic discourses on conquered Muslims in Spain and Morocco in the late fifteenth century, argues for their mutual influence, and critiques the perceived exceptionalism of the Iberian Muslim predicament.
MARÍA CRUZ DE CARLOS, UNIVERSIDAD AUTÓNOMA DE MADRID

Ransomed Images in Early Modern Europe: Tales and Representations

The Mercedarian and Trinitarian orders helped ransom captives in North Africa in the sixteenth and seventeenth centuries. They returned home with the liberated prisoners, but often also with images of Christ and the Virgin Mary that had been captured by the Muslims. Accompanying the prisoners, these images were displayed in processions before being installed in the orders’ churches. Cults generated by these images have remained strong up to today including the “Christ of Medinaceli” in Madrid. Some paintings from the era even depict the ransom of the images, such as Jacinto de Espinosa’s Cristo del Rescate (1623). Ransomed images were presented to the faithful in processions and churches and in the tales told and recorded by friars that participated in their rescue. My paper focuses on how these visual, oral, and written elements helped to shape early modern Spaniards’ perception of North Africa and its inhabitants.

YUEN-GEN LIANG, WHEATON COLLEGE

Subjective Experiences of Physical Geography in the Local Mediterranean: Oran on the Spanish-Ottoman Borderland

The Spanish and Ottoman empires struggled mightily over the Mediterranean basin in the sixteenth century. The waters of the sea and a land boundary created by Spain’s occupation of North African coastal cities witnessed a long history of hostility between the two superpowers. This paper examines how the Algerian city of Oran, ruled by the Spaniards since 1509, fit into the occupiers’ mental world. Travelers who voyaged back and forth between Iberia and Oran have left behind thick descriptions of the hazardous sea menaced both by Ottoman warships and violent weather. Surrounded by a Muslim hinterland, Oran existed in an isolation that diverged from Fernand Braudel’s holistic vision of a Mediterranean basin integrated by geography. Oran’s history reveals that localized subjective experiences were frequently out of tune with objective physical space and that imperial history must take into consideration the experiences of localized environments individually and in the aggregate.

Saturday, 10 April 2010

9:00–10:30

Università Ca’ Foscari - Palazzo Malcanton-Marcorà - Third Floor - Dipartimento di Italianistica e Filologia Romanza

TALKING SEX FROM BOCCACCIO TO SEBASTIANO ERIZZO

Organizer: PAOLO PUCCI, UNIVERSITY OF VERMONT
Chair: KELLEY HELMSTUTLER-DIO, UNIVERSITY OF VERMONT

JENNIFER HELM, GEORG-AUGUST-UNIVERSITÄT GÖTTINGEN

Creating Literary Freedom: Self-Censorship and Counterstrategies

The history of sexuality in the Middle Ages and the Renaissance has been approached from many sides. The severe limits which canon and secular law imposed on sexual freedom have been of particular interest. This paper concentrates on the phenomenon of self-censorship during the Counter-Reformation. One example is the Venetian Domenico Venier who, like many other poets of his time, struggled with his conscience trying to find a way to “talk sex.” This becomes clear from a self-corrected manuscript that tells us to what extent it was allowed to speak about sexuality. It shows how Venier purged his verse to evoke passion and sexual desire in a subtle
manner. Rhetoric and imagery were a means that Venier and his fellow poets used to create freedom in a complex literary system and to hide therein thoughts that were judged to be immoral or, like homoerotic love, even dangerous.

**STEVEN M. GROSSVOGEL, THE UNIVERSITY OF GEORGIA**

*Decameron* 4.2: Inner and Outer-Body Experiences in Boccaccio’s Venetian Novella

The use of religious parody as a vehicle for sexual discourse is best seen in the way in which the body is depicted and transformed throughout the novella. Frate Alberto’s anglicized body is a gender-reversal of the stilnovistic “donna angelicata,” and his feigned outer-body experience is a parody of similar outer-body experiences of female Franciscan mystics like Angela da Foligno. The play between the inner and outer-body experiences of the characters is not just another facet of Boccaccio’s *ars combinatoria*, but it also contrasts Frate Alberto’s protean physical transformations, from Berto della Massa, to Frate Alberto, to Angiolo Gabriele, to fallen angel and “uom selvaggio,” to the one constant that never changes — his corrupt soul. In the end he becomes a victim of his own masquerades when he is imposed a Venetian mask which unmaskns his true inner self.

**MARGARET ESCHER, CITY UNIVERSITY OF NEW YORK, JOHN JAY COLLEGE OF CRIMINAL JUSTICE**

Inferring the Shadow Text: Encrypted Homoeroticism in Trickster Narratives in Boccaccio’s *Decameron*

Apparent errors and inconsistencies in *Decameron* 7.7, 8.9, and 8.10 concerning the deceptions of tricksters, may be resolved by positing that Boccaccio is representing homosexual desire indirectly. In 7.7 otherwise inexplicable lexical inconsistencies may be inferred to point deliberately to alternative ways of reading the scene in which the trickster’s husband, dressed in his wife’s clothes, confronts his wife’s lover. Narrative and lexical inconsistencies in 8.9 reveal an alternative encrypted text in which heterosexuality may be interpreted as homosexuality. In 8.10, multiple inconsistencies render indeterminate every aspect of that narrative including sexual desire and sexual identity. Thus, Boccaccio exploits the expectation of narrative consistency and coherence to disassemble meaning and reassemble alternative meaning. Boccaccio’s strategy of introducing shadow forms of narrative significance is comparable to strategies of deception used by tricksters who in order to gratify desire create temporary alternative forms of significance that exploit the expectations of their victims.

Saturday, 10 April 2010
9:00–10:30
*Università Ca’ Foscari - San Basilio - Aula 0B*

**WOMEN AND WORK IN THE EARLY MODERN IBERO-AMERICAN ATLANTIC**

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

*Organizer:* LISA VOLLENDORF, CALIFORNIA STATE UNIVERSITY, LONG BEACH

*Chair:* MÓNICA DÍAZ, UNIVERSITY OF TEXAS PAN AMERICAN

**BÁRBARA MUJICA, GEORGETOWN UNIVERSITY**

Nuns as Medics

By the mid-sixteenth century medicine was professionalizing. Increasingly the practice of
medicine required a university degree. Because women were barred from the universities, they were gradually excluded from medical occupations. By the eighteenth century, even midwifery had become a man’s domain in much of Europe. Nevertheless, in convents women held important medical positions as nurses and herbalists or pharmacists. In Italy, as in Spain, the infirmary was indispensible to any convent and is often mentioned in convent chronicles. Convent nurses cared for the ill and the elderly. Sometimes miraculous cures or saintly deaths occurred in the infirmary. Sister Celeste, Galileo’s daughter, was a pharmacist in an Italian convent and, like her famous father, a research scientist. This paper will discuss Saint Teresa’s knowledge about homeopathic medicine and the caretaking experiences of her nurse, Ana de San Bartolomé.

ROSA HELENA CHINCHILLA, UNIVERSITY OF CONNECTICUT, STORRS
Spanish Women as Patrons of Men of Letters in the First Half of the Sixteenth Century
The years 1500–59 saw an unprecedented number of noblewomen as literary patrons. Through this type of cultural patronage we are able to document the interests and literary tastes of many of these women. Particularly relevant are religious tracts, Latin treatises, and vernacular poetry. Outstanding cases of women patrons are Germana de Foix, Mencia de Mendoza, Juana de Austria, and Beatriz Fernández de Córdoba; less known are María de Mendoza, Ana de Osorio, and Juana de Aragón. I will briefly overview the variety and interest in these women patrons that helped shape the literary tastes of their day. What types of benefices could these women give? Or was the presence in a literary circle or court sufficient exchange with the writers they promoted?

MÓNICA BOLUFER, UNIVERSITAT DE VALENCIA
Renaissance Echoes: Sixteenth-Century European Learned Women in Eighteenth-Century Spain
In early modern Europe, the celebration of learned women was part of a tradition with classical roots and a particular flourishing between the fifteenth and the eighteenth centuries, which would die out or, at least, be dramatically altered in the nineteenth century, when modern societies based on liberal principles of equality became less prone to tolerate exceptions on the grounds of status, and the model of the domestic woman outshined that of the “strong woman” with which the “woman of letters” was very often associated. In 1790, in her discourse on women’s moral and physical education, Josefa Amar recognized that “This kind of works exists in all languages.” It was, in fact, an international tradition, made up of works in Latin and in all major European languages, which circulated and were cited and used from country to country. Local authors gave their versions a distinctive national turn, by incorporating with the classical examples those of their fellow countrywomen. In the Spanish case, a particular bridge was established between the Renaissance period and the Enlightenment.

Saturday, 10 April 2010
9:00–10:30
Università Ca’ Foscari - San Basilio - Aula 0C
MEDICINE AND QUESTIONS OF LANGUAGE: ISSUES OF DISSEMINATION AND CONTROL
Organizer: CYNTHIA KLESTINEC, MIAMI UNIVERSITY OF OHIO
Chair: ELIZABETH A. HORODOWICH, NEW MEXICO STATE UNIVERSITY

ANDREA CARLINO, UNIVERSITÉ DE GENÈVE
Ambroise Paré’s Politics of Language
Already in 1550 in his Briefe collection de l’administration anatomique, Ambroise Paré engaged the polemic against classical languages: he shamelessly admits his ignorance in Greek and even in Latin, and controversially states that “language does not heal, but only remedies correctly applied.” Paré’s battle for the use of the vernacular in surgical and medical texts, as well as his claim that medical writers should opt for a bald and bare style, are further developed in his Oeuvres (1575) with a dedication to King Henry III. While questions of language have long been seen as essential to the history of the verbal and visual arts, this paper aims to show how linguistic and stylistic choices in Paré’s works are part of a precise political agenda: they were intimately related to the questioning of the legitimacy of the physician’s control and power over the medical professions and, more generally, to the promotion of a national linguistic pride strongly encouraged by the court.

MASSIMO RINALDI, UNIVERSITÀ DEGLI STUDI DI PADOVA
Medical Dictionaries and the Control of Speech
Recent historiography on science has been trying to analyze the ways knowledge is managed and the strategies for the successful transmission of a growingly wide corpus of notions and data. I intend to survey the textual forms that have been used to avoid the dangers of information overload in modern European medical and scientific literature, as well as the means for the transmission of knowledge aimed for use in the context of university level professional education and for the formation of a new reading public. Among the models medical writers adopt to keep at bay, at least partially, the “horrible mass of books” as Leibniz says, one might enlist compendia, reductions, encyclopedias, but most of all specialized dictionaries, which acquire enormous visibility in the early modern age. The Lexicon Medicum by Bartolomeo Castelli, one of the first examples of this genre, is a fruitful case, since it successfully links user-friendly accessibility with pedagogically informed textual tools meant to reestablish medical knowledge as legible and the medical professions as rooted in securely shared theories and practices.

CYNTHIA KLESTINEC, MIAMI UNIVERSITY OF OHIO
Print, Manuscript, and Oral Communication in the Medical Cultures of the Early Modern Period
In the early modern period, anatomists, surgeons, and other medical men articulated a range of ideas about the transmission of medical knowledge. The anatomist Andreas Vesalius celebrated his monumental publication, but he also suggested that after studying his book, readers should respond by writing notes to each other. Learned readers were meant to carry on a vibrant manuscript tradition at the Renaissance university, and Vesalius implied that such notes were both quicker as a form of communication and less rhetorically motivated than a full-scale publication on the topic. Oral and manuscript coexisted with print cultures, but their interaction redefined the relationship between medicine and rhetoric. In Latin and vernacular texts circulating in Northern Italy (ca. 1500–1600), this paper examines the language of transmission in order to characterize the status of language and the impact of print on the debate between medicine and rhetoric.

Saturday, 10 April 2010
9:00–10:30
Università Ca’ Foscari - San Basilio - Aula 0D
CULTURES OF EARLY MODERN IRISH PROTESTANTISM

Sponsor: RENAISSANCE STUDIES CERTIFICATE PROGRAM, CITY UNIVERSITY OF NEW YORK, THE GRADUATE CENTER
Co-Organizer: MARC D. CABALL, NATIONAL UNIVERSITY OF IRELAND, DUBLIN
Co-Organizer & Chair: CLARE CARROLL, CITY UNIVERSITY OF NEW YORK, QUEENS COLLEGE

MARC D. CABALL, NATIONAL UNIVERSITY OF IRELAND, DUBLIN
Culture, Print, and Faith: Gaelic Protestants in Sixteenth-Century Ireland
This paper will examine printed Protestant catechetical works in the Irish language with a view to reconstituting aspects of the fragmented and obscure identities of Gaelic Protestants in the sixteenth century. It will be demonstrated that the authors/translators of these works evidence a high degree of cultural awareness, autonomy, and agency. They ambitiously adapted and molded key strands of Gaelic cultural expression to the requirements of the Reformation. Additionally, evidence for a broader Gaelic Protestant network will be reviewed.

ELIZABETHANNE BORAN, THE EDWARD WORTH LIBRARY
Renaissance Models and Insular Identities: The Antiquarian Scholarship of Sir James Ware, 1594–1666
This paper will examine the sources and models used by Sir James Ware in his groundbreaking work on Irish history, De Hibernia et antiquitatis eius disquisitiones (London, 1654). It will contrast Ware’s representation of Irish history with contemporary works of Roman Catholic writers such as Geoffrey Keating’s Foras Feasa ar Éirinn and explore how indebted Ware was to famous Continental models such as Biondo Flavio’s Italia Illustrata (Rome, 1474).

ANDREW CARPENTER, NATIONAL UNIVERSITY OF IRELAND, DUBLIN
The Role of Poetry in Protestant Culture in Early Modern Ireland
Poetry played a far more significant role in the life of Irish Protestants in the seventeenth and eighteenth centuries than has been previously recognized. This paper addresses two particular areas: first, the significance of the poetry in the semi-public collections of Archbishops Marsh and King of Dublin, and Bishop Hopkins of Derry — that is, what their collecting habits tell us about these clerics’ views of the world and how they thought poetry should be read and used in the Protestant community; and second, the use of poetry in the public life of the Church of Ireland by such clerical figures as Deans Smedley, Delany, and Swift. Handouts of the poems discussed will be provided.

Saturday, 10 April 2010
9:00–10:30
Università Ca’ Foscari - San Basilio - Aula 0F
EUROPEAN PETRARCHISM I
Organizer: STEFANO JOSSA, UNIVERSITY OF LONDON, ROYAL HOLLOWAY
Chair: WILLIAM J. KENNEDY, CORNELL UNIVERSITY

HÉLIO J. S. ALVES, UNIVERSIDADE DE ÉVORA
A reading of “N’hü seco ramo, nu de fruyto e folha” by Vasco Mouzinho
Vasco Mouzinho, an exact contemporary of Shakespeare, put into print, in his first volume of
poetry of 1596 (Discurso sobre a vida e morte de Santa Isabel Rainha de Portugal, & outras varias Rimas), a set of fifty-one sonnets. Some of these sonnets have been remarked for the depth of their subjectivity, others for their allegorical conventionality. My reading of the sonnet “N’hũ seco ramo, nu de fruyto e folha” (number 40 in the series) will show, however, that Mouzinho was interested, like Petrarch before him, in articulating those two types of discourse together. A poem about love, sonnet 40 is also an intensely meaningful discussion about the connections between intimate “feeling” (sentir) and outward “knowing” (conhecer), between old emblematic representation and modern writing on the subject, and finally, of course, about poetry itself.

ROBERTO GIGLIUCCI, Università degli Studi di Roma, “La Sapienza”
A reading of “Come in sereno ciel tremanti stele” by Giovan Battista Pigna

ROSANNA CAMERLINGO, Università degli Studi di Perugia
A reading of “The expense of spirit in a waste of shame” by William Shakespeare
In the sonnets dedicated to the dark lady Shakespeare abruptly leaves the Neoplatonic rhetoric that informed his love for the fair youth, and adopts Christian-agostinian lexicons and concepts. This sudden turn marks a revolutionary conception of love. No longer a room of desire for a socially superior patron, now the sonnet is an occasion for meditating on a sexual relationship occurred and occurring with a woman who is neither morally nor socially superior to the poet. Not only poet and woman are morally and socially equal. In sonnet 129 Shakespeare uses the language of guilt and sin attributed to lust in the Christian tradition only to overturn its indictment. All oppositions between good and bad angel, saint and devil, pure and foul, high and low, hell and paradise, spirit and matter are displayed to show their inextricable blend in the most profound and powerful site of both men and women. Agostinian conception of lust, the idea of the struggle of body and soul, seems to Shakespeare usable to propose a new and revolutionary idea of human nature where spirit and matter occupy an equal status.
Exposé introductif: de l’usage de l’autorité médiévale du latin au français
Le discours médiéval, tant dans sa pratique savante que dans les usages des vulgarisateurs, s’appuie sur les auctoritates qui garantissent la véracité d’une parole et d’un savoir fondés sur l’ancienneté, même si d’autres auteurs ont pu affirmer que la seule autorité est la vérité prouvée par la raison. La relation à l’autorité n’est donc pas de stricte obédience, comme le prouvent les nombreux débats et censures autour de théories aristotélicienne. La lecture de textes grecs dans des traductions latines différentes amène en outre un regard critique, voire philologique sur la corruption du sens. Nous étudierons ainsi la transformation de l’autorité aristotélicienne dans la traduction, du grec au latin ou du latin au français, en particulier sa place, sa fonction aussi bien dans le discours que dans le folio du manuscrit, ainsi que la relation des vulgarisateurs au savoir que le Stagirite représente.

ISABELLE DIIU, ECOLE NATIONALE DES CHARTES
Corpus patristiques et éditions de référence des Pères au début du XVIᵉ siècle

PAOLA DEGNI, UNIVERSITÀ DEGLI STUDI DI BOLOGNA
Modalità di trasmissione e ambiti di circolazione in Italia delle opere di Galeno tra ‘400 e ‘500
(The paper will be given in English.) Il contributo è incentrato sulla produzione dell’opera medica di Galeno in Italia, al fine di analizzare come la stampa abbia modificato o fissato alcune linee della trasmissione delle sue opere individuabili alle soglie dell’invenzione della nuova tecnica. Allo stesso tempo si intende analizzare i canali, gli ambiti e le scelte testuali attraverso i quali è parallelamente proseguita la produzione manoscritta delle sue opere. L’arco cronologico preso in considerazione non supera la prima metà del 1500. A tal fine si intende utilizzare anche le testimonianze indirette, rappresentate dai carteggi, o da opere di diversa natura di eruditi o circoli colti, nei quali vi siano riferimenti alle opere del medico trasmessi in forma sia manoscritta, sia a stampa.
Barahona de Soto’s *Las lágrimas de Angélica* and the Making of a Chinese Epic

Luis Barahona de Soto’s *Las lágrimas de Angélica* (1586) is an epic poem that aims to establish a myth of how China was retaken from the barbarous Tartars. As I argue in this presentation, this epic stands out as the only piece of imaginative literature of the Spanish Golden Age that fashions the Chinese as a unique cultural entity, distinct from other Asians and, overall, with an identity as self-contained as that of the Europeans. In order to successfully render a fictionalized Chinese ethnography and history that parallel those of other “advanced” European civilizations (and more implicitly, those of Spain), the poet excludes European characters from the narrative plot altogether, and shifts the locus of events from Western Europe to Asia.

MARYRICA LOTTMAN, UNIVERSITY OF NORTH CAROLINA, CHARLOTTE

Semiramis and the Babylonian Bricks of Tirso de Molina’s *La mujer que manda en casa*

Early modern Spanish texts repeatedly prefer natural stone over artificial brick, for stone is associated with Solomon’s Temple at Jerusalem and fired bricks with Babylon’s city walls, Tower of Babel, and Hanging Gardens. Natural stone connotes the permanence of mountains, while bricks are fired by human hands. Praise of Jerusalem’s stones and/or a condemnation of Babylonian bricks characterize a variety of texts circulating during Spain’s Golden Age. This presentation will explore Tirso de Molina’s complex symbolism of stones in *La mujer que manda en casa* (ca. 1621–25), an Old Testament drama in which he praises Solomon’s Temple and condemns Jezabel, the pagan monarch who patterns herself after the legendary Babylonian queen, Semiramis.

ENRIC MALLORQUI-RUSCALLEDA, PRINCETON UNIVERSITY

The Moroccan Death and Resurrection of a Portuguese King: Lope de Vega’s *La tragedia del rey don Sebastián*

Though King Sebastian of Portugal was probably killed by Muslim warriors in Morocco, his body was never found. Throughout Iberia, legends predicted he would return to vanquish Islam and reclaim the Portuguese throne from Spain’s Phillip II. This presentation will examine Lope de Vega’s *La tragedia del rey don Sebastián* (1593), a play that attempts to soften Portuguese opposition to Phillip and legitimate his authority over the entire peninsula.

Saturday, 10 April 2010
9:00–10:30

Universitá Ca’ Foscari - San Basilio - Aula 1C

ROUNDTABLE: PRISON WRITING IN EARLY MODERN ENGLAND

Sponsor: CENTRE FOR RENAISSANCE AND EARLY MODERN STUDIES (CREMS)
Organizer: THOMAS S. FREEMAN, UNIVERSITY OF CAMBRIDGE
Chair: KATHLEEN A. LYNCH, FOLGER INSTITUTE
Discussants: JEROME DE GROOT, UNIVERSITY OF MANCHESTER; RUTH AHNERT, UNIVERSITY OF CAMBRIDGE, MURRAY EDWARDS COLLEGE; GENELLE GERTZ, WASHINGTON AND LEE UNIVERSITY; THOMAS S. FREEMAN, UNIVERSITY OF CAMBRIDGE; AND MOLLY MURRAY, COLUMBIA UNIVERSITY

Saturday, 10 April 2010
9:00–10:30
Ágnes Drozszmér, Central European University

The Image of Suleyman in Hungarian Literary Production

My current research is concerned with the image of the Ottomans in Hungarian literary discourse during the period of Ottoman rule: I investigate how the practices of depicting the Ottomans formed new categories and new types of representations in literature. I focus on the literary representation of sultan Suleyman the Magnificent’s character in Hungarian vernacular poetry of the sixteenth century. The main questions to be covered are: What are the characteristics of depicting sultan Suleyman in literary texts of different genres? What traditions are present in the representations? What characteristics do they share with the depictions of Western European rulers and Renaissance figures? To what extent did the representations change during the rule of Suleyman and after his death? Is the image of Suleyman different from the representations of other sultans? The main source material for the study are Hungarian poems from the beginning of the Ottoman rule in the former Hungarian Kingdom, until the end of the sixteenth century.

Réka Forrai, Central European University

Destitute of Fortune and Endowed with Learning: Life-Paths of Fourteenth- and Fifteenth-Century Greek Emigrants in Italy

In this essay, I want to look at what shape Greek emigrants’ life could and did take in the Italian cities of the Renaissance. Go-betweens connecting cultures, political and religious entities, Greeks intellectuals in Italy were oftentimes employed as teachers (Theodore of Gaza), translators (Johannes Argyropoulos), ambassadors (Manuel Chrysoloras), scribes (George Hermonymos), and publishers (Mark Mousouros). I will take a look at the modern historiography’s approach to these individuals (Geanakoplos, Hankins, Harris, Monfasani, Wilson) and then based on a re-reading of the primary sources, I will present an approach that would focus more on the connection between the typical and the individual elements of their lives and their own autobiographical reflections about their new citizenship in the Republic of Letters.

Zsuzsanna Kiséry, Georg August Universität Göttingen

Munitus carminis imperio: Humanist Self-Fashioning Strategies at the Council of Constance

This paper is about humanists’ self-fashioning strategies at the council of Constance (1414–18). The changes in the papal curia (the abdication of the former three popes and the creation of the new pope, Martin V) of these years forced many papal secretaries and scribes (among them many humanists) to reorientate their careers. At the same time, the council functioned as an ideal platform for self-representation for those seeking a new employer. Since the second decade of the fifteenth century was a period when humanism was establishing itself as one of the possible discourses among the literati around power, the case studies give an insight into the process of creating humanist discourse. The self-fashioning strategies of Poggio Bracciolini, Pier Paolo Vergerio, and Benedetto da Piglio will be analyzed. I will show how the formation and the perception of a rhetoric that might be labeled as “humanist” changed according to the position that the literati took in the literary field. Based on these case studies I propose an understanding...
of humanism not as a homogenous system of ideology, but rather as a protean phenomenon to be interpreted in its actual sociopolitical context.

Saturday, 10 April 2010
9:00–10:30
Università Ca’ Foscari - San Basilio - Aula IE
FORMING ELIZABETHAN ORDER: POETICS, HISTORY, POLEMIC
Sponsor: PRINCETON RENAISSANCE SOCIETY
Organizer: OLIVER M. ARNOLD, PRINCETON UNIVERSITY
Chair: J. K. BARRET, UNIVERSITY OF TEXAS, AUSTIN

FREDDY C. DOMINGUEZ, PRINCETON UNIVERSITY
Fighting with “Paper and Pens”: Spanish Elizabethan Polemic at the End of the Sixteenth Century
Unwilling or unable to live under a queen they considered heretical, some English Catholics sought refuge on the Continent from where they waged a fight for England’s soul. As Sir Francis Englefield noted, far from home the only weapons at their disposal were “paper and pens.” This paper will suggest ways in which these weapons were wielded to foment rebellion in England and incite a Spanish-led spiritual re-conquest during the last decade of the sixteenth century. By focusing on one text and some of its different versions — Nicholas Sander’s De origine ac progressu schismatis Anglicani in several different editions — I intend to explore the polemical strategies employed by English Catholics who have been dubbed Spanish Elizabethans. I will highlight the many (often explosive) meanings of the subversive discourses they employed and assert the import of their work within its particular fin de siècle context.

ELIZABETH MELLY, PRINCETON UNIVERSITY
Imperfect Histories: Romanticizing Arthurian Propaganda in Tudor Britain
To early modern historians, the Arthurian myth was an imperfect history — too integrated with the romance tradition to be regarded as fact, but too significant to British nationalism to be disregarded. Early modern historians attempted to uncover the truth about King Arthur, excising the more fantastic elements of the legend as inventions of romance. The Tudors, requiring a verifiably historic Arthur as their progenitor, appropriated this edited national history to legitimize their claim to the throne. However, as this paper will demonstrate, many Tudor entertainments and public performances — in particular, the entertainments for Elizabeth at Kenilworth — reintegrate romance elements into their propagandistic uses of the Arthurian narrative. By referencing the imperfectly historic Arthurian story, these performances open a space for Tudor monarchs to participate in the myth of the Arthurian return, creating for themselves an inhabitable role as the once and future king.

MATTHEW HARRISON, PRINCETON UNIVERSITY
The Very Unbridled Use of Words: The Equine Poetics of Sir Philip Sidney
Elizabethan critics took the power of language very seriously, in sermons, rhetorical handbooks, literary works, and the debates over poetry. Rhetoricians asserted the incredible power of oratory over other’s minds, while men like Stephen Gosson, John Rainold, and Anthony Munday worried that language’s very power could drive men to sin and death. This paper explores a single
topos for this power that dates back at least to Plato: the horse and rider. Tracking Philip Sidney’s use of this figure, while situating him within a larger context, I argue that we can see a change in his usage, as he begins to take into the new horsemanship’s emphasis on a pedagogy of delight. It is, I suggest, from the pleasant motions of the menage that Sidney develops his sense of a poetry that teaches by pleasure and repetition, rather than by maxim or precept.

Saturday, 10 April 2010
9:00–10:30
Università Ca’ Foscari - San Basilio - Aula 1F
ARTISTS AND THEIR COMMUNITIES IN THE EARLY MODERN PERIOD I: MAKING YOUR MARK: COLLABORATION AND COMPETITION IN ARTISTIC SUCCESS
Co-Organizers: Karine Tsoumis, University of Toronto and Alexandra C. Hoare, University of Toronto
Chair: Joanna Woodall, Courtauld Institute of Art

Maarten Van Dijck, Universiteit Antwerpen and Kim Overlaet, Universiteit Antwerpen
Individual Genius or Urban Creativity? The Networks of Famous and Infamous Artists in Mechelen during the Sixteenth and Seventeenth Centuries
Recent research has shown that Mechelen was an important production center of early modern art. This paper investigates the relation between social relations and artistic success. Especially the urban social environment stimulated artistic creativity. Most authors have emphasized the importance of family relations between artists, but this paper wants to look at the substitutes for traditional blood ties. Several forms of so-called spiritual kinship — namely the membership of urban confraternities and the relations between children and their godfathers — were very important in urban settings, because of the high mobility of the urban population. A spatial analysis of the city of Mechelen even points at a creative center in the northern part of the town. Indeed, painters and sculptors started to live in the same neighborhood after 1600. All this information will enable us to investigate how social relations influenced the success of certain artists.

Lisa Pon, Southern Methodist University
Theorizing Artistic Community: Raphael et al. in the Vatican
Raphael is well known as the head of a large and productive workshop that, in the long decade before his death in 1520, was responsible for a number of artistic projects, large and small, in the Vatican Palace. Under the patronage of Popes Julius II and Leo X and other high-ranking members of the papal curia, Raphael provided decorations for the Stanze, the Loggie, the Sistine Chapel, and other parts of the Vatican. In this paper, I consider the relationships between Raphael, his distinguished patrons, and the other artists with whom he collaborated or competed in the Vatican, in order to develop a theory of artistic community better able to capture the nuances at play there than a model of traditional workshop practice with Raphael as a “father figure.”

Karine Tsoumis, University of Toronto
Bernardino Licinio: Family Pride, Solidarity, and the Bergamasque Community in Sixteenth-Century Venice
Generally neglected in art historical literature, Bernardino Licinio, a painter of Bergamasque origin, was head of a prosperous family workshop active in Venice in the first half of the sixteenth century. Licinio was a member of the city’s growing Bergamasque community, and his collaboration with his brother Arrigo, significantly less gifted according to scholars, has been considered a sacrifice of artistic reputation for the sake of family solidarity. The family workshop, the communal nature of its practice, and the Bergamasque community were thus crucial to the Licinio family’s artistic and social identities. Through a study of archival documents relating to the family over two generations, this paper examines how these aspects informed and interacted in the fashioning of the community to which they belonged. Equally central to this analysis are two group portraits that speak to the family identity: that of Arrigo’s family’s and another of a master and his pupils.

Saturday, 10 April 2010
9:00–10:30
Università Ca’ Foscari - San Basilio - Aula 1G
PICTORIAL SPACE IN EARLY MODERN VENICE I
Co-Organizers: Stefan Neuner, Universität Zürich and Tristan Weddigen, Universität Zürich
Chair: David Young Kim, Universität Zürich

Ana González Mozo, Museo Nacional del Prado
Analysis of the Perspective in the Construction of Pictorial Space of the Washing of the Feet by Jacopo Tintoretto
Recent studies conducted on the Washing of the Feet by Jacopo Tintoretto have revealed the existence, beneath the painting layers and even embedded in them, of an accurate exercise of disegno, which acts as a solid carrier for form, color, and movement. The compositive layout below the surface shows that the artist was well acquainted with the laws of perspective. A recreation of the empty stage and a new reading of the radiography and infrared photographs have brought about a revision of various key elements: the sequence of work on the artwork, the way the artist used perspective, and how he disguised the visual distortions arising from its proper use. He thereby leads us to believe that it is not only a question of one constructive method used to plot an orderly space and situate the forms therein but also a reflection on the very concept of “perspective” while alluding to established models of Florentine tableaux of the città ideale type.

Michael Diers, Humboldt–Universität zu Berlin
The Public Square as a Scene, or How the View Can Organize Pictorial Space and Add Dynamic to the Narration
Giovanni Mansueti’s painting Miracle of the Relic of the Cross in Campo San Lio (1494) is one of nine famous large scale paintings created together with Bellini, Carpaccio, Bastiani, and other artists for the Scuola Grande di San Evangelista. This series depicts the miracles performed by a fragment from the Holy Cross that was donated to the Venetian brotherhood in 1369 and had been venerated since that time as their most treasured possession. Mansueti contributed three paintings to this cycle, one of which shows an historic event that occurred at the Campo San Lio in 1474. This painting is the most revealing in terms of the relationship between the (public)
square depicted and the (pictorial) space. Although the topographical view, which is based on a drawing by Gentile Bellini, is largely correct even if the perspective was copied rather inelegantly, the painter appears here to be particularly interested in the depiction (and conception) of a setting or scene (for viewing).

DENISE ZARU, UNIVERSITÉ DE LAUSANNE
Venetian Painting as Mental Space: Lorenzo Lotto’s Spatial Constructions

Art historians have always stressed the strangeness and complexity of Lotto’s visual language. Focusing on two paintings, The Alms of Saint Antoninus (Venice, SS. Giovanni e Paolo) and Christ on the Cross Surrounded by the Passion Symbols (Florence, Villa I Tatti), this paper will investigate how Lotto created unnaturalistic pictorial spaces and articulated the mental act of seeing. In the Dominican altarpiece, the unreality of pictorial space is used to visualize a concept (charity) and the mental act of seeing itself, whereas in the Christ on the Cross it is the pictorial vision of a prayer. The analysis will identify the Venetian sources of some pictorial topoi used by Lotto (the green textile, carpets, angels, the architectural setting and the black ground). Their meanings and transformation by the painter will illuminate the importance of the act of mental seeing and its visualization in the construction of Venetian pictorial space.

Saturday, 10 April 2010
9:00–10:30
Università Ca’ Foscari - San Basilio - Aula 2A
PORTRAYALS OF LOVE, FRIENDSHIP, AND DESIRE IN ITALIAN ART AROUND 1500 I: FRIENDSHIP
Co-Organizers: MARIANNE KOOS, UNIVERSITÉ DE FRIBOURG AND JEANETTE KOHL, UNIVERSITY OF CALIFORNIA, RIVERSIDE
Chair: ADRIAN RANDOLPH, DARTMOUTH COLLEGE

HANNAH BAADER, KUNSTHISTORISCHES INSTITUT IN FLORENCE
Friendship and Flattery: Renaissance Portraits between Ethics and Aesthetics

Friendship as a concept of “another self” can be highly revealing for our understanding of early modern identity. While theories of love have been widely recognized and studied with regard to portraiture, ideas of friendship and their relevance for the interpretation of Renaissance portraiture still deserve more detailed investigation. Friendship is strongly related to ideas of social behavior and sociability: “true” friendship appears to have been one of the most important ingredients of virtuous — male — self-fashioning. Friendship served as a model for beholder, patron, and artist. However, friendship is by nature fragile and in danger. Since forms of expression and behavior of a friend are difficult to distinguish from that of a flatterer, expressions of friendship often remain ambivalent. With regard to that, the theories and practices of friendship in the Renaissance triggered new styles of representation. My paper focuses on the inter-relations between friendship and flattery often described in metaphors of painting. I will focus on issues of affinities as well as tensions between early modern aesthetics and antique philosophies of ethics.

HANS AURENHAMMER, JOHANN WOLFGANG GOETHE-UNIVERSITÄT
Liberalitas: The Image of a Friendly Virtue as Hidden Self-Portrait in Leon Battista Alberti’s
Della pittura
Modifying a famous sentence in Cicero’s De amicitia, Alberti in Della pittura considers the divine force of the art of painting proved by the power to make absent persons present just like friendship. But he also creates by the charming image of the Three Graces the poetical allegory of liberality, a virtue closely connected with friendship. Consciously in contrast with the Calumny of Apelles, Alberti displays a social as well as a highly personal ethics of liberality that places the living together of men under the rule of the gift that means of friendly and unselfish interchange. The mythologically veiled image of liberality thus reveals a hidden self-portrait of the author Alberti representing his inmost ethical principles. That opens a new aspect of the origin of painting as told in Della pittura, the fable of Narcissus. Even the apparent solipsism of Alberti’s personal impresa, the winged eye, is overcome — as will be shown by a comparative analysis of the emblems in Alberti’s dinner piece Anuli — by an ideal of mutual friendly understanding in which the limited point of view of the individual is amplified and enriched by the views of the friends.

CÉCILE BEUZELIN, ACADÉMIE DE FRANCE À ROME / VILLA MEDICI
The Double Portrait of Jacopo Pontormo: Representing Real Friendship in the Renaissance
This paper will be about Jacopo Pontormo’s double portrait, painted between 1521 and 1523, now at the Giorgio Cini Fondation in Venice. First of all, I will consider the various treatises from antiquity and the Renaissance that focus on friendship (such as the De Amicitia of Cicero and the De Familia of Leon Battista Alberti) with the aim to see how in these two periods vera amicitia (true friendship), based on the concept of double and interchangeability, is distinguished from love but also from other types of friendship or human emotional bonds. In a second step I will show how Pontormo in the Cini double portrait succeeded to translate the feeling of true friendship into painting. Finally, I will analyze the context of commission to distinguish the double portrait of true friendship from other Renaissance double portraits.

Saturday, 10 April 2010
9:00–10:30
Università Ca’ Foscari - San Basilio - Aula 2B
CIRCA 1510 IN 2010: GIORGIONE, SEBASTIANO, TITIAN
Organizer: JONATHAN W. UNGLAUB, BRANDEIS UNIVERSITY
Chair: FREDERICK A. ILCHMAN, MUSEUM OF FINE ARTS, BOSTON

COLIN A. MURRAY, UNIVERSITY OF TORONTO
“Fra Bastian del Piombo-Giorzon-Titian”: Imagining Collaboration in the Early Modern Period
The Triple Portrait in Detroit, known more for contentious attributions than for the image it contains, pictures three anonymous figures — a male and two females — representing three different styles. An inscription on the reverse (now covered) has contributed to debates of attribution, ascribing the work to “Fra Bastian del Piombo–Giorzon–Titian.” This paper argues that the Triple Portrait is an early seventeenth-century imagining of a collaboration between Giorgione, Sebastiano, and Titian and that the subject is an allegory for the happy union of collaboration and varied stylistic modes. As such, this painting — produced nearly a century after Giorgione’s death and reproduced in engravings and copies — speaks to the way painters and collectors of the seventeenth century viewed and valued the different styles of Venetian
Renaissance masters, artistic relationships, and the Renaissance individual. Notions of collaboration, imitation, and connoisseurship in the early modern period will be considered and recast.

JONATHAN W. UNGLAUB, BRANDEIS UNIVERSITY
Artistic Identity and the Pastoral in Sebastiano’s Concert Champêtre
This paper revives the discounted attribution of the Concert Champêtre to Sebastiano, whose Venetian works correlate to its figural volume, compositional novelty, subtle chiaroscuro, and suffused atmosphere. Sebastiano’s style exhibits continuity with Giorgione — quite unlike the saturated palette and clear contours of early Titian. On a hermeneutic level, Sebastiano’s renown as a lutenist invests the painting with the poetic self-reflexivity inherent in the pastoral genre. Sebastiano’s possible authorship is considered in relation to the political dimension of the pastoral: its Virgilian mode of offering a halcyon mirage amidst the ravages of war, lost lands, and exile — mirroring the afflictions of Venice and the terraferma during the League of Cambrai invasion. As such, the Concert anticipates the later Venus and Adonis, a Venetian elegy that Sebastiano painted in Rome for Agostino Chigi, whose patronage of the artist evokes the poetics of exile and reprieve that animate the Virgilian and Renaissance pastoral.

JODI CRANSTON, BOSTON UNIVERSITY
Recumbent Nudes
Giorgione’s Sleeping Venus introduced to independent painting the recumbent, nude female figure that has since preoccupied European and American painting. Dated to ca. 1505–10, with subsequent interventions by Titian, the Sleeping Venus appears to have exerted a greater influence over Venetian narrative painting in the decade that followed, 1510–20, than over the emergence of an established secular genre, which occurred beginning in the 1520s. Recumbent female nudes in the wake of Giorgione nonetheless maintain the solitude of their source in the actual corners of populated mythological pictures by Giovanni Bellini, Titian, and Sebastiano del Piombo, and refract the particular temporality and displacement that characterized Giorgione’s Sleeping Venus and that will come to characterize the generic type. This paper will consider the implications of this delayed foundation, or redirection, of the recumbent nude as a generic category for our understanding of Giorgione’s influence and early-sixteenth century reception, and for our interpretation of the type.

Saturday, 10 April 2010
9:00–10:30
Università Ca’ Foscari - San Basilio - Aula 2C
THE TURN OF THE SOUL III: REPRESENTATIONS OF CONVERSION IN LITERATURE
Organizer: HARALD HENDRIX, UNIVERSITEIT UTRECHT
Chair: LIEKE STELLING, UNIVERSITEIT LEIDEN

LISE GOSSEYE, UNIVERSITY OF GHENT
“Purified minds”: Vision, Blindness, and Conversion in Constantijn Huygens’s Ooghen-Troost
The central role of vision in Augustine’s theology is illustrated in his letter to the widowed Lady Italica. For Augustine, spiritual vision plays an essential part in the longing for God that is crucial to the individual’s conversion. It is very telling then that a passage from this letter is
quoted by Constantijn Huygens in his *Ooghen-Troost* (1647). Written to console his friend Lucretia van Trello for the loss of her eyesight, the poem incites her to turn inward and contemplate divinity. Huygens’s appeal to a spiritual turn contains many elements of the Augustinian theology of light. The poem can be read as trying to effectuate a conversion in its readers, thus becoming, in true Augustinian manner, a written agent of conversion. The blindness that will eventually befall Lucretia is crucial to this early modern conversion. In order to open the eyes of the soul one should be willing to close the eyes of the body. The increasing reliance on the visible that is the essence of seventeenth-century scientific developments necessitates a purifying of the mind that would free it from damaging external influences.

AKE BERGVALL, KARLSTAD UNIVERSITY

Redcrosse’s Ambiguous Conversion in Edmund Spenser’s *The Faerie Queene*

The focus of the paper is redemptive status of Redcrosse, the titular hero of book 1 of *The Faerie Queene*, who is portrayed in starkly contradictory terms. He is depicted as St. George, an embodiment of Christ, especially in the book’s final three-day battle with the satanic dragon. Yet he is simultaneously a deeply fallen human being in dire need of salvation himself, with a big section given to his escapades with the duplicitous Duessa in and around the House of Pride. His subsequent stay in the House of Holiness has been interpreted in terms of conversion, yet he is also represented as a Christian knight from the very beginning of the book. Scholars have similarly argued whether the well and tree he encounters should be interpreted as sacramental signs. Again, if already a Christian, why is there the need for baptism?

BART RAMAKERS, UNIVERSITY OF GRONINGEN

Sight and Insight: Models of Conversion in Rhetoricians’ Drama

Personified allegory enabled early modern playwrights to visualize moral and other dilemmas, which were thought of as struggles within the heart or soul. I propose to analyze the ways in which processes of inter- and intraconfessional conversion were dramatized as such struggles in a number of sixteenth century Dutch rhetoricians’ plays, concentrating on the moments or phases of (sudden) insight, in which metaphors of seeing (or hearing) and blindness (or deafness) play an important part. I shall look at: dramatizations of the conversion of Saint Paul; plays, both biblical and allegorical, in which the main characters are blind; plays in which the Mankind character is confronted with models of spiritual sight and insight in the form of living images (*tableaux vivants*). The dramatizations will be contextualized, referring to contemporary psychology, contemporary art, and to modern theories of conversion.

JAYME M. YEO, RICE UNIVERSITY

The Poetics of Thievery: Spanish Mysticism, English Nationalism, and Imperial Exchange

As English privateers pilfered Spanish galleons in a quest for political dominance, England’s early modern poets engaged in a mass — and often overlooked — campaign of corollary cultural thievery. Yet, while piracy has received much critical attention, the influence of Spanish mysticism on the so-called Metaphysical poets of the seventeenth century tends to get buried in the methodological shuffle of “the religious turn” in early modern literary studies. This article follows the money, tracking religious conversion through currency conversion to reveal how the economic exchanges of political imperialism correlate with the poetic trades of cultural influence. Whether in Donne’s irreverent use of transubstantiation in “The Flea,” or in Crashaw’s invocation of sainthood in “A Hymn to Saint Teresa,” moments of conversion in...
Metaphysical poetry are often accompanied and authorized by a conversion of another sort — one that relies on the economic influence of Spain and the reappropriation of Catholic mystical imagery.

Saturday, 10 April 2010
9:00–10:30
Università Ca' Foscari - San Basilio - Aula 2D
ARTIFICIAL LIFE: RENAISSANCE ROBOTICS FROM AUTOMATA TO ANIMATED MATTER
Organizer & Chair: SARAH B. BENSON, INDEPENDENT SCHOLAR
Respondent: JONATHAN SAWDAY, SAINT LOUIS UNIVERSITY

JENNIFER RAMPLING, UNIVERSITY OF CAMBRIDGE
Alchemy, Medicine, and the Animation of Matter
Late medieval and early modern alchemical texts repeatedly describe the transmutation of metals in terms of generation and reproduction, and of body and soul. English alchemists such as George Ripley (d. ca. 1490) used examples from scripture, medicine, and natural philosophy to describe their own attempts to isolate the “vegetable soul” of minerals. By manipulating this natural, vegetative power, they hoped to revivify the perfect but “dead” substance of gold and silver, creating a superperfect medicine for both metals and human bodies. Sometimes interpreted allegorically, and sometimes situated within a fully vitalist alchemical philosophy, the “vegetable” principle proved difficult to isolate in practice. This paper traces the search for the “soul” of metals from the fourteenth-century corpus of texts attributed to pseudo-Ramon Lull, through the fifteenth-century Ripley corpus, and into the Henrician court — where Giles du Wes, librarian to Henry VIII and amateur alchemist, offered his own solution to the problem.

DAVIDE FORNARI, SCUOLA UNIVERSITARIA PROFESSIONALE DELLA SVIZZERA ITALIANA
Automata and the Catholic Church: The Case of the Jesuit Missions to Japan
In the foreword “Discorso di chi traduce sopra le machine semoventi” to the treatise Di Herone Alessandrino De gli Automati, overo Machine Se Moventi (1589), the monk Bernardino Baldi writes in strong defense of the dignity and intelligence of the builders of automata. This text is an interesting key for understanding the relationship between religion and science and the hostility of the Catholic Church towards the artificial life of “machines.” Nevertheless, in the same period the mission of Jesuits in Japan (1549) allowed the development of astronomy and mechanics, as far as the production of the first Japanese clocks (wadokei) and the first automata (chahakobi ningyō). After the seclusion law (1638), the Catholic religion was prohibited, and so no traces are left of the first Japanese clockmakers, while the level they attained is the ideal continuation of the European tradition in the making of automata.

WENDY B. HYMAN, OBERLIN COLLEGE
“For now hath time made me his numbering clock”: Shakespeare’s Jacquemarts
According to the OED, the word “jacquemart” appears first in the early sixteenth century, a curious amalgam of the working class moniker “Jack” with the French word marteau (hammer). An articulated automaton that struck a clock bell, a jacquemart is a metallic embodiment of an ideology that conflates physical labor with dehumanization. Little considered, Shakespeare’s “Jacks” — Falstaff, Jacques of As You Like It, and, more subtly, Richard II (who compares
himself to a “jack”)—represent “rude mechanicals” subject to the agency of more powerful political subjects. This paper will consider the etymology and ideology of Shakespeare’s automaton pawns of history.

Saturday, 10 April 2010
9:00–10:30
Università Ca’ Foscari - San Basilio - Aula 0E
THE RENAISSANCE OF THE BAROQUE
Organizer & Respondent: JANE O. NEWMAN, UNIVERSITY OF CALIFORNIA, IRVINE
Chair: ARNOLD WITTE, UNIVERSITY OF AMSTERDAM

MATTHEW ANCELL, BRIGHAM YOUNG UNIVERSITY
The Poet of Darkness Reborn: Góngora and the Generation of 1927
In 1927, a group of young, prominent Spanish poets celebrated the tercentenary of Luis de Góngora’s death. The ranks of the so-called “Generation of 1927” included Federico García Lorca, Rafael Alberti, Jorge Guillén, and Dámaso Alonso, among others. Their responses to the “poet of darkness” varied widely, from Alonso’s monumental critical edition of the Soledades, to Lorca and Alberti’s poetic completions and reimaginings of the same work. Collectively, the celebration was at once an homage, appropriation, interpretation, and resurrection of the Cordovan’s poetry. Exalting the qualities of the Golden Age’s most difficult poet, this new poetic movement exploited Baroque artifice as it progressed toward the execution of “pure poetry.” This paper examines the moment of the Grupo Poético de 1927 as a Baroque rebirth, positioned between the end of the Spanish Empire in 1898 and the triumph of fascism at the end of the Spanish Civil War.

CHRISTOPHER P. HEUER, PRINCETON UNIVERSITY
The Landscape of Aufmerksamkeit
The Dutch landscape painter Jacob van Ruisdael (1628–1682) formed the subject of an obscure essay by Alois Riegl on the Baroque. In the essay (predating the Gruppenporträt by mere months), Ruisadel anchored Riegl’s analysis of his famed principle of Aufmerksamkeit (attentiveness). For Riegl, Ruisdael’s work prompted meditation upon the beholding act, the non-figurative aspects of landscape painting, and the viewer’s often irrational role in the interpretation of “anti-narrative” subjects. Riegl’s was a disciplined Aufmerksamkeit, however, something unexpected in the Baroque. The dense “Ruisdael” essay (1902) was engaged with late nineteenth-century models of “subjective vision,” including the theories of Wundt and Helmholtz on perception, and anticipated the writings of Carl Einstein, Pavel Florensky, and Walter Benjamin on the destabilization of classical modes of visuality in accelerated capitalism. Riegl’s apparent adaptation — radical, even now — of Baroque art as the means to address his art-historical present is the subject of this paper.

BRIDGET ALSDORF, PRINCETON UNIVERSITY
Riegl, Fantin-Latour, and the Modern Revival of the Dutch Baroque
In The Group Portraiture of Holland (1902), Alois Riegl called attention to a genre he viewed as antithetical to “modern tastes.” The group portraits by Rembrandt and Frans Hals that he hailed as pictorial models for human relations “strike the modern viewer . . . as dull,” but they bear
within them a profound corrective to the individualism of modern art — in particular, French Impressionism and its European variants. Perhaps unbeknownst to Riegl, there were contemporary French painters who shared his views. A series of five large-scale group portraits by Henri Fantin-Latour are a stunning display of Dutch baroque revival in nineteenth-century French painting. Like Riegl, the baroque Fantin wished to revive was not one of overt emotion and sensory overload, but one of sobriety, austerity, and democratic collectivity. By proposing Fantin-Latour’s work as a powerful merger of nineteenth-century alienation and seventeenth-century collectivity, this paper challenges Riegl’s claim that the two are fundamentally opposed.

Saturday, 10 April 2010
9:00–10:30
Wake Forest University - Casa Artom - Multimedia Room
RENAISSANCE MUSIC III
Chair: Michael J. Noone, Boston College

Jane Hatter, McGill University
Assimilating the Virgin: Marian Motets in Protestant Motet Anthologies ca. 1538
The first four Protestant motet anthologies (published in Nürnberg and Wittenberg, 1537–38) contain a somewhat retrospective collection of motets, written by and for Catholics. Georg Rhau uses Martin Luther’s own Encomion musices as the preface to his Symphoniae iucundae (1538), encouraging amateurs and students to perform motets, especially those by Josquin des Prez. This repertoire, beloved of Luther and the other Reformers, includes a significant number Marian motets (twenty percent). The conflict between reform theology and the prayer texts of Josquin’s Marian motets posed problems for German music printers and publishers. Should this controversial repertoire be disseminated to studious youth and musical amateurs? In these anthologies some texts were preserved, some were edited, and some were replaced by new Christological texts. My look at the treatment of Marian motets in Lutheran anthologies will provide insight into both the reception history of these motets and into evolving theological treatment of the Virgin.

Mitchell P. Brauner, University of Wisconsin, Milwaukee
Publishing Music by Manuscript and Print in Sixteenth-Century Rome
The number of single-composer manuscripts from sixteenth-century Rome, produced at the behest of composers is unusually large and significant. Some of these represent what Harold Love and others have called publishing by manuscript, while others only represent a composer ingratiating himself to his patron and aggrandizing his status as a composer in the papal chapel. This study outlines the manuscript publishing projects (by Costanzo Festa and Giovanni Pierluigi da Palestrina, for example) and contrasts them to the production of single-composer manuscript collections with dedications. It further demonstrates how manuscript publishing parallels the production of composer-instigated printed publications by these same composers and others in the same milieu. Among the issues covered are the relationships between the composers, scribes and printers, and the success or lack thereof in these methods of distribution.

Mark D. Shepheard, University of Melbourne
Renaissance Musician Portraits: Negotiating the Changing Status of the Musician in Sixteenth-
Century Italy
Musician portraits — that is, portraits in which the sitter is explicitly defined as a professional performer and/or composer — are rare until the second half of the sixteenth century. This paper will argue that the emergence of musician portraits proper reflects the changing status of musicians in a period during which the discipline of music itself was undergoing a profound change in social and artistic status. Joanna Woods-Marsden has demonstrated that Renaissance artists used self-portraiture as a means of negotiating their social status. She has also revealed that it is only in the later sixteenth century that artists begin to depict themselves with the tools of their trade, in the very act of painting. This paper will explore the extent to which the development of musician portraits maps a similar trajectory of social self-awareness as the development of artist self-portraits. It will also discuss the methodological problems associated with the study of Renaissance musician portraits.

Saturday, 10 April 2010
9:00–10:30
Archivio di Stato - Aula della Scuola di Archivistica, Paleografia e Diplomatica
PERIOD EYES AND URBAN ENVIRONMENTS IN THE ITALIAN RENAISSANCE I: THE MIND’S EYE
Co-Organizers: FABRIZIO NEVOLA, UNIVERSITY OF BATH and NICHOLAS A. ECKSTEIN, UNIVERSITY OF SYDNEY
Chair: DAVID C. ROSENTHAL, MONASH UNIVERSITY

FABRIZIO NEVOLA, UNIVERSITY OF BATH
Pius ubique locum spectavit: Aeneas Silvius Piccolomini’s Cities
It is well known that Aeneas Silvius Piccolomini, later Pope Pius II, was a prolific writer and a tireless traveler. This paper considers the ways in which the places that he visited are remembered and recorded in his extensive literary production. This paper will focus on the Commentarii, the pope’s self-consciously third-person autobiography, a text that is littered with descriptions of cities in Italy, and Europe as a whole. In the Commentarii, city descriptions are not merely ekphrastic opportunities. Rather, they usually frame and gloss Piccolomini’s keen sociopolitical analysis, so that the very essence of the city is mnemonically inscribed in its walls and buildings. By turns such accounts, which have not been considered collectively before, offer detailed description, perceptive flashes, nuanced perspectives, and always a distinctively subjective and eyewitnessed point of view.

PETER A. MAZUR, NORTHWESTERN UNIVERSITY
The Urban Eye of Domenico Confuorto: Naples in the Late Seventeenth Century
Though the chronicles of the city of Naples are not especially rich or descriptive prior to the seventeenth century, the Giornali di Napoli authored by the lawyer Domenico Confuorto beginning in 1679 provide a very detailed portrait of the city that demonstrate a rare attention to social identity and the relationships between Naples’s institutions and its inhabitants. This paper will argue that the chronicle is an example of a social vision of the city shared by educated members of a new urban class of professionals who saw themselves in opposition to the city’s traditional elites and its Spanish rulers. In Confuorto’s descriptions of the city’s inhabitants, from the lowliest dwellers of the alleyways to members of the viceroy’s inner circle, an image of the city emerges from the perspective of a critical, modern observer, capable of interpreting events in
a larger context and delineating the social conflicts that underlay them.

Nicholas A. Eckstein, University of Sydney
Thresholds of Vision in Early Renaissance Florence: In Which Felice Brancacci Goes to Egypt to Visit the Sultan, and Sees an Elephant
In 1422, three years before he commissioned Masolino and Masaccio to paint their celebrated frescoes in his family’s private chapel, Felice Brancacci travelled to Egypt to negotiate trade concessions for the Florentine government. On the day that his Mamluk hosts brought an African elephant to his lodgings, Felice was staggered by the animal’s wondrous strangeness. Floundering on the margins of his perceptual universe, Felice attempted to comprehend the creature by reconstructing it in his travel diary as a fantastic bricolage of very Florentine motifs and similes, all of them retrieved from the warehouse of his memory. This paper exploits Felice’s brief Egyptian encounter to explore the ways early-Renaissance Florentines engaged with urban spaces, objects, artworks and theatrical performance: by drawing on shared experience to create discursive visions that hovered at the threshold where observable everyday life opened on to and blended with the common fund of cultural memory.

Saturday, 10 April 2010
9:00–10:30
Istituto Ellenico - Sala del Capitolo
Printing Greek Medicine in Venice in the Renaissance I
Organizer & Respondent: Alain Touwaide, Smithsonian Institution
Chair: Donald Jackson, University of Iowa, Professor Emeritus

Lorenzo Perilli, Università di Roma Tor Vergata
A Risky Enterprise: The Aldina of Galen, the Failures of the Editors and the Polemics with Erasmus from Rotterdam
The Aldina edition of Galen was published after Aldus’s death and was perhaps the most risky enterprise of the publishing house: it almost brought it to bankruptcy. Although the editors were among the best specialists of that time, the edition was harshly criticized by a former friend and collaborator of Aldus, Erasmus. Is it so bad? Was there any other reason for Erasmus’s criticism? Were the manuscripts on which it was based responsible for its quality, or was it due only to the editors’ failure and haste? The paper will give some hints, arguing that the edition is not worse than several other Aldinae; that its quality varies according to Galen’s works; that it depended at least on manuscripts difficult to decipher, full of compendia and abbreviations; and Erasmus’s assessment leads into Aldus’s house between the end of the fifteenth and the beginning of the sixteenth century.

Alessia Guardasole, Université Paris IV—Paris Sorbonne
The Aldine Edition of Galen’s Pharmacological Treatise on Compound Drugs according to Places
Galen treatise on compound drugs according to places is one of the pharmacological works on synthetic drugs that Galen wrote at the end of his life (under Septimius Severus, i.e., 193–211 CE). In Galen’s 1525 Aldine edition it occupies volume 2, fols. 87–184v, fasc. mm/zz, following immediately the other pharmacological treatise, on compound drugs according to species. In a
recent study, I found the sources of this work for the Aldine edition in two manuscripts, the Rosanbo 286 and the Par. gr. 2164 (both of the sixteenth century) and I have shown close associations between the printing copies of these two pharmacological works, as regards their production (atelier, copyist, etc.). In this study, I propose to go further with my analyses, involving even the role of other manuscripts used for draft corrections (in particular Venice manuscript Marcianus App. cl. V, 7).

GLEN COOPER, BRIGHAM YOUNG UNIVERSITY
The Aldine Galen and the Sixteenth-Century Debates over the Validity of Astrological Medicine
Compared with other Aldine editions, the place of the Aldine Galen in sixteenth-century medicine is ambiguous. Although a landmark in classical scholarship, the availability of Galen in Greek does not seem to have had the immediate impact that its publishers hoped, except perhaps as a symbolic victory over the Avicennist tradition and its supposed Arabic corruptions of the Greek *prisca medicina*. For it seems that most physicians used instead Latin translations of the same. This paper examines the *De diebus decretoriis* and *De crisibus*, showing how their doctrines appeared in sixteenth-century medical discussions, and how those discussions were affected by the use of Latin rather than the Aldine Greek. In particular, medical astrology, the central idea of the former treatise, which had been central to the medieval medical world view, was a hotly debated topic. Observations about the Aldine editors and their manuscript sources are also made.

STEFANIA FORTUNA, UNIVERSITÀ POLITECNICA DELLE MARCHE
The Complete Latin Editions of Galen, 1490–1625
Twenty-three complete editions of Galen were printed from 1490 to 1625. The rediscovery of Galen’s works in Greek since the end of the fifteenth century had an important influence on medicine, especially anatomy. From 1473 to the end of the sixteenth century, many Latin translations of Galen were made and printed in about 660 editions. A census has been provided by Richard Durling in 1961 (excluding the complete Latin editions; references to their content are only in the analytic index). The paper will give an overview of the complete editions (Latin and Greek). Research has focused on the introduction to the editions (explaining their contribution to the constitution and definition of the corpus Galenicum, the order of the works, and the philological work made for them); the prefaces and notes of commentary; a description of their contents; and several indices (translations, incipit, explicit, translators).

Saturday, 10 April 2010
9:00–10:30
Biblioteca Marciana
THE MARCIANA LIBRARY IN ITS HISTORICAL AND CULTURAL CONTEXTS
Co-Organizers: DIANA GISOLFI, PRATT INSTITUTE, BROOKLYN AND VENICE AND SARAH BLAKE MCHAM, RUTGERS UNIVERSITY, NEW BRUNSWICK
Chair: AMALIA DONATELLA BASSO, SOPRINTENDENZA PER I BENI ARCHITETTONICI E PAESSAGISTI DI VENEZIA E LAGUNA

MARINO ZORZI, ISTITUTO VENETO DI SCIENZE, LETTERE ED ARTI
Bessarion and the Venetian Ruling Class
My paper will consider the relationship between Bessarion and the Venetian ruling class, which determined the famous donation of manuscripts to the Venetian Republic, and therefore the birth of the Marciana Library. I will discuss in particular the personal links between Bessarion and some leading figures of the Venetian world, such as Francesco Barbaro, Pietro and Paolo Morosini, and Vettor Capello. I shall also consider the fact that the interest in Bessarion’s gift and his political and cultural projects was less high among the nobleman who did not belong to the cultural elite (as recent relevant essays have stressed). I shall underline, however, the well-documented feelings of respect and admiration of the whole ruling class towards Bessarion. The paper will also add some little-known information about the areas in which Bessarion found his precious Greek manuscripts.

DORIS RAINES, Università Ca’ Foscari Venezia
Book Museum or Scholarly Library? The Marciana Library in a Republican Context
Many Renaissance libraries in Italy were founded by a prince or patron of the arts wishing to glorify himself or create a comfortable research environment for scholars. The Marciana Library presents a different case: the republican idea of managing the public well-being drove Venetian authorities to open the library for everyone. Yet the library was not conceived as a place of knowledge deposit and update; rather, it was seen as a place of conservation of past relics for the glory of the republic. In 1558, upon transport of Bessarion’s books to the new location, Bernardino Loredan was named keeper of the collection. With new donations from patricians and citizens over time and worldwide interest in the materials, authorities moved during the seventeenth and eighteenth centuries toward considering the Marciana a real library with proper instruments of knowledge acquisition.

DEBORAH HOWARD, University of Cambridge, St. John’s College
Reflections on the Length of Sansovino’s Library
In 1536, when Sansovino submitted his first design for the new buildings in Piazza San Marco, Venice, the design consisted of a single bay — a module to be repeated as many times as necessary. Both the function of the building and the place on which to begin building had yet to be decided. As the design evolved, crucial decisions had to be made about the extent of the site, taking account of the existing structures in the piazzetta, within the grand scheme of renovatio urbis promoted by Doge Andrea Gritti. Much controversy has existed in the literature over the past forty years concerning the intended length of Sansovino’s building, for he only completed sixteen bays before his death in 1570. This paper carefully reexamines the documentary and physical evidence, and considers the issues of design and meaning confronted by Sansovino and the Procurators of St. Mark’s.

DIANA GISOLFI, Pratt Institute, Brooklyn and Venice
On Renaissance Library Decorations and the Marciana
Renaissance libraries in Italy, whether monastic or not, displayed varied and often complex iconographic programs. There were elements common to many, such as an image of Wisdom or Pentecost, representations of scholars or philosophers, personifications of disciplines or the liberal arts. In some cases allegories or personifications of virtues were included. This paper will consider the Marciana interior decoration (long an object of scholarly efforts to retrieve its missing parts) in relationship to other library programs of the period and to mid-Cinquecento thought in Venice.
MARILYN R. DUNN, Loyola University Chicago
Beyond the Walls: Agents and the Art Patronage of Cloistered Nuns in Post-Tridentine Rome
Despite the reestablishment of strict enclosure for female convents decreed by the Council of Trent (1545–63), cloistered nuns as a corporate body and as individuals managed to engage in an active patronage of art and architecture in seventeenth-century Rome. Secluded from the secular world, nuns by necessity had to rely on male agents to handle their business affairs. This paper examines the relationships between monastic women and the variety of agents and networks that functioned within the mechanisms of convent patronage. Through examples drawn from archival sources, it considers the relative degree of autonomy exercised by nuns in relation to their advisors, agents, and families as well as the role that these figures played in providing cloistered women access to artists. By inserting convent patronage into the broader context of the significance of intermediaries in secular patronage, convents may be seen to mirror some of the same patterns.

PIERS BAKER-BATES, University of Cambridge, Peterhouse
Nostro Sebastiano Pittore: Sebastiano del Piombo and the Venetian Community at Rome
Sebastiano del Piombo should be a nodal figure in any discussion of the circulation of art works in the early modern period. His career disproves any notion that the art market in High Renaissance Rome was static and confined within the city boundaries. Instead Sebastiano produced works of art that were dispatched to locations ranging from Besançon to Burgos. Further, more often than not in the course of these commissions a number of middlemen were involved, either on the one hand as promoters of Sebastiano or on the other seeking to commission works of art on behalf of another. I will concentrate on one particular commission that has always been regarded as marginal in Sebastiano’s career — the Visitation now in the Louvre. It is also appropriate for discussion here as it was the commission of a Venetian Cardinal at Rome.

PATRIZIA CAVAZZINI, The British Academy, Rome
Spreading Fame and Selling Pictures: Intermediaries in the Roman Art Market in the Early Seventeenth Century
In the early decades of the Seicento in Rome the demand for paintings increased substantially. The fashion spread from palaces to modest households. However, even greater than the increase in the demand for paintings was the increase in their supply. Painters from the rest of Italy and Europe established themselves in Rome, where no guild statute prevented them from practicing their trade. Most of them turned out extremely cheap images, which ended up in taverns and
humble abodes. The enormous output of images in the city created problems even for well-known painters, as patrons could always turn to a cheaper product. Only very few artists were overwhelmed by demands they could not satisfy. Many struggled to achieve a level of income they considered satisfactory, or even to distinguish themselves from the anonymous mass. If they had any ambition, painters could not open a shop, as doing so would relegate them to level of artisans. Thus many painters employed intermediaries both to sell canvases they had painted on speculation, and to create a demand for their work.

Saturday, 10 April 2010
9:00–10:30
Ateneo Veneto - Aula Tommaseo
PARMA’S RENAISSANCE: TRADITIONS OF ART AND HISTORIOGRAPHY
Organizer & Chair: TIMOTHY D. McCALL, VILLANOVA UNIVERSITY

MARY VACCARO, UNIVERSITY OF TEXAS, ARLINGTON
Drawing in the School of Parma: New Attributions for Alessandro Mazzola-Bedoli
The concept of disegno, loosely translatable as design and considered to be the foundation of all visual arts, was almost invariably identified with Tuscan-Roman art in sixteenth-century theory. Giorgio Vasari (1568) repeatedly bemoaned its neglect among artists living outside of Central Italy and recounted how one artist, Benvenuto Garofalo, upon arriving in Rome, cursed the style of Northern Italy and resolved to “unlearn” it in order to learn properly to draw. Draftsmen in the supposed periphery did not always, or necessarily, follow procedures common in Central Italy. The case of the so-called School of Parma nonetheless suggests that drawing played a key role in the use and exchange of ideas among artists working in sixteenth-century Parma. This paper attributes a group of designs to Alessandro Mazzola-Bedoli (1533–1608), the nephew of the prolific and celebrated draftsman Parmigianino (1503–40), with particular attention to the workshop practice of copying and adapting the drawings of other artists.

MAUREEN PELTA, MOORE COLLEGE OF ART AND DESIGN
Falling In and Out of Grace: Correggio and the Critics
Although scarcely known beyond the confines of the Emilia and seldom mentioned by his sixteenth-century contemporaries, Correggio’s fame as a painter was firmly established among artists and cognoscenti of the seventeenth century. Among eighteenth-century writers and critics, Correggio held an enviable position — second only to Raphael — in the “pantheon of the great moderns.” How do we account for the remarkable rise of the artist’s reputation and what were the qualities that reified Correggio’s work in the eyes of seventeenth- and eighteenth-century viewers? This paper examines the narrative arc of Correggio’s career, proposing that it maps differently from those of comparable artists of the same period and that Correggio’s identity as an artist was constructed posthumously at the nexus of aesthetics and biography.

ALESSANDRA TALIGNANI, INDEPENDENT SCHOLAR, PARMA
L’ancona del Santissimo Sacramento della Cattedrale di Parma
L’intervento indaga la monumentale ancona del Santissimo Sacramento innalzata nel presbiterio della cattedrale di Parma. Lo studio del manufatto si propone in primis di valutarne, anche alla luce di documenti inediti e del dibattito storiografico passato e recente, gli speciali esiti figurativi
in ordine alla tipologia architettonica del complesso e alle scelte stilistiche ed iconografiche delle sue componenti plastiche. L’opera rappresenta, altresì, un’occasione per approfondire svariate problematiche di natura più vasta che spaziano dalla sua collocazione entro lo spazio dell’edificio sacro alla dimensione liturgica e devozionale del culto eucaristico. Infine, si intende tratteggiare il complesso iter di gestazione e allestimento del monumento che ha messo in campo spettanze diverse. Per questo accanto al ruolo di progettista ed autore, si esamina il gioco di forze che si sono avvicendate e scontrate nella promozione del lavoro, svelando la molteplicità di intenzioni di committenti e finanziatori, coinvolti nel patrocinio dell’impresa.

**ELISABETTA FADDA, UNIVERSITY OF PARMA**

Manierismo ed erotismo a Parma nel Cinquecento

L’intervento discute due capolavori del Parmigianino che rientrano nel genere dell’arte erotica; e analizza gli affreschi del Palazzo del Giardino di Parma, il cui soggetto amoroso trova nel manierismo parmigianinesco la veste stilistica più appropriate.

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**Saturday, 10 April 2010**

11:00–12:30

**Don Orione - Aula Magna**

**SAN LORENZO: A FLORENTINE CHURCH I**

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

**Organizer:** Louis A. Waldman, Villa I Tatti, The Harvard University Center for Italian Renaissance Studies

**Co-Organizer & Chair:** Robert W. Gaston, University of Melbourne

**GEORGE W. DAMERON, ST. MICHAEL’S COLLEGE**

Church and Community in a Medieval and Early Renaissance Italian City: The Place of San Lorenzo in Florence from the Emergence of the Commune to the Black Death

The presentation will set forth the political, economic, social, institutional, and cultural history of San Lorenzo from the emergence of the Florentine Commune to successive outbreaks of the Black Death in the middle decades of the fourteenth century. Placing San Lorenzo within the context of Florentine as well as Tuscan church history, the chapter will follow the story of this medieval collegiate church as it interacted with the Commune, the bishopric, the papacy, ecclesiastical institutions, the Florentine clergy, the ruling families of Florence, and its own parishioners during a decisive period of urban growth and development. The paper will argue that San Lorenzo and its neighborhood played a constructive yet paradoxical role in the emergence of Florence as the most dominant and powerful commune in late medieval and early Renaissance Tuscany. Among the principal themes are the following: the developing relationship between the chapter and the papal curia, the estate and the finances of San Lorenzo in the thirteenth and fourteenth centuries, relations with neighboring ecclesiastical institutions and local citizens, the constitution of 1287, and the governance of the basilica until the time of the constitution of 1369.

**ALLEN GRIECO, VILLA I TATTI, THE HARVARD UNIVERSITY CENTER FOR ITALIAN RENAISSANCE STUDIES**
Managing the Properties of San Lorenzo in the Mugello: Practice and Theory of Farming in the Early Seventeenth Century

The large amount of highly detailed reports sent by the fattori supervising the properties in the Mugello that belonged to the church of San Lorenzo furnish practical information about how agricultural land was put to use and how farms in Tuscany were run in the first half of the seventeenth century. At this time an increasing amount of “modern” treatises were being published, mostly in central and northern Italy (Alamanni, Gallo, Tatti, Tanara, etc.), which finally superseded Piero de Crescenzi’s classic work of the early fourteenth century. The long and meticulous reports sent back by a small army of supervisors to Florence cover all aspects of food production. They constitute an extraordinary source to better understand the more practical farming knowledge of this period, and the extent to which practice and theory had evolved either in tandem or separately.

DAVID SPENCER PETERSON, WASHINGTON AND LEE UNIVERSITY

San Lorenzo and the Florentine Church in the Late Fourteenth and Early Fifteenth Centuries

This paper locates San Lorenzo in a narrative of Florentine church history running from the War of the Eight Saints (1375–78) to the reforming archiepiscopate of Archbishop Antoninus (1446–59), using the San Lorenzo constitutions to provide a series of benchmarks. The 1369 constitution provides an opening to the chapter’s recurring concerns with finance, administration, and absenteeism. Those of the 1370s and ’80s thread San Lorenzo’s history into that of the Florentine church over the course of the War of the Eight Saints and the papal schism. Archbishop Amerigo Corsini’s constitutions of 1418 can be read against his visitation records of 1422 to profile the place of San Lorenzo in the Florentine diocese as a whole at the end of the schism, and to follow San Lorenzo’s role in a clerical experiment in conciliar self-government and reform. The constitutions of 1428 and 1445 demonstrate that Medici patronage provided financial solutions for the clergy of San Lorenzo that were not universally available to the rest of the Florentine clergy.

Saturday, 10 April 2010
11:00–12:30
Don Orione - Sala Goldoni
ROUNDTABLE: EARLY MODERN BRITISH CATHOLIC POETRY
Sponsor: PONTIFICAL INSTITUTE OF MEDIEVAL STUDIES PRESS: CATHOLIC AND RECUSANT TEXTS
Organizer: THOMAS S. FREEMAN, UNIVERSITY OF CAMBRIDGE
Chair: ALISON SHELL, UNIVERSITY OF DURHAM
Discussants: ARTHUR F. MAROTTI, WAYNE STATE UNIVERSITY; ROBERT S. MIOLA, LOYOLA COLLEGE; GERARD KILROY, UNIVERSITY COLLEGE LONDON; AND SUSANNAH BREITZ MONTA, UNIVERSITY OF NOTRE DAME

Saturday, 10 April 2010
11:00–12:30
Don Orione - Sala Vivaldi
HUMANISTS AND HUMOR
Organizer: DAVID E. RUTHERFORD, CENTRAL MICHIGAN UNIVERSITY
Chair: LUC DEITZ, BIBLIOTHÈQUE NATIONALE DE LUXEMBOURG
PAUL SCHULTEN, ERASMUS UNIVERSITY
A Renaissance in Humor?
During the late Roman period most Fathers of the Church sought to instill a general suspicion of laughter and thus partially of humor as well. After all, Jesus never laughed, at least not in the New Testament. Although the Fathers never succeeded in completely eradicating the lure of hilarity, they certainly lowered the status of unabashed fun and witticisms in medieval society. According to most historians this changed drastically in early modern Europe. Castiglione’s Book of the Courtier shows clearly the reestablished connection between humor and the higher echelons of society, to the extent that a sense of humor was even deemed necessary for an accomplished gentleman. My paper will address two questions: first, whether there was indeed such a big gap between medieval and Renaissance humor, and second, whether the latter was an approximation of Greco-Roman practices or a new way of estimating and producing humor.

DAVID E. RUTHERFORD, CENTRAL MICHIGAN UNIVERSITY
Humor in Invective
In the late fourteenth and early fifteenth century, renewed interest in classical rhetoric brought with it a reconsideration of passages regarding humor and invective, such as those found in Cicero, the Ad Herennium, and Quintilian. These ancient works presupposed invective primarily as oratory in deliberative or forensic settings, with direct confrontation of one’s opponent. Rhetorical invective employed vicious humor and sneering ridicule as indispensable tools. Renaissance humanists, in letters and treatises, often resorted to invective for their professional and personal rivalries. Some of these invectives became famous (e.g., Poggio’s exchange with Filelfo and Valla). Even though Renaissance works on rhetoric took their lead from the earlier classical discussions, ridicule and vicious humor were now employed in new circumstances, far removed from forensic and deliberative contexts presupposed in the ancient analysis of humor and rhetorical invective.

ARTHUR M. FIELD, INDIANA UNIVERSITY
Poggio, Women, and Humor
Many of the letters and dialogues of Poggio (1380–1459) seem to work on two levels, containing now and then an inside joke addressed to his friends. Likewise many of his Facetiae seem to work on two levels as well, where a woman conforms to a stereotype and then, on another level, seems to break the mold. This paper will examine Poggio’s attitudes toward women, in his letters and dialogues and especially with his jokes with two punch lines.

Saturday, 10 April 2010
11:00–12:30
Don Orione - Sala Canova
EARLY MODERN FEMALE COMPLAINT
Sponsor: SOCIETY FOR THE STUDY OF EARLY MODERN WOMEN (EMW)
Organizer: SARAH C. E. ROSS, MASSEY UNIVERSITY
Chair: SUSAN J. WISEMAN, UNIVERSITY OF LONDON, BIRKBECK COLLEGE

ROSALIND L. SMITH, UNIVERSITY OF NEWCASTLE
“A goodly sample”: Exemplarity, Rhetoric, and Female Gallows Confessions
The subgenre of gallows confession contains a number of female complaints that offer a surprisingly unfamiliar model of early modern female lyric subjectivity: visceral, emotional, and jarringly material. Although such female complaints were widely circulated as broadside ballads, their influence upon women’s writing has been obscured: both by early modern women’s textual practice in other cultural forms and, until recently, by the critical focus on those elite forms by scholars of early modern women’s writing. This paper is interested in the ways in which the female lyric subjects of gallows confession, less securely linked to early modern women’s historical bodies than other forms of women’s writing in the period, might function as rhetorical exemplars of a very different kind of early modern woman writer: one familiar to her contemporaries, but misrecognized by critics who privilege elite forms of early modern women’s textual and political agency.

SARAH C. E. ROSS, MASSEY UNIVERSITY

“If ye complaine he constant sall remaine”: Elizabeth Melville and Calvinist Lyric Subjectivity
The Sidney Psalter is widely recognized as a crucial moment in the confluence of devotional expression and lyric poetry in early modern England, but Elizabeth Melville’s sequences of devotional sonnets, extant in manuscript and dating from the 1590s, are little known. Melville’s sonnets offer new insight into complaint, the devotional turn, and the sonnet form in women’s and devotional poetry in the late sixteenth century, suggesting a surprisingly deep fusion of Petrarchan and devotional, English and Scottish, poetic traditions. This paper will examine Melville’s devotional sonnets and those of key English and Scottish comparators — Anne Lock, and the Scottish pastor-poet James Melville — to explore the construction of a godly subjectivity and the emergence of an individuated, Calvinist poetic psychology in late-sixteenth-century Scottish and English devotional poetry.

Saturday, 10 April 2010
11:00–12:30
Don Orione - Sala Palladio
ITALIAN ART IV
Chair: FRANCESCA FIORANI, UNIVERSITY OF VIRGINIA

ANNE MARKHAM SCHULZ, BROWN UNIVERSITY
The Sculpture of Sante di Tullio Lombardo
Despite the fact that the Cinquecento Venetian artist, Sante di Tullio Lombardo, frequently referred to himself as “sculptor,” he is much better known as an architect. Recently, however, I assigned to him two works of sculpture from Tullio’s shop, partly on the basis of their stylistic disparity with other undisputed late works of Tullio’s. In this paper I seek to enlarge Sante’s sculptural oeuvre by attributing to him part of the relief of the Baptism of Anianus in Tullio’s Mocenigo Tomb; the relief of the Savior in the Kimbell Museum; the relief of an old man in the Louvre; SS. Bellinus and Stephen in S. Francesco, Rovigo; and the lower frame of the Bernardo Tomb in S. Maria dei Frari. Sante’s sculpture reveals a master whose extraordinary virtuosity and meticulousness appear anachonistic in a time and place dominated by the art of Titian.

LYNN CATTERSON, COLUMBIA UNIVERSITY
Simulating Antiquity in the Quattrocento
Within the context of reinterpreting Vasari’s story of Donatello’s encounter with a sarcophagus in Cortona, it can be demonstrated that the still-extant sarcophagus is extensively recarved. Moreover, a methodology is proposed for the attribution of the recarving to Donatello based on workshop traditions and lineage: if any influence of the sarcophagus in contemporary works is found only right after the death of Donatello, and clustered within the works by artists connected with Donatello’s late workshop, then the timing and occurrence is related to the posthumous dispersal of Donatello’s drawings. That is, the resonance of the sarcophagus derives indirectly from drawings rather than directly from the sarcophagus itself. This hypothesis is tested by newly identifying additional drawings also indirectly related to the sarcophagus. Finally, it is suggested that Donatello’s *rilievo sciacciato* technique, as in the St. George predella on Orsanmichele in Florence, was borne specifically in response to the technical challenge of recuperating pictorial surface from the damaged and physically diminished sides of a marble sarcophagus.

HEATHER R. NOLIN, RUTGERS UNIVERSITY, NEW BRUNSWICK

The Bellini and the Tomb of Lorenzo Giustiniani, First Patriarch of Venice
In 1465, Gentile Bellini signed and dated his earliest work. His portrait of Lorenzo Giustiniani, First Patriarch of Venice, is now in the Galleria dell’Accademia but was painted for the Madonna dell’Orto. The church’s residents, the Canons of San Giorgio in Alga, were Giustiniani’s former brethren. Scholars agree that the artist modeled his likeness of Giustiniani after the sculpted one created nine years earlier by his father, Jacopo Bellini, for the holy man’s tomb in the patriarchal Church of San Pietro in Castello. Giustiniani was interred there despite his dying wishes to be buried in one of the churches of the religious congregation he helped found. What still challenges scholars is the function of Gentile’s image, which some suggest was commissioned as a processional banner, and the appearance of Giustiniani’s tomb before its destruction in the mid-seventeenth century. Using evidence gleaned from newly-discovered archival material, I shall reexamine the function of Gentile’s portrait, the form of its sculpted precedent, and the important interrelationship of these works.

Saturday, 10 April 2010
11:00–12:30
Don Orione - Sala San Marco
SAINTS IN THE CITY: HEAVENLY INTERCESSORS OLD AND NEW IN RENAISSANCE VENICE
Organizer: LOUISE MARSHALL, UNIVERSITY OF SYDNEY
Chair: PATRICIA SIMONS, UNIVERSITY OF MICHIGAN, ANN ARBOR

KAREN McCLUSKEY, UNIVERSITY OF NOTRE DAME, AUSTRALIA
Official Sanctity *alla Veneziana*: Gerardo, Pietro Orseolo, and Giacomo Salomani
Throughout late medieval and Renaissance Italy, pious men and women were recognized as saints during their own lifetime and accorded at least local veneration at the site of their tomb after death. Despite the absence of formal canonization, such cults were often promoted by local governments keen to enlist the *beatii* as potent new intercessors for their native town. My paper explores the extent to which Venice both conformed to and departed from this pattern. Despite the existence of many local cults, in the thirteenth and fourteenth centuries only three local *beatii*
were officially recognized: Pietro Orseolo (d. 976), Gerardo da Venezia (d. 1046), and Giacomo Salomani (d. 1314). My paper examines their state-sponsored imagery, in San Marco and elsewhere, to shed light on the reasons why these three Venetian holy men were singled out as worthy of devotion by their government.

SEAN ROBERTS, UNIVERSITY OF SOUTHERN CALIFORNIA.
Tintoretto at the Scuola Grande di San Marco: Turks as Witnesses to Martyrdom, Conversion, and Triumph
Tintoretto painted his *Miracle of the Slave* for the meetinghouse of the Scuola Grande di San Marco in 1547. Though the painting’s ostensible subject is an episode of attempted martyrdom in medieval Provence, it is populated with figures in Ottoman garb. Turks appear both as torturers enacting the central vignette of violence and among the crowd observing St. Mark’s miraculous intervention. For the members of the Scuola, men whose own commercial and civic interests were bound to the republic’s engagement with Islamic lands, the *Miracle of the Slave*’s Turks would have called to mind concerns regarding conversion between Islam and Christianity, and the ideal of martyrdom, in the early modern Mediterranean. This paper argues that, in drawing on visual precedents within the meetinghouse, including Bellini’s *Mark Preaching in Alexandria* and the Lombardo shop’s *Conversion of Anianus*, Tintoretto integrates his subject into a long-standing Venetian myth of Mark’s triumph over Islam.

LOUISE MARSHALL, UNIVERSITY OF SYDNEY
A Plague Saint for Venice: Tintoretto at the Chiesa di San Rocco
Tintoretto’s narratives of the life and miracles of St Roch for the Venetian Church of San Rocco have been overshadowed by his achievements in the adjacent confraternity building. Executed over several decades for a variety of locations within the church, Tintoretto’s six paintings are usually analyzed in isolation from each other and from their original placement and purpose. This paper reintegrates Tintoretto’s narratives and suggests new readings in the light of confraternal and city-wide devotion to Roch as a plague saint. Comparison with little-known earlier cycles of the saint illuminates artistic and patronal choices at San Rocco and the orchestrated interplay between visual imagery and embodied presence. As a planned sequence, Tintoretto’s paintings articulated the commissioning confraternity’s vision of their heavenly patron and shaped devotees’ approach to the saint, whose relics in the high altar were a magnet for those seeking protection against the ever-present scourge of bubonic plague.

Saturday, 10 April 2010
11:00–12:30
*Don Orione - Mezzanino A*
UTOPIA
Organizer: CRISTINA PERISSINOTTO, UNIVERSITY OF OTTAWA
Chair: TBA

CRISTINA PERISSINOTTO, UNIVERSITY OF OTTAWA
Travel in Utopia
The Land of Utopia can not easily be reached, whether by land or by sea. This paper explores the interface between the *Mundus Idem* and the *Mundus Alter*, from the point of view of travel
The objective of the paper is to introduce and analyze *Il Porto o vero della Republica d’Evandria* of Lodovico Zuccolo. Zuccolo was read widely and achieved some fame in early modern Europe through his Aristotelian treatise on reason of state. The interpretation of Zuccolo as the author of a couple of utopian writings is of particular interest for the study of the relationship with the mainstream discourse of reason of state. In *Evandria* Zuccolo combines the use of stylistic and structural elements of the utopian genre with the development of a republican theory based on civic virtue and public education. Hidden intertextual references to the republican thought of Machiavelli are used in this context as cipher. Comparing Zuccolo with the use of textuality and political content in Plato, More, Harrington, and the political satirist Traiano Boccaliniis further useful for the clarification of this symbiosis of utopian and republican discourse and their relationship to reason of state. But Zuccolo’s *Evandria* and his criticism against reason of state is questioned by its own content as it develops — a common feature of early modern utopian writing — a “totalitarian” state concerned with surveillance and control.

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**Saturday, 10 April 2010**

11:00–12:30

**Don Orione - Sala Don Orione**

**RENAISSANCE PHILOSOPHY II**

*Chair: Thomas Leinkauf, Westfälische Wilhelms-Universität Münster*

**ISABELLE FRANK, FORDHAM UNIVERSITY**

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 Lazzarelli’s *De gentilium deorum imaginibus* defies easy categorization. Neither purely classical, nor Catholic, nor Hermetic, this astrological poem introduces the main planetary deities with descriptions and illustrations inspired by the so-called Tarocchi of Mantegna. But if Lazzarelli’s writings frustrate easy classification, their very richness, as in the *De gentilium deorum*, help us appreciate the variety of intellectual and spiritual influences open to ambitious writers like Lazzarelli at the end of the Quattrocento.

**ELENA RONZÓN, UNIVERSIDAD DE OVIEDO**

The Role of Renaissance Humanism in the Origins of Philosophical Anthropology

This paper tries to show the connection between Renaissance humanism and the beginnings of philosophical anthropology as a discipline, whose foundational moment we place in the project for Francis Bacon’s treatise *De Homine* (1623). Starting from a philological-historical
interpretation of Renaissance humanism, which is based greatly on Paul Oskar Kristeller’s thesis, it is maintained that the idea of man by Renaissance humanism would be in the origins of the anthropological idea. But said connection is interpreted not as just a mere continuity of Renaissance conceptions, but as a result of a crisis in Renaissance conceptions of man.

PAOLO RUBINI, HUMBOLDT-UNIVERSITÄT ZU BERLIN

Verius ratio quam intellectus: Pietro Pomponazzi on Mind and Knowledge

Medieval Peripatetic philosophers like Averroes or Thomas Aquinas argued for the mind’s immateriality on the ground of its cognitive function: only an incorporeal intellect, they claimed, is able to grasp the essential features of material objects by means of formal assimilation, as suggested by Aristotle. In his *Tractatus de immortalitate animae* (1516), however, the Aristotelian Pietro Pomponazzi denies the immateriality of the human intellect by stressing its functional dependence on imagination. Consequently, he can no longer hold the traditional Peripatetic conception of intellectual cognition as assimilation of essential forms. In my paper I intend to portray Pomponazzi’s novel account of knowledge and mental representation. In particular, I will focus on his views about the role of abstraction and imagination for concept formation. For this purpose, I will examine Pomponazzi’s statements about the process of knowledge-acquisition in his late works and his lectures on Aristotelian natural philosophy.

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

Renaissance Platonism, Eurydice, and Orphic song

The paper discusses the Renaissance revival of interest in Pythagorean music, with its cosmological and mystical assumptions. In particular it addresses Ficino’s attempt to sing hymns in a Pythagorean manner and his shifting responses to the authority of Orpheus both as an ancient theologian and as a mystical-magical bard who had descended into Hades. Finally it turns to the Platonists’ fascinating interpretation of Eurydice, along with their rejection, in part at least, of Orpheus.

Saturday, 10 April 2010
11:00–12:30

Don Orione - Aula 5

URBAN PERFORMANCES OF IDENTITY IN VENICE AND ITS COLONIES

Organizer: SAUNDRA L. WEDDLE, DRURY UNIVERSITY
Chair: NIALL ATKINSON, TEXAS CHRISTIAN UNIVERSITY

MARC NEVEU, CALIFORNIA STATE POLYTECHNIC UNIVERSITY-SAN LUIS

La finta pazza di Venezia: Masking, Performance, and Identity in Seventeenth-Century Venice

This paper explores the relationship between Venice and the theater by focusing on the popular 1614 performances of *La Finta Pazza* and the architecture of the Teatro Novissimo, where it was performed. Sacriti’s re-telling gave a Venetian twist to the theme of the masking of identities, which was central to the story on which the opera is based. Essential was the double entendre of a character who, feigning madness, performed both as a masked actor on stage and as a Venetian in the audience. Torelli’s set design further blurred distinctions between stage and city. Furthermore, the production coincided with the unprecedented construction of theater boxes, which allowed conversations between masked patricians and foreigners that was, in fact,
forbidden by law. This paper examines the development and relationship of two architectonic elements — the boxes and Torelli’s sets — that blurred distinctions between the performance of the theater and that of the city.

SAUNDRA L. WEDDLE, DRURY UNIVERSITY
Modesty’s Mask at the Church and Convent of Santa Maria dei Miracoli in Venice
Most historians of Renaissance Venice are familiar with Santa Maria dei Miracoli, a marble- and porphyry-revetted church built in the 1480s to house a miracle-working Madonna. The result of contributions from pilgrims and locals, the church has been characterized as a “fabbrica cittadina,” but it rivals San Marco in opulence, embodying through its materials the surge of devotion to the Madonna and the sanctity of the object itself. This paper’s focus is a little-appreciated aspect of the site: the neighboring convent, founded as an afterthought to house Poor Clares. The increasingly popular Marian cult, Sixtus IV’s promotion of the Franciscan order, and cittadino patronage influenced the community in significant ways. Relying upon archival sources and site studies, I argue that the convent, through its radical poverty, devotional activities and architecture, functioned as an ever-present and dynamic votive for the beloved image, a modest counterpoint to its ostentatious neighbor.

PANAYIOTIS D. LEVENTIS, THE DRURY CENTER IN VOLOS, GREECE
Re-Dressing the Piazza San Nicolo: Symbolism and Urban Identity in Venetian Famagusta (1489–1571)
Research on architectural projects that Venetian authorities undertook in the eastern colonies during the sixteenth century often engages the defensive constructions completed in the wake of the Ottoman threat. During the eighty years of Venetian rule on Cyprus, the port city of Famagusta, described as “the key and heart” of the island, was the site of numerous such constructions. This paper focuses instead on overlooked projects and urban modifications, undertaken at the same time, in and surrounding the main public space of Famagusta. It will be argued that the square bound by the old Palace of the Lusignan Kings, the Cathedral of Saint Nicholas and the Latin bishopric was considerably altered in order to not only showcase Renaissance and neoclassical ideals, but also to evidence the change of power and to align the city’s urban identity with that of Venice.

Saturday, 10 April 2010
11:00–12:30
Don Orione - Aula 6
READING SHAKESPEARE
Sponsor: PACIFIC NORTHWEST RENAISSANCE SOCIETY
Chair & Respondent: HELEN M. OSTOVICH, MCMASTER UNIVERSITY

CLIFFORD WERIER, MOUNT ROYAL UNIVERSITY
Laughing Alone: Shakespeare’s Comedy Unannotated
This paper focuses on the cognitive challenges faced by early modern readers of Shakespeare’s comedies in quarto, looking closely at Q1 of Much Ado About Nothing. Unlike recent research that has examined prefaces, diaries, and marginalia as a way of gauging a reader’s status and engagement with the text, I will consider the challenges that the solitary early modern reader
faced when interpreting conceits, physical comedy, and cruxes without the affective social dimension of live theater or textual scholarly apparatus. Contemporary theories of reading, cognition, and humor will be applied to the material conditions of early modern book culture and the reading experience. The quarto as a memorialily reconstructed, hastily published, and sometimes unreliable text created further challenges for a consumer who presumably expected the private reading experience to be both pleasurable and comprehensible.

JOSEPH GAVIN PAUL, SIMON FRASER UNIVERSITY
Reading the Shakespearean Archive
The archive has become a powerful trope, one that ranges from a metaphor for memorial activity to the possibilities and limitations of information technologies. By introducing theories of the archive to Shakespeare’s plays, the textual, performative, and memorial aspects so essential to the study of drama are triangulated in revealing ways. This paper seeks to intersect the material and immaterial aspects of reading not just Shakespearean drama, but also performance history. Critical engagements with the vanished performances of the past necessitate archival and imaginative processes, and it is this unique interpretive mixture that constitutes the Shakespearean archive: the material and the ideal, the tangible record and the forever-absent performance.

PAUL V. BUDRA, SIMON FRASER UNIVERSITY
Saw the Play, Bought the Book: The Elizabethan Play Quarto as Emotional Souvenir
Gary Taylor has argued that the quarto versions of popular plays available in early modern London acted as a type of “portable affect,” allowing their readers to recapture the emotions they experienced when they saw those plays in the theater. Printed versions of the plays were, then, emotional souvenirs, shortcuts back to live events and the feelings they generated. But is it quite as simple as that? Can reading a play recreate the emotional impact of live theater, or are the two experiences so phenomenologically different that the affect they generate must in turn be different? And did the conditions of printed plays in Shakespeare’s time — their relative expense, the way in which they were marketed, their lack of clear editorial mediation — create additional barriers to such a shortcut? Using recent affect theory and the work of such critics as Stanton Garner on cognitive engagement with theatrical performance, this paper will argue that Shakespeare’s play texts, in their time, were less emotional souvenirs than palimpsest-like accretions of performance memory, theatrical possibility, and often erratic print.

Saturday, 10 April 2010
11:00–12:30
Don Orione - Aula 3
RENAISSANCE LIVES
Organizer: MARGARET MESERVE, UNIVERSITY OF NOTRE DAME
Chair: GREGORY S. WALDROP, UNIVERSITY OF CALIFORNIA, BERKELEY

MARGARET MESERVE, UNIVERSITY OF NOTRE DAME
Exemplary Sultans: Islamic Princes in Lives of Illustrious Men
The Ottoman sultans were popular subjects for Renaissance biographers, as studies of the works of Battista Egnazio, Johannes Cuspinianus, and Paolo Giovio have all shown. It remains an open
question whether these authors treated the lives of Turkish rulers as subjects of ethnographic curiosity or targets of political cant. Less well known is the appearance of Turkish sultans, Arab caliphs, and other Islamic rulers in various catalogues of virtues and vices compiled in the early decades of the sixteenth century, well before the most famous catalogues of Ottoman sultans were compiled. This paper will examine how High Renaissance compilers of illustrious and exemplary lives — for example, the Genoese Battista Fregoso and the Florentine Pietro Crinito — mined the biographies of Muslims past and present for examples of both vicious and virtuous action. For humanist biographers in search of arcane examples to illustrate the habits of the ideal prince, character trumped confession.

MAIA WELLINGTON GAHTAN, UNIVERSITY OF PENNSYLVANIA
“Hac Sospite”: Giorgio Vasari’s Paper Memorials
Of the 133 lives in the 1550 edition of Giorgio Vasari’s Lives, 108 include one or more epitaphs. Largely ignored by historians of art and literature, this singular group of poems and prose texts served vital and varied roles for the biographer. This paper will examine their sources and specific contribution to Vasari’s book, engaging questions such as how the epitaphs were originally employed, how Vasari adapted these earlier uses to enrich his biographical narrative and, in the case of commissioned poems, whether there were unwritten rules of content, decorum, and invention and how such rules differed with respect to the artist’s historical or geographical situation and according to the language (Latin or Italian) employed in the epitaph. Finally, as Vasari expunged two thirds of these epitaphs in his second 1568 edition of the book, I will consider his new criteria for determining which epitaphs were worthy of preserving for posterity.

ROBERT GOULDING, UNIVERSITY OF NOTRE DAME
Pythagoras in Vetulonia? The Academic Imagination of Jacobus Middendorpius
One of the very strangest accounts of the origins of the sciences is to be found in a learned work by the Dutch humanist Jakob Middendorp. In his history of the More Famous Academies of Europe (1567), Middendorp drew heavily on the pseudo-histories of Annius of Viterbo to construct a chain of biographies for the ancient figures who, according to his bizarre account, led to the founding of the European universities. In this paper I shall examine in particular his biography and doxography of Pythagoras, who was drawn to Italy by the fame of the very first university, that of Vetulonia in Etruria, originally founded by Noah.
numerose commedie, ricordate nel XIX secolo dall’Accademia della Crusca per la vivacità e la ricchezza della lingua. I suoi personaggi parlano spesso per proverbi, per battute brevi e argute, per giochi di parole. Si tratta di “tipizzazioni” umane che Cecchi trae dalla tradizione classica, specificatamente, dalle commedie di Plauto e, in parte, dal genere medievale della satira del villano per l’immagine del “contadino inurbato.” La predilezione dell’autore per il “divertimento” linguistico nonché la lingua fiorentina delle sue commedie sono da ascriversi al contesto della “Questione della lingua” in ambito italiano e, in quello europeo, al rinnovato interesse per gli idiomi nazionali. Del pari, il medesimo gusto per i proverbi, di cui fa mostra Cecchi nelle sue opere, si riscontra nella vasta produzione di stampe popolari nonché in quella di singoli artisti, a significare lo stretto rapporto intercorrente fra letteratura e iconografia nel XVI secolo (e in quelli successivi).

HANNAH LAVERY, THE OPEN UNIVERSITY

The Art of Giulio Romano and Pietro Aretino’s Sonetti (1524)

In 1524 in Venice, Pietro Aretino reissued a collection of Raimondi’s woodcuts of Romano’s I Modi nudes, each one accompanied by a sonnet supposedly inspired by the original image. I argue that Aretino presents a satirical revisaging of the nudes as pornography, in response to the censorship enacted on the original release of these. This process raises important questions as to the power of interpretation in the consumption of image, and relates to questions of patronage and circulation of image. The idea of pornography as porno-graphia (writing about/for prostitutes) is therefore central to Aretino’s literary response to the images, and interrogates why/how Romano’s images become “pornographic.” This paper considers the relationship between image and text in terms of the process of reception.

Saturday, 10 April 2010
11:00–12:30
Don Orione - Chiesa

ERASMUS AMONG THE ITALIANS
Organizer & Chair: KATHY EDEN, COLUMBIA UNIVERSITY

REINIER LEUSHUIS, FLORIDA STATE UNIVERSITY

The Colloquia as Dialogical Model: Antonio Brucioli’s Dialogi della morale filosofia
The Dialogi della morale filosofia (1526–45) by Antonio Brucioli, a Florentine exiled in Venice, contain significant reworkings of Erasmian material: in the first edition (1526) Brucioli includes a dialogized version of the Encomium matrimonii while in the second (1537) he recasts the colloquy Coniugium with different interlocutors. While critics have discussed Erasmus’s influence on Brucioli in the context of religious renewal, I will compare the Colloquia and the Dialogi from the perspective of early sixteenth-century developments of the dialogue genre in Italy. My paper assesses the influence of Erasmian dialogueal strategies in Brucioli’s Dialogi. I argue that Brucioli imitates Erasmus’s Colloquia both in the creation of an ever-expanding collection of moral wisdom cast in dialogue, and in the use of the mimetic colloquy as a dialogical “staging of persuasion,” whereby the choice of interlocutor is crucial. These strategies serve Brucioli’s program of volgarizzamento and dissemination of classical and humanist wisdom.
If Petrarch was to Erasmus the “princeps reflorescentis eloquentiae,” the father of humanism was to him the very nucleus of his own Christo-centric program as well. The “sapiens et eloquens pietas,” in which theology and eloquence joined, also combined the medieval theme of “contemptus mundi” and the Christianized philosophy as a “meditatio mortis.” Whereas Petrarch started this new line of thought, it was Erasmus’s spirituality that finished it, both in his *Enchiridion*, his *Carmen Alpestre*, and his letters.

Erasmus frequently refers to Italian humanists, above all in letters and in his treatise on imitation, the *Ciceronianus*, which includes an elaborate stylistic critique of contemporary authors. His relations with them have been the object of extensive research. But what about his actual use of their works? Now that two impressive editorial projects — the ASD critical edition and the Toronto-based translation project — are well underway, it seems feasible to formulate a tentative answer. The problem is how to handle the relevant materials, which range from direct quotations to silent borrowings. The former class is represented most prominently by Lorenzo Valla, the author of the *Elegantiae* and notes to the New Testament. The latter class, more problematic in terms of identification, is best represented by Angelo Poliziano, who was arguably Erasmus’s chief model of style. Traces of his writings are found in works as diverse as the *Praise of Folly* and the *Adagia*. In this paper I shall also discuss possible borrowings from Marsilio Ficino in the *Praise* and *Colloquies*, and from Giovanni Pico in the *Adagia*. 

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**Saturday, 10 April 2010**

11:00–12:30

_Fondazione Cini - Sala degli Arazzi_

**GIOVANNI BELLINI IV: BELLINI’S CHRISTIAN PICTURES, AN ART “MORE HUMAN AND MORE DIVINE” II**

_Sponsor:_ THE **ITALIAN ART SOCIETY**

_Organizer:_ CAROLYN C. WILSON, **INDEPENDENT SCHOLAR, HOUSTON**

_Chair:_ DIANE COLE AHL, **LAFAYETTE COLLEGE**

This paper newly focuses on the economic aspects of the “mass production” of devotional images for private use that issued from Bellini’s workshop, the leading “manufacturer,” from ca. 1500 forward and that must surely have generated a significant source of income. Bellini’s public commissions throughout the city had become conveyers of a style expressing a novel concept of devotion; they led to an increasing demand from Venetian citizens for small-sized “imitations.” Socioeconomic diversity among the clientele for these works may explain variety in type and quality among Bellini’s extant devotional images. Despite the difficulties inherent in assessing the function and intent of works now most often removed from their original contexts, sufficient sources survive to shed light on questions of manufacturing, style, and patronage.
BERNARD AIKEMA, UNIVERSITÀ DEGLI STUDI DI VERONA
Giovanni Bellini: uno sguardo al particolare
Focusing on seemingly insignificant or half-hidden details, this paper will examine Bellini’s landscape iconography with reference to problems of meaning, looking habits, and the discourse on painting. Relations with the treatment of landscape in contemporary painting in Northern Europe will be explored.

Saturday, 10 April 2010
11:00–12:30
Fondazione Cini - Cenacolo Palladiano
LANDSCAPE AS GENRE IN THE SERENISSIMA FROM THE FIFTEENTH TO THE SEVENTEENTH CENTURIES II: ICONOGRAPHY, CONTEXT, AND TASTE
Sponsor: ASSOCIATION DES HISTORIENS DE L’ART ITALIEN
Co-Organizers: LAURA DE FUCCIA, UNIVERSITÉ LUMIÈRE–LYON 2 AND CHRISTOPHE BROUARD, UNIVERSITÉ MICHEL DE MONTAIGNE–BORDEAUX 3
Chair: MICHEL HOCHMANN, ECOLE PRATIQUES DES HAUTES ETUDES

DAGMAR KORBACHER, STAATLICHE MUSEEN ZU BERLIN
Arcadia in Venice
This paper examines the evolution of pastoral landscape imagery in late Quattrocento and early Cinquecento Venice and the references between painting and literature regarding this subject. The Arcadia by Jacopo Sannazaro, which was very successful especially in Venice, where the first edition of this book was printed in 1502 (by Bernardino da Vercelli), plays a major role in this context. The Arcadia owes its enormous success to some extent to the fact that the erudite audience with its literary circles and its discussions on the nature of love as described by Pietro Bembo recognized itself reflected in the fictive settings of the Arcadia. Even though the pastoral poetry of the Arcadia is characterized by outstanding visual and pictorial qualities we do not know any early illustrations to the text. After careful consideration however we can see that some of the paintings by Giorgione are very close to the spirit of Sannazaro’s Arcadia. Like Sannazaro’s Arcadia, Giorgione’s Arcadia creates “una nuova natura prodotta dall’arte” representing a fictional place and state of mind rather than an allegorical allusion.

DÉSIRÉE WOEHLER, HUMBOLDT–UNIVERSITÄT ZU BERLIN
Development and Role of Landscape Representation in Italian Villa Decoration Programs during the Sixteenth Century
A short introduction of the Renaissance concept of the villa and a brief outline of ancient and modern theory on landscape depictions in villa decoration (Pliny, Vitruvius, Alberti, Palladio) shall provide the framework. The painted landscapes in the villa served two distinct functions. The first was to indicate the geographical location of the villa and to denote the ownership. Not only was the geography described, but also its venerability suggested. The second and more complex function of landscape was part of an illusionistic scheme whereby the walls of the building appear to be rendered in order to provide a view of a make-believe world in which the concern with ancient ruins plays a major role. The comparison of the first mode of villa landscapes (represented through Villa Giulia in Rome and Palazzo Farnese in Caprarola) on the one hand with those that are part of an illusionistic scene transporting a mood (Villa Farnesina in
Rome, Villa Monte Imperiale at Pesaro, Villa Barbaro at Maser) on the other shall prompt the
discussion whether villa landscapes can be considered as part of a new “pictural category” of
landscape representation.

CHRISTOPHE BROUARD, UNIVERSITÉ MICHEL DE MONTAIGNE–BORDEAUX 3
Le Concert champêtre de Titien: Fortune et interprétation
Le cosidetto Concert Champêtre du Louvre est l’une des peintures les plus célèbres de la
Renaissance vénitienne. Objet d'études approfondies, comme celle de Françoise Bardon (1995–96), et d’essais visant à en saisir le sens ou l'autographie (de Phillip Fehl à Jonathan Unglaub, en
passant par Augusto Gentili ou Alessandro Ballarin), le tableau aujourd'hui communément
attribué à Titien — seuls Jaynie Anderson ou Enrico Guidoni le rattachent au catalogue de
Giorgione – n’a pas encore livré tous ses secrets. En effet, nous ne connaissons ni son
commanditaire, ni sa destination, ni même la collection qui l’accueillait avant que le célèbre
Jabach ne l’achète au début du XVIIe siècle. Notre étude consistera à résoudre quelques-unes des
interrogations qui persistent au sujet de cette œuvre fondamentale. Nous verrons tout d’abord que
certaines productions des premières décennies du XVIe siècle permettent de confirmer la
présence de l’œuvre à Venise ou dans la proche région durant les deux premières décennies du
XVIe siècle. Nous nous interrogerons ensuite sur l’impact tout relatif de l’œuvre dans ce
contexte. Enfin, nous montrerons, grâce à nos recherches menées depuis plusieurs années sur le
genre pastoral à Venise, comment cette peinture reflète des préoccupations contemporaines à la
date présumée de sa conception, entre 1509 et 1511.

Saturday, 10 April 2010
11:00–12:30
Fondazione Cini - Sala del Chiostro dei Cipressi
RENAISSANCE HUMANISM III
Chair: ANN E. MOYER, UNIVERSITY OF PENNSLYVANIA

MARILIA DE AZAMBUJA RIBEIRO, UNIVERSIDADE DE PERNAMBUCO
L’insegnaimento di grammatica e di humanae litterae nelle scuole gesuitiche del Portogallo e del
suo impero
Così come ben dimostra la nota iscrizione sulle porte della prima sede del Collegio Romano,
“Schola di Grammatica, d’Humanità e Dottrina Christiana, gratis,” i gesuiti sono stati eredi delle
riformulazioni dei contenuti educazionali proposte dell’umanesimo italiano. Grazie alla diffusione
della educazione gesuitica in tutto il mondo cattolico durante il XVI secolo, queste proposte sono
state trasposte anche al contesto ibero-americano. Ci proponiamo qui di riportare i risultato della
nostra ricerca sull’insegnamento di grammatica e di humanae litterae nelle scuole gesuitiche del
Portogallo e del suo impero lungo i secoli.XVI–XVIII.

ANNE-MARIE DE GENDT, UNIVERSITY OF GRONINGEN
Représentations ambivalentes des cinq sens dans les Stultiferae Naves de Josse Bade (1501)
Dans les Stultiferae Naves de Josse Bade (1460–1535), présenté comme un supplément au
Narrenschiff de Sebastian Brant, les cinq sens jouent un rôle prépondérant. Représentés
allégoriquement comme des personnages féminins, les sens sont mis en scène comme les
capitaines féminins de cinq petits navires. Dans un discours poétique hautement séducteur, ces
capitaines tentent de convaincre leur audience de s’adonner aux plaisirs des sens, en embarquant
pour un lieu idyllique. Les chants des Cinq Sens alternent néanmoins avec des passages en prose bien plus longs, où l’auteur tient un tout autre discours: là retentissent des mises en garde sévères contre les dangers des sens, aux accents tout aussi convaincants.

Comment rimer les opinions opposées qu’expriment les chapitres en prose d’une part, et les chants des Cinq Sens de l’autre? Est-ce que les deux types de discours ont une cohérence, et dans l’affirmative, quelle est-elle? Finalement, comment est-ce que les représentations textuelles se rapportent aux images évoquées dans les bois gravés qui illustrent cette œuvre intrigante?

ZDENKA GREDEL-MANUELE, NIAGARA UNIVERSITY

E. C. Davila in Nineteenth- and Twentieth-Century Historiography

The fame of Enrico Caterina Davila rests on his historical writings that were published in Venice in 1630. Why was his *History of the Civil Wars in France* lauded following its publication, translated into a number of languages, and favorably received by his contemporaries? With the Rankean revolution in historical writing, the emphasis on the recording of past events was displaced in the nineteenth century by an interest in Davila the historian. This continued into the twentieth century, albeit in a somewhat different direction. The new focus was the in-depth examination of Davila’s ancestry and his life (G. Benzoni). Furthermore, the ascendancy of political science as an independent discipline had refocused the value of Davila’s work (L. Gambino). This study will seek to identify the changes which Davila’s role in historiography has undergone. It will also address the relationship between the role of the historian and the climate of historical inquiry as it progressed to the nineteenth and twentieth centuries.

Saturday, 10 April 2010
11:00–12:30

Fondazione Cini - Padiglione delle Capriati

CELEBRATING WOMEN, MEN, AND THE STATE IN RENAISSANCE VENICE II: IN HONOR OF STANLEY CHOJNACKI

Co-Organizers: KIMBERLY L. DENNIS, ROLLINS COLLEGE and KRISTIN LANZONI, MACALESTER COLLEGE
Chair: EDWARD MUIR, NORTHWESTERN UNIVERSITY
Respondent: ANDREA MOZZATO, ISTITUTO VENETO DI SCIENZE, LETTERE ED ARTI

ANJA BRUG, JOHANNES GUTENBERG-UNIVERSITÄT MAINZ

Andrea del Castagno in the Benedictine Convent of San Zaccaria

Two cartigli with signature and date indicate that the Florentine early Renaissance master Andrea del Castagno spent time in Venice in 1442, where he painted the severies and triumphal arch of the vaulted apse in the main choir of the convent Church of San Zaccaria. This prestigious commission probably resulted from political, commercial, and artistic connections between both republics, as well as from the close relationship between the wealthy Benedictine convent and state leaders. After all, abbess Elena Foscari was the sister of the doge, Francesco Foscari. I shall discuss whether the commission of the young Florentine painter and the selection of the fresco technique might have resulted from Elena Foscari’s intention to decorate the recently reconstructed choir with innovative painting from the allied republic, and to what extent discernable echoes of Venetian formal traditions could have originated from the abbess’s ideas or from Andrea’s interest in local pictorial concepts. In any case, Andrea’s monumental frescos...
were a seminal reference work for Venetian and Paduan painting, as exemplified by the frescos in the Ovetari Chapel in Padua.

GARY M. RADKE, SYRACUSE UNIVERSITY
Cooking up a Plan: The Nuns of Santa Croce alla Giudecca Rebuild their Convent
This paper will explore an extraordinarily detailed, annotated set of drawings for the renovation of a Venetian convent. The drawings, prepared in the 1470s and preserved in the Venetian State Archives, offer tantalizing glimpses into the dynamic manner in which an unknown architect and a group of reformed Benedictine nuns interacted with one another as they worked through the complicated process of planning a major building campaign and renovation. From planning latrines to laying out wood sheds, chicken coops, laundry rooms, bakeries, wine cellars, a sophisticated sewage system, and most notably, a new kitchen, the nuns entertained a variety of options and eventually settled upon a final plan — unfortunately never built — that provides an intimate record of their thinking about communal space and its functions.

ANNA BELLAVITIS, UNIVERSITÉ DE ROUEN
In Search of Venetian Women
When he published his first articles on the women of the Morosini family, using as a main source women’s last wills and testaments, Stanley Chojnacki “invented” a new source in Venetian social history and immediately put women at the center of the historical scene. This was completely new in Venetian history and especially in the history of the patriciate. Studying patrician women’s last wills, Chojnacki not only discovered women’s role in family exchanges but emphasized also their role as active organizers of marriages, careers, and networks. The entire history of the Venetian patriciate could then be written in a different way. With these studies, Chojnacki opened the way to a gendered history of Venice and “legitimized” the efforts of a new generation of women’s historians to write the history of Venetian women.

MARY PARDO, UNIVERSITY OF NORTH CAROLINA
Alberti’s certa amicizia de’ colori and the Portrayal of Love in Venetian Painting
In this paper, the brief remarks on color in Leon Battista Alberti’s De pictura and its vernacular version Della pittura of 1435–36 provide interpretive keys to the poetics of coloring in Venetian Quattrocento painting, particularly in light of painting-poetry analogies derived from Trecento literary practice. Alberti’s text adapts Ciceronian rhetorical schemas to the analysis of pictorial illusion — most brilliantly in his equation between the phonetical-metrical structures of literary composition and the optical-geometrical structure of pictorial composition. But it also (if more covertly) addresses painting as a poetical art (in Alberti’s own terms, a mirror of Narcissus), capable of entralling its viewer through the structure of representation. I will be especially concerned with Giovanni Bellini as an “Albertian” painter, exploring the reciprocal exchange between artist and imagined viewer through the medium of the illusionistic image, sacred and secular.

Saturday, 10 April 2010
11:00–12:30
Fondazione Cini - Sala Carnelutti
NORTHERN ARTISTS AND ITALY III: THE PRINT AS TRANSNATIONAL MEDIUM
LEOPOLDINE PROSPERETTI, GOUCHER COLLEGE

Arboreal Imagery: Neo-Stoic Alternatives in Late Renaissance Visual Culture
The later Renaissance valued arboreal imagery for its own sake and introduced the solitary tree as a legitimate topic for the ambitious artist. This paper considers some spectacular examples of tree imagery by Titian, Pieter Bruegel, Muziano, and their followers in Rome, Prague, and the Low Countries. The goal is to relate these feats of penmanship and colorful verdancy to several interlocking debates. One of these would be the artistic challenge to apply the discourse of *disegno* and *colore* to the “living heritage” that is the natural world. Another considers the interest in neo-Stoic circles to look for new visual genres that compete with scientific poetry in the delivery of spiritual outcomes (*docte semance*) without having to resort to uncompromising theological dogma. One could call the attention to the vegetal world a “liberal option.” A third concerns the poetics of tree imagery and focuses on the visual exegesis that these majestic pages from the Book of Nature might invite in late Renaissance viewing practice.

ALESSANDRA BARONI VANNUCCI, UNIVERSITÀ DEGLI STUDI DI SIENA

Reproduction and Interpretation: Preliminary Drawing Techniques for Hieronymus Cock’s Prints by Italian, Dutch, and Flemish Artists
This paper examines the technical processes of preliminary drawings for reproductive prints in the workshop of the Antwerp printmaker and publisher Hieronymus Cock, and the interaction among inventor, engraver, printer, and publisher. Italian draftsmen and engravers such as Giorgio Ghisi worked for Cock reproducing paintings and drawings after Raphael, Bronzino, Bertani, and Lombard. In addition, Flemish and Dutch artists, such as Cornelis Cort, played an important connective role in the artistic network between Antwerp and Italian centers such as Venice, Bologna, Florence, Siena, and Rome.

DOROTHY LIMOUZE, ST. LAWRENCE UNIVERSITY

The Sadelers, Jacopo Bassano, and the Northern Reception of Art from the Veneto
Between ca. 1580 and 1610, the Sadeler family of artists established a network for print publishing and art dealing that spread from Cologne, Frankfurt, Munich, and Prague across the Alps to Venice. In Venice after 1595, they became the first Northerners to make engravings after Tintoretto, Palma Giovane, and Jacopo Bassano. Their engravings after Bassano, which may predate the first acquisition of his paintings by Northern collectors like Rudolf II and Maximilian of Bavaria, introduced to Northern Europe an artist whose novel approach to Counter-Reformatory art blended Catholic imagery with genre elements and the bucolic settings of the Dolomites. Bassano’s pictorial formulae must have held an immediate appeal for Northerners: the Sadeler’s tonally rich landscapes were influential for Rubens’s engravers as well as for Rembrandt. With their prints made in the Veneto, the Sadelers provided foundations for the collecting, appreciation, and emulation of Italian art in Northern Europe.

Saturday, 10 April 2010
11:00–12:30
JUSTO HERNÁNDEZ, UNIVERSITY OF LA LAGUNA
The Commentaria in Librum aphorismorum Hippocratis (Venice, 1571) of Cristóbal de Vega: Medical Humanism and Renaissance Commonplaces
In this paper, the Latin version’s contents of the Aphorisms from the Corpus Hippocraticum, based on the original Greek texts, produced by the professor of medicine of the University of Alcalá, Cristóbal de Vega (1510–73), is studied and analyzed. This book was printed in Venice (1571) by the Italian Gratioso Perchacino. The examination of the only Venetian edition of this book has been very useful to point out the main characteristics of medical humanism — the reappraisal of the Hippocratic medicine, the medieval authorities’ disdain and the practically complete rejection of the Arabic sources considered as barbarian — its Renaissance Latin style and, finally, its Renaissance commonplaces — the relevant and frequent references to classical Greek mythology among others. Moreover, Vega’s controversies with both classical and contemporary authors are also pointed out. In conclusion, the edition of this important book from the Venetian presses gives clear proof of the Latin humanist entourage of Venice.

STELLA P. REVARD, SOUTHERN ILLINOIS UNIVERSITY
Alessandro Adimari and the Odes of Pindar
Pindar’s odes were first printed in Venice in 1513. However, after an edition in 1515 in Rome by Callierges, humanistic scholarship on Pindar passed from Italy to Basel, Frankfurt, Leiden, Paris, and Geneva. Two masterly editions came forth from Wittenberg in 1616 and Saumur in 1620. But in 1631 Pindar was restored to Italy with an impressive scholarly edition, translated into Italian by the Florentine poet, Alessandro Adimari, and printed in Pisa. Translations had mostly been in Latin prose. Despite two translations into French in the early sixteenth century, this was the first translation into Italian, and in verse. Because Adimari’s translation is in the vernacular, it is more accessible than previous versions. As a poet, he attempts to make Pindar’s poetry accessible to those who do not know Greek. This paper will compare the Latin translations of Pindar produced in the previous hundred years with Adimari’s vernacular version.

EMILIE SÉRIS, UNIVERSITÉ PARIS IV–PARIS SORBONNE
Le nu dans la poésie et la peinture vénitienne du XVIe siècle: Pietro Bembo et le Titien
À la Renaissance, grâce à la redécouverte des chefs d’œuvre antiques et à la revalorisation du corps par les humanistes, le nu apparaît en littérature et en peinture. Plus qu’ailleurs, c’est à Venise qu’il trouvées lettres de noblesse, illustré en particulier par le Titien. Les Carminade de Pietro Bembo dévoilent la nudité avec une évidence nouvelle. Une comparaison de ces vers avec les tableaux du Titien révèle une topique commune: le nu masculin est essentiellement le martyre (Saint Stéphane, Saint Sébastien), le nu féminin est figuré au bain (Diane, Galatée) ou dans l’intimité de la chambre (Danae, Vénus alitée), l’enfant nu est, par excellence, Cupidon. Je voudrais montrer que ces nus peints ou écrits obéissent à des préceptes communs, en grande partie formulés par les théoriciens contemporains Lodovico Dolce et l’Aretin. Dans quelle
mesure les artistes et écrivains vénitiens ont-ils contribué à l’invention du genre du nu?

Saturday, 10 April 2010
11:00–12:30
Fondazione Cini - Sala Barbantini

LATIN AND THE VERNACULAR IN RENAISSANCE PHILOSOPHY IV
Sponsor: CENTRE FOR THE STUDY OF THE RENAISSANCE, UNIVERSITY OF WARWICK
Organizer: DAVID A. LINES, UNIVERSITY OF WARWICK
Chair: JONATHAN D. DAVIES, UNIVERSITY OF WARWICK

RUI BERTRAND ROMÃO, UNIVERSIDADE DA BEIRA INTERIOR
The Language of Scepticism in the Late Sixteenth Century
The two most prominent, famous, and influential philosophical works dealing more or less directly with skepticism and skeptical issues in the late Renaissance period were first published some months apart in 1580 and a year later. One is Montaigne’s *Essais*, of which the philosophical centrepiece is the chapter “Apologie de Raymond Sebond.” The other one is Francisco Sanches’s *Quod Nihil Scitur*. In this paper I shall compare these two famous works from the standpoint of their respective authors’ choice of French, in the first case, and Latin, in the second one, as the appropriate writing idiom to express their philosophical researches. Each one of them shows both a singular conception of skepticism and a particular way of dealing philosophically with the chosen language. Sanches’s adoption of Latin in a philosophical text is anyhow more conservative than Montaigne’s choice of French for the presentation of his ideas. In the last case, the author explains why he chose to write in French. In any case, to the reasons he explicitly refers to some others may be now added, namely those somehow related to a philosophical motivation. As to Sanches’s book, though he did not explicitly address the issue, we can also try to interpret the reasons he had to write in Latin in the light of his nominalist and skeptical philosophy.

FRANCESCO BRUNI, UNIVERSITÀ CA’ FOSCARI VENEZIA AND ALESSIO COTUGNO, UNIVERSITÀ CA’ FOSCARI VENEZIA
Tra filosofia teorica e politica: sondaggi tra latino e volgare nel Rinascimento
Intorno alla metà del Cinquecento Alessandro Piccolomini sviluppa un’importante attività, a quanto pare rimasta senza effetti diretti, di traduzione-semplificazione di un’ampia parte del corpus aristotelico. Su un altro piano, passando a quella sezione della filosofia pratica che è la politica, un fenomeno interessante è da un lato M. Ficino traduttore della Monarchia dantesca, dall’altro l’emergere di un pensiero politico in volgare, a Firenze, con N. Machiavelli e F. Guicciardini) e a Venezia (con G. Contarini, P. Paruta), che dovrebbe essere messo a confronto con l’aristotelismo politico delle Università. Questa relazione fornirà qualche assaggio su una materia ancora poco indagata sul piano della lingua e del lessico intellettuale.

Saturday, 10 April 2010
11:00–12:30
Fondazione Cini - Sala del Consiglio

BEING HUMAN IN THE RENAISSANCE II: CIVILITY AND THE HUMAN-ANIMAL DIVIDE
Nakedness and Humanity in Florentine Visual Culture

In a dialogue of 1472, Angelo Decembrio had Leonello d’Este argue that the naked body should be the chief object of the painter’s attention, because of its timelessness; while fashions in clothing are governed by the “ordinary public with its changing tastes . . . the artifice of Nature is supreme.” While nakedness could be seen as a distancing mechanism — both temporally (as in the interest in nudes on antique statuary) and geographically (as in the naked “natives” discussed in travel narratives, by John de Mandeville for example) — this paper will take as a case study Florentine images of naked men by Antonio de Pollaiuolo and Piero di Cosimo, among others, to examine the demand for these images among the city’s elite. Can this be linked to the potential of nakedness for suggesting a common humanity, or a means of negotiating fears of the human beast, hidden under the clothing of civility?

CECILIA HEWLETT, MONASH UNIVERSITY

“They behave like beasts in every way”: Contadini and Florentine Ideas of Civility

The inhabitants of the mountain communities located on the borders of the Florentine territory were renowned for their lawlessness and lack of civility, inspiring fear and contempt in the urban citizens of the Renaissance city. While Florentines forged lasting relationships with contadini living closer to the city walls, the mountains were considered to be the last frontier of civilization. Fighting a daily battle for survival, mountain dwellers were fashioned by their harsh environment, where beasts outnumbered people one-thousand-fold. This paper will examine contemporary attitudes towards these communities and their “beastlike” behavior, and explore the ways in which Florentine officials made sense of their lack of respect for the established institutions of the day.

OLIVIA POWELL, COLUMBIA UNIVERSITY

Pollaiuolo and the Absence of Grace

Focusing on Pollaiuolo’s fresco of the Dancing Nudes (Villa Gallina, ca. 1470s), this paper addresses the Renaissance body through the lens of dance, perhaps one of the richest disciplines in which to explore attitudes towards corporeality. By considering the dance depicted, and viewing it against the history of the art, I make the following observation: Pollaiuolo’s Dancing Nudes offers a strong pictorial alternative to Quattrocento dance practice. For whereas court culture restricted and disciplined the dancing body, artists like Pollaiuolo explored a wide range of possibilities for representing human movement. Indeed, the pictorial imagination often operated outside of social standards, enjoying an aesthetic of frenzy regardless of its absence in contemporary dance practice. To ask what it meant to be human in the Renaissance, then, is to solicit a unique response when talking about art: Pollaiuolo’s Dancing Nudes suggests that the celebration of the Dionysian body was largely an artistic phenomenon.

Saturday, 10 April 2010
New Books and Pamphlets
I’ve been concerned for some time that history of the book methodology risks running into a cul-de-sac of not mere antiquarianism, but the production of an archive of material data divorced from the role of written and printed matter as full agents in the historical process: the arenas of politics, religion, and knowledge. What comes with that is an upholding of the most traditional literary values and visions of history. Like many aspects of early modern studies there is also a strong tendency in this field to remain within single political or linguistic boundaries at a time when transnational history of various kinds is producing rich returns. I’ll be looking at some comparative examples of printed texts in action (containing several genres in verse and prose) during periods of political and religious unrest in mid-seventeenth-century England (the Civil War and Revolution), France (the Fronde), Spain (the Catalan Revolt) and the United Provinces (the dispute between the stadholder and the Estates General, ca. 1650) in order to find new ways of telling different cultures and their uses of print apart, and thereby making new agendas in the field of the history of the book.

PETER STALLYBRASS, UNIVERSITY OF PENNSYLVANIA
What is a Book?
How significant are books for the circulation of written and printed texts? We tend to assume that the book was the dominant textual form in the Renaissance. Yet In 1907, an English census noted that only 14 percent of printed sheets were used to make “books” (a category that included blank books like diaries), while 86 percent were used for the making of government forms, paper money, newspapers, magazines, and a massive range of “small jobs” (including book labels, bookmarks, binders’ labels, and letterhead stationary). Libraries give a radically distorted view of the history of written and printed texts because they have largely been built for bound texts that are stored upright on shelves. In my paper, I will look at the material forms that have historically rivaled the book (above all, the pamphlet), and I will suggest how marginal the book form was for Shakespeare.

Saturday, 10 April 2010
11:00–12:30
Fondazione Cini - Sala della Bibliografia
THE WRITING OF VENETIAN HISTORY: PIETRO BEMBO AND FLAVIO BIONDO
Sponsor: Societas Internationalis Studii Neolatiniis Provendis / International Association for Neo-Latin Studies
Organizer: ROBERT W. ULERY, WAKE FOREST UNIVERSITY
Chair: CLARE M. MURPHY, ARIZONA CENTER FOR MEDIEVAL AND RENAISSANCE STUDIES
MONIQUE E. O’CONNELL, WAKE FOREST UNIVERSITY
Bembo and the Alexandrian Disconnection: Venetian History and Engagement with the East

This paper examines Pietro Bembo’s *History of Venice* in the light of the changing political and economic situation in the eastern Mediterranean in the first part of the sixteenth century. While economic historians have established that the Portuguese circumnavigation of Africa did not bring an abrupt end to Venetian engagement in Middle Eastern spice markets, the early sixteenth century was the beginning of a longterm and permanent transformation in the institutions and practices of the Venetian economy. Bembo’s *History* is an excellent case study of the way this change was articulated in the city’s and in the patriciate’s self-consciousness, particularly with regard to his treatment of events in Alexandria at the turn of the sixteenth century. In distinct contrast to earlier authors, Bembo’s work distances Alexandria, presenting it as a remote place outside of Venice’s immediate interest or influence.

ANGELO MAZZOCCO, MOUNT HOLYOKE COLLEGE

Humanistic Historiography in Venice: the Case of Biondo Flavio and Pietro Bembo

Of the numerous Renaissance scholars who have treated Venetian history, none of them have diverged more significantly in their rendition of the historical events of Venice than Biondo Flavio and Pietro Bembo. Biondo, a consummate historian, gives an account of the history of this city that differs methodologically and conceptually from that of Bembo, a polished writer in the Petrarchan mold. In fact, whereas the former seeks an accurate and thorough reconstruction of the historical facts, the latter pursues a celebratory account of key episodes. Moreover, whereas the former adheres to a realistic narrative mode replete with Latinized vernacular terms, the latter makes use of a lofty style rich in classical usages. The scope of this presentation is to make a study of the *ars historica* of these two cultural figures, noting how their divergent historiographical methods contribute to a fuller understanding of the nature of their histories of Venice.

ROBERT W. ULERY, WAKE FOREST UNIVERSITY

The Place of the City of Venice in Bembo’s *Historia Veneta*

In 1530 Pietro Bembo was selected as official historian of the Republic of Venice; the history was to begin where his predecessor Sabellico had ended, the conclusion of the war with Ferrara in 1487. His *Historia Veneta* (1551) in twelve books closed with the year 1513. In his prefatory remarks about the extent and difficulty of his task, Bembo mentions, beyond the external political and military events, the inclusion of “many things on the home front: Senate decrees, laws, famous trials, new magistracies, the reception of visiting rulers, religious ceremonies, prodigies and prophecies at home and abroad, wondrous vicissitudes of storms and stars.” But a reader in love with the city itself and its people would find rather scant coverage of these matters. This paper will explore the aspects of the city’s life that Bembo managed to include and the way in which that material was placed within the history.

Saturday, 10 April 2010
11:00–12:30
*Istituto Veneto - Palazzo Cavalli Franchetti - Sala del Giardino*

SHAKESPEAREAN MEDIEVALISM

*Sponsor: Renaissance Studies Certificate Program, City University of New York, The Graduate Center*
WOLFRAM R. KELLER, HUMBOLDT–UNIVERSITÄT ZU BERLIN

“I do disdain thy courtesy, proud Trojan”: Late Medieval Arrogance and Shakespeare’s Medieval Authorship

Recent scholarship has discerned in Shakespeare’s works the construction of a self-concealing authorial model, a veritable “counter-authorship” (Cheney, 2008). Such a “counter-authorship” is believed to originate primarily in Shakespeare’s engagement with classical career models (esp. Ovid and Virgil) and the competitive forces of the early modern literary system (Spenser, Marlowe). As this paper aims to show, a fifteenth-century poetics of self-concealment is an important precursor of Shakespearean counter-authorship insofar as fourteenth and fifteenth-century poets like Chaucer and Lydgate rework the medieval humility topos qua an investigation of authorial arrogance — embedded, inter alia, in Chaucer’s and Lydgate’s “deignous” — that is, disdainful — Criseyde. In the light of recent work which demonstrates how arrogance promotes new value systems (Petkov), Chaucer and others negotiate and advance a new model of authorship qua arrogance — a model recurrently problematized in Shakespeare’s Lucrece and Troilus and Cressida, opening a window onto Shakespeare’s medieval authorship.

ANDREW JAMES JOHNSTON, FREIE UNIVERSITÄT BERLIN

Parallel Plots and Alternative Temporalities: Re-Writing Chaucer’s Canterbury Tales in The Two Noble Kinsmen

Shakespeare’s Two Noble Kinsmen represent his most explicit but by no means his first attempt to come to terms with the medieval traditions of English literary history. When turning to Chaucer and his contemporaries, Shakespeare seems to have been most fascinated by the problem of how to adapt medieval frame narratives for the Renaissance stage. In the Two Noble Kinsmen Shakespeare and Fletcher recreate an abridged version of the Canterbury Tales by juxtaposing the main plot and the subplot in a manner mirroring the antagonistic relationship between the Knight’s Tale and the Miller’s Tale. Brilliant as such a move may be in purely structural terms, it has momentous consequences for the politics of the play. In the absence of Chaucer’s discrete narratorial positions, Shakespeare and Fletcher are faced with a problem of considerable ideological repercussions.

WILLIAM KUSKIN, UNIVERSITY OF COLORADO, BOULDER

Shakespeare and Fifteenth-Century Literary Production

The 1632 First Folio of Shakespeare’s plays is one of the most significant literary objects of early modern literary culture. It elaborates an earlier printing experiment, the 1619 collection of plays known as the Pavier Quartos. These create the Shakespearean canon as continuous with the medieval past in their material construction, as well as in the themes of the Wars of the Roses, Lollardy, and authorship. Through comparing these two approaches to canonization, I argue three main points: first, that the Shakespeare canon articulates a clear relationship between fifteenth- and sixteenth-century literary cultures, one mediated by a process of return that I term recursion; second, that the First Folio is a particularly good technical example of this recursive process because it uses medieval book technology precisely to institute a break with the past, to excise the very history it depends upon to achieve its identity; finally, that the recognition that the medieval past is embedded in technologies of modernity suggests an overall way of thinking.
about literary history as nonlinear and historical period as continuous.

Saturday, 10 April 2010
11:00–12:30
Istituto Veneto - Palazzo Cavalli Franchetti - Sala Alta

French Renaissance Philosopher Charles de Bovelles: Mathematics and Things Divine
Organizer: Tamara Albertini, University of Hawai’i, Mānoa
Chair: Michel Ferrari, University of Toronto

Richard Oosterhoff, University of Notre Dame
Sixteenth-Century Quadrivial Matters: Humanism, Pedagogy, and Curricular Reform at the University of Paris

Lefèvre d’Étaples’s was called “a marvel of his age” by the seventeenth-century historian of mathematics Bernardino Baldi, in the context of a list of Lefèvre d’Étaples’s mathematical writings. Similarly, the sixteenth-century author of the Catalogus gloriae mundi characterized Charles Bovelles as a mathematical genius. Yet these evaluations of the Parisian scholars are strikingly different from the judgment of many twentieth-century historians of mathematics, who see them as merely the last gasp of medieval Boethian number theory. This gap in judgment makes space for further investigations. What was the genius that near-contemporaries saw in these Parisian mathematicians? Were their insights only a distillation of Boethian mathematics? This paper situates the mathematical accomplishments of Lefèvre, Bovelles, and their colleagues within the context of immediate pedagogical concerns at the University of Paris in the first decades of the sixteenth century. I argue that a particularly medieval notion of reform spurred these humanists to develop their vision of a rejuvenated quadrivium, which in turn becomes important for understanding the liberal arts and their relationship to philosophy and theology later in the sixteenth century.

Tamara Albertini, University of Hawai’i, Mānoa

Beyond Pythagoras: Charles de Bovelles’s Duodecimal System and the Superabundant Number Twelve

Charles de Bovelles’s fascination with mathematics goes back to his youth when he collaborated with Jacques Lefèvre d’Étaples and Josse Clichtove in composing various introductions to mathematical disciplines such as arithmetic, geometry, and optics. Of all mathematical objects numbers were particularly appealing to him. This paper will focus on the Liber de Duodecim Numeris (1510). It will address the question why Bovelles chose to offer a systematic discussion of the first twelve numbers, rather than of the numbers one to ten, as is commonly the case in Pythagorean teaching. Bovelles’s duodecimal system seems to have no precedence and no immediate continuation in later tradition. Nicholas of Cusa, whom Bovelles much admired, made clearly use of the decimal system. And the later Giordano Bruno, who in turn drew some inspiration from Bovelles, had no interest in duodecimal speculation. There is also no reason to impute Bovelles’s emphasis on the number twelve to influences in his Parisian circle. Josse Clichtove’s own book On the Mystical Significance of Numbers (1513) treats the first twenty numbers and is thus nothing but a variation of the traditional decimal division. One could, of course, propose that Bovelles’s preference for twelve may have to do with counting practices in
his native Picardie, where an older duodecimal system could have survived. My leading hypothesis, however, is that Bovelles developed a predilection for the number twelve because it allowed him to organize triadic schemes, which to him were divine.

CESARE CATÀ, UNIVERSITÀ DEGLI STUDI DI MACERATA
The Divine Destiny of Human Passage: Charles de Bovelles as a Disciple of Ramon Lull’s Ideas of Philosophy and Life
A typical idea of Renaissance thought, exemplified by the work of Marsilio Ficino, is the conception of man as a potentially divine creature. The present paper intends to examine this specific conception in the philosophy of Charles de Bovelles, by analyzing the fundamental influence of Ramon Lull in his intellectual universe. The role of Ramon Lull in Bovelles’s system of thought is decisive. In the context of the cultural circle of his mentor Lefèvre d’Étaples, Bovelles deepened the knowledge of the Catalan mystic, both on a theoretical level and on an existential dimension. In Bovelles is present the indissoluble perspective of spirituality, philosophy, religion, and preaching of Ramon Lull. The present paper clarifies exactly what and how Charles de Bovelles knew about Lull’s vastest work; and shows the similarity of Bovelles and Lull, in different historical contexts, as two parallel lives (in Plutarch’s meaning). Finally, the “Ficinian” idea of man as a “divine creature” in Bovelles and Lull will be observed, in order to indicate the deep metaphysical and anthropological contiguity of medieval and Renaissance cultures.

Saturday, 10 April 2010
11:00–12:30
Università Ca’ Foscari - Palazzo Malcanton-Marcorà - First Floor - Sala Seminari
CERVANTES II: CERVANTES AND THE VISUAL ARTS
Sponsor: THE CERVANTES SOCIETY OF AMERICA
Organizer: CHRISTOPHER B. WEIMER, OKLAHOMA STATE UNIVERSITY
Chair: FREDERICK A. DE ARMAS, UNIVERSITY OF CHICAGO

CHRISTOPHER B. WEIMER, OKLAHOMA STATE UNIVERSITY AND BARBARA A. SIMERKA, CITY UNIVERSITY OF NEW YORK, QUEEN’S COLLEGE
Entertainment and Subjectivity in Don Quijote, My Favorite Year, and Nurse Betty
In this essay, we propose to shed new light upon early modern Spanish literature and postmodern film by exploring shared anxieties concerning the cultural functions of new technologies of entertainment narrative. According to Walter Ong, the printing press allowed early modern culture to represent itself in an entirely new way, and at the same time circulated new modes of being and thought that helped to transform that culture. Frederick Jameson asserts a similar power for new visual media as the central determining factor of twentieth-century cultural production. This comparative study will treat homologies between Cervantes’s novel and the two films — specifically, their foregrounding of entertainment technologies, of the role played by popular narratives in circulating models of identity, and of the blurring of the line between reality and fiction — as characteristic of the flux intrinsic first to the formation of the constructs of modernity and centuries later to their decay.

ÁLVARO MOLINA, UNIVERSITY OF CALIFORNIA, LOS ANGELES
Mortal Dangers: Picturing Desire in Cervantes and Almodóvar
This paper continues a previous analysis of Cervantine and quixotic motifs in the films of Pedro Almodóvar, with particular attention to the topic of rape or sexual violence. In Ruth Rendell’s novel Live Flesh and Almodóvar’s film adaptation Carne trémula (1997), we find a set of interlocking love triangles (Sancho-Clara-David and David-Helena-Victor) that shows striking similarities to two of Cervantes’s most famous short stories, El curioso impertinente and El celoso extremeño. Both Cervantes and Almodóvar are keenly aware of the mortal dangers that lie waiting behind romantic attachments, especially when they involve passionate encounters with a cheating spouse. In particular I pay attention to a visual image present in both Cervantes and Almodóvar, the figure of Danae in Titian’s painting, Danae and the Shower of Gold. This reference to classical antiquity and its depiction in the Renaissance has been recently studied by Frederick de Armas in relation to Cervantes, but it can also shed light on a comparative analysis of the film.

EDUARDO URBINA, TEXAS A&M UNIVERSITY
Words and Images: Recovering the Illustrated History of the Quijote
The Cervantes Project (CP) started in 2003 to digitize, annotate, and make available online a fully documented and accessible hypertextual digital archive of the tens of thousands of visual readings constituted by the textual illustrations of the Quijote. The archive’s multilayered database includes high resolution digital images and editorial and artistic metadata documenting each of the illustrations, linked to two modern editions in Spanish and English, allowing for the first time free access to rare textual and graphic resources for scholars and students interested in Cervantes’s work and on the impact and influence of his masterpiece over the past 400 years from several perspectives: textual, artistic, critical, bibliographical, and historical. The collection supporting our archive is the Eduardo Urbina Cervantes Project Collection at the Texas A&M University’s Cushing Memorial Library. The collection now includes over 1,000 items and the digital archive contains 25,000 images from almost 500 editions.

Saturday, 10 April 2010
11:00–12:30
Università Ca’ Foscari - Palazzo Malcanton-Marcorà - Ground Floor - Sala Conferenze
LITERATURE AND CONCEPTIONS OF VIRTUE IN RENAISSANCE FRANCE
Co-Organizer: PASCALE CHIRON, UNIVERSITÉ DE TOULOUSE II–LE MIRAIL
Co-Organizer & Chair: LIDIA RADI, UNIVERSITY OF RICHMOND

STÉPHAN GEONGET, UNIVERSITÉ FRANÇOIS RABELAIS, TOURS
Droit et vertu, l’idéal vertueux du juriste Le Brun de la Rochette
Parmi les juristes de la fin de la Renaissance, l’un d’entre eux, Le Brun de la Rochette semble se préoccuper particulièrement de la question du comportement vertueux. Auteur d’œuvres “tant de Jurisprudence & Praticque, que de Pieté & Devotion,” il ne cesse de s’interroger et d’écrire sur la vertu. Ses œuvres juridiques fixent les normes et édictent les règles qui punissent les écarts vicieux, sa poésie met en scène la vertu. La question paraît donc entendue. Reste que sa pratique d’avocat et d’homme de lettres en est rendue problématique car l’éloquence consiste bien souvent à “faire trouver grandes les choses petites.” Dès lors que penser de la réponse d’Agasicles “interrogé pourquoi il n’apprenoit les preceptes d’eloquence du Sophiste
Philosophanes, D’autant que je ne veux estre disciple, dit-il, que de ceux desquels je veux apprendre non à bien disputer: mais à vertueusement faire.”

NICOLE HOCHNER, *THE HEBREW UNIVERSITY OF JERUSALEM*

Gringore, les abus de la vertu


PASCALE CHIRON, *UNIVERSITÉ DE TOULOUSE II–LE MIRAIL*

Les vertus de la littérature ou de l’art de perdre son temps

Est-ce bien raisonnable de passer son temps à écrire de la poésie, quand on est juriste à Toulouse, comme Guillaume de La Perrière, ou procureur à Poitiers comme Jean Bouchet? L’invention poétique ne détourné-t-elle pas de la vertu? Nous examinerons les vertus de ce passetemps dont nous parlent des hommes qui n’y consacrent pas tout leur temps. Si on n’échappe pas au discours de l’utilité morale de la poésie, on entend un autre type de discours qui légitime la poésie au nom d’un art fécond de perdre son temps. Du point de vue de l’auteur, la distraction, la régénération, la maturation que l’écriture poétique autorise en font une alliée à la fois “accessoire et nécessaire”; du point de vue du lecteur, si l’on en croit Rabelais, les vertus du livre, même conçu comme passetemps, ou précisément parce que celui-ci est conçu comme passetemps, sont prodigieuses.

ALISON B. LOVELL, *OHIO WESLEYAN UNIVERSITY*

The Paradox of Virtue and the Poetic Quests of Scève, Petrarch, and Dante

Scholars view Maurice Scève’s *dizain* sequence as an early French example of Renaissance imitation of Petrarch’s *Canzoniere*. In *Délie oblect de plus haute vertu* (1544), Scève designated the attribute of virtue for his lyric poetry and for Délie as an intrinsic quality, the intense essence. Scève’s conception of virtue, including poetic perfection, reveals affinities with that of Dante in the *Vita Nuova*, the *Rime petrose* and certain cantos of the *Commedia*. Does the poetry achieve the greatest virtue only with the subversion of the poet’s erotic desire, or is a glorious synthesis possible through poetic transformation, perhaps sublimation? Unlike Scève, who associates virtue with Délie rather than himself, Petrarch, whose poetic quest is imbued with sinful vanity and renunciation beneath the language of *dolcezza*, frequently uses virtue to refer to his own strength.

Saturday, 10 April 2010

11:00–12:30

*Università Ca’ Foscari - Palazzo Malcantoni-Marcorà - Second Floor - Sala Grande,*
Putting on Airs in Shakespeare’s Theater

Although it is widely recognized that Shakespeare’s theater was a multimedia affair that combined speech, costumes, choreography, and music in distinctive site-specific and time-specific ways, it is not so widely recognized that the medium in each case was — and is — air. Regimes of criticism over the past thirty years have removed the transparency that once seemed to attend representation and perception in painting, music, and theater, but the physical medium that connects representation to perceiver still seems just not there. Except when the weather insists, it is hard even to notice air, much less feel it. This paper will attempt to remedy this situation by surveying descriptions of air from Aristotle to Bacon, by investigating the semantic slippage of “air” and “airs” in early modern English, and by taking the opening of The Merchant of Venice 5.1 as a test case for the circulation of air in Shakespeare’s theater.

Renaissance Air Pollution

By the time the seventeenth century opened, coal had replaced wood as London’s primary energy source, creating a sulfurous cloud of pollution that was not only known at the time to be deadly to human beings, but was soon realized by Charles I and others to be eating away at the fabric of buildings, killing animals and fish, and causing the local extinction of entire species of plants. Although largely ignored by literary critics, if we look carefully, it becomes clear that these problems were making their appearance in the literature of the day.

Towards a Cultural History of Air: Ecology and the Order of Things

In his 1661 Fumifugium, John Evelyn describes air as the “universal Medium.” My paper explores what it meant for air to be “universal” in the seventeenth century. Period understandings of air connected humans, animals, plants, and earth in ways that disrupted natural hierarchies and blurred the boundaries separating the animate from the inanimate. The history of air provides a window into how early moderns conceived of ecological interconnectedness. I investigate the role played by air in seventeenth-century thought by reading John Milton’s Paradise Lost in relation to an accompanying surge of air-related works. The multiple versions of the Allegory of Air produced by Jan Brueghel and his associates resonate with Paradise Lost and also with such protoscientific treatises as Walter Charleton’s 1659 Natural History and Nathaniel Henshaw’s 1664 Aereochalimos. By linking natural philosophy, visual art, and literature, I reveal how air’s universality permeated period understandings of the natural world.
Laura Olivan-Santaliestra, Complutense University, Madrid

Shadows of a Queen Consort and Resplendence of a Governor: Isabel of Borbón as Spanish Monarch (1621–44)

Philip IV’s first wife, Isabel of Borbón, daughter of Henri IV, was subject to many legends: one myth emphasizes her weakness as queen consort due to her supposed romantic trysts and emotional responses to her children’s early deaths. Another myth contrasts these shadows with her “brilliant” political maneuvers while governor during the king’s absence, when nearing her own death. The latter has recently been considered a political ploy on the part of the faction against the king’s favorite, the Count-Duke of Olivares. While it is true that the queen’s acclaim was owed to anti-Olivarista propaganda, a closer look at diplomatic sources and her personal letters reveals the queen’s complex character to challenge the argument that her commendation while governor was solely intended to weaken Olivares’s hold. This paper examines the contrasting perceptions of the queen to further understand the constraints imposed on women rulers in the exercise of political power.

Felix Labrador-Arroyo, Rey Juan Carlos Universidad

The Organization and Etiquette of the Royal Houses of Spanish Queens in the Sixteenth Century

Spanish queens maintained a house separate from that of kings, with a distinct organization and rules of etiquette. While the king’s household followed the Burgundian model, introduced by Philip the Fair, the queen’s household emulated the Castilian model utilized by Isabel I of Castile. The evolution of the queen’s household reflected the tensions among court factions and can be interpreted as an attempt to curb the political influence of the queen and the aristocratic women serving her. Philip II instituted the Castilian royal etiquette for his fourth wife and niece, Ana of Austria, during the height of the factional struggles between albistas and ebolistas in the 1570s. This model extended to the house of infantas married to foreign royalty, such as Philip II’s daughter Catalina Micaela, to foreign queens, such as Margaret of Austria, Philip III’s wife (1603), and continued until the end of the seventeenth century for Spanish queens.

Silvia Z. Mitchell, University of Miami

The Politics of Motherhood during the Exile of Queen Mariana of Austria, 1677–79

Queen Mariana of Austria (1634–96) ruled during the sole royal minority of Habsburg Spain (1665–76). Factional struggles plagued Mariana’s regency and continued until a conspiracy led by the upper nobility resulted in the queen’s exile (1677–79). This paper looks at the strategies the queen used to reestablish her political role in the Spanish monarchy by looking at the private correspondence between Mariana and Charles II (1665–1700). The extant letters reveal how the monarchs modified their personal relationship as mother and son and their political relationship as queen and king. The queen affirmed her familial and affectionate ties to the monarch, which in turn sanctioned her access to political power. I analyze the correspondence vis-à-vis the official marriage negotiations for Charles. This diplomatic affair also reveals the dynamic relationship between the familial and the political and at the same time foreshadows Mariana’s subsequent political influence until her death in 1696.

Saturday, 10 April 2010
11:00–12:30
Università Ca’ Foscari - San Basilio - Aula 0B
THE VISIBILITY OF THE ARCHITECT ACROSS CULTURES I
Organizer: MATTEO BURIONI, LUDWIG-MAXIMILIANS-UNIVERSITÄT MÜNCHEN
Chair: SUSSAN BABAIE, THE AMERICAN UNIVERSITY IN CAIRO

MATTEO BURIONI, LUDWIG-MAXIMILIANS-UNIVERSITÄT MÜNCHEN
The Sovereignty of the Architect across Cultures
In all epochs and cultures patrons and rulers have built cities and buildings. They did want to be considered mainly as builders, architects, or creators. The paper aims at a revision of commonly held ideas about the figure of the architect. It will discuss three dimensions of the visibility of the architect in the European tradition: the biography, the epigraphic inscription, and the portrait in different media. The thesis will be that the high visibility of the architect in the European tradition has nothing to do with artistic freedom, but is more likely to have been granted by patrons and rulers. In this reading the visibility of the architect can be understood as a self-promotion of the patron/ruler by other means. In a concluding remark I will compare the results with the case of the Ottoman architect Sinan who wrote an autobiography and was commemorated in epigraphic inscriptions.

GUIDO BELTRAMINI, CENTRO INTERNAZIONALE DI STUDI DI ARCHITETTURA
Architects’ Signatures on Buildings in the Italian Renaissance
The paper will consider the study and the reception of Roman epigraphic inscriptions in Italy. It will encompass their antiquary study as well as their artistic uses. This will help to understand the revival of the epigraphic inscription of the architect from the twelfth to the sixteenth century. It will be shown that the Roman epigraphic inscriptions were misunderstood as signatures of architects. This legitimated the self-promotion of the Renaissance architect.

EBBA KOCH, UNIVERSITÄT WIEN
The Suppressed Identity of Mughal Architects
The identity of the architect of the famous mausoleum of the Taj Mahal (1632–43/48) and most of the other building projects of Shah Jahan (r. 1628–58), the fifth ruler of the Mughal dynasty in India, is not definitely known. This is in contrast to the calligrapher who signs and dates his monumental inscriptions in the Taj Mahal. The official histories, our main written source of information about the architecture of the period, minimize the role of the architects and emphasize the emperor’s involvement. It seems that Shah Jahan deliberately suppressed the identity of his architects in order to represent himself as the supreme architect of the empire. He is styled panegyrically mi`mar-i karkhana-i daulat-u-din (architect of the workshop of empire and religion). The work of the architects was subsumed in the expertise of their patron, who appears as the ultimate arbitrator and source of architectural production.

Saturday, 10 April 2010
11:00–12:30
Università Ca’ Foscari - San Basilio - Aula 0C
JESUIT EMBLEMATIC PRACTICES
Sponsor: SOCIETY FOR EMBLEM STUDIES
**Berta Cano Echevarría, University of Valladolid and Ana Sáez Hidalgo, University of Valladolid**

The Flames of Fire: Imagery and Symbolism of Martyrdom in the Emblems of English Catholic Exiles

As a consequence of religious persecution in sixteenth-century England, some Catholics sought refuge in Valladolid, Spain, where they founded a seminary for the training of priests. Many of them were imprisoned, tortured, and eventually executed when returning to their country to restore the “old religion.” The Spanish society was not fully aware of the nature of their mission, therefore the English seminary priests looked for ways to publicize it and win their sympathy. One of the means for propaganda was the use of the emblematic tradition to picture their plight. We know some of these emblems thanks to descriptions in narrative accounts of the celebrations where they were displayed — fortunately, a few of them include the *pictura*. The topic of martyrdom is central to these emblems, which use traditional iconography with a new symbolism, thus making visual the discourse of martyrdom used otherwise in sermons and religious tracts.

**Alessandra Mascia, Université de Fribourg**

The Invention of the *Hominis Novi*: The Emblematic Series of the *Imago Primi Saeculi*

In 1640, the Province of Flanders and the Society of Jesus published the *Imago primi saeculi*, an emblem book commemorating the first centenary of the society. The religious emblems in the *Imago* employed various preexisting emblematic motifs and reinterpreted them in a religious context. This contribution focuses on a group of emblems illustrating the myth of creation of the *hominis novi*. The thematic series evolves from nature to artistic creation: in the first emblem portrays the mother bear who licks her cubs into shape, in the second Hermes plucks the fruits from the children tree that will be completed by the chisel. The sequence ends with a sculptor who carves in marble a new man. The question must be posed if, for the Jesuit Society, there is a real confidence in the power of the intellect. A detail from the last image shows the ambiguity of that position.

Saturday, 10 April 2010
11:00–12:30
Università Ca’ Foscari - San Basilio - Aula 0D

**News of the Medici Court: Relations between Tuscany and England during the Sixteenth and Seventeenth Centuries**

**Sponsor:** The Medici Archive Project, Inc. (MAP)
**Organizer:** Lisa Kaborycha, The Medici Archive Project
**Chair:** Brendan Dooley, International University, Bremen

**Nicholas Brownlees, Università degli Studi di Firenze**

A Medici Agent’s Newsletters to Florence during the Leghorn Crisis of 1653

I shall examine the newsletters a Medici agent in London sent back to the Grand Ducal court in
Florence during the months preceding and subsequent to the Battle of Leghorn in March 1653. Although the battle itself was between the English and Dutch, the Grand Duchy of Tuscany was indirectly involved in that the confrontation not only occurred off the Medici town of Leghorn but furthermore had taken place despite the Grand Duchy’s efforts to negotiate a peaceful outcome to the Anglo-Dutch dispute. Through a close reading of the newsletters, which are kept at the Medici Archives in Florence, we gain insight into the language and structure this Medici agent considered appropriate for newsletters, the role and function of newsletters in Medicean crisis management, and how news traveled to and from London to the Medici court.

LISA KABORYCHA, THE MEDICI ARCHIVE PROJECT
Relations between Tuscany and England under Cosimo I de’ Medici
The grand dukes of Tuscany cultivated close diplomatic, cultural, and commercial ties with the English court. This paper will explore the news reported in avvisi reports, information transmitted in diplomatic correspondence, as well as in letters written by Florentines resident in London, during the reigns of Edward, Mary, and Elizabeth Tudor, shedding new light on the rich political and cultural exchanges between the two countries during this period of Cosimo I de’ Medici’s reign.

STEFANO VILLANI, UNIVERSITÀ DEGLI STUDI DI PISA
Amerigo Salvetti and Giovanni Salvetti Antelminelli: Tuscan Residents in London 1617–80
The Lucca merchant Alessandro Antelminelli, after his involvement in a pro-Medici conspiracy against the Republic, escaped to England in the first years of the 1600s, assuming the name of Amerigo Salvetti. In 1617, he became the Tuscan diplomatic representative in England and never returned to Italy. At his death in London in 1657, his son Giovanni, born in England by an English mother, succeeded him in the charge of Tuscan “residente.” The years in which the Salvettis were residents saw an extraordinary development of Anglo-Tuscan economic and political relations and were the years when Leghorn became the most important British port in the Mediterranean. A skillful and intelligent diplomat, Amerigo Salvetti was fully integrated in British society and politics. His links with the English political and business circles, together with his perfect mastery of English, made him one of the most acute and intelligent observers of British events of those years and especially of the first English revolution. His son, much less capable, held the post until 1680.

Saturday, 10 April 2010
11:00–12:30
Università Ca’ Foscari - San Basilio - Aula 0F
EUROPEAN PETRARCHISM II
Organizer: STEFANO JOSSA, UNIVERSITY OF LONDON, ROYAL HOLLOWAY
Chair: ROSANNA CAMERLINGO, UNIVERSITÀ DI PERUGIA

ANTONIO GARGANO, UNIVERSITÀ DEGLI STUDI DI NAPOLI FEDERICO II
A reading of “¡Oh hado secutivo en mis dolores” by Garçilaso de la Vega
A partir de las relaciones intertextuales con las fuentes clásicas y románicas (Claudiano, De raptu Proserpinae; Sannazaro, Arcadia), la lectura del soneto pretende detenerse en la metáfora central del texto, la que asimila la amada muerta con el árbol cortado, para establecer una serie
de conexiones con la obra petrarquesca en general y, en particular, con algunos poemas de los Rerum vulgarium fragmenta, donde opera la misma metáfora; y además, en especial consideración del segundo terceto del soneto garcilasiano, con aquellos poemas del cancionero petrarquista en los que se expresa el deseo de volver a ver la amada muerta.

**José María Micò, Universitat Pompeu Fabra, Barcelona**

A reading of “Descaminado, enfermo, peregrino” by Luis de Gongora


**Roland Béhar, Casa de Velázquez, Madrid**

A reading of “Ya siento el dulce espíritu de l’aura” by Fernando de Herrera

Con el canzoniere que publicó en 1582 (Algunas obras...), dos años después de sus Anotaciones a la poesía de Garcilaso, Fernando de Herrera se afirma en la España manierista como el máximo heredero tanto de Petrarca como de Garcilaso de la Vega. El soneto “Ya siento el dulce espíritu de l’aura” ocupa un lugar especial dentro de esta raccolta: además de practicar la imitatio de Petrarca con un alto grado de virtuosismo, abre una dimensión reflexiva que ilumina el alcance de un petrarquismo a punto de convertirse en el modelo por antonomasia de esta corriente en su tiempo.

OLIVIER CHRISTIN, UNIVERSITÉ DE NEUCHÂTEL
Faut-il citer honnêtement les hérétiques?
La communication traitera de la citation, et en particulier de la citation de ses adversaires, dans la controverse religieuse du XVIe siècle et tout début XVIIe siècle (1520–1620).

STEFANO MARTINELLI TEMPESTA, UNIVERSITÀ DEGLI STUDI DI MILANO
Stemma editionum e formazione della vulgata: Alcuni esempi paradigmatici (Platone, Plutarco e Isocrate)
(The paper will be given in English.) Capita di leggere che la vulgata a stampa di un autore classico nasce in corrispondenza della comparsa dell’editio princeps, come se questa debba la propria autorevolezza al solo fatto di aver visto la luce. In questa ottica non stupisce che i rapporti genealogici tra le edizioni a stampa vengano spesso trascurati o semplificati nel senso di una filiazione verticale tra l’edizione precedente e quella immediatamente successiva. In realtà, per comprendere il fenomeno mediante il quale una edizione acquista l’autorevolezza necessaria per diventare il testo di riferimento, con cui deve fare i conti qualsiasi interprete, come pure qualsiasi editore successivo, è necessario applicare con qualche adattamento il metodo stemmatico agli esemplari a stampa e ai postillati. Uno studio siffatto permette di cogliere quali siano state le effettive edizioni che hanno avuto una discendenza e attraverso quali processi genetici una di queste abbia assunto una posizione preminente rispetto alle altre.

Saturday, 10 April 2010
11:00–12:30
Università Ca’ Foscari - San Basilio - Aula 1B
MOTHERS AND DAUGHTERS IN RENAISSANCE SPAIN
Organizer: ANNE J. CRUZ, UNIVERSITY OF MIAMI
Chair & Respondent: SCOTT K. TAYLOR, SIENA COLLEGE

MARIA CARMEN MARIN PINA, UNIVERSIDAD DE ZARAGOZA
Fictional and Historical Mothers and Daughters in the Spanish Romances of Chivalry
Chivalric romances had an important role in Spanish Renaissance fiction, especially among women, for whom they were a favorite reading. Although in their plots, there are numerous stories in which mothers and daughters are the main characters, the theme has yet to be given the attention it deserves. The relationship between mothers and daughters is heightened in the fiction when dealing with the topic of marriage, as their bonds become closer and authors depict their characters and feelings with more depth. Among the authors of this genre, Beatriz Bernal — the only woman author of a chivalric romance — will receive special focus from both a literary and historical perspective, since she maintained strong bonds to her own daughter all her life. In turn, after the mother’s death, the daughter took care to promote the second edition of Bernal’s literary work.
NIEVES BARANDA, UNIVERSIDAD NACIONAL DE EDUCACIÓN A DISTANCIA (UNED)
Mothers and Daughters as Sisters in Sixteenth-Century Spanish Convents
In sixteenth-century Spain widows were encouraged to behave as nuns. In some cases, this time of their lives allowed them to recover their religious vocation and become nuns. This decision forced a change in the education of their daughters and sons, as well as in their family group relations. Such was the case of sor Ana de la Cruz Ponce de León, Countess of Feria; of Angela Margarita Serfina, founder of the Capuchine femenine order; and of Beatriz Ramirez de Mendoza, Countess of Castellar. In these cases, their daughters either professed in the same convent or had to marry against their wishes to enter a convent in order to continue the family lineage. By studying the narrative of the mothers’ lives, we shall learn about their changed relationships from the more conventional mother-daughter model to one based on their relations within the convent as sister nuns.

DARCY R. DONAHUE, MIAMI UNIVERSITY OF OHIO
Mothers, Daughters, and Marriage in the Narratives of Miguel de Cervantes and Mariana de Carvajal y Saavedra
The mother-daughter relationship in Renaissance Spanish fiction often revolved around the choice of a suitable husband for the daughter. Mothers, when they appear, are frequently represented as brokers or plaintiffs on behalf of their daughters, particularly in the case of single mothers who must negotiate the marital arrangement on their own. The mother both enacts power over her daughter’s future and reenacts her own story, while the daughter represents a continuation or rupture with the female script of marriage and maternity. This paper will examine the mother-daughter relationship in two episodes of the Quijote with regard to mother as marriage broker. In addition, I will compare the Cervantine perspective with that of Mariana de Carvajal y Saavedra, author of a collection of “domestic” novellas entitled Navidades en Madrid y noches entretenidas.

JACOBO SANZ-HERMIDA, UNIVERSIDAD OF SALAMANCA
Women’s Enterprise: Mother and Daughter Printers in Early Modern Spain
Although there is still relatively little information regarding women’s contributions to managing Spanish printing presses, documentation is available not only as to the most basic level of labor in which they participated — mainly the preparation of ink — but also to more complex activities, such as corrections of proofs and the sale and purchase of printing rights as well as the frequent lawsuits against other printers for non-payment of loans. Women involved in these tasks usually did so for brief periods of time, mostly while widowed. In some cases, however, women assumed sufficient knowledge of the trade to be considered printers in their own right. By managing their press for over three decades and training their daughters as business partners, they earned the right to be called entrepreneurs in early modern Spain.

Saturday, 10 April 2010
11:00–12:30
Università Ca’ Foscari - San Basilio - Aula 1C
IMAGES OF POWERFUL WOMEN IN EARLY MODERN EUROPE
Organizer: NIRIT BEN-ARYEH DEBBY, BEN-GURION UNIVERSITY OF THE NEGEV
NIRIT BEN-ARYEH DEBBY, BEN-GURION UNIVERSITY OF THE NEGEV
St. Clare Expelling the Saracens from Assisi: The Story of a Religious Confrontation
The early modern iconographic representations of Saint Clare of Assisi (1193–1253) often show her carrying the monstrance with the Eucharist. This act refers to the episode of September 1240, when the Saracen mercenaries of Emperor Federick II attacked the unprotected small monastery of the Poor Ladies of San Damiano. The weak and sick Clare is often portrayed as lifting up the monstrance while standing at the dormitory door and striking the Saracens troops below. This paper will trace the development of this image in art and its meaning. The earliest representation of this scene appears in a panel by Guido da Siena (1260) and is connected with the concept of martyrdom, afterwards disappearing for several centuries. It reappears in the Italian visual tradition only in the early sixteenth century due to the activity of Franciscan preachers who have preached on St. Clare — seeing her as a new protector against the Turks. Furthermore, the story of Clare gains new meanings: St. Clare becomes a Christian Crusade heroine defending Christianity against the infidels and an emblem of the post-Trent Catholic theology and its admiration for the host.

RONIT MILANO, BEN GURION UNIVERSITY OF THE NEGEV
The Motif of Exposure in Female Royal Portrait Busts of Ancien Régime France
In this paper female portraits from the French royal court of the eighteenth century will be examined in light of the ideological changes in the gender field of the time, revealing the emergence of the motif of self-exposure. This motif, which will be demonstrated both as a physical expression and as a mental one, is one of the main characteristics of the Romantic spirit bequeathed by Jean-Jacques Rousseau and his circle, and it will be used here in order to identify the busts as early Romantic representations. The discussion will relate to the busts of Queen Maria Leszczynska, created by Cyfflé in 1751, Queen Marie-Antoinette, created by Lecomte in 1783, the busts of Madame de Pompadour and Madame du Barry, and others. The new reading of the works, which will be suggested, will show that the unique genre of sculpted portraiture reflects the ideological shift of the French Enlightenment era, and that the formation of the feminine image within this elitist medium was connected to the most innovative theories that flourished in Paris during the eighteenth century.

YONI ASCHER, UNIVERSITY OF HAIFA
Women as Agents of Art Making in Renaissance Naples
Renaissance society in Naples is considered to be extremely manly, but women had an important role in Neapolitan art-making. The paper will throw more light on the social role of women in Renaissance Naples, through the perspectives of art patronage and of themes and subjects in painting and sculpture.
BRANDIE R. SIEGFRIED, BRIGHAM YOUNG UNIVERSITY
Philosophical Contexts: Cavendish, Robert Hooke, and the Idea of Memory
Margaret Cavendish and Robert Hooke each gave particularly careful and creative thought to the relationship of perception to memory. Unlike Descartes’s revised tablature analogy (in which permanent memory is only subject to the passive changes of time, like the slow wearing away of wax inscriptions), Cavendish and Hooke subscribe to a theory of constant reinvention – permanent in the sense that each reconstruction relies on certain consistent characteristics for longterm memory, but far more subject to emotion and experience than Descartes’s model. Cavendish’s notion shares with Hooke’s a sense that memory is constantly acted upon by perception and that each instance of recall tends, therefore, to be subject to active modification. Indeed, these earlier models of memory pose intriguing possibilities for future research.

JAMES B. FITZMAURICE, UNIVERSITY OF SHEFFIELD
Political and Social Contexts: Cavendish and the Uses of Feasting
What Margaret Cavendish wrote is often understood as the product of a Royalist whose party was powerless during the Interregnum. I would like to suggest that Cavendish viewed power relationships more locally and that she was crucially concerned with how she and her husband were viewed as significant or powerless members of the English aristocracy. In Sociable Letters (1664), Cavendish explores how dining and feasting were used by aristocratic wives to advance their husbands’ careers and their own social-political positioning among the upper classes. Indeed, Cavendish was admonished by her neighbors to train her waiting ladies in food preparation, presumably so that skill could be used in the service of future husbands’ ambitions. Cavendish may have helped to construct a feast in Antwerp in 1658 in hopes of advancing her own husband’s career, but her plays and her published letters offer an amused and amusing as well as a nuanced treatment of the politics of feasting.

ELENI K. PILLA, NORTHERN ARIZONA UNIVERSITY
Women in the Context of War: The Staging of Ian Gledhill’s 2007 Abridged Version of Cavendish’s Bell in Campo
By comparing Ian Gledhill’s abridged version of Bell in Campo with Cavendish’s original, this paper explores the representation of womanhood during wartime in Gledhill’s 2007 Bolsover Castle production. The women’s response to the Civil Wars is examined by comparing themes such as femininity and masculinity, sexuality, honor, cuckoldry, widowhood, and mourning. In exploring Gledhill’s modification of the themes of the original, reference will be made to the cuts, rearrangements, and alterations undertaken, including the masque, the tomb and cemetery for Madam Jantil’s dead husband, the nighttime walking of Madam Jantil, and the scene where rules are read from a brass table by a reader and explained by Lady Victoria. Throughout the discussion, Henri Lefebvre’s ideas on subjectivity and the production of space, hegemony and space, and sovereignty and space in The Production of Space will be employed to offer a novel reading of the issues raised by Gledhill’s version.

Saturday, 10 April 2010
FIONA DUNCAN, UNIVERSITY OF ABERDEEN, KING’S COLLEGE

Middleton’s Provocative Widows

Widows were a marginal class of women who existed in a liminal space on the outskirts of society, belonging to no individual man but still answerable to the collective patriarchal body. Thomas Middleton paid an inordinate amount of attention to the cultural coding of widows as exemplars of willful, ungovernable women driven by uncontrollable sexual appetites. Middleton’s widows, however, rather than sexualized to the point of caricature, retain an individuality that actively encourages a reevaluation of both dramatic conventions and widely held social preconceptions. The newly liberated figure of the widow affords Middleton a localized and corporeal domain of ideological ambivalence and contradiction. This paper will examine how the ambiguous and provocative figure of the Middletonian widow is used to interpret the plurality of dominant social norms with impunity, while simultaneously exposing the emotional patina of those who live in an uncritical vacuum.

RACHEL MCGREGOR, UNIVERSITY OF ABERDEEN, KING’S COLLEGE

Beyond School Bounds: The Limits of Didacticism in Sixteenth-Century England

Scholars of the early modern period have assigned space with a vital role in the history of the modern subject and the compartmentalization of domestic interiors has been seen as one factor in the emergence of the private individual. Drawing on previous work, this paper examines spaces of sixteenth-century schools to reveal a type of selfhood that differs from the self-reflexive subject of recent accounts: the relational self. School spaces aimed to control how the self was created in relation to the plurality of models offered by fellow pupils and texts. This was reflected in the way contemporary didactic writers used the symbol of the text as schoolhouse to delegitimize competing educations. Yet, the jurisdiction of the school extended only so far; educators had to acknowledge and attempt to deal with the spatial limits of their power once their pupils and teachings entered the world outside the classroom.

SCOTT STEPHEN, UNIVERSITY OF ABERDEEN

Prologues, Epilogues, and the Function of Liminal Performative Spaces within Early Modern English Drama

This paper examines liminal prologue and epilogue spaces within early modern drama to show how they sustained audience engagement in a process of interpretation. Critics have approached stage orations variously — ranging from seeing them as financial pleas for appreciation (as Stern argues), to what Bruster and Weimann call manifestations of “early modern theater’s emerging self-consciousness.” Building on previous work, I argue that stage orations, performatively straddling the play world and the audience world, represent a contested space that illustrates how early modern dramas interacted with audiences. Focusing on A Woman Killed with Kindness and Arden of Faversham (among other plays), I reveal the complexity of their marginal orations.
These performative liminal points are used to foreground the audience as interpreters of drama, and are a key element of an increasingly complex early modern theater, which encouraged a plurality of interpretations, and which invited audiences to think critically for themselves.

Saturday, 10 April 2010
11:00–12:30
Università Ca’ Foscari - San Basilio - Aula 1F
ARTISTS AND THEIR COMMUNITIES IN THE EARLY MODERN PERIOD II: FAMILY DYNAMICS: RELATIVES, FELLOWS, AND NEIGHBORS
Co-Organizers: Karine Tsoumis, University of Toronto and Alexandra C. Hoare, University of Toronto
Chair: Dale V. Kent, University of Melbourne

Alexandra C. Hoare, University of Toronto
Keep Your Friends Close and Your Enemies Closer: Friendship and Rivalry in the Crafting of Salvator Rosa’s Professional Persona
For the seventeenth-century Neapolitan artist Salvator Rosa friends and enemies were vital in an endeavor to create a unique identity as a painter and poet. Rosa’s experience offers useful insights into the social nature of the Seicento artist’s self-fashioning. In Florence he formed relationships vital to the promotion of an identity of autonomy, founding a private literary and theatrical academy as a space of liberty beyond the confines of the Medici court. In Rome, he encountered significant rivalries with prominent academics and artists, which he fostered in order to sustain an inimitable identity in a highly competitive marketplace. The rituals and discourses of friendship (gift-giving, letter-writing, academic dinners, and private villa retreat) and enmity (competitive economic practices, academic scandal, and the cultivation of the topoi of envy and calumny) offered Rosa essential strategies in the creation and endorsement of an enduringly distinctive and often self-contradictory persona.

Peter M. Lukehart, National Gallery of Art, Washington, DC
The Terms that Bind: Università, Società, and Accademia in the Artistic Culture of Early Modern Rome
The late sixteenth and early seventeenth centuries marked a period of systemic transformation in the institutions with which artists were affiliated in Rome. Whereas Vasari argued both in his Lives (1568) and in the Florentine Accademia del Disegno (1563) that the art of drawing unites painters, sculptors, and architects under a shared discipline, his Roman contemporaries confronted diverse social, economic, and political exigencies that often impeded the incorporation of artists belonging to their respective guilds into a single academy. This paper treats period terminology of artistic association in Rome — arte, università, società, congregazione, and accademia — with special attention to inflected meaning. I will also examine idiosyncratic concepts such as the società d’ufficio, which refers to small groups of artists within these larger institutions who possessed divergent skills, mentalities, and working habits. These uneasy relationships tell us a good deal about the strain of personal and professional association in early modern Rome.

Jessica Veith, New York University
The Haarlem Classicists
In seventeenth-century Haarlem, a vibrant artistic center emerged, responsible for extraordinary innovations across a variety of genres. While many of these fields have received significant study, the city’s wealth of history painters, often referred to as the Haarlem Classicists, have gone largely overlooked. Their self-conscious sense of pride and continuity in their city’s artistic heritage is evident in their close daily interaction and the recognition they received beyond Haarlem. The majority of these artists shared a common religion and community, living in close proximity within the Catholic neighborhood of the Begijnhof, often having trained with one another, and perpetuating similar themes in their work. This paper explores the confluence, interaction, and collaborations of prominent painters and architects active in Haarlem from the 1630s through the 1660s — in particular Salomon de Bray and Pieter de Grebber — and the expression of their relationships (family ties, guild practices, and friendships) in their artwork.

Saturday, 10 April 2010
11:00–12:30
Università Ca’ Foscari - San Basilio - Aula 1G
PICTORIAL SPACE IN EARLY MODERN VENICE II
Co-Organizers: STEFAN NEUNER, Universität Zürich and TRISTAN WEDDIGEN, Universität Zürich
Chair: DAVID YOUNG KIM, Universität Zürich

ROLAND KRISCHEL, WALLRAF-RICHARTZ-MUSEUM
From Hell: The Design of the Paduan Teatro Anatomico
Padua’s anatomical theater, inaugurated in January 1595, is the oldest still-existing construction of its kind. Originally almost black in appearance and even deeper at the bottom, the highly expressive, steep cone can be regarded as an architectural counterpart to Tintoretto’s monumental paradise-maelstrom painted shortly before. It conveys a quasi-hypnotic experience — extraordinary even in the context of late Mannerist concepts of space. The idea to crown the contemporary Dante debate (ca. 1570–1600) with an architectural reconstruction of his Inferno is breathtaking and does not fit the names usually associated with the Paduan Teatro Anatomico. This paper will show that circumstantial evidence points towards the authorship of Galileo Galilei. Through its use for public dissection, the built Inferno becomes a philosophical space where not only medical knowledge was acquired, but also stoic strength in the face of human transience was attained.

ANGELO CATTANEO, CENTER FOR OVERSEAS HISTORY, NEW UNIVERSITY OF LISBON
Mapping and Depicting the East in Fifteenth-Century Venice: Fra Mauro’s Mappamundi and the Pictorial, Literary, and Cartographic Representation of Asia
This paper focuses on an unknown mid-fifteenth-century manuscript written in the Venetian vernacular (ca. 1430–50), which has shown to be the first known translation and adaptation in vernacular of Ptolemy’s Geography. This manuscript includes ninety-seven folios and sixty maps. The analysis of this very early translation of Ptolemy’s Geography contributes to observe the way in which in Venice Ptolemy’s work was combined with classical authors (Soline, Caesar, Tacitus, and Pliny) and Marco Polo to give shape to an unparalleled representation of the fifteenth-century imago mundi. The anonymous author of this translation had to develop a vast
and complex technical lexicon in the Venetian vernacular that translated Ptolemy’s scientific lexicon as well as methodology. What is more, while translating Ptolemy’s work, the anonymous author tried to apply and adapt Ptolemy’s theory of projections to the larger world known in Venice around the mid-fifteenth century. The manuscript attests to a circulation, transmission, and adaptation of Ptolemy’s *Geography* in ways that differ markedly from the better known circulation and translation of the *Geography* in several other major European centers such as Florence, Rome, and Nuremberg.

**DAVID GANZ, UNIVERSITÄT KONSTANZ**

*Oblique Views: The Collision between Gaze and Action in Venetian Ceiling Painting of the Mid-Sixteenth Century*

Towards the middle of the sixteenth century, a new type of ceiling painting evolved in Venice, characterized by a particular mediation between the represented action and the spatial position of the beholder. The paper will discuss the conceptual implications of this particular spatial arrangement, focusing on early cases like Titian in Santo Spirito. Here, the painter manages to integrate the corporeal presence of the beholder into stories that take place in an intermediate sphere between heaven and earth. However, the more intense the relationship between the pictorial space and the real space becomes, the more problematic it turns out to be. The oblique gaze from below originates from an impossible viewpoint, too far below the action level of the painted figures. This creates a sloping visual axis that collides with the horizontal vectors of the painted action, compromising its cohesion and comprehensiveness.

Saturday, 10 April 2010
11:00–12:30
*Università Ca’ Foscari - San Basilio - Aula 2A*

**PORTRAYALS OF LOVE, FRIENDSHIP, AND DESIRE IN ITALIAN ART AROUND 1500 II: METAPHORS OF LOVE**

*Co-Organizers: Jeanette Kohl, University of California, Riverside and Marianne Koos, Université de Fribourg*

*Chair: Elizabeth Cropper, National Gallery of Art, CASVA*

**ADRIAN RANDOLPH, DARTMOUTH COLLEGE**

*Fierce Love*

The poetics of Eros can, of course, register a civilizing tendency. Love conquers all, Ovid tells us, and Renaissance artists and patrons eagerly produced objects that pictured Venus vanquishing Mars. But, while some accounts of love and affection seem to offer an antidote to war-making, other accounts frame love precisely as war-like. Amorous fortresses are besieged and arrows pierce lovers in innumerable verses and images of the late middle ages and Renaissance. I wish to focus on particularly violent visualizations of love, where amorous ferocity renders lovers bestial and savage. This fierce love, which often leads to horrific, or mock-horrific results, registers an emotional and affective undercurrent in Renaissance cultures of love that tests the human-animal boundary, and that taps into the secular-sacred binary at the heart of this session.

**ULRICH PFISTERER, LUDWIG-MAXIMILIANS-UNIVERSITÄT MÜNCHEN**
Mirrors of Love and Creativity
Mirrors were not only common, precious tokens of friendship and love in the Renaissance. The mirror image was also arguably the central metaphor to describe the ideal reciprocity of loving and virtuous relationships — ranging from love towards God to heterosexual as well as all forms of homosocial love. This paper interprets some of the most ambitiously designed mirrors of the fifteenth century as deliberately playing with these different levels and concepts of love and friendship. The main thesis however goes a step further: It will be argued that the creative impulse to produce some of these exceptional mirrors was thought to be the love of its producer toward the recipient of the gift (an idea reaching back to Dante and the poets of the Dolce Stil Nuovo). So for the “initiates” (all those worthy to be loved) virtuous love, knowledge, and perfect artistic productivity visually coincide in these mirror objects, which should be understood as a kind of “index fossil” of the humanistic art and concept of love and virtue in the Renaissance.

MARIANNE KOOS, UNIVERSITÉ DE FRIBOURG
The Martyrdom of Love: An Iconography of Ambiguity
Martyrdom in early modern visual media is usually associated with Christian iconography. This paper, however, aims to explore another kind of martyrdom: that of love effectuated by the arrows of the gaze. In spite of new research, the images I discuss continue to be interpreted as depictions of the Christian martyr Sebastian, or, as has recently been proposed, labeled ambiguous, ultimately to be recategorized as religious: their special attraction for the beholder lies, it is claimed, in their potential to transform the beautiful boy with an arrow, evoking painful love, into a representation of the saint. This paper argues that such an interpretation disregards the distinctive iconography of “the martyrdom of love,” rooted in amorous poetry. Without doubt, all the images I distinguish show pronounced structures of ambiguity, but these do not undermine their ultimately secular meaning. By, finally, analyzing Dosso’s ambiguous panel of Saint Sebastian (Brera), an example, as I will show, that actually oscillates between the religious and the profane, the paper intends to clarify the differences between the particular iconographies and structures of ambiguity.

Saturday, 10 April 2010
11:00–12:30
Università Ca’ Foscari - San Basilio - Aula 2B
RENAISSANCE MANUSCRIPT ILLUMINATION IN VENICE AND THE VENETO I: DIVERSITY OF APPROACHES TO VENETIAN/VENETO ILLUMINATED MANUSCRIPTS
Co-Organizer: HELENA SZÉPE, UNIVERSITY OF SOUTH FLORIDA
Co-Organizer & Chair: LILIAN ARMSTRONG, WELLESLEY COLLEGE

JONATHAN J. G. ALEXANDER, NEW YORK UNIVERSITY
“Kunstgeschichte Ohne Namen”: Problems of Attribution in Book Illumination in Venice and Padua
Art Historians of the Second Vienna School, including Otto Pächt, were so aware of the magnetism of names when it comes to attributions that they proclaimed the necessity of abolishing them in a scientific art history. For Italian Renaissance illumination the rich archival documentation means that the danger is omnipresent. However, such documentation can fill out
an historical context for a particular artist, and make the risk worth taking. This paper will examine a number of case studies and demonstrate the progress that has been made in the last forty years. Among documented artists whose oeuvre has been clarified are Giovanni Vendramin and Benedetto Bordon, though others as important as the Master of the Putti or the Pico Master remain anonymous. Yet others for whom we have biographical information still have no agreed oeuvre, for example Lauro Padovano and Jacometto.

GIORDANA MARIANI CANOVA, UNIVERSITÀ DEGLI STUDI DI PADOVA
Miniatura per l’Università di Padova nel Quattrocento: il tema dell’insegnamento universitario
L’intervento prenderà in esame la miniatura nei manoscritti eseguiti per l’università di Padova facendo riferimento alla committenza, allo stile e all’iconografia e tenendo presente in particolare il ruolo avuto dal manoscritto nell’insegnamento universitario.

EMMA T. K. GUEST, INDEPENDENT SCHOLAR
Venetian Pastoral Imagery in the Early Cinquecento and its Origins in the Illumination of Virgil’s Bucolics
Pastoral themes in early sixteenth-century Venetian paintings and drawings have been linked to the revival of interest in Virgil’s Bucolics prompted by the availability of printed editions of Virgil, and the popularity of pastoral poetry. However, this view does not take into account the longstanding tradition of pastoral images as found in illuminated manuscripts and incunabula of Virgil’s poetry. Artists such as Giulio Campagnola and Giorgione explored pastoral themes in their drawings and prints, inspired by Virgilian imagery found in contemporary manuscripts and printed books available in the collections of their educated patrons. I will discuss examples of the most popular modes of illuminating Virgil’s works in Venice and the Veneto to present a visual vocabulary that should be included in explorations of the origins of pastoral themes in monumental paintings.

Saturday, 10 April 2010
11:00–12:30
Università Ca’ Foscari - San Basilio - Aula 2C
THE TURN OF THE SOUL IV: CONVERSION NARRATIVE
Organizer & Chair: HARALD HENDRIX, UNIVERSITEIT UTRECHT

PHILIP MAJOR, UNIVERSITY OF LONDON, BIRKBECK COLLEGE
“Most necessarily to be knowne”: The Conversion Narratives of Samuel Smith
In this paper I examine two hitherto neglected texts written by the Church of England minister and author Samuel Smith (1584–1665) that cast new light on early modern conversion narratives. The Admirable Convert and The Ethiopians Conversion (1632) provide rich source material with which to investigate the modes of thought and argument attendant on both the authorship and reception of such works. Among the features discernible in Smith’s writings are the ways in which he negotiates and configures the rhetorical spaces between adaptations of common frames of reference and biblical inspiration. This provokes an analysis of the issue of agency, which in turn informs a discussion of how Smith perforce delicately attends to the possibility of backsliding in readers for whom an ongoing process of redemption is privileged over the velleity of immediate and final conversion. Additionally, what significance should we attach to these
works being dedicated to local gentry?

RAINER H. GOETZ, APPALACHIAN STATE UNIVERSITY
“By the Book”: Conversion Narratives in Early Modern Spain
The sixteenth century is an age of unprecedented experimentation and discovery, and first-person writing becomes an acceptable means to convey experiential knowledge. However, self-writers generally do not adopt an introspective and retrospective point of view, and lack the narrative tools to turn individual events and experiences into a meaningful whole. The 1554 translation of St. Augustine’s Confessions into Spanish provides a viable model for autobiographical writers. It is the quintessential example of a reform plot in an autobiographical narrative, in which a conversion experience results in a reformed life. The impact of the *Confessions* is felt not only in Spanish autobiographies, but also in religious practices of the Counter-Reformation. The presentation will address a number of literary issues that surround early modern Spanish conversion narratives (St. Teresa, Pedro de Ribadeneyra, and others) such as the question of agency, the element of blindness and vision, and the representation and authentication of the authors’ experiences.

ALISON SEARLE, ANGLIS RUSKIN UNIVERSITY
The Biographical and Dramatic Conversion(s) of James Shirley (1596–1666)
James Shirley’s play *St Patrick for Ireland* (1640) represents Ireland’s conversion from paganism to Christianity. It was specifically written for an Irish audience and utilizes spectacular, sensual stage effects, which render it unique in Shirley’s oeuvre. Shirley’s own religious position is ambivalent: Anthony Wood claimed that he left the Anglican ministry following his conversion to Catholicism. He lived during a period of revolutionary religious change and was probably the first professional dramatist working in Ireland (1636–40), while Thomas Wentworth was Lord Deputy. This paper will explore Shirley’s models of conversion in *St Patrick* and how his time in Ireland shaped his dramatic representations of this process. I will analyze the impact of genre on the way conversion, its agency and effects, are represented in Shirley’s plays and in biographical accounts of his work. *St Patrick* offers intriguing insights into the ways in which conversion was understood, experienced, and dramatized during this transformative historical epoch.

FREDERICO ZULIANI, UNIVERSITY OF LONDON, WARBURG INSTITUTE
The Conversion of Christian II of Denmark in the Contemporary Diplomatic Literature
Christian II of Denmark became Lutheran after his escape from Denmark in 1524. In 1530 he converted back to Catholicism, then tried to reconquer his old kingdom with an unfortunate military expedition funded by his brother-in-law Charles V. Until today his figure and his re-conversion have not been studied; that is a pity also because the process of his conversion has been widely narrated, and preserved in the contemporary diplomatic correspondence. Moreover, Christian II was the first Lutheran prince ever to convert back to Catholicism, and his conversion had clearly a symbolic value from a Roman and Imperial point of view. Another main reason of interest is that neither the nuncio Campeggi, nor Charles V — who endorsed the conversion to Rome — believed Christian was sincere. The conversion was not something concerning the beliefs of the monarch, but had instead only a public and legal meaning.
WILLIAM J. KENNEDY, CORNELL UNIVERSITY
Jeweler’s Daughter Sings for Doge: Gaspara Stampa and Her Transactions of Fame
Stampa’s Petrarchism conveys the nearly unbridgeable social, cultural, and economic distance between her world and that of patrician Venice, and it inscribes something half-dishonest about both these worlds. For her part, Stampa seems hungry for his recognition and approval, but what she gets instead is rejection and dismissal, against which she defines herself and her professional commitment to poetry. Her acquisition of fame, her concentration on technique, and her commitment to a revisionary poetics, represent a powerful transaction, a matter partly of negotiating strength upon disappointment; partly of squaring her talent with a style that — because based on an archaic Tuscan dialect with Sicilian, and Provençal elements and Latin neologisms — was initially alien to her and her audience; and partly of coming to terms with her fluid status in a multilayered Venice.

JOHN ROE, UNIVERSITY OF YORK
Translation: Petrarch and Ronsard and Carpe Diem
Why doesn’t Petrarch write a carpe diem sonnet to Laura, urging her to waste no more time on chastity and instead relieve his torment by taking him for her lover? This is what his French successor Ronsard does repeatedly. There are various ways of answering this question. One is to see Petrarch as falling outside the carpe diem mode for particular reasons. Another is to see Ronsard as integrating two traditions, the Petrachan and the Ovidian, which in some respects, and despite Petrarch’s eclectic admiration of many Roman poets, stand opposed. Further to this is the degree of spiritual aspiration that so characterizes Petrarch’s lyric writing, which Ronsard tends to undersell. He draws eagerly on the Platonic tradition, but is Platonic love, even as defined back then, really akin to spiritual? I shall compare these poets in their uses of convention and offer some conclusions as to their diverse practices.

MICHAEL SIKORA, WESTFÄLISCHE WILHELMS–UNIVERSTÄT MÜNSTER
Love and Marriage: Can A Ruler Have One Without the Other? Some Remarks about German Princes’ Mesalliances in the Sixteenth Century
In the sixteenth century “unconventional” relationships of German princes began to become objects of juridical debate and sometimes were even debated in public. When eighteenth-
century scholars collected examples of this subject, they recalled all the stories of the sixteenth century but had almost nothing to say about earlier times. Certainly, gender relations and marriage changed moral and social meaning in the Reformation era, and of course the political system of the Holy Roman Empire became increasingly institutionalized during this period. Were there any connections between these developments, and what consequences did they have for the habitus of the high nobility? Within this framework, my paper will examine the question whether the history of imperial princes’ mesalliances actually began in the sixteenth century.

Cecilia Cristellon, Istituto Storico Germanico di Roma
Marriage across Confessional Boundaries: Roman Congregations and Mixed Marriages in Europe (1563–1798)
Mixed marriages in the early modern era represented the surmounting of confessional barriers. Though divided by religious affiliation, those who made them for their offspring (almost always pawns in political or economic alliances) shared an understanding of such prevailing values as honor and status. In confessionally homogeneous countries, mixed marriages opened the matrimonial market to those otherwise excluded from it. Until now, mixed marriages have been studied in local contexts. I use a different body of sources: the records of Roman congregations, held in the Archivio Segreto Vaticano. These congregations, responsible for dispensations from the bar against *disparitas cultus* (equivalent to rulings that particular mixed marriages were legitimate), were responding to the doubts of missionaries faced with the fact of such unions. My presentation focuses on high-profile cases with political ramifications: those involving rulers in England and territorial princes in Germany. In these circumstances, the conflict between confessions gave way to dialogue between them.

Saturday, 10 April 2010
11:00–12:30
Wake Forest University - Casa Artom - Multimedia Room
Music, Image, and Meditation in Early Modern Europe I
Sponsor: Group for Early Modern Cultural Analysis (GEMCA)
Organizer: Andrea Catellani, Université Catholicque de Louvain
Chair: Anne Piéjus, Centre National de la Recherche Scientifique
Respondent: Laurence Wuidar, Université Libre de Bruxelles

Céline Drèze, Université Catholicque de Louvain
“Je sens une céleste flamme qui me fait chanter nuit et jour”: Le chant de cantiques dans l’apostolat jésuite
En des temps bouleversés, la littérature du cantique est venue répondre aux besoins spirituels des fidèles en devenant une forme d’expression esthétique pour raviver et réaffirmer leur foi. La Compagnie de Jésus, protagoniste actif de la Contre-Réforme, a recouru au cantique spirituel en convoquant ses vertus pédagogiques et sa faculté à favoriser l’acte dévotionnel et l’édification de l’âme. Prenant appui sur une variété d’exemples issus des Pays-Bas, cette communication veut comprendre les enjeux de l’acte du chant comme amorce d’un processus méditatif et discerner le retentissement d’un tel acte en l’homme.

Brigitte van Wymeersch, Université Catholicque de Louvain
Music as Representation of the Divine
As the mirror of the balance of the universe and the harmony of creation, music, even in its most concrete aspects, is a reflection of God’s glory. So the faithful can be filled with it, intellectually and materially, to raise the soul towards the Almighty. Mersenne’s works are particularly rich in analogies between the Christian mysteries and their perceptible image in music so that his objectives in writing his minor works seem more apologetic than musical or aesthetic.

EMILIE CORSWAREN, UNIVERSITÉ DE LIÈGE
Musique et confraternités nationale à Rome aux XVIe et XVIIe siècles
L’activité dévotionnelle des confraternités nationales en plein essor dans la Rome post-tridentine fait apparaître une population mouvante, celle des musiciens. Au départ de l’exemple des confraternités germaniques et de leur intégration à la vie musicale romaine, il s’agira de montrer comment l’association de la musique aux manifestations cultuelles peut faire émerger des lieux de brassages particuliers, au-delà des identités nationales et des rapports d’allégeance initiaux. Forme expressive de religiosité s’il en est, l’activité musicale devient la clé de lecture d’une dévotion vivante mais aussi de réseaux et d’échanges qui sous-tendent les exigences cérémonielles.

Saturday, 10 April 2010
11:00–12:30
Archivio di Stato - Aula della Scuola di Archivistica, Paleografia e Diplomatica
PERIOD EYES AND URBAN ENVIRONMENTS IN THE ITALIAN RENAISSANCE II: ACTORS AND AUDIENCES, THE CITY TRANSFORMED
Co-Organizers: FABRIZIO NEVOLA, UNIVERSITY OF BATH AND NICHOLAS A. ECKSTEIN, UNIVERSITY OF SYDNEY
Co-Chairs: NICHOLAS TERPSTRA, UNIVERSITY OF TORONTO AND NICHOLAS A. ECKSTEIN, UNIVERSITY OF SYDNEY

GEORGIA M. CLARKE, UNIVERSITY OF LONDON
City, Space, and Identity in Contemporary Accounts of Charles V’s Entry into Bologna and Coronation as Holy Roman Emperor, 1529–30
Charles V entered Bologna in November 1529 and was crowned there as Holy Roman Emperor in February 1530; in the process Bologna was temporarily “transformed” into Rome. Preparation and execution of events involved Bolognese, papal, and imperial officials; each group had their own agendas and competed to control and direct space and vision, and to manipulate and transform the built and temporary fabric of Bologna. This paper focuses on the recording of events in contemporary texts — diaries, letters, and printed accounts — by a variety of witnesses (Bolognese citizens, members of the papal and imperial courts) writing for different reasons and audiences — private and public, local and foreign; three series of prints of the processions of the entry and coronation were also published. Both written and visual accounts recorded only particular aspects of events and this paper interrogates contemporary witnesses’ different presentations, perceptions, and interpretations of what took place.

KATHERINE M. BENTZ, SAINT ANSELM COLLEGE
Aldrovandi’s Rome: A “Theater” of Antiquities ca. 1550
One of the most influential guidebooks of Renaissance Rome was written by a young Bolognese scholar who became famous for his study of natural history and botany: Ulisse Aldrovandi (d. 1605). Drafted in 1550 (while he awaited trial for heresy before the Inquisition in Rome), *Delle statue antiche* was published as an appendix to Mauro’s *Le antichità della città di Roma* in 1556, 1558, and 1562, and was imitated and recycled by many later authors. Though modern scholars of antiquities collections often cite Aldrovandi’s text, few have analyzed it in its entirety, and fewer still have considered the experiential nature of his description of urban space or the social implications of the prominence he gave to particular sites. This paper examines Aldrovandi’s guidebook as an urban social document; traces his influences, motives and methods; and investigates the ways in which his guidebook created meaning for generations of visitors to Rome.

SAMUEL BIBBY, UNIVERSITY COLLEGE LONDON

The Triumph of Love: Sculpture, Marriage, and Memory in Fifteenth-Century Florence

How were fifteenth-century Italian rituals associated with marriage subsequently inscribed on the material worlds and collective memories of the citizens involved? This paper examines how the *traductio* left subsequent residual traces on everyday domestic spaces. Sculptural display in courtyards and gardens is considered as a strategy for creating legacies for the ritual process, anchoring them in the visual realm of the married couple’s daily lives. Specifically, it argues that Donatello’s so-called *Atys-Amorino*, installed on a marble column, should be read as a marker commemorating the endpoint of the triumphal procession for the 1465 marriage of Bartolomeo Bartolini and Marietta de’ Medici. By locating this ensemble within artistic and ritual cultures of marriage, positioning it within the discourses of antiquarianism and cultural memory, and placing it within the city’s ritual geography and spatial politics, its meaning is nuanced in order for it to be seen as an index of urban experience.

Saturday, 10 April 2010
11:00–12:30

Istituto Ellenico - Sala del Capitolo

PRINTING GREEK MEDICINE IN VENICE IN THE RENAISSANCE II

Organizer & Respondent: ALAIN TOUWAIDE, SMITHSONIAN INSTITUTION
Chair: DONALD JACKSON, UNIVERSITY OF IOWA, PROFESSOR EMERITUS

CHRISTINA SAVINO, BERLIN-BRANDENBURGISCHE AKADEMIE DER WISSENSCHAFTEN

Scholars at Work: Search of Texts, Exchanges, and Falsification behind the 1562–63 Valgrisi Edition of Galen

The complete edition of Galen (Venice: Valgrisi, 1562–63) was prepared by Giovanni Battista Rasario from Novara, appointed by Valgrisi to prepare it with the collaboration of other physicians, well-known scholars, and lecturers of the University of Padua explicitly named in the first preface. No information has come to us on the relationships between Rasario and these collaborators, which may have been influenced by the character of Valgrisi. Special attention needs to be given to the most significant novelty of Galen’s, namely the new commentaries on Hippocrates, widely praised by Rasario in the letter of dedication. Some of these commentaries translated by Rasario and published in a special section of the edition are currently suspected to be forgeries by Rasario. I plan to investigate the background of the Valgrisi edition and Rasario’s
modus operandi, the relationships between the scholars involved in the edition, their contributions, and the process of falsification.

MARGHERITA BRECCIA FRATADOCCHI, BIBLIOTECA CENTRALE NAZIONALE DI ROMA
The Galenic Receptary: A Fifteenth-Century Handwritten Testimony
The paper presents a fifteenth-century manuscript possibly from the Veneto, purchased in 1890 by the Biblioteca Nazionale Centrale di Roma and containing the text of Giovanni Saracino, Receptario de Galieno translato de latino in volgare per lo excelente medico maistro Zohanne Saracino. Giovanni Saracino, a physician from Piemonte, devoted himself to circulating the Galenic receptary, which was very common, even in the printed editions until the seventeenth century. The manuscript is a further confirmation that the Galenic receptary has been translated from the ancient Greek into the vernacular, including in dialectals. It contains also a Latin text (incomplete at the end) attributed to Johannes Paulinius, who used to copy medical recipes found in local books from Alexandria in Egypt, and to translate them into Latin.

Saturday, 10 April 2010
11:00–12:30
Biblioteca Marciana
VIOLENCE IN EARLY MODERN EUROPE VIII
Organizer: JONATHAN D. DAVIES, UNIVERSITY OF WARWICK
Chair: INGRID A. R. DE SMET, UNIVERSITY OF WARWICK

REBECCA LYNN, LEHIGH UNIVERSITY
Cannibalism, Titus Andronicus, and the Remaking of Rome
Reading violence as a subversively benevolent act in William Shakespeare’s Titus Andronicus — as bodily deconstruction leading toward incorporation and unity — can break down boundaries between bodies and individuals and re-vision horrific violence as a healing enterprise. In seeing this sort of extreme violence on stage, and, more contemporarily, on screen in cinematic slasher films, viewers are asked to become more active in their subconscious play and in their conscious interpretation of the violent acts they view. Viewing representations of violence that transforms the body, such as dismemberment and cannibalism, can be a positive process which in some ways may provide the psychological basis for limiting actual violence. What then might we learn about the evolution of the cycle of violence and the ways in which extreme violent acts inflame or end it? I argue that through viewing audiences can manage curiosities about violence through engaging in “play” with violent images.

CYNTHIA NAZARIAN, NORTHWESTERN UNIVERSITY
“Ainsi qu’on voit en la guerre civile”: The Politics and Poetics of Violence in Agrippa D’Aubigné’s L’Hecatombe à Diane
In the hands of their sixteenth-century imitators, Petrarch’s sonnets took on strikingly corporeal imagery as metaphors of violated bodies, wounding, and fragmentation became commonplace in the sonnet sequences of early modern Europe. Nowhere is this phenomenon more striking than in the Hecatombe à Diane of Agrippa D’Aubigné, the Huguenot poet who directly witnessed the many horrors of France’s wars of religion. In his hands, the Petrarchan sonnet becomes a catalogue of human brutality that eerily questions its own conventions in multiplied images of
martyred flesh. In exploring the relationship between D’Aubigné’s Petrarchan sequence and his epic work, Les Tragiques, this paper will uncover the political and patriotic imperatives that are enacted on the figures of the Petrarchan poet and unattainable beloved in D’Aubigné’s lyric sequence, in which civil war and religious fragmentation speak through metaphors of the body violated in love.

Tabitha Spagnolo Sadr, University of Lethbridge

What Price Justice? The Fair Cloak of Vengeance in Montfleury’s La Femme juge et partie (1669)

Unequivocal acts of physical violence are frequently implied, but rarely executed on the French seventeenth-century tragicomic stage. Anything more manifest challenged theatrical decorum, and risked a difficult and visually arresting moment that could compromise the more nuanced development of a play. I intend to explore the consequences of just such an obscured attack on the female protagonist in Antoine de Montfleury’s La Femme juge et partie. In an expository attempt at murder, a wife is abandoned to die by her husband who mistakenly believes her unfaithful. The result is a transvestite transformation in a woman who struggles to visit justice on her aggressor even at the expense of her own identity. It serves as a violent catalyst for a sophisticated exploration of the complexity of vengeance, of the fundamental interplay between power and violence, and, ultimately, of the quality of mercy that so rarely rests in the hands of the offended party.

Shifra Armon, University of Florida

Sexual Violence and Political Unconscious in Cervantes’s La fuerza de la sangre

Cervantes’s exemplary novel, La fuerza de la sangre (1613) presents three interpretative hurdles. First, the novella imposes violence (rape) as the necessary prelude to wedded bliss. Second, through a series of interlocking coincidences, or “symmetries,” it stages its felicitous ending only to disrupt it with an asymmetrical postscript. And third, it mobilizes the force of eponymy to name its violently entwined couple Leocadia and Rodolfo. I will argue that the name Rodolfo references the Austrian Emperor Rodolfo II (1552–1612), whose failed engagement to the Spanish Infanta Isabela Clara Eugenia (1566–1633) stymied prospects for reunification of the split Hapsburg dynasty. As an allegory of frustrated political desire, or “symbolic meditation on the destiny of community” (Jameson), I resolve the hermeneutic problems of rape, asymmetry, and eponymy by envisaging, along with the community of Cervantes’s readers, a macropolitical alternative to the loathesome reign of Philip III.

Saturday, 10 April 2010
11:00–12:30
Ateneo Veneto - Aula Magna

Agents, Brokers, and Intermediaries: The Circulation of Art Works in the Early Modern Period (1500–1650) II

Sponsor: Comité International d’Histoire de l’Art
Co-Organizers: Elena Fumagalli, Università di Modena e Reggio Emilia and Cinzia Maria Sicca Bursill-Hall, Università degli Studi di Pisa
Chair: Raffaella Morselli, University of Teramo
DONATELLA PEGAZZANO, _Università degli Studi di Firenze_

Alessandro: Trading and Collecting in Late Sixteenth-Century Florence

This paper will focus on the Florentine nobleman, Alessandro Rinieri, who, at the end of the sixteenth century in Florence had the double features of collector and art dealer. He was in touch with some of the most famous Florentine collectors of his time, like Ippolito Agostini and the brothers Lorenzo e Ridolfo Sirigatti. Alessandro showed, in his house, not only his own collection, but also pieces of art that he intended to sell. This attitude is not easily documented at this time, especially for a person of Rinieri’s social class. The most important document that testifies this activity, the one I shall examine in this context, is dated 1594 and concerns the sale of Andrea del Sarto’s copies by Rinieri. These paintings came from Buondelmonti family and Alessandro sold them to the Grand Duke Ferdinando de’Medici and to the Florentine banker Giovanni Zanchini. This document, of a rare and interesting type, not only enriches our knowledge of Sarto’s copies at the end of Cinquecento, but casts new light on some of the processes regulating this kind of artistic transaction at that time.

FRANCESCO FREDDOLINI, _Università degli Studi di Pisa_

Francesco Paolsanti: Agent, Merchant, and Courtier in Grand Ducal Florence, ca. 1600–30

This paper attempts to explore the role of agents in early seventeenth-century Florence, their social condition, and their relations with the Medici court. In 1598 the merchant Francesco Paolsanti (1559–1641) was appointed Aiutante di Camera to Ferdinand I, and his mercantile activity became partially devoted to providing the grand ducal court with luxury goods and textiles. Paolsanti’s activity as an agent evolved dramatically in 1608, when he took part in a mission to the East Indies devoted to exchanging balas rubies for a consignment of diamonds, which were to be used for the decoration of the Cappella dei Principi. Through this official mission he became directly engaged in the construction of the Cappella dei Principi and more and more involved in the trade of pietre dure and jewels, both on behalf of the Medici and in his own right, selling also tabletops, paintings on stone, and jewels in Portugal and Asia. After this mission, he was appointed Secretary to the Grand Duke and in this capacity he continued to act as a Medicean agent.

CINZIA MARIA SICCA BURSILL-HALL, _Università degli Studi di Pisa_

Giovanni Cavalcanti (1480–1544) and Other Florentine Providers for the Field of Cloth of Gold

In May 1520 Henry VIII and François I met at the Field of Cloth of Gold, a memorable occasion that marked the peace between England and France. The meeting had been planned for a long time, as early as 1515 when the Venetian ambassador reported to the Senate that messengers had been despatched to Florence seeking great quantities of cloths of gold and of silk. Among the gentlemen entering Guines with Henry VIII was Giovanni Cavalcanti (1480–1544), the agent who had provided the precious Florentine textiles employed for the tents as well as the clothes of the English retinue. He also provided the rich “arras” tapestries made in Flanders by Pieter Van Aelst, in whose business he was deeply involved. The paper will show that Cavalcanti’s role in the preparations for the Field of Cloth of Gold included also the contracting in Florence of artists experienced in the creation of ephemeral structures for pageantries. Cavalcanti understood the English need to project an image of tasteful opulence, and, thanks to his own background, compounded by his proximity to the papacy, and he succeeded in fashioning the English camp for the occasion.
ALESSANDRO CECCHI, **POLO MUSEALE FIORENTINO**

Paolo da Terrarossa, Fornaciaio and Art Dealer

Few people can be definitely identified as art dealers or agents. In sixteenth-century Florence, Giovambattista Puccini, armorer, and Giovambattista di Marco della Palla, the scion of a family of apothecaries, rank among these few. The name of Paolo da Terrarossa should be added to this small group of individuals as someone who did sell paintings. Terrarossa came from a family that for generations had made and sold bricks which, as Richard Goldthwaite has shown, were employed to build Renaissance Florence. Alongside his business as “fornaciaio” (brickmaker), Terrarossa — described by Vasari as “amico universalmente di tutti i pittori” — must have also been an art dealer, as can be inferred from the episode described by Vasari of the reduced version of the *Sacrifice of Isaac* (Madrid, Prado) requested of Andrea del Sarto; paid a pitance; and subsequently sent to Naples, where it still was in 1568. This was not an isolated occurrence, as evidenced by Vasari, who records in his *Ricordanze* a number of sales of his own works to Terrarossa.

Saturday, 10 April 2010
11:00–12:30
Ateneo Veneto - Aula Tommaseo

**HUMANISM, HETERODOXY, AND CONFESSIONALIZATION IN THE LATE RENAISSANCE**

Co-Organizers: **ALMÁSI GÁBOR** EÖTVÖS LÓRÁND TUDOMÁNYEGYETEM and **GIORGIO CARAVALE**, UNIVERSITÀ DEGLI STUDI ROMA TRE

Chair: **DIEGO PIRILLO**, SCUOLA NORMALE SUPERIORE DI PISA

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**ALMÁSI GÁBOR, EÖTVÖS LÓRÁND TUDOMÁNYEGYETEM**

Conversions and Confessionalization in the 1580s in the Habsburg Empire

This paper explores the confessional atmosphere around the beginning of the rule of Rudolf II, investigating in particular how the process of confessionalization influenced humanist communities and scientific discourses. The 1580s saw a radical change in the religious atmosphere in the empire, even if some provinces and cities were less profoundly affected than others. An obvious sign of the new attraction of Catholicism is the sudden growth in the number of converts. To explore the impact of these changes on intellectual life this paper will focus on several humanists between Breslau and Prague such as Johannes Crato, Jacobus and Petrus Monavius, Johannes Wacker, Andreas Dudith, and Thaddaeus Hagecius. It will be asked whether and to what extent confessionalization infiltrated or affected the sciences, favoring for instance religious explanations, and whether this development could be a major cause of the “waning of humanism.”

**ARNOUD S. Q. VISSE, UNIVERSITEIT LEIDEN**

Humanism and Confessionalism in the Low Countries: Coornhert’s Translation of Augustine against the Calvinists

Although scholars of religious tolerance have long acknowledged the significance of the Dutch spiritualist and controversialist Dirck Volkertsz Coornhert (1522–90), large parts of his oeuvre are still little studied. This may partly be explained by the fact that much of his oeuvre originates in specific public debates about religious developments in the Low Countries. Yet precisely this context also makes Coornhert an attractive case for studying the interaction between intellectual
culture and the rise of confessionalism. This paper will focus on a small work by Coornhert, published in 1585, that defends the validity of allegorical Bible interpretation against the Calvinists’ insistence on literal reading. Coornhert’s argument consists of ninety citations from Augustine of Hippo translated into Dutch. A contextualized analysis of Coornhert’s translation practice will show how humanist skills and patristic knowledge were used to respond to increasing confessional pressures in the Dutch Republic.

GIORGIO CARAVALE, UNIVERSITÀ DEGLI STUDI ROMA TRE
Italian Heterodoxy and Confessionalization in the Late Renaissance Europe
This paper will focus on a typical exponent of the sixteenth-century Italian diaspora, the Florentine heretic Francesco Pucci (1543–1597). His religious latitudinarism was the result of different elements: Neoplatonism, Erasmianism, and humanistic culture shaped his theological thought, which was based on the idea that Christ’s efficacy and benefit was felt by all human beings. His belief in the universal salvation of the whole of mankind was strongly opposed by both Catholics and Protestants. In the vibrant climate of conversions and reconciliations of the Habsburg Empire of the 1580s he abjured his heresy. Nonetheless, he did not renounce his ideas and a new book he published in 1592 was immediately condemned by three controversialists, a Catholic, a Lutheran, and a Calvinist. Pucci’s case will serve to reflect upon the relation between humanistic education and religious radicalism and on the ways his ideas challenged the process of confessionalization in late Renaissance Europe.

Saturday, 10 April 2010
2:00–3:30
Don Orione - Aula Magna
SAN LORENZO: A FLORENTINE CHURCH II
Sponsor: VILLA I TATTI, THE HARVARD UNIVERSITY CENTER FOR ITALIAN RENAISSANCE STUDIES
Co-Organizers: LOUIS A. WALDMAN, VILLA I TATTI, THE HARVARD UNIVERSITY CENTER FOR ITALIAN RENAISSANCE STUDIES AND ROBERT W. GASTON, UNIVERSITY OF MELBOURNE
Chair: PETER F. HOWARD, MONASH UNIVERSITY

MATTHEW A. COHEN, WASHINGTON STATE UNIVERSITY
The Design and Construction History of the Basilica of San Lorenzo in Florence: Five Contentious Issues
This paper reexamines my positions on five complex issues that have generated scholarly debate (see: “How Much Brunelleschi . . .?” JSAH, March 2008): The floor plan and spatial conception of the basilica, including the Old Sacristy, were designed by church prior Dolfini; the overall basilica and nave arcade proportional systems were designed by Dolfini; the previous basilica was a small, narrow structure that did not influence the width of the present basilica; both the higher- and lower-quality phases of nave construction were initiated by Cosimo de’ Medici; the proportional system has no impact on the basilica’s aesthetic qualities.

CHRISTA GARDNER VON TEUFFEL, VILLA I TATTI, THE HARVARD UNIVERSITY CENTER FOR ITALIAN RENAISSANCE STUDIES
Father and Son in San Lorenzo, Florence: Two Lippi Annunciations
For the chapel of the Operai in the south transept of San Lorenzo, Fra Filippo Lippi created the first Renaissance pala. Recent technical examination has revealed important clues to its construction and execution. About forty years later Filippino painted another, newly identified Annunciation for the choir chapel of the della Stufa family. The relationships between the two modern altarpieces by father and son, technical as well as iconographical, will form the core of this contribution. Taken together they provide new information about the painted decoration of Brunelleschi’s great church and outline later Quattrocento developments in altar furnishings. Indicatively, both the Martelli and Stufa were long-resident parishioners and established Medici allies. In the period following Filippino’s commission Brunelleschi’s intended decorative programme appears to have been overwhelmed by the influx of more traditional altar-paintings from parishioners’ altars in Old San Lorenzo.

Saturday, 10 April 2010
2:00–3:30
Don Orione - Sala Goldoni
FROM AUTHORITY TO REFERENCE III: CONTEMPORARIES
Sponsor: SOCIÉTÉ FRANÇAISE D’ÉTUDE DU SEIZIÈME SIÈCLE (SFDES)
Co-Organizer: RAPHAËLE MOUREN, ÉCOLE NATIONALE SUPÉRIEURE DES SCIENCES DE L’INFORMATION ET DES BIBLIOTHÈQUES
Co-Organizer & Chair: ISABELLE DIU, ÉCOLE NATIONALE DES CHARTES

CHRISTINE BÉNÉVENT, CENTRE D’ÉTUDES SUPÉRIEURES DE LA RENAISSANCE, UNIVERSITÉ FRANÇOIS RABELAIS
Érasme: une autorité critique?
(The paper will be given in English.) Érasme est connu pour ses éditions des textes bibliques et patristiques, qui bousculent parfois la tradition établie. C’est en faisant jouer certaines autorités (celles de saint Jérôme, d’Origène) contre les autres (saint Augustin) qu’il construit peu à peu un discours critique, assis sur des références choisies qui lui confèrent une certaine autorité. Cependant, la radicalisation des positions entraînée par le luthéranisme l’oblige à s’interroger sur le statut qu’il a acquis lui-même, entre autorité et référence. On pourra s’interroger en particulier sur l’utilisation qui a pu être faite de son nom, autour duquel se rassembleraient des “érasmiens”: par cette identification, ceux-ci défendent-ils un système, une méthode, une personne? Comment passe-t-on d’un nom à l’adjectif qui en est dérivé? L’examen du Ciceronianus, qui s’interroge sur le statut de la référence à Cicéron, fournira sans doute un contrepoint intéressant à la question de l’ “érasisme.”

LOUISE KATZ, ÉCOLE PRATIQUE DES HAUTES ÉTUDES
Josse Bade et ses Ascensiani: la constitution d’une sodalitas de référence
(The paper will be given in English.) Josse Bade, dès la fondation de son imprimerie à Paris en 1503, tâche de s’entourer de savants qui sauront apporter à ses éditions la caution érudite nécessaire pour qu’elles soient appréciées et estimées de la communauté humaniste. Cependant, il ne se contente pas de choisir des érudits de référence comme collaborateurs, mais s’attache aussi à les représenter comme des figures savantes de référence. Ainsi, au fil des épîtres paratextuelles qu’il compose pour ses éditions, il apporte un soin particulier à “mettre en scène” certains de ses collaborateurs, au premier rang desquels on peut citer François Dubois, Jacques

Martine Furno, Université Stendhal Grenoble 3
Le dictionnaire de Calepino publié à Venise en 1550: le latin devient-il le support d’un corpus de références des auteurs vernaculaires?
En 1550, Paolo Manuzio partage avec J. Gryphe, à Venise, la publication d’un dictionnaire de Calepino comportant des gloses vernaculaires aux entrées latines. Pour la première fois, la qualité de ces gloses est souligné par des références à des grands noms de la littérature et de la langue italienne (Petrarca, Dante) qui constituent alors le socle d’un corpus de référence, en cours d’élaboration. L’étude de ce dictionnaire qui n’est pas un dictionnaire intrinsèquement de langue italienne, mais de latin à usage scolaire, veut tenter de comprendre comment les deux langues s’articulent l’une avec l’autre dans ce cas précis, et comment, ou si, le corpus latin, déjà figé, et ses critères, influe sur l’élaboration du corpus linguistique vernaculaire.

Saturday, 10 April 2010
2:00–3:30
Don Orione - Sala Vivaldi
Agents, Brokers, and Intermediaries: The Circulation of Art Works in the Early Modern Period (1500–1650) III: Venise, Mantua, Modena
Sponsor: Comité International d’Histoire de l’Art
Co-Organizers: Cinzia Maria Sicca Bursill-Hall, Università degli Studi di Pisa and Raffaella MorSELLi, Università degli Studi di Teramo
Chair: Elena Fumagalli, Università di Modena e Reggio Emilia

Sonia Cavicchioli, Università degli Studi di Bologna
Courtier, Poet, Agent: Fulvio Testi (1593–1646) and Francesco I d’Este’s Collection
“V.S. è giovine e può prestar ancora a’ Suoi principi degli altri servigi rilevanti. Io carico d’anni . . . stanco delle fatiche et invilito nelle disgrazie ho ben ragione d’augurarmi e procurarmi il riposo”: thus wrote on 7 October 1644 Fulvio Testi to Geminiano Poggi, the younger courtier who would succeed him as ducal secretary. While Poggi’s involvement in Duke Francesco I’s art collection has been studied and documented, Testi’s role has been almost ignored, despite evidence showing his close relationship with the duke, and his consideration of the arts both as a matter of taste and political importance. This paper will focus on him as a peculiar agent figure: a virtuoso, a man of taste and culture, who stood by the duke and influenced his strategies when his collection was founded, firmly established, and took shape (1628–44).

Roberta Piccinelli, Università degli Studi di Teramo
Per “particolar nostro interesse”: The Mediation Activity of Giovanni Benedetto and Salvatore Castiglione for the Mantuan Court of the Gonzaga Nevers
During the reign of Charles II Gonzaga Nevers (1647–65), dealings between the Mantuan court and the most prominent Italian markets for the purchase of works of art increased. The Duke took advantage of his frequent visits to other Italian cities to meet artists, to visit their ateliers, and to appraise and purchase paintings and sculptures that he would use to adorn his villas in
Maderno and in Marmirolo in order to restore the gallery in the Ducal Palace. Recent archival research has uncovered interesting evidence on these intricate negotiations and on the mediators that Charles II trusted and employed in his dealings. This paper aims to shed light in particular on the agency undertaken by Salvatore and Giovanni Benedetto Castiglione on behalf of the Gonzaga court in a period extending to the reign of Ferdinand Charles Gonzaga Nevers. The evidence suggests that the duke valued Giovanni Benedetto more for his services as mediator than for his work as a painter, while Salvatore was formally assigned a monthly salary of 120 lire for his work as mediator between Mantua, Genoa, and Venice.

RAFFAELLA MORSELLI, *Università degli Studi di Teramo*

The Market for *Naturalia* for the Gonzagas Museum in Mantua

The Gonzaga rulers of Mantua had been increasingly interested in exotic objects ever since the end of the fourteenth century. They plundered the European markets in search of stuffed animals, bezoars, unicorns, animal-shaped coral branches, and other such *galanterie*. The three dukes Guglielmo, Vincenzo, and Ferdinando, spanning the period from the sixteenth to the seventeenth century, tried to outdo each other in acquiring natural objects that could serve as medical cures, ingredients for alchemical experiments, freaks to exhibit, and natural phenomena. These acquisitions were made at Bologna, Florence, Milan, Naples, Padua, Rome, and above all Venice, where ships tied up at Punta Malamocco and unloaded raw materials and objects from Asia and the Americas, with arrivals from Cyprus, Constantinople, Crete, the Indies, Holland, Prague, and Vienna.

LINDA BOREAN, *Università degli Studi di Udine*

The Role of the Artist as Agent and Dealer in Art Collecting Practices in Venice from the Sixteenth to the Seventeenth Century: Some Case Studies

In Venice the professional art dealer and agent appears comparatively late — in the eighteenth century — despite an increase in trade with other Italian cities and, above all, with strategic European commercial centers. In this context the artist becomes a crucial figure, in frequent competition with jewellers, color merchants, barbers, glassmakers, and diplomats, who were the principal actors in the art trading and art collecting market. The artist held a primary role in the expertise, but not the monopoly in this field; in any case, this position nourished, in a certain sense, the ambition to occupy a preeminent role as agent: the results to the artists’ and collectors’ taste and the artists’ economic status are quite obvious. The paper will consider some brief case studies of the mid-sixteenth and early seventeenth centuries, selected with the intention of shedding light on the art dealer and agent as a profession, the range of media on the market, the types of collectors (princes, noblemen, merchants, and other artists), the different ways in which to broker a sale (sales, gifts, or other), and the results of such sales.

Saturday, 10 April 2010
2:00–3:30

*Don Orione - Sala Canova*

**Jacobeans Drama, English Society, and Italian Models**

*Organizer: William J. Kennedy, Cornell University*
*Chair: Curtis Perry, University of Illinois, Urbana-Champaign*
JULIE SANDERS, UNIVERSITY OF NOTTINGHAM
Mapping Social Networks in 1630s London: A Medical Case Study of Richard Brome’s *The Sparagus Garden* (1635)
This paper will present work from a study of the cultural geography of Caroline drama. While Brome’s plays for the commercial London stages have long been discussed in terms of their “place-realism” or site-specific aspects, it aims to move beyond identifying the purely representational in his socially embedded drama. Deploying recent historical studies of particular neighborhoods and parishes in early seventeenth-century London (e.g., Harkness, 2007), the attention of *The Sparagus Garden* to specific communities revolving around herbalism and related medical practices will be explored. The interest of the play in the site of the Asparagus Garden will be linked with contemporary disputes between the Society of Physicians and amateur medical practitioners, centering on Galenic versus Paracelsian approaches. In turn, many of the significant city gardens belonging to these networks come into view, enabling us to appreciate the resonance of commodities such as asparagus and tulips to 1630s culture.

KEIR DOUGLAS ELAM, UNIVERSITÀ DEGLI STUDI DI BOLOGNA
‘Tis Pity She’s Italian: Wanton Women on the Early Modern Stage
This paper examines the theatrical and discursive representations of wanton and disorderly Italian women in early modern England. The primary model for disorderly Italian female characters was Aretino’s Venetian cortigiana. Not by chance the various English whore plays of the early seventeenth century, from Dekker and Middleton’s *The Honest Whore* (1604–06), to the anonymous *The Costlie Whore* (1620?), to Ford’s *’Tis Pity She’s a Whore* (1629?), all have Italian “courtesans” as protagonists, although the social and moral connotations of courtesanship vary widely from play to play, from the strictly professional (*The Costlie Whore*) to the behavioral and familial (*’Tis Pity*). The ambiguities of Italian courtesanship have particularly important dramatic consequences for two early seventeenth-century plays: in Othello, the stereotyped perception of Italian women has a direct influence on Othello’s interpretation of behavioral signs; in *The Duchess of Malfi*, there is an analogous contamination of the reading of the (unusually virtuous) duchess.

LISA HOPKINS, SHEFFIELD HALLAM UNIVERSITY
Venice in *’Tis Pity She’s a Whore*
John Ford is interested in Italy in a number of his works, but usually in Florence and associated territories. *’Tis Pity She’s a Whore* itself is set in Parma, and includes characters who have visited Livorno and Bologna. However, in Giuseppe Patroni Griffi’s film version Soranzo tells his reluctant bride Annabella: “What you need is a distraction. . . . You shall see Venice.” This visit has no warrant in the original text, but while Soranzo is still a suitor for Annabella, we see him alone “in his study, reading a book,” which he later tells us contains Sannazaro’s encomium on Venice. Soranzo both quotes from this and proposes a rewriting which would praise Annabella rather than Venice. This paper will consider the nature and effects of these allusions to Venice and Sannazaro, arguing that they register the effects of two very important influences on Ford: Othello and Sir Philip Sidney.

Saturday, 10 April 2010
2:00–3:30
A Renaissance in Twelfth-Century Spain and Italy: The Master of Cabestany

The transmission of artistic inventions from Italy to Spain is a well-established field of study of any period in art history. Spanish influences on Italian art, however, are rarely considered. The twelfth-century sculptor, the so-called Master of Cabestany, famous for his distinctive style, is a particularly interesting case. Evidently he worked in Spain, France, and Italy, but his style must have been formed in Spain. This paper will discuss how the Master of Cabestany transformed the antique, which he studied at the late antique and early Christian sarcophagi in San Feliu in Girona (Catalonia). The transformation of antique models, therefore, is not exclusively a project of Italian Romanesque sculptors like Wiligelmus. Moreover, the example of the Master of Cabestany demonstrates that Spanish artists were appreciated in Italy presumably precisely for their reception of antiquity.

LUIS MARQUÉS, UNIVERSIDADE ESTADUAL DE CAMPINAS–UNICAMP
From Charles V Restitutor Artis to Philip II’s Museo celebratissimo: The Italian Renaissance Art History according to Giovanni Paolo Lomazzo
Lomazzo’s Idea del Tempio della Pittura (1590) proposes a conception of Italian Renaissance art that is entirely different from Vasari’s. According to Lomazzo, Italian art remained buried from Constantine to Maximilian and Charles V, thanks to whom “it was reborn more beautiful than ever.” But from Spain came not only the restitutor of Italian art, but also its conservator: Philip II and his Museo celebratissimo, the Escorial, which houses the Seven Governors of Art, whose legacy was, according to Lomazzo, already extinct in Italy. This paper proposes to read Lomazzo as the last link in a chain of social and intellectual changes that eventually made Italian artists of the sixteenth century see their own history and themselves through the lenses of courtly Spanish values, especially regarding patrons-artists relations.

MARIA JOSÉ REDONDO CANTERA, UNIVERSIDAD DE VALLADOLID
The Reception of the Italian Renaissance at the Cathedral of Burgos
Within only one decade the Cathedral of Burgos, paradigm of the Spanish Gothic, became the site of a radical change of artistic ideals. Diego Siloe began working at the cathedral in 1519 after his return from Italy where he worked with Ordóñez in Naples and most likely also stayed in Rome. At Burgos his experiments with a new style can be studied best at his most important projects, such as the Golden Staircase and several highly influential tomb monuments that directly reflect Italian sources. Siloe’s innovations were so powerful that they even had an impact on the most powerful Castilian sculptor, Felipe Bigarny. This paper argues, however, that several local artists prepared the way for Siloe’s innovations and that, moreover, a network of Spanish patrons with ties to Rome facilitated the reception of Italian forms in Burgos.
Don Orione - Sala San Marco

STAR-CROSSED ALCHEMY: THE INTERACTIONS OF ALCHEMY AND ASTROLOGY IN EARLY MODERN EUROPE AND THEIR ORIGINS
Sponsor: THE CHEMICAL HERITAGE FOUNDATION
Organizer: ANKE TIMMERMANN, CHEMICAL HERITAGE FOUNDATION
Chair: BARBARA TRAISTER, LEHIGH UNIVERSITY

DORA BOBORY, INSTITUTE OF HABSBURG HISTORY, BUDAPEST
Alchemy as Astronomia Inferior: The Role of Astrology in Early Modern Alchemical Experimentation
The Tabula smaragdina, one of the most influential texts of the Hermetic corpus, has been read as an alchemical recipe written in a cryptic language by most medieval commentators like Hortulanus and Albertus Magnus. However, Johannes Trithemius’s interpretation proposed a cosmological exegesis. When Tycho Brahe and John Dee called alchemy “terrestrial astronomy” (or astronomia inferior) they revealed both their familiarity with, and acceptance of, an idea that derived from the Hermetic tradition. Dee’s monas, highly inspired by Trithemius’s commentary, is a reflection of his belief in a parent-and-teacher relationship between astronomy and alchemy; and Brahe famously explained the motto “Suspiiendo descipio” and “Descipiendo suspicio” with the intimate connection between the upper and the lower realms. My paper will explore what concrete role astrology and astronomy played in early modern alchemical experimentation, and in what ways the Hermetic doctrine of correspondences found its way to the laboratories.

TAYRA LANUZA, UNIVERSITAT DE VALÈNCIA–CSIC
Astrology and Alchemy before the Spanish Inquisition
The Holy Tribunal of the Inquisition, one of the characteristic institutions of the Spain of the Renaissance, marked the intellectual activity in Spain during the sixteenth and seventeenth centuries. According to the historiographical tradition, astrology was incompatible with the Christian tradition, and therefore it was persecuted by the Inquisition. Alchemical activity was a comparatively more accepted practice during most of the sixteenth century, except in some cases; but as it was occasionally linked with the occult sciences, it was also subject to persecution to a certain extent, especially during the seventeenth century. This paper investigates the attitude of the Spanish Inquisition toward astrology and alchemy through an analysis of Inquisitorial trials of men who were accused of being astrologers or of practicing alchemy. It will put into context accusations against specific individuals, and identify the contents that caused certain astrological and alchemical texts to be forbidden or censured.

GABRIELE FERRARIO, UNIVERSITY OF CAMBRIDGE, GENIZAH RESEARCH UNIT
The Rotation of the Heavens and of the Stars around the Four Elements: Islamic Mineralogy and its Alchemical Implications
The relationship between the heavenly bodies and the formation of minerals in caves is a common theme in Arabic/Islamic cosmological and alchemical literature. One of the clearest expressions of this theory is found in the tenth-century Encyclopaedia of the Brethren of Purity (Rasa’il Ikhwan As-Safâ), a series of “epistles” (treatises) intended to present all the knowledge of its time in a Neoplatonic-Pythagorean frame. In epistle 19, the “Brethren” identify the celestial movements as the formal cause of the formation and differentiation of the minerals. My paper will analyze the process of the formation of minerals in the earth as described in the Rasa’il and
investigate the origins of this theory and its presence in Arabic/Islamic medieval alchemical literature. I will further identify the channels by which this doctrine made its way up to the European Renaissance and how it influenced later mineralogical and alchemical treatises.

Saturday, 10 April 2010
2:00–3:30

**Don Orione - Sala Don Orione**

**EUROPEAN PETRARCHISM III**

*Organizer & Chair: Stefano Jossa, University of London, Royal Holloway*

**FRANCESCO BAUSI, Università degli Studi della Calabria**

A reading of “Già lessi, e or conosco in me, sì come” by Giovanni Della Casa

La scelta del sonetto 62 di Giovanni Della Casa (“Già lessi, e or conosco in me, sì come”) è stata dettata dal fatto che esso apre la trilogia finale delle rime casiane, in cui il percorso poetico ed esistenziale dell’autore giunge a compimento, prima proclamando la necessità di sgravarsi di ogni soma terrena, e quindi aprendosì alla catarsi, propiziata dal riconoscimento di un disegno divino nel cosmo e nella propria vita. La lettura cercherà di mettere in evidenza le connessioni fra questi tre sonetti, insistendo sulla particolare natura del petrarchismo casiano, che in questo caso si configura come una sorta di “esasperazione” morale e formale (in senso manieristico) del modello.

**FRANCO TOMASI, Università degli Studi di Padova**

A reading of “Arsi gran tempo e del mio foco indegno” by Torquato Tasso

Il sonetto di Tasso è parte, assieme almeno ad altri tre testi, di un gruppo di componimenti compatto e coerente dedicato al tema dello sdegno, già presente nella raccolta degli Eterei e poi, dopo un processo di elaborazione variantistica, nella raccolta chigiana e infine nell’edizione Osanna del 1591 arricchita, com’è noto, dall’autocommento. Proprio in virtù di questa articolata storia redazionale la lettura del sonetto permette di seguire due principali piste interpretative: la prima legata all’evoluzione della poesia tassiana, guardata attraverso lo stretto dialogo teoriarassì sempre presente nell’agire letterario tassiano; la seconda invece interessata a cogliere sullo sfondo di questo itinerario i movimenti del linguaggio lirico tra gli anni Sessanta e Novanta del Cinquecento.

**MARIO DOMENICHELLI, Università degli Studi di Firenze**

A reading of “Whoso list to hount” by Thomas Wyatt

Wyatt’s sonnet “Whoso list to hount” is both an imitation and somehow also a translation of Petrarch’s “Una candida cerva.” It is an imitation as Wyatt does not translate Petrarch literally, even though Petrarch’s sonnet, as it often happens with Wyatt, is “culturally” translated into an early Tudor poem, addressed to an audience of courtiers. Wyatt is at his best not as a translator, as he indeed never seems to translate Petrarch even when he closely follows his source as it were, word by word. His best poems blend Petrarch with Chaucer, Ovidian (Amores) and other Italian (Poliziano, Serafino Aquilano) sources as well as influences coming from the English tradition. The paper intends to analyze all these influences in “Whoso list to hount,” in order not only to describe Wyatt’s ars combinatoria, but also the way he uses Petrarchian suggestions turning their meaning upside-down in a different social and cultural milieu.
A reading of “Dedans le clos des occultes Idées” by Joachim Du Bellay

Saturday, 10 April 2010
2:00–3:30

Don Orione - Aula 5

At Home in Early Modern Italy I: The Bolognese Domestic Interior

Organizer: Erin J. Campbell, University of Victoria
Chair: Stephanie R. Miller, Coastal Carolina University

“Uno palazzo belissimo”: A Patrician Home in Sixteenth-Century Bologna

The 1502 inventory of the Bolognese merchant Francesco Casali, which survives in a private archive, offers a remarkable illustration of the variety of domestic spaces inhabited by the city’s patrician families. Detailing room by room the contents of his city palazzo (described in dalla Tuata’s Istoria di Bologna as “most beautiful”) and country house, the inventory provides evidence both for the likely layout of the property and for the family’s splendid lifestyle. Casali and his brothers, who enjoyed the patronage of Cardinal Raffaele Riario, were second-generation immigrants to Bologna, and had acquired considerable property in and around the city since their father had gained citizenship in 1454. Members of the family served as both papal officials and senators. The paper will consider their property and domestic interior, drawing on both the inventory and other notarial documentation, in the context of recent literature on the Italian home of this period.

Joyce de Vries, Auburn University

Domestic Goods in Early Modern Bologna

Early modern Bologna was a commercial center and the city’s domestic interiors reflected its prosperity. Notarial inventories, compiled upon marriage and death, record the movable goods owned by the Bolognesi, including furniture, textiles, ceramics, metalware, paintings, and jewels. Analysis of these inventories can reveal not only what graced the domestic interior, but also the organization of rooms and how families used their goods. This paper will examine a selection of notarial inventories from Bologna c.1585–1625, and consider these questions: What trends in consumption, taste, and trade networks can be discerned from the inventories? What items seem to have been essential to the home? How do the goods of elite palaces compare with those from more modest houses? What did women bring to their marriages? How do women’s goods compare to their husband’s? This analysis of movable goods will thus explore consumption
practices, class, and gender in early modern Bologna.

ADELINA MODESTI, LA TROBE UNIVERSITY
“A casa con i Sirani”: A Successful Family Business and Household in Early Modern Bologna
Via an examination of the Sirani family inventories, contemporary testimonials, and supporting archival documentation, the paper will examine the workshop contents, household structure, and social dynamics of the successful Bolognese Baroque painter and printmaker Elisabetta Sirani (1638–65) and her artist family, in order to throw light on seventeenth-century artistic practices: studio organization, division of labor, teaching practices, apprenticeship and artistic training (especially of professional women painters and printmakers); and on the sociopolitical and cultural networks of Emilian society through the interchange of daily life in Seicento Bologna. Blurring the boundaries between public and private space, between the domestic and the civic, the Sirani household and studio-cum-salon, with its constant “via vai” of local artists and patrons — nobility (in particular patrician women), intellectuals, and ecclesiastics — as well as reception of important visiting dignitaries, “principi” and diplomats, serves as a microcosm of early modern European sociability, and points to the fluidity and permeability of gender and class distinctions.

ERIN J. CAMPBELL, UNIVERSITY OF VICTORIA
Art and the Stages of Life in the Early Modern Bolognese Domestic Interior
Recent scholarship has shown that there was an exceptionally vital market for pictures in late sixteenth- and seventeenth-century Bologna, with many active artists, collectors, dealers, middlemen, critics, and connoisseurs. Indeed, inventories of private collections reveal that Bolognese houses were literally crammed with pictures. Yet, despite our expanding knowledge of individual collectors, we still know very little about how such pictures functioned within the Bolognese domestic interior. By approaching pictures as part of the material culture of the home, this paper argues that the purchasing and display of paintings was a process that involved family interests and family viewers. In particular, drawing on inventories of household paintings in Bologna, I examine how domestic imagery mediated the stages of life, including childhood, adolescence, marriage, widowhood, and old age, for women, men, and children within the family home.

Saturday, 10 April 2010
2:00–3:30
Don Orione - Aula 6
THE RHETORIC AND PASSIONS OF RENAISSANCE ENGLAND
Organizer & Chair: ROSEMARY KEGL, UNIVERSITY OF ROCHESTER

JENNY C. MANN, CORNELL UNIVERSITY
From Orpheus to Babel: The Turn against Rhetoric in Seventeenth-Century England
This paper will analyze the critique of rhetoric emergent in the decades following the English Civil War, when vernacular writers begin to figure rhetoric as a source of social, political, and religious commotion. Whereas sixteenth-century humanists defend rhetoric as a civilizing force, ascribing to it an Orphic power to clothe and house a heretofore “barbaric” English community, seventeenth-century natural philosophers accuse rhetoric of dividing the nation into infinite
linguistic factions. In an attempt to dislodge rhetoric’s dominance in learned discourse, such writers reframe the terms in which rhetoric used to be praised, identifying the “naked” and “natural” as the goal of a reformed language, not a barbaric past that must be transcended.

LYNN ENTERLINE, VANDERBILT UNIVERSITY
Rhetoric, the Passions, and Puberty
This essay is drawn from Shakespeare’s School: Rhetoric, Discipline, Emotion, a book project on early modern pedagogy and the Latin grammar school.

ELIZABETH HANSON, QUEEN’S UNIVERSITY
Scholastical Squitterbooks: Wit and the Derision of Academic Rhetoric in the 1590s
This paper will look at several instances from the 1590s in which academic rhetoric is made to look ridiculous and is placed in opposition to “wit” as an intellectual property implicitly opposed to it and framed as a mode of hostile reception to it. The focus will be on the Wittenberg episode in Nashe’s The Unfortunate Traveller in which academic speechifying is ridiculed through a complex layering of perspectives in which the page Jack Wilton’s perceptions are filtered through the surmised viewpoint of the Duke of Saxony, and the school master Holofernes’s masque of the Nine Worthies in Love’s Labours Lost, which is derided by the King of Spain’s courtiers. In both cases the opposition between wit and rhetoric which these episodes set up is framed in terms of a subordination of academics to nobles — promulgated by writers whose only authority derives from their academic and literary accomplishments. Thus the paper will explore this formation as furniture of the writerly imaginary at the end of the humanist ascendancy, and consider the relationship it evinces between properly intellectual concerns and status ones.

Saturday, 10 April 2010
2:00–3:30
Don Orione - Aula 3
RE-MATERIALIZING LITERARY HISTORY: INNOVATION AND THE MATTER OF FORM
Sponsor: DUKE UNIVERSITY CENTER FOR MEDIEVAL AND RENAISSANCE STUDIES
Organizer: MARTIN EISNER, DUKE UNIVERSITY
Chair: MARC DAVID SCHACHTER, VILLA I TATTI, THE HARVARD UNIVERSITY CENTER FOR ITALIAN RENAISSANCE STUDIES

MARTIN EISNER, DUKE UNIVERSITY
Rematerializing Literary History with Dante’s Vita nuova
This paper explores the possibility of a materialist literary history that would be grounded in the material documents of an individual work’s transmission rather than the succession of one work after another. Using Dante’s Vita nuova as a case study, this paper argues that transformations a work undergoes in transmission can be used for hermeneutic as well as historical ends.

GERARD PASSANNANTE, UNIVERSITY OF MARYLAND, COLLEGE PARK
The Pervasive Influence: On Reading Lucretius in Spenser
In a 1920 article that concerns the presence of Lucretian echoes in the Mutability Cantos, the critic Edwin Greenlaw writes indirectly of the influence of Lucretius as a “difference in the point of view in regard to this philosophy of change [that is] something rather difficult to prove; it is a
pervasive thing, not a matter of concrete illustration.” My paper concerns the idea of this elusive form of influence and what it means to talk about a thing that is invisible and everywhere — an influence that by its very nature seems to resist literary criticism. In attempting to read the pervasiveness of Lucretius in Spenser, I will demonstrate first why the critic had so much difficulty pinning it down, and secondly how this difficulty might be instructive for rethinking our idea of the poet’s “method” and the problem of matter and form at the heart of the *Cantos*.

**ERIC MACPHAIL, INDIANA UNIVERSITY**

**The Return of the New: An Old Problem in Lucretius and Giordano Bruno**

In *De rerum natura*, Lucretius hails Epicurus as the first to emancipate humanity from the oppression of religion, and he accounts himself the first to expound Epicureanism in Latin. He even warns his readers of the terrible novelty of the doctrine of infinity. Yet, Epicureanism, where parallel worlds form and dissolve endlessly, does not admit of novelty or priority. The same contradiction recurs in the philosophy of Giordano Bruno, beholden as it is to Epicurean cosmology. This can be seen most acutely in the first dialogue of *La Cena delle ceneri* where Bruno espouses a cyclical view of time while declaring his own inheritance of Epicurus’s revolutionary role in history. How can Bruno do or say anything new within a cyclical pattern of time; and indeed, what is the value of human history in the history of the cosmos? This dilemma has a profound impact both on Bruno’s thought and on the historical self-consciousness of the Renaissance.

Saturday, 10 April 2010
2:00–3:30
Don Orione - Aula 4

**RENAISSANCE FLORENCE I**

**Chair: NICOLE REINHARDT, UNIVERSITY OF DURHAM**

**DALE V. KENT, UNIVERSITY OF MELBOURNE**

‘La cara e buona imagine paterna di voi’: Ideal Images of Patriarchs and Patrons as Models for the Right Ordering of Renaissance Florence

This paper will consider the sources of the widely accepted and practiced ideals of fatherhood and friendship that shaped perceptions of the role of Cosimo (il vecchio) de’ Medici in relation to the Florentine state and key social groups within it. They include treatises on the family and society, such as Leon Battista Alberti’s *Della Famiglia* and Matteo Palmieri’s *Della Vita Civile*; reflections on the roles of fathers and friends in family records, private diaries, and popular poems; representations of these patriarchal figures in the constitution, in the legal judgments of secular and ecclesiastical courts, in legislation, and in political debates. Civic and religious performances of moral and sacred plays, among them Abraham and Isaac, drawn from the quintessential scriptural meditation on fathers and sons, and religious rituals stress at once the patriarchal nature of the divine order, the brotherhood of devotees, and the patronage of the saints.

**LYN A. BLANCHFIELD, STATE UNIVERSITY OF NEW YORK, INSTITUTE OF TECHNOLOGY**

**From Insult to Identity: The Transformation of Public Insults into Political Monikers in Fifteenth- and Sixteenth-Century Florence**
In 1498 Girolamo Savonarola was executed in the Florentine Piazza della Signoria for his crimes. His supporters, the *piagnoni* (the weepers), and his enemies, the *arrabbiati* (the rabid ones), witnessed the event. These terms *piagnone* and *arrabbiato* were public insults, meant to shame certain Florentine factions. While *piagnoni* became associated with female mourners, *arrabbiati* became associated with Jews who experienced anti-Semitic violence. Both terms were seen as insulting because they linked men with two marginalized groups, women and Jews, who were blamed for civic disorder. *Piagnone* and *arrabbiato* gained meaning as public insults and formed part of the medieval system of honor. After Savonarola’s death these terms became the political monikers of two Florentine factions. How did these terms become nicknames that identified political affiliation rather than public insults that dishonored? By examining these as public insults we can unravel how groups manipulated these terms to solidify political identities.

FRANKIE S. NOWICKI, MONASH UNIVERSITY

Ritual and Representation at the Council of Florence

One of the most prominent points of interaction between the papacy and the collective identity of Florence occurred during the Council of Florence in 1439. During this council numerous groups invested in resources to ensure that a union between East and West would be successful. In this paper, archival records are examined in order to determine the particulars of this process and its relationship to the concept of representation. This paper also examines representation in relation to space and ritual. It examines numerous rituals within diverse spatial settings by focusing on how chroniclers recorded their observations. In particular it focuses on the writings of Bartolomeo del Corazza and Sylvester Syropoulos. From music and liturgical actions to the order of processions, these sources reflect what these writers found noteworthy.

Saturday, 10 April 2010
2:00–3:30

Don Orione - Chiesa

FEMALE SANCTITY AND PREACHING IN LATE MEDIEVAL ITALY

*Sponsor:* INTERNATIONAL MEDIEVAL SERMON STUDIES SOCIETY

*Organizer:* GEORGE FERZOCHO, UNIVERSITY OF LEICESTER

*Chair:* CATHERINE ALICE LAWLESS, UNIVERSITY OF LIMERICK

CAROLYN MUESSIG, UNIVERSITY OF BRISTOL

Catherine of Siena in Sermon Literature and Preaching

This paper will consider the development of Catherine of Siena’s saintly image in sermon literature and preaching from the fourteenth to the sixteenth centuries. Sermon literature and preaching were extremely influential in spreading the cult of Catherine. However, while much work has been done on the hagiographical sources of Catherine, little has been done on the homiletic sources. Therefore, this paper provides an analysis of the extant sermons on Catherine of Siena that were written shortly after her death until the middle of the sixteenth century; the preachers who wrote these sermons; and the communities to whom they were directed. Among others, preachers who will be examined include the Augustinian Hermit and friend of Catherine of Siena, William Flete; the Dominican preachers Bartolomeo Ferrara and Caffarini (d. 1434); the fifteenth-century Franciscan bishop of Aquino Roberto Caracciolo; and the Dominicans Gabriel Barletta (died after 1480) and Guilelmus Pepin (d. 1533).
BEVERLY MAYNE KIENZLE, Harvard University

Margarita of Cortona: Women, Preaching, and the Writing of Hagiography

Margarita of Cortona (1247–97), a lay penitent in the Franciscan tradition, related to preaching in a range of modes, from tears to enactment of the Passion. Moreover, in the many conversations with Christ that her hagiographer and confessor Fra Giunta Bevegnati recorded, Jesus often discussed preaching with the holy woman. At least one of her visions assigns the task of advocating peace to both Margarita and her confessor, but the mode of delivery differs according to gender roles. Jesus’ language for Margarita’s role edges toward the vocabulary of preaching as he invokes biblical and prophetic imagery. Even if she does not preach explicitly, Margarita speaks in Cortona and she captures the attention of listeners in church, bringing worshippers to tears, just as an effective sermon would. This paper focuses on Margarita and draws on other saints’ lives to examine the language of hagiography according to gender roles.

GEORGE FERZOCO, University of Leicester

Sermon Literature and Preaching in Catherine of Siena

Catherine of Siena (1347–80) was closely tied to the Order of Preachers in her lifetime. This paper will examine primary sources concerning Catherine in order to gauge two aspects of her personality and actions. The first has to do with references to sermons and sermon literature that she encountered, whether aurally or through reading. The second concerns her teaching activities in a public context. In this regard, Catherine’s canonization process — too often overlooked as a source of information regarding public perceptions of Catherine’s activities — will be analyzed for information pertinent to her teaching. These activities, both in terms of direct one-to-one teaching or more public exhortations, will be considered in terms of their being preaching, or sermons, in their own right.

Saturday, 10 April 2010
2:00–3:30
Fondazione Cini - Sala degli Arazzi

GIOVANNI BELLINI V: BELLINI AND THE ART OF DRAWING

Sponsor: THE ITALIAN ART SOCIETY
Organizer: CAROLYN C. WILSON, INDEPENDENT SCHOLAR, HOUSTON
Chair: PAUL HILLS, THE COURTAULD INSTITUTE OF ART

COLIN EISLER, New York University


The flower’s prominent role in the Sorrows of the Virgin proved a stimulus for pictorial concern with the iris due to the increasing popularity of the Stabat Mater. Botanical studies of the later fourteenth and earlier fifteenth centuries, along with special gardens in the Veneto, contributed to a new awareness of floral imagery in that region. Interrelationships between painting, botanical gardens, and herbal illustration proved particularly important toward the development of a new naturalism in art. Iris’s pharmaceutical properties were well known through Pliny’s Natural History. The same writer’s commentaries on Greek artists, widely printed and popular in the Veneto, included a characterization of the Theban painter Aristides that may prove key to the
genesis of Bellini’s Iris image, revealing a hitherto unknown humanistic agenda for the identification between the Venetian and the Greek artist.

KAROLINA ZGRAJA, BIBLIOTHECA HERTZIANA, MAX-PLANCK-INSTITUT FÜR KUNSTGESCHICHTE
Giovanni Bellini’s Drawings: A Critical Reassessment in the Light of Underdrawings
The study of Bellini’s drawings on paper is problematic. Although no document attests to his activity in this area and no attributed drawing can be securely identified as a preparatory study for a known painting, over one hundred heterogeneous drawings have been assigned, often tentatively or controversially, to him. This paper will examine a selection of drawings that I accept as autograph works and that represent a chronological range and variety of techniques. Following a critical review of their respective attribution histories and observations on technique and style with hypotheses regarding function, these drawings will be compared with a variety of Bellini’s underdrawings that have been revealed through infra-red reflectography conducted during the past two decades. Assessment will follow of the extent to which comparison of underdrawings with drawings on paper provides new guidelines for attribution and understanding of the works on paper that have been ascribed to the master.

ELIZABETH CARROLL CONSAVARI, COLGATE UNIVERSITY VENICE PROGRAM
In the Shadow of Bellini: Defining Bartolomeo Montagna and Artistic Identity in Early Sixteenth-Century Vicenza
Bartolomeo Montagna (1459–1523) was one of the most productive painters of his day. However, we lack sufficient information critical to our understanding of Giovanni Bellini’s widespread influence in the terraferma. Painters from the Venetian terraferma often achieved a sense of volume through the altering of stroke gradation. By contrast, Montagna created volume in the manner of Giovanni Bellini. Scholars identify Montagna as the caposcuola of Vicenza; however, his training is not easily traced to Vicenza. This paper addresses the idea that Montagna’s mixed artistic influences outside of Vicenza are the most critical sources providing the best understanding of Montagna’s unique mescolanza of pictorial approaches. I explore not only the influence of Bellini in the case of Montagna’s most direct contact with him in Venice, but also discover his distinctiveness by viewing him in light of the historical identities of Venice and Vicenza, and not as the casualty of previous methodology.

Saturday, 10 April 2010
2:00–3:30
Fondazione Cini - Sala Bianca
HUMANISTES ITALIENS ET IMPRIMÉS VÉNITIENS DANS LES COLLECTIONS DE LIVRES RARES DE L’UQAM
Organizer: BRENDA DUNN-LARDEAU, UNIVERSITÉ DU QUÉBEC À MONTRÉAL
Chair: BRENDA M. HOSINGTON, UNIVERSITY OF WARWICK

JANICK AUBERGER, UNIVERSITÉ DU QUÉBEC À MONTRÉAL
Pomponius Mela en 1482: une Description de la Terre, dix ans avant la découverte de l’Amérique
Cet incunable vénitien de la collection de l’UQAM (YG132) contient plusieurs ouvrages différents: la Cosmographi Geographia en 3 livres de Pomponius Mela (en latin, Ier siècle), suivie de l’Orbis Situ de Denys le Périégète (IIe siècle), traduit du grec en hexamètres latins par

BRENDA DUNN-LARDEAU, UNIVERSITÉ DU QUÉBEC À MONTRÉAL
De l’événement historiographique à l’événement littéraire: la traduction en français du De rebus gestis Francorum de Paolo Emili de 1556

CLAIRE LE BRUN-GOUANVIC, CONCORDIA UNIVERSITY
L’édition vénitienne du Directorium Inquisitorum de Nicolau Eymerich (1595)

Saturday, 10 April 2010
2:00–3:30
Fondazione Cini - Cenacolo Palladiano
LANDSCAPE AS GENRE IN THE SERENISSIMA FROM THE FIFTEENTH TO THE SEVENTEETH CENTURIES III: ICONOGRAPHY, CONTEXT, AND TASTE
Sponsor: ASSOCIATION DES HISTORIENS DE L’ART ITALIEN
Co-Organizers: LAURA DE FUCCIA, UNIVERSITÉ LUMIÈRE–LYON 2 AND CHRISTOPHE BROUARD, UNIVERSITÉ MICHEL DE MONTAIGNE–BORDEAUX 3
Chair: BERNARD AIKEMA, UNIVERSITÀ DEGLI STUDI DI VERONA
EDGAR LEIN, KARL-FRANZENS-UNIVERSITÄT GRAZ
Bellini or Titian? About the Authorship of the Landscape in Bellini’s Feast of the Gods
My paper will focus on the problem of the authorship of the landscape painted in the background of Bellinis Feast of the Gods (Washington, National Gallery). The painting was made for the Camerino of Alfonso d’Este in Ferrara and it is signed and dated with: “ioannes bellinus venetus / p MDXIII,” but Giorgi o Vasari wrote in his Vite (1568) that it was completed by Titian, because Bellini did not finish it due to his old age. But why should Titian, who never had a great interest in landscape painting, have done this? And why should he invent a landscape so different to these in his own paintings? My statement will be that Bellini was the sole author of figures and landscape and all the changings in his painting. Titian would never have been mentioned in connection with this painting if Vasari had not stated that he was involved in its completion. The result of my considerations is that it is only a topos that the young and highly talented painter Titian ameliorated and finished the older master’s work.

SIMONE FERRARI, UNIVERSITÀ DEGLI STUDI DI TORINO
Temi nordici nel ‘500 veneziano
Il paesaggio fra Venezia e il Nord: intrecci fra Italia e Germania nel Cinquecento. Esempi della ricezione italiana di modelli sviluppati dai grandi maestri stranieri, da Albrecht Duerer al Danaustil. Una dialettica feconda che pone le basi per la nascita di un nuovo genere artistico, all’epoca assai apprezzato, prima ancora della successiva definizione, normativa e gerarchica, della pittura secondo “generi.”

FRANCESCA CAPPELLETTI, UNIVERSITA DEGLI STUDI DI FERRARA
Venezia e poi Roma? Il viaggio dei pittori fiamminghi in Italia e le rotte della pittura di paesaggio
E sempre stato abbastanza difficile spiegare il divampare della pittura di paesaggio nella decorazione ad affresco nella seconda metà del Cinquecento a Roma. In particolare nei palazzi dei papi si assiste, a partire dalla decorazione della Sala Ducale e della Terza Loggia, ad un ampliarsi dei motivi e degli spazi del fregio Aa paesi. E stata già in passato timidamente accennata la possibilità che una serie di pittori nordici, da Pauwels Franck, detto Paolo fiammingo, a Lodewijk Toeput, detto Ludovic Pazzoserrato, possano aver compiuto un viaggio a Roma, dopo il soggiorno a Venezia e nel Veneto. Questo intervento avvalora con nuovi confronti e nuove ipotesi l’idea che il passaggio a Venezia fra 1570 e 1580 di pittori provenienti dalle Fiandre sia stato uno snodo cruciale per l’elaborazione di un nuovo modo di dipingere i paesaggi e che abbia contribuito in modo determinante alle origini e alla fortuna del genere.

Saturday, 10 April 2010
2:00–3:30
Fondazione Cini - Sala del Chiostro dei Cipressi
EMOTIONS, PASSIONS, AND POWER IN LATE MEDIEVAL AND RENAISSANCE ITALY
Co-Organizer & Respondent: FABRIZIO RICCIARDELLI, GEORGETOWN UNIVERSITY
Co-Organizer & Chair: ANDREA ZORZI, UNIVERSITÀ DEGLI STUDI DI FIRENZE

DANIEL SMAIL, HARVARD UNIVERSITY
Debt Recovery and the Humiliation of Goods in Lucca and Marseille in the Fourteenth Century
The historical literature devoted to trends in justice in late medieval and Renaissance Europe has taken as one of its subject the human body: bloodied in street battles, imprisoned, banished, humiliated, branded, limbed, and, in some cases, subjected to gruesome acts of vengeance or execution. In a historiography that continues to be framed by longstanding questions of coercion, discipline, and punishment, it is understandable that material objects are largely invisible. Goods, including clothing, belts, household linens, and finewares show up as the passive objects in histories of theft. They are present in their absence, when a culprit is stripped of his finery and placed on the pillory or run naked through the streets. In this paper, I will present features of my ongoing research into processes of debt recovery in Lucca and Marseille in the fourteenth century, highlighting the evidence that indicates the feelings of shame and humiliation that could be generated by the process. Debt recovery was an economic activity, but as the emotional context indicates it was also an exercise of power. The power of states, I will suggest, developed not so much from the ability to coerce bodies as from the growing ability to coerce goods.

MARCO GENTILE, UNIVERSITÀ STATALE DI MILANO
Hatred and Love, Friendship and Enmity in the Political Culture of the Lombard Landed Nobility in the Late Fourteenth to Early Sixteenth Centuries
In the language spoken by the Lombard political society of the Renaissance (as it emerges not only from correspondence, but also from other primary sources) the vocabulary of the relations of power often shows a strong emotional color: such widespread reference to feelings like wrath, shame, despair, or gratitude was frequently related to a public — or at least not properly “private” — sphere of relations. This paper focuses on the vocabulary of friendship and enmity — considered as the conceptual foundations of political relations — with special regard to the usages of the landed nobility. It is argued that, despite the variations due to changing contexts and registers, feelings such as hatred and love or friendship and enmity were not evoked by the actors as mere rhetoric that could help pursue a manipulative strategy: quite the opposite, they were perceived as true basic elements of political action.

CAROL LANSING, UNIVERSITY OF CALIFORNIA, SANTA BARBARA
Humiliation and the Exercise of Power in Late Medieval Florence
In fourteenth-century Florence, people at times described the exercise of power in terms of humiliation. Denunciations of magnate crimes to the Executor of the Ordinances of Justice included tales of physical and sexual humiliation. The texts are anonymous denunciations, most of them from contadini and most of them written in the vernacular. Reports of humiliating beatings are common: when a man was told to take a Gherardini’s dog out to relieve itself and then cried out when it bit him, he was punched in the face and shoved out the door. These are exchanges between men, though women could be the medium. There are occasional lurid tales of magnates stealing country women to serve as amasie, concubines, and beating up their husbands. Denunciations or even testimony from injured husbands are rare. The paper will analyze a series of denunciations and the ensuing court cases. One cannot know how these cases related to actual events. Nevertheless, these texts suggest that people perceived noble domination over other men in terms not only of coercion, but also of physical and sexual humiliation.

Saturday, 10 April 2010
DENIS J. J. ROBICHAUD, *THE JOHNS HOPKINS UNIVERSITY*

Gianfrancesco Pico della Mirandola on Philosophic Styles

A style of philosophy, according to current usage, can mean something like a way or a manner of doing philosophy. One could understand the premodern equivalent as a choice among the various *secta, familia, haeresis*, or schools of philosophy. Yet philosophic style can refer to the way in which a commentator or interpreter reads the language and prose in which a philosopher expresses himself. This paper will discuss the relationship of these two levels of style of philosophy in the writings of Gianfrancesco Pico. I will therefore outline aspects of Pico’s encyclopedic categorization of various schools of philosophy as well as present some of his stylistic considerations on philosophic prose and language.

IGOR CANDIDO, *THE JOHNS HOPKINS UNIVERSITY*

“Imitandum inquam bonos omnes, non unum aliquem”: Gianfrancesco Pico tra Petrarca e Poliziano

La polemica che si sviluppa nelle tre epistole De imitatione tra Gianfrancesco Pico e Pietro Bembo (1512) è uno sguardo retrospettivo sull’anima stessa dell’umanesimo dalle sue salde fondazioni petrarchesche. Da una missiva dell’aretino a Boccaccio alla discussione epistolare tra Angelo Poliziano e Paolo Cortesi, le due lettere di Gianfrancesco Pico continuano una tradizione umanistica che non smette di interrogare se stessa, i suoi argomenti, il suo diritto di sopravvivenza nella nuova prospettiva cinquecentesca della ricerca retorico-linguistica e della costruzione di canoni letterari. Se non si dà imitatio senza il genio individuale, senza il contributo dell’inventio e delle altre parti della retorica, cosa permane del modello storico e della stessa auctoritas ciceroniana?

FRANCESCO CARUSO, *THE JOHNS HOPKINS UNIVERSITY*

Socrates’ Other Demon: Maieutic and Metamorphosis in Giovanni Francesco Pico’s *Strix*

Departing from the consideration of the apologetic nature of the *Strix*, this paper investigates the rhetorical devices employed by Fronimo (Pico’s persona in the dialogue) to persuade Apistio of the reality of demonic practices, and hence of the urgency of their eradication. More particularly, the paper will consider the idea of metamorphosis as the conceptual tool for disentangling the aporia between, on the one hand, the necessity of locating in antiquity the genealogy of demonic practices in order to confer more prestige on them, and on the other, the exigency to weaken the authority of the pagan authors.

Saturday, 10 April 2010

2:00–3:30

*Fondazione Cini - Sala Carnelutti*

**NORTHERN ARTISTS AND ITALY IV: AGENTS AND DEALERS**
Amy Golahny, Lycoming College

Italian Art in Amsterdam: Why Rembrandt Stayed Home

When Rembrandt declared to Constantijn Huygens that there “there was plenty of the best Italian art to be seen in Holland, without the bother of going through the Alps” he was admitting that he had already studied the available Italian art in Dutch collections, that he was well informed about the circumstances and expenses involved in traveling south, and that he had a keenly developed knowledge of Raphael, Michelangelo, and other current Italian art. This presentation examines selected Amsterdam collections around 1630, to determine what Rembrandt would have seen to form his expertise, and how he used these particular examples of Italian art.

Natalia Gozzano, Accademia Nazionale di Danza

Flemish Art Dealers in Southern Italy: Messina, Naples, and Livorno

My paper investigates the presence and the role of some Nederlandish dealers in Italy during the seventeenth century: their marketing strategies, and the intermediaries and agents involved in the circulation of Flemish art in and across Italy. My recent archival discoveries shed some light on the painters, dealers, and collectors involved in the art market from the Southern Netherlands to Italy. Flemish dealers established a network between Messina, Naples, and Livorno. Some of them functioned simultaneously as merchants, consuls, and, occasionally, artists. In their status as consuls, certain of the Nederlandish merchants living in these port cities were able to control shipments of goods of all sorts, their quantity and type, according to the perceived demand.

Krista V. De Jonge, Katholieke Universiteit Leuven

Pieter Coecke: Agency and Cultural Mediation in Early Modern Nederlandish Architecture

Pieter Coecke “had the honor of bringing from Italy the mastery of architecture” (Lodovico Guicciardini, 1567). This topos has always been interpreted as a binary relationship between the Italian source (Serlio) and its Nederlandish receiver. On the contrary, a complex network may now be recognized that links Venice, Spain, the Holy Roman Empire, and the Low Countries, with a member of the Gritti family as a crucial hub that connected Serlio’s intellectual milieu in Venice with Coecke’s entrepreneurial network in Brussels and Antwerp. As yet unpublished drawings and prints point to another “Venetian” link complicating the accepted image of the introduction of the system of the architectural orders into Nederlandish architectural practice in the 1530s. We will specifically address the role of agents who are neither architects nor active in the broader architectural field in the creation of a new, antiquity-based architecture in the Low Countries.

Saturday, 10 April 2010
2:00–3:30

Fondazione Cini - Sala del Piccolo Teatro

Renaissance City Views

Organizer: Emily J. Peters, Rhode Island School of Design Museum
Chair: Evelyn Lincoln, Brown University
IAN F. VERSTEGEN,  MOORE COLLEGE OF ART AND DESIGN
Beatrixet’s Guerra di Napoli Map of Rome (1557): The Secret Made Public
Nicolas Beatrizet’s map of Rome of 1557 inverted the usual order of city presentation. Under the
threat of a possible Spanish sack of the city, it revealed military details that were normally not of
interest in the civic presentation of the normal printed map. In general, manuscript maps reveal
the outline of city walls and strategic points and were carefully safeguarded in the war rooms of
princes. Printed maps, instead, tend to exaggerate features of civic pride, reduce topographic
idiosyncrasies, and present the city as a timeless entity. One inessential part of the city’s
appearance is ephemeral earthen fortifications, which are precisely represented in Beatrizet’s
map. Outer (and inner) works of earth are shown across Rome, which record the city’s readiness
for the Duke of Alba’s approaching army. By analyzing later maps, one can confirm that the
earthen fortifications not only persisted for many years — even into the seventeenth century —
but also defined the contour of later masonry fortifications by Pius IV and Pius V in the 1560s
and ’70s (Borgo) and Urban VIII (Trastevere).

MITZI KIRKLAND-IVES, MISSOURI STATE UNIVERSITY
Jerusalem Real and Imagined in Early Modern European Views
The conceptual distance between the imaginative, hybrid Jerusalem of Memling’s Passion in
Turin and the chorographic accuracy of the Jerusalem of Jan van Scorel’s 1525 Palm Sunday
panel in Utrecht is considerable. While Scorel’s surprisingly detailed treatment of the scene
surely reflects, to some degree, his own Renaissance antiquarian interests and firsthand
pilgrimage experience, an analogous gulf is visible in the range of views of the holy land —
especially the city of Jerusalem — in printed works. For what different purposes were these
views generated, and how did these relate to the larger publications in which such images
appeared? Examining a varied selection of early modern views of Jerusalem and the sites — both
imagined and real — that served both collective sacred memory and antiquarian and
geographical curiosity, this discussion investigates both the tensions and the intersections
between depictions of Jerusalem reflecting factual and historical concerns and a more freely
imagined view of the city geared largely toward devotional purposes.

SUZANNE BOORSCH, YALE UNIVERSITY ART GALLERY
Rome in Glimpses in the Speculum Romanae Magnificentiae
Large and remarkably accurate city views were made early in the history of printmaking, for
example an engraving of Florence by Francesco Rosselli in the 1480s and a spectacular woodcut
of Venice designed by Jacopo de’ Barbari, published in 1500. No such view of Rome has
survived, although one listed in the shop inventory of Francesco Rosselli’s son Alessandro (d.
1525) was probably engraved by Francesco in the 1490s or early 1500s — views of
Constantinople listed there are likewise unknown today. By the mid-sixteenth century, however,
tantalizing glimpses of the fabric of Rome appear as context for the featured monuments in some
prints of the group loosely known as the Speculum Romanae Magnificentiae. This paper will
examine the frequency and development, and — insofar as possible — the accuracy of these
contextualizing views of Rome as it grew in size, importance, and self-consciousness during the
middle decades of the sixteenth century.

JELLE DE ROCK, UNIVERSITEIT ANTWERPEN
The Various Discourses of Pictorial City Views in the Renaissance Southern Low Countries

In the sixteenth century, as elsewhere in Renaissance Europe, the Southern Netherlands produced a multitude of pictorial city views. Innovative methods of surveying and representation, often devised in Italy or Germany, soon reached the Low Countries, where they became creatively adapted. It prompts us to investigate where medieval tradition continued and Renaissance innovation proceeded, where a Northern tradition met Italy. Moreover, far from being products of disinterested science, city views often tend to construct the environment in a specific manner. Focusing on sixteenth-century city views of Antwerp, Bruges, Ghent, and Brussels, we want to investigate how these artefacts suited various discourses, i.e., commercial (Antwerp as “community of commerce”), political (the claim of territory), military (Deventer’s plans), and civic identity (urban pride). These discourses corresponded to different historical evolutions often associated with the early modern period, such as a economic scale up; the development of administrative bureaucracies; and a blossoming humanist appreciation of local identity, past, and pride.

Saturday, 10 April 2010
2:00–3:30
Fondazione Cini - Sala Barbantini
VENEZIANITÀ I
Organizer: MARION LEATHERS KUNTZ, GEORGIA STATE UNIVERSITY
Chair: RENATA FABBRI, UNIVERSITÀ CA’ FOSCARI VENEZIA

MARION LEATHERS KUNTZ, GEORGIA STATE UNIVERSITY
Palladio come un palladium per Venezia
La relazione unica di Palladio a Venezia definisce la sua venezianità expresa per mezzo della sua architettura del suo classicismo, e dei suoi amici. Il nome Palladio che Gian Giorgio Trissino, un erudito, a lui conferì è una immagine del suo classicismo e della sua venezianità. Palladio diventò un palladium, un imago, per Venezia come l’imago di Pallas Atena, caduta dal cielo, era per Troia. Finché l’imago de Atena remaneva in Toria, Troia mai sarebbe distrutta. In modo simile il palladium di Palladio è la sua architettura, non caduta dal cielo, ma venuta dalla terra, salvando la sua Venezia finché la sua architettura rimane.
GIANDOMENICO ROMANELLI, MUSEI CIVICI, VENEZIA

MARINO ZORZI, BIBLIOTECAS MARCIANA
Commentatore
Commenti sul tema di venezianità tra Cardinal Bessarion ed i nobili veneziani fra cui erano Francesco Barbaro, Pietro e Paulo Morosini e Vettor Capella. Il rapporto personale di Bessarion e la nobiltà veneziana rivela la venezianità di ciascuno. La venezianità di Bessarion dimostrata quando egli conferì i manoscritti preziosi alla repubblica veneziana. La nascita della Biblioteca Marciana derivata da quei manoscritti. I nobili veneziani, da loro parte, avevano grande ammirazione del Cardinale e gratitudine per la sua splendida donazione che esalta le loro posizioni ed in particolare la loro venezianità.

Saturday, 10 April 2010
LINDA GAIL STONE, UNIVERSITY OF TORONTO
Breaking Boundaries: Witchcraft in *Lo stregozzo* and What it Means to be Human
The demonic procession in the ca. 1523 engraving *Lo stregozzo* represents the complex status of the witch as both a wilful transgressor of the most cherished social values and an unidentified member of the early modern Italian community. The ontological status of the witch and her retinue is questioned through their acts of infanticide, a crime so abhorred that those found guilty were deemed unworthy of the title human or animal. The animalistic qualities of mankind are considered further through the themes of nudity, lust, bodily development, and hybridity. The skeletal monster running beneath the carcass ridden by the witch prompts inquiry into the potential for progeny arising from bestial or demonic intercourse, activities that contravened the distinctions drawn between the different hierarchical categories of “beings.” *Lo stregozzo* explores the ways in which those born to the human race can, through their own choices, render themselves “inhuman.”

PATRIZIA GRANZIERA, UNIVERSIDAD AUTÓNOMA DEL ESTADO DE MORELOS
Goddesses and Monsters: European Images of the Diabolic in Sixteenth-Century New Spain
From the first encounter of Europeans with the peoples of Mexico in 1517, religious images were a source of wonder and amazement. When the first Franciscan missionar ies arrived in 1524 to evangelize New Spain, their aim was to convince the Indian leaders that the conquest of the Spaniards represented the inevitable defeat of the devil, the triumph of the saints over their idols. Most of what we know about Aztec goddesses comes to us from the descriptions provided by Franciscans and Dominicans chroniclers, who gave meticulous descriptions of individual Aztec goddesses. The world of these Christian men was filled with devils, witches, and all sorts of other fantastic mythical beings. This paper discusses how the imagery of early chroniclers not only conditioned how they perceived the goddesses of the Indians, but also influenced the way the friars themselves would go on to portray pre-Hispanic female deities in the colonial codices.

SATURDAY, 10 APRIL 2010
2:00–3:30
Fondazione Cini - Sala del Soffitto
STAGING VENICE AND PADUA IN THE LONG NINETEENTH CENTURY
Sponsor: PACIFIC NORTHWEST RENAISSANCE SOCIETY
Organizer: GRETCHEN E. MINTON, UNIVERSITY OF MONTANA
Chair: PATRICIA BADIR, UNIVERSITY OF BRITISH COLUMBIA

SANDRA TOMC, UNIVERSITY OF BRITISH COLUMBIA
“Some Inscrutable Flattery of the Atmosphere”: Venice and the Gardner Museum
This paper looks at how the “Renaissance,” and “Venice” in particular, are exploited as agencies of historical dissolution in the extraordinary Boston fine art museum, Fenway Court, built in 1903 by wealthy socialite Isabella Stewart Gardner. On one level, Fenway Court, which Gardner constructed to house her unparalleled collection of Renaissance masterpieces, announces its preservation and commemoration of the past. But Fenway Court, I argue, is more notable for its invocation of an ersatz past, a deliberately storied, improbable temporality that finds its most extravagant expression in Gardner’s use of Venice, the most storied of all Renaissance locales, as the central theme in the museum’s architectural and decorative formations. Calling upon Venice’s reputation as a place of unreality, of impossibly dense mediation, Gardner constructs her museum in line with what I will suggest was a late nineteenth-century American impulse to dissolve temporal distinctiveness in pursuit of a fabled “presentness.”

BO EARLE, UNIVERSITY OF BRITISH COLUMBIA
Marino Faliero: Byron’s Venetian Allegory of Modern Self-Authorship
The protagonist of Byron’s late drama about the fourteenth-century Doge Marino Faliero has never counted among the signature Byronic heroes and avatars. But the play describes a project of self-allegorization that illuminates the logic of the radically new, protomodernist literary practice that Byron’s heroes served. This play is more revealing of this logic than Byron’s other works because it anticipates modernism in the same respects that it reflects the cultural logic of Renaissance Venice: it emphasizes both the self-conscious performativity of social life, the continuity between literature and life, authorship and authenticity, and the inextricability of these continuities from a radical commodification of social life. Byron’s protomodernist ambivalence — the indistinguishability of its unprecedented emancipatory claims from its equally radical cynicism — is an importantly Venetian legacy, and this protomodernism is particularly evident in the self-consuming logic of a play in which the allegory of this ambivalence is Venice itself.

CARY DIPETRO, UNIVERSITY OF TORONTO AT MISSISSAUGA
Shakespeare’s Venice from Kean to Komisarjevsky: Performing Visual Ethnographies on the English Stage
This paper explores theater iconography of Venice in English performances of Shakespeare between the period of Charles Kean’s 1858 production at the Princess’s theater, with its meticulously detailed painted scenery, and Theodore Komisarjevsky’s 1932 Stratford production, with its wildly fantastical, carnivalesque settings and costumes. Shakespeare’s own experience of Venice was limited to his reading of the unillustrated narratives he used as sources for his plays, and he could not have intended the remarkable visual detail of post-Restoration performances, nor could such detail have been reproduced in his own theater. Are the Italian Renaissance settings of nineteenth- and twentieth-century performances consistent with the setting of the play? How do iconographies of Venice, combined with emblematic traditions associated with the representation of Jews on the English stage, participate in the construction of visual ethnographies about Venice and its inhabitants in the modern imagination?

GREGORY MACKIE, UNIVERSITY OF BRITISH COLUMBIA
Wilde’s Paduan Apprenticeship: The Duchess of Padua
Early in his career, long before his successes with witty comedies of late-Victorian society, Oscar Wilde experimented in a number of genres, including blank verse tragedy. Though generally dismissed as an embarrassing failure, his critically neglected 1883 play The Duchess of
Padua, a pastiche of Shakespeare and Jacobean revenge tragedy, provides a useful case study not only for assessing Wilde’s apprenticeship as a dramatist, but also for investigating the cultural status of “The Renaissance” on the late Victorian stage. Subtitled “A Tragedy of the Sixteenth Century,” and equipped with an Italian setting and ornate stage directions, the play imagines the Italian Renaissance as an amalgam of dramatic conventions and visual spectacle. By unabashedly imitating earlier English playwrights’ Italianate tragedies, Wilde conjures a faux Renaissance, a catalogue of identifiable literary echoes in which we can nonetheless discern themes and styles he was later to make distinctly his own.

Saturday, 10 April 2010
2:00–3:30
Fondazione Cini - Sala della Bibliografia
THE RENAISSANCE MERCHANT
Chair: DAVID CELETTI, UNIVERSITÀ DEGLI STUDI DI PADOVA

MALCOLM RICHARDSON, LOUISIANA STATE UNIVERSITY
Fishmongers, Goldsmiths, and the New Learning in London, ca. 1400–1520
This paper proposes that the rapid spread and mandatory use of official London city and business documents after 1270 eventually helped significantly to create a “document culture” that prefigured the intellectual processes of the “New Learning” that arrived in England after 1480. After the early 1300s especially the merchants of London became enmeshed in a world of writing that, while purely pragmatic in its impulse, nevertheless created a pervasive quasi-scholarly and archival-based approach to written documents. This approach is probably traceable to the royal court systems, but dovetailed nicely to existing merchant textual practices. The paper draws on exclusively non-literary sources, including the city customs, the Letter Books and Journals, and guild records. Although their actual intellectual horizons were not impressive, especially compared to their Italian counterparts, English merchants had absorbed an approach to texts which was exacting, collaborative, and research-based.

BEVERLY A. DOUGHERTY, INDEPENDENT SCHOLAR
Piepowder: An Ethereal Speck of Dust: A Covered Shoe, a Fleeting Form, and a Breath of Justice
Late medieval England enjoyed a vibrant international business environment encompassing many foreign merchants. Merchants made multiple stops, and so if conflicts developed, such as contractual obligations, debt collection, or quality of goods, a fast, fair solution was needed. Quick resolutions assured smooth transactions and instilled confidence while producing needed profits for the merchants. Resolutions were found in the local Piepowder Courts, so called because the merchants were always so busy that they often had dusty shoes. In these courts, the Law Merchant was applied because English and foreign merchants were conversant with its legal principles as well as its fairness doctrines. Local representatives experienced in the trades heard cases and sat as long as necessary to reach a satisfying resolution. An examination of the pivotal operations of the local Piepowder Courts illuminates the mechanics by which the merchants were assured of fair and profitable results in a foreign environment.

ELEANOR A. CONGDON, YOUNGSTOWN STATE UNIVERSITY
The Venetian Merchant’s Working Method: The “Copy-Letter” and Merchant Letters of Marco Bembo ca. 1480.

How did Venetian merchants working in international trade in the Quattrocento actually conduct their business? How did they choose the wares, the timing of investments, and who to use as agents overseas? The answer to these questions, and the key to their success, was correspondence. The Venetian archives contain many “merchant letters.” The Archivio di Stato di Venezia houses the unusually large collection pertaining to Marco Bembo, written between 1476 and 1487. Bembo inherited a widespread family network with agents throughout the Aegean Sea. He wrote each agent frequently, each time recording the text in a “copy-letter.” Several hundred of the responses he received survive. What makes his collection unique, but also uncovers the working method to a degree not possible in other collections, is that both the outgoing messages and the responses exist. This paper correlates them in order to study Bembo’s methodology and how he responded to the challenges his business encountered.

FRANCESCO GUIDI-BRUSSOLI, UNIVERSITÀ DEGLI STUDI DI FIRENZE
True and False Information in the World of Renaissance Merchants

It is well known that commercial correspondence is an invaluable source of information, not only when considering economic matters, but also for political and social aspects, because they were all taken into account when devising a mercantile strategy. This paper discusses the economic advantages of having precise, abundant information when making a holistic commercial decision, but especially endeavors to discuss the negative effects of false or incomplete information. Sometimes news could intentionally be released with delay in order to gain a competitive advantage — remembering Paolo da Certaldo’s advice: “If you are a merchant and you receive your letters along with those for others, always remember to read your own letters first before giving the others theirs.” On other occasions, the information was false or incomplete, and could mislead businessmen toward a wrong and eventually failing strategy.

Saturday, 10 April 2010
2:00–3:30
ISTITUTO VENETO - PALAZZO CAVALLI FRANCHETTI - SALA DEL GIARDINO
WITCHES AND DEVILS IN RENAISSANCE ITALY: BETWEEN REPRESSION AND DISBELIEF
Organizer: MATTEO DUNI, SYRACUSE UNIVERSITY, FLORENCE
Chair: MICHAELA VALENTE, UNIVERSITÀ DEGLI STUDI DI ROMA, “LA SAPIENZA”

GUIDO DALL’OLIO, UNIVERSITÀ DEGLI STUDI DI URBINO
German Wine in Italian Bottles: Girolamo Menghi and the Malleus Maleficarum

It is well known that the Franciscan friar Girolamo Menghi (1529–1609), one of the most famous exorcists of the sixteenth century, borrowed many of his ideas about witchcraft from the Malleus Maleficarum, written a century earlier by the Dominican Heinrich Kramer (Institoris). But Menghi expressed these ideas in many books that dealt with demonic possession and exorcism, not with witchcraft. What kind of impact did the Malleus have upon the renewal of the “art of exorcism” that Girolamo Menghi set in motion? Did the Italian friar just rehearse Kramer’s theories, or did he reshape them? I’ll seek to address these questions by analyzing Menghi’s works (Compendio dell’arte essorcistica and Flagellum Daemonum, in particular), comparing them with other witchcraft tracts written between the end of the fifteenth and the first half of the
sixteenth century.

MATTEO DUNI, SYRACUSE UNIVERSITY, FLORENCE
The Inquisitor as Editor: Francisco Peña and the Witchcraft Question in the Late Sixteenth Century
The Aragonese jurist Francisco Peña (c. 1540–1612), an influential advisor of the Holy Office of the Inquisition and a member of the papal Rota, is well known — but little studied — as a tireless editor of Inquisitorial texts. Peña devoted particular care to the issue of witchcraft, editing previously unpublished treatises that deal with this matter (Bernardo Rategno’s *De strigibus* and Ambrogio Vignati’s *De haeresi*, among others). Peña’s unconventional choice of texts, and his systematic comparison between the current practice of the Holy Office and the standards of previous periods and Inquisitors, highlight the problems and contradictions he faced in trying to conciliate traditional demonology with the new Inquisitorial policy vis-à-vis the witches’ crime. My paper will analyze his extensive commentaries to these books, exploring the strategies he followed as he sought to bring norms and procedures of the Roman Inquisition in line with the Tridentine Church’s agenda.

VINCENZO LAVENIA, UNIVERSITÀ DI MACERATA
Unbelief and Devils: Life and Death of the Roman Flaminio Fabrizi
The sorcerer and necromancer Flaminio Fabrizi was sentenced to death by the Inquisition in 1591. This reader of Agrippa, Cardan, Paracelsus, and maybe also Pomponazzi, propagated a highly original worldview: he denied God’s unity, the biblical account of the Creation, as well as Christ’s divine nature and Moses’ miracles, and he did not believe in demonic possession either. According to him all religions, as Machiavelli had suggested, were impostures: instead, the world was eternal, the stars produced revolutions and prophets. Fabrizi was executed years before the opening of the better-known trials against Campanella and Bruno, with whom he shared many ideas. His case therefore allows us to give new answers to old interrogations: when did atheism arise? How is the relation between astrology, averroism, Judaism, and a “libertine” worldview to be assessed in the late Renaissance? Fabrizi was not an erudite but neither was he an illiterate man like Menocchio. His hitherto unknown history allows us to better seize the meaning of disbelief in a sixteenth century man who did not write books.

Saturday, 10 April 2010
2:00–3:30
*NEW STUDIES IN EARLY MODERN LITERATURE I*
*Sponsor: SOUTHEASTERN RENAISSANCE CONFERENCE*
*Co-Organizers: JOHN N. WALL, NORTH CAROLINA STATE UNIVERSITY AND JULIA M. WALKER, STATE UNIVERSITY OF NEW YORK, GENESEO*
*Chair: MEGAN M. MATCHINSKE, UNIVERSITY OF NORTH CAROLINA, CHAPEL HILL*

JULIA M. WALKER, STATE UNIVERSITY OF NEW YORK, GENESEO
Eve and the Reductive Dichotomy
Working on the MLA volume for teaching *Paradise Lost*, I was recently brought up short by a reader’s report. To my suggestion that while teaching Eve, it’s difficult to navigate between
misogynist-bashing and *apologia*, the reader responded thus: “avoid reductive dichotomies.” Ouch. I hastily promised to abjure the poisonous paradigm, but further reflection has led me to fresh woods and dichotomies new — to augmentive dichotomies, so to speak. Thirty years after Gilbert and Gubar used Woolf to set Milton up as an icon of the evil empire of the DWEM canon, a reexamination of this paradigm is needed.

**PAMELA ROYSTON MACFIE, THE UNIVERSITY OF THE SOUTH**

Marlowe’s *Hero and Leander* and Colluthus’s *Rape of Helen*

Celebrating love’s consummation in *Hero and Leander*, Marlowe compares Leander to “Theban Hercules, / Enter[ing] the orchard of th’ Hesperides, / Whose fruit none rightly can describe but he / That pulls or shakes it from the golden tree” (2.297–300). This paper argues that this comparison’s central image derives from Colluthus’s *Rape of Helen*. Colluthus describes the Hesperides’s golden apples when relaying the discord that leads to the judgment of Paris and the rape of Helen. Later, Colluthus develops several passages that are resonant with *Hero and Leander*, including Paris’s experience of a tempest-tossed Hellespont and an implicit definition of the Hellespont as a marker of woe. These shared details both strengthen the supposition that Marlowe translated Colluthus and confirm the allusive ambition of *Hero and Leander*. Indeed, Marlowe would seem to practice allusion, much as Paris practices love, both as a kind of theft and a kind of rapture.

**JAMES M. PEARCE, NORTH CAROLINA CENTRAL UNIVERSITY**

“When valor preys on reason”: The Anatomy of Manhood in *Antony and Cleopatra*

According to Amy Scott, “The world of Julius Caesar is specifically homosocial, and the most important relationships within the play are intense male/male friendships” (101). This is not the case in *Antony and Cleopatra* in which women and men are equally important to the action of the play. This latter play, while conserving the historical materials Shakespeare used in his earlier play, broadens our understanding of gender construction by giving dramatic scope to all of the elements of masculinity. What we see in the play is a hierarchy of traits explicit in the Homeric texts, what George Kennedy would call the unconceptualized phase of Greek rhetoric and implicit in the discussion of character in Aristotle’s *Rhetoric* and the pseudo-Ciceronian *Ad Herrenium*. As Richard Martin observes in *The Language of Heroes*, “the contrasting mention of ‘speech’ versus ‘deeds’ is a frequent Homeric topos” (17). The ability to say and to act, then, furnishes the classical rhetorical tradition with an important template for constructing gender.

Saturday, 10 April 2010
2:00–3:30
**Università Ca’ Foscari - Palazzo Malcantone-Marcorà - First Floor - Sala Seminari**

**STRONG WOMEN OR STRANGE MANLY GIRLS? CROSSING GENDER LINES IN EARLY MODERN ART**

Organizer: Cynthia J. Stollhans, St. Louis University
Chair: Katherine McIver, University of Alabama, Birmingham

**KIMBERLY L. DENNIS, ROLLINS COLLEGE**

Caterina de’ Nobili Sforza, S. Bernardo alle Terme, and the Heresy Trial of Cistercian Reformer Jean de la Barrière
In 1592, Jean de la Barrière, founder of the Feuillants, an austere Cistercian reform, was condemned by the Inquisition and reduced to lay status. The following year, his ardent supporter, Caterina de’ Nobili Sforza, Countess of Santa Fiora, purchased a parcel of land on Rome’s Quirinal Hill, where she had built for Barrière a home and chapel for his own use and a church for his monks. Sforza believed Barrière would eventually be restored to good standing within the church, and her architectural projects are intimately tied to her support of Barrière and his reform. She provided Barrière with a physical space in which to maintain his following during his exile, and she worked with Church leaders, particularly Cardinal Bellarmine, to secure Barrière’s exoneration in 1600. This paper will explore Sforza’s architectural patronage and her involvement in Barrière’s heresy defense as evidence of women’s active engagement in Counter-Reformation theological debates.

CYNTHIA J. STOLLHANS, ST. LOUIS UNIVERSITY
Reconstructing Catherine of Alexandria’s Role as Church Doctor in Renaissance Roman Art

Virgin, martyr, and doctor are the three roles assigned to the ubiquitous Saint Catherine of Alexandria in a late medieval sermon in the Vatican manuscript collection. Whereas the roles of virgin, typically female, and martyr, either male or female, are commonly used for the fourth-century saint, the designation of doctor warrants further investigation. Up until the twentieth century the honor of being called a doctor was reserved for males only. Using images of Saint Catherine in scenes of her famous debate and in altarpieces where she is paired with male Doctors of the Church, this paper will explore and reveal how Catherine’s unofficial title of doctor manifested itself into the visual language of early modern Rome. Catherine will be seen as a strong female icon celebrated, by both genders, for her wisdom and strength.

SHEILA FFOLLIOTT, GEORGE MASON UNIVERSITY
St. Clare and the Eucharist: Assuming a Masculine Role?

Claire of Assisi (ca. 1194–1253) followed Francis and founded the Franciscan religious order for women, generally known in English as the Poor Clares. She appears among assembled saints in altarpieces, predictably identifiable because of her attire and attributes. Similar to Catherine of Alexandria, her noble status made her an appropriate model for elite women wishing to identify with saints. This paper investigates how Clare emerged as prototype for female regents in sixteenth- and early seventeenth-century France, Spain, and the Netherlands. In artworks the saint sometimes appears with monstrance in hand, relating to the legend that she deployed the Blessed Sacrament to repel the Saracens attacking Assisi. Eucharistic devotion was firmly embedded within Clarissan religious life. But the care, display, and consecration of the Host, plus the distribution of communion, were clearly defined priestly duties. What does the image of Clare holding a monstrance offer to women in authority during the Counter Reformation?
MÓNICA DOMÍNGUEZ TORRES, UNIVERSITY OF DELAWARE

A Dream of Riches: Pearl Fishing Representations in Early Modern Spain and Beyond

No New World chronicle fails to provide abundant details about pearl fishing activities in the Americas. This should not come as a surprise. Before gold and silver were discovered in Mexico and Peru, pearls were the main riches that Spanish conquistadors obtained in the New World. News about the existence of pearls in the newly discovered seas quickly spread out inside and outside Spain, giving rise to organized, and often conflict-ridden, ventures to harvest the pearl banks of the Americas. My essay examines both the textual and visual components of two crucial pearl fishing accounts: the eyewitness reports by Gonzalo Fernández de Oviedo and Girolamo Benzoni. Taking into account the audiences to which these chronicles catered, I discuss the rhetorical strategies deployed by the authors and their illustrators in order to endorse or attack Spain’s colonialist project in the Americas.

FELIPE RUAN, BROCK UNIVERSITY

Court, Market, and the Fashioning of the Galateo Español

In late sixteenth-century Spain Lucas Gracián Dantisco adapted Giovanni Della Casa’s Galateo (1558) for a Spanish audience. The Spanish transformation of the Italian conduct treatise raises an interesting two-fold question: To what can one attribute Gracián Dantisco’s refashioning of Della Casa’s Galateo, and how is one to understand the subsequent editorial success the adaptation enjoyed in early modern Spain? My paper address this question by focusing on what I see as three key interrelated issues: the changing demands of the world of the court, the growing significance of a market in the form of a consumer audience, and the increasing popularity of prose fiction in late sixteenth- and early seventeenth-century Spain.

ENRIQUETA ZAFRA, TRENT UNIVERSITY

Sex, Scandal, and Repentance: Isabella de Luna and the Female Picaresque

What do people want? Based on the tabloids of the day, as those recorded by Matteo Bandello in Rome, they wanted sex, scandal, and repentance. Isabella de Luna, a Spanish courtesan who traveled with the army of Charles V “to aid the needy soldiers” gave them more than they bargained for. In this paper I examine the connection between the life of Isabella de Luna and the lives of the pícaras — prostitutes recorded by the female picaresque such as La lozana andaluza. I argue that a reading of the literary text alongside the extraliterary (court records and archival documents like Isabella’s will) provides details beyond the mere sexual practices of prostitutes. Such a reading tells us about the desires and anxieties of a male consumer audience, as well as the concerns and uneasiness with which males confronted not only the actions of strong and determined women but women’s agency in general.

Saturday, 10 April 2010
2:00–3:30
Università Ca’ Foscari - Palazzo Malcanton-Marcòra - Second Floor - Sala Grande,
Dipartimento di Studi Storici

ECCENTRICITIES IN EARLY MODERN FRANCE

Organizer: KATHLEEN P. LONG, CORNELL UNIVERSITY
Chair: KATHRYN BANKS, UNIVERSITY OF DURHAM
ELISABETH HODGES, MIAMI UNIVERSITY OF OHIO
Panurge’s Eccentricity
Eccentricity today signifies an irrational or unpredictable deviation from the norm and is often considered shorthand for moral deviance. In the sixteenth century, however, it was an astronomical term to describe the measurement of deviance of an orbit that shifts away from the centering force of a circle (from the Latin *excentricus*, literally outside of the center). This paper proposes a reading of eccentricity in an especially deviant chapter, *Pantagruel* 15, in which Panurge outrageously suggests replacing the crumbling ramparts of Paris with female body parts, pudenda. Panurge’s proposition is a comical inversion of the classical concept of the city as quite literally a civic body, a space embodied in flesh and bone. Bodies, like the textual corpus itself, are continually subjected to the effects of truncation, interruption, and expansion. The book’s own endless seriality and abrupt volumetric expansions lay out its capacity to turn in on itself self-reflexively, to broaden perspectives, and to shift radically from place to place. The key to understanding Panurge’s violent fantasy of the walls is to consider the chapter less as an indictment against a presence (women’s bodies) than as the literal embodiment of the text’s own hermeneutic excess.

DAVID P. LAGUARDIA, DARTMOUTH COLLEGE
Propaganda and the Polymorphous Masculinity of King Henri III of France
Men’s gender in sixteenth-century France was a complex interaction existing among bodies, their graphic representations, oral and written narratives about them, and texts. As we know from Kantorowicz’s classic text, kings have at least two bodies, but in Henri III’s case, he had many more than that. His protean body was continuously being watched by a whole series of commentators who were eager to describe its transformations for the sake of slandering or praising the king and of furthering their own political or personal causes. Hence if Henri III’s strangely exemplary masculinity is an interplay among bodies, narratives, graphic representations, and texts, this means that gender in this historical context is at least three things that play off of one another: first, the public presentation of bodies as icons that have to be legible in specific, codified ways; second, a series of narratives and rumors, most of which are spurious, that circulate orally about these bodies; third, an expanding archive of handwritten, printed, and published texts about the king’s bodily practices that were displayed, circulated privately, posted, scattered, written on walls, doors, and street corners, and even sold on the streets of Paris.

KATHLEEN P. LONG, CORNELL UNIVERSITY
Viewing Corporeal Difference in Early Modern Alchemy
In contrast to early modern medical treatises, which feature idealizing images of the (masculine) human body based on newly rediscovered Roman sculptures, alchemical treatises feature oddly formed bodies, often effeminized or even feminine, monstrous or diseased. These bodies are set within complex contexts, evoking political, religious, and cultural institutions or events. While these images are offered as symbols of the alchemical process, the precise nature of that process, whether to produce gold or spiritual enlightenment, is not always clear, and the images themselves suggest contemporary conflicts. Michel de Montaigne seems to have understood this use of the extraordinary body in his essay “On a Monstrous Child,” where he reads a child with a parasitic twin as a critique of the civil conflicts in late sixteenth-century France. This paper will
explore the purposes that such presentations of pronounced corporeal difference might have served in early modern France.

Saturday, 10 April 2010
2:00–3:30
Università Ca’ Foscari - Palazzo Malcanton-Marcorà - Third Floor - Dipartimento di Storia d’Arte
EUROPEAN-ATLANTIC CONNECTIONS: WOMEN IN/FROM IBERIA AND IBERO-AMERICA
Sponsor: GRUPO DE ESTUDIOS SOBRE LA MUJER EN ESPANA Y LAS AMÉRICAS (PRE-1800) (GEMELA)
Organizer: LISA VOLLENDORF, CALIFORNIA STATE UNIVERSITY, LONG BEACH
Chair: ROSA HELENA CHINCHILLA, UNIVERSITY OF CONNECTICUT, STORRS

LISA VOLLENDORF, CALIFORNIA STATE UNIVERSITY, LONG BEACH
The Ibero-American Atlantic: Women’s History vs. Mainstream Early Modern and Colonial Studies
The question of why and how history continues to be told from a male-centered perspective will be taken up in this paper on the impact of women’s and gender studies on mainstream scholarship in colonial Latin American and Golden Age Spanish studies. The paper identifies some of the main themes and methodological approaches that have emerged in the past ten years and have changed specialists’ thinking on women’s and gender issues for the Ibero-American Atlantic. An examination of those themes and methodologies within more mainstream scholarship on the Spanish Golden Age and colonial Latin America suggests that a disconnect exists and that women’s history remains on the margins of Iberian and Latin American studies for the period of 1492–1700. The paper will probe possible explanations for this ongoing challenge and will identify strategies for better integration of gender considerations into mainstream historical and literary studies for the period.

ALLYSON M. POSKA, UNIVERSITY OF MARY WASHINGTON
Colonial Wives and Immigrant Shopkeepers in the Rio de la Plata
The impact of the large numbers of Spaniards who emigrated in the late colonial period to the Rio de la Plata will be analyzed here vis-à-vis women’s economic activities and the gender norms established in the transatlantic context. Many emigrants found economic success in the ownership of pulperías, the small corner stores that dotted the neighborhoods of Buenos Aires. In many cases, these were family businesses, jointly held and operated by the immigrant husbands and their creole wives. For these mostly poor, immigrant men, their choice of wives was central to both their economic stability and their integration into the community. Some of these Porteño brides brought pulperías to the marriage as a part of their dowries, quickly integrating their foreign-born husbands into the city’s commercial sector. Others worked alongside their husbands to build the business from scratch. In this paper, I intend to use testaments and other notarial records to examine the economic partnerships that these couples created, as well as the women’s business activity and their role in integrating these immigrant men into commercial world of the bustling colonial port.

MÓNICA DÍAZ, UNIVERSITY OF TEXAS PAN AMERICAN
Women and Cosmographical Writing in the Atlantic World

Renaissance cosmography attempted to understand the universe in its entirety, but Western thought has nevertheless commonly considered only “men of letters” as the ones engaged with the sixteenth-century desire to describe and understand the world. There are at least two women in Spain: Oliva Sabuco de Nantes and Sor María de Ágreda; one in France: Marie de Cotteblanche; and one in America: Sor Juana Inés de la Cruz; who engaged in cosmographical writing during the sixteenth and seventeenth centuries. The work of at least three of them, like the work of many other women writers of the early modern period, has gone unacknowledged and unappreciated. Each of these women had different reasons and ways to engage in cosmographical discourse, and my presentation explores their points of contact and their differences. Furthermore, it begins to explore the way in which gender was inscribed in their cosmographical endeavors.

Saturday, 10 April 2010
2:00–3:30
Università Ca’ Foscari - Palazzo Malcanton-Marcorà - Third Floor - Dipartimento di Italianistica e Filologia Romanza
EARLY MODERN REPRESENTATIONS OF HENRY VIII
Organizer: THOMAS S. FREEMAN, UNIVERSITY OF CAMBRIDGE
Chair: SUSAN M. DORAN, UNIVERSITY OF OXFORD, JESUS COLLEGE

VICTOR HOULISTON, UNIVERSITY OF THE WITWATERSRAND
Dissecting the Schism: or, The Many Faces of Nicholas Sander’s De Origine ac Progressu Schismatis Anglicani

Nicholas Sander’s history of the English schism was published in several versions in the sixteenth century, all posthumously: the first edition of 1585, published at Rheims and probably prepared by Edward Rishton; the second of 1586, at Rome, revised by Robert Persons or possibly William Allen; and the third, also at Rome in 1588. There is a copy of the manuscript version, with annotations by Robert Persons, at the English College, Rome. The book was also reworked by Pedro de Ribadaneyra. So far, scholars working on this book have based their analyses on a nineteenth-century English translation. This paper will discuss and compare the treatment of Henry VIII in all of the early modern versions of this work.

CHRISTINE A. JACKSON, UNIVERSITY OF OXFORD, KELLOGG COLLEGE
Lord Herbert of Cherbury and The Life and Raigne of King Henry VIII

Poet and philosopher as well as soldier, courtier, and diplomat, Lord Herbert was well equipped to undertake Charles I’s burdensome commission to write a history of the life and reign of Henry VIII. Hoping to revive a flagging career, Herbert positioned himself in the elite politque biographical tradition of Bacon and More but rejected their reliance upon psychological insight and rhetoric and turned to the systematic research and measured prose favored by antiquarians such as Camden and Selden. He approached with caution and care his responsibility for fashioning the character and reputation of a prince “subject to the more obloquies than any since the worst Roman Emperors’ time” and while reluctant to condemn a former monarch, strove to interpret events and royal actions impartially and to describe the rule of the glorious but deeply flawed king “as he really was.” His groundbreaking study was published posthumously in March
SCOTT C. LUCAS, THE CITADEL
The Politics of Charisma: Henry VIII the Man and Henry VIII the King in Edward Hall’s Chronicle
Edward Hall’s account of the first fifteen years of Henry VIII’s reign in his influential chronicle (1548) is not so much a historical depiction of Henry VIII’s rule as a star-struck celebration of Henry VIII himself. Henry’s personal charisma is Hall’s chief criterion in evaluating this monarch’s early rule. Later, however, when he attempts to portray Henry as the sober ruler of his country in his account of Henry’s middle years, Hall is forced to confront many of his hero’s heretofore unacknowledged failings, which he uncomfortably seeks to “spin” as virtues rather than faults. Finally, in handling Henry’s last years, Hall finds himself unable to sustain the idealized portrait of his monarch that he had developed early in his work. The fact causes a crisis in his representation of King Henry and helps to account for the terse, unfinished state in which he left the final sections of his chronicle.

Saturday, 10 April 2010
2:00–3:30
Università Ca’ Foscari - San Basilio - Aula 0B
THE VISIBILITY OF THE ARCHITECT ACROSS CULTURES II
Organizer: MATTEO BURIONI, LUDWIG-MAXIMILIANS-UNIVERSITÄT MÜNCHEN
Chair: ULRICH PFISTERER, LUDWIG-MAXIMILIANS-UNIVERSITÄT MÜNCHEN

CHRISTIAN FREIGANG, JOHANN WOLFGANG GOETHE-UNIVERSITÄT
The Ruler as Perfect Architect/Artist in Late Medieval France
In late medieval France under the reception of Aristotle, the critique of court culture, and the inception of the concept of bien public the idea of the ruler as architect was fully developed for the first time. This can be understood as the beginnings for the later history of the principi architetti in Europe. Between the late fourteenth and the early sixteenth century the medieval concept of the ruler as a sapiens architectus, concerning mainly logistic qualities, undergoes a profound modification focusing on the rex literatus, which means not only eduction but perfect creation. This development will be demonstrated in the panegyrics of and likewise even the architectural and artistic productions by rulers as Charles V of France, René I of Anjou, Margaret of Austria, and Maximilian of Habsburg. Architectural, literary, artistic, and performative productions are by now regarded in poetological terms. In this context imagination and mystère will serve as new criterias of political intervention, attesting the princely capacity of the creation of meaningful masterpieces. This term refers to public welfare and literature as well as to urbanism and perfect works of architecture.

SUSSAN BABAIE, THE AMERICAN UNIVERSITY IN CAIRO
Signs of Architectural Personhood in Fifteenth-Century Persianate World
To search for personalities in the historiography of architecture from the Islamic world is antithetical to the analytic schema that frames historical and geographical specificities through dynastic classifications (Abbasid, Seljuq, Mamluk, etc.) and that privileges a corporate model of building crafts (guilds). The former strategy tends to totalize architectural experience and output
while the latter tends to “medievalize” Islam and its building cultures. The extraordinary epigraphic and literary evidence for Qavam al-Din Shirazi (d. 1442) as an ʿustad (master) in the principal branches of building — engineering, design, and architecture — together with his exclusive employment at the behest of the Timurid (1370–1506) Shah Rukh and especially his queen Gauhar Shad speak to the changing practices in the Persianate world since the beginning of the fifteenth century. This paper situates the celebrity architectural status of Qavam al-Din Shirazi as a new urban-imperial phenomenon marking the emergence of planned political economies and the representation of their cultural energies in the awareness and appreciation for “signature” architectural styles.

SONY DEVABHAKTUNI,  
*Université de la Sorbonne*

Merchant, Sovereign, and Architect in the Inscription of the Jain Adinatha Temple at Ranakpur

Jain temple architecture in India is largely a history of anonymous production, the architect playing an invisible role subsumed by project patrons. This is not the case at the temple of Ranakpur in southern Rajasthan. There, a twenty-line Sanskrit inscription on a column near the central cella notes the rich merchant whose dream initiated the project, the sovereign to whom it was dedicated and the architect who conceived its design, remarking on his use of a specific sāstra, or treaty, on architecture to conceive his design for the temple. In establishing this sāstra as a guide, the inscription makes it possible to identify tensions between the ideal structures described within it and the compromised plan of the resulting structure. An analysis of these differences reveals how considerations of program, site, and construction intervened with the divine textual precepts of the sāstra to modulate sacred ideals into specific form.

OLIVER BECKER,  
*Johann Wolfgang Goethe-Universität*

*Atto sua dextra templum fecit*: Early Facade Inscriptions as Evidence of Architect’s Pride

When Leon Battista Alberti conceived the plan for the façade of the Tempio Malatestiano, about 1450, he intended to emulate Roman imperial triumphal architecture and inscriptions. However, this artistic mode was already used by architects in the Middle Ages: at the beginning of the twelfth century, Atto was responsible for constructing the façades of Foligno cathedral and of San Pietro at nearby Bovara. Notably, both examples carry classicizing, conspicuously situated inscriptions informing the public of this fact — an outstanding and bold move, since Atto, unlike his Renaissance colleagues, does not merely mention the donor but self-assuredly includes his own name and places it first. This paper intends to evaluate the extraordinary statement by comparing it to contemporary monumental inscriptions, on the Italian peninsula and in the Adriatics, that transmit the tradition of identifying the builder. Atto’s epigraph, however, in its form and content reveals unusual ambitions, i.e., his zeal to be regarded equal to princely rulers and representatives of the rising communes. He thereby foreshadows the self-esteem of the Renaissance artist.

Saturday, 10 April 2010

2:00–3:30

*Università Ca’ Foscari - San Basilio - Aula 0C*

**SCRIBAL NETWORKS AND THE BODY OF EARLY MODERN MANUSCRIPT VERSE**

*Organizer & Chair: Arthur F. Marotti, Wayne State University*
MARK BLAND, **DE MONTFORT UNIVERSITY**

Manuscript Connections and Textual Revisions: The Evidence of Jonson and Donne

The paper draws upon extensive research across all the primary manuscripts of Donne and Jonson and the stemmatic work for the Oxford edition of Jonson’s *Poems* in order to reanalyze some assumptions about a number of important manuscripts that connect Donne and Jonson. In particular, the paper will discuss the preparation and dating of British Library Harley 4064 with a view to reconfiguring the Group One stemma of the Donne manuscript tradition. The primary argument is that Harley 4064 was prepared earlier than supposed (1612) and predates the rest of the Group One tradition deriving directly from the source papers that were later removed from the underlying collection, and which formed the bulk of the Group One papers. This reconfiguration of the Group One tradition has considerable implications for our understanding of the textual histories of both Donne and Jonson, and raises issues about the present structure of the stemma for the Donne Variorum.

HENRY WOUDHUYSSEN, **UNIVERSITY COLLEGE LONDON**

Sidney’s Manuscripts (Again)

During the last thirty or so years, our understanding of the importance of manuscripts and the networks through which they circulated during the sixteenth and seventeenth centuries has been transformed. Some of this has been achieved through general studies of the phenomenon of authorial and scribal publication and some through the intensive study of individual authors and scribes. What might be thought to have begun as an attempt to produce better texts of the works of important authors has, to a degree, been replaced by an interest in a previously neglected or misunderstood social phenomenon. Having in 1992 written about some of the means and people through which Sidney’s works circulated, I return to the subject, in particular to think again about how our growing understanding of the workings of scribal networks should play a part in an edition of his poems.

PETER BEAL, **UNIVERSITY OF LONDON**

The Catalogue of English Literary Manuscripts, 1450–1700

In an online presentation I will introduce the CELM database project, which will be launched in July 2010 as a freely accessible online record of surviving manuscript sources for over 200 British authors of the period 1450–1700. It will incorporate brief descriptions of nearly 40,000 manuscript texts of poems, plays, discourses, speeches, etc., as well as other related manuscript materials, many hitherto unrecorded, found in several hundred public and private collections worldwide. As the first stage in the development of a kind of manuscript STC, it will make available a wealth of relevant detail so that wider interdisciplinary aspects and historical contexts of manuscript texts may be explored. As well as throwing light on scribes, compilers, owners, and other participants in the history of the text, and on points of origin in specific cultural communities, it will allow social, literary, and editorial questions to be raised by issues of authorship, genre, patronage, censorship, gender, distribution, and the relationship of manuscript culture to print culture.

Saturday, 10 April 2010
2:00–3:30
*Università Ca’ Foscari - San Basilio - Aula 0D*
RENAISSANCE PHILOSOPHY: FICINO AND PETER OF CANDIA

Sponsor: SOCIETY FOR MEDIEVAL AND RENAISSANCE PHILOSOPHY (SMRP)
Organizer: DONALD F. DUCLOW, GWYNEDD-MERCY COLLEGE
Chair: MICHAEL J. B. ALLEN, UNIVERSITY OF CALIFORNIA, LOS ANGELES

SEBASTIAN REHNMAN, UNIVERSITY OF STAVANGER
The Moral Philosophy of Pietro Martire Vermigli in its Paduan Background
Protestant ethics is commonly portrayed as simply theological. This paper argues from the former Augustinian canon and later Reformer Pietro Martire Vermigli’s commentary on Aristotle’s *Nicomachean Ethics* (1563) that his argument for the autonomy of moral philosophy from moral theology relies on the philosophical, rhetorical, and philological advances he had learned during his eight years at the University of Padua.

SUZANNE M. F. STERN-GILLET, UNIVERSITY OF BOLTON, CHADWICK
Beauty Simple and Incorporated: Ficino against the Stoics
In the *De amore* (5.2–4), Ficino defines beauty as simple and incorporeal. Beauty, so he first argues negatively, does not arise from symmetry, proportion, or balance, nor does it stem from such properties of body as color or shape. What we call beauty, he proceeds to argue positively, is the splendor of the divine face, as reflected in the progressively less adequate mirrors of angel, soul, and world. Ficino’s concept of beauty, it will be claimed, owes more to Plotinus’s *Enneads* than to Plato’s *Symposium*. While Ficino’s negative characterization of beauty can be traced to Plotinus’s rejection, in *Ennead* 1.6 (1), of such Stoic views as Cicero had defended in the *Tusculan Disputations*, the positive characterization of beauty is a Christianized version of the notion of intelligible beauty put forward in *Ennead* 5.8 (31).

Saturday, 10 April 2010
2:00–3:30
*Università Ca’ Foscari - San Basilio - Aula 0F*

SHAKESPEARE, REMBRANDT, AND THE QUESTION OF TECHNIQUE

Organizer: THOMAS G. BISHOP, UNIVERSITY OF AUCKLAND
Chair: SUSANNE L. WOFFORD, NEW YORK UNIVERSITY, GALLATIN SCHOOL

HARRY BERGER, UNIVERSITY OF CALIFORNIA, SANTA CRUZ
Bad Boys and Hipsters: Shakespeare’s Iago and Rembrandt’s Rembrandt
“I am more sinned against than sinning”: this is what all victims, not only Lear, tell themselves. It’s the formula for the victim’s discourse. Villains have no truck or sympathy with this complaint. They stand it on its head to produce the villain’s boast: I am more sinning than sinned against. This talk will explore two performances of the villain’s discourse, one in the visual medium of portraiture and the other in drama, more specifically, one in painted and etched self-portraits and the other in dramatic soliloquies, even more specifically, one in Rembrandt’s Hipster self-portraits and the other in Iago’s Bad Boy soliloquies. The focus of the exploration will be on Rembrandt’s and Shakespeare’s interest in representing performances that call attention to themselves as parodies of the villain’s discourse. They critique the expectations of their observers/auditors by unfolding in the gray zone between self-psychologizing and its
travesty.

**THOMAS G. BISHOP, UNIVERSITY OF AUCKLAND**
Illusions of Depth
Both Shakespeare and Rembrandt have been assimilated into their respective critical traditions for their portrayals of “character,” in particular for the density and complexity of their psychological studies. This paper looks at various strategies for developing “depth” in the character presentations of the two artists, beginning with some basic instances in which depth is rendered verbally and visually, and extending hence some questions about verbal and visual media as lending themselves to various evocations or figurations of psychological complexity, for which a vocabulary of depth might seem apt, including through ideas and instances of latency, thickness, layering, recession, and so on. Particular examples will be drawn from *King Lear*, *Hamlet*, and especially *Macbeth*, and from both Rembrandt portraits and historical subjects such as *The Conspiracy of the Batavians*.

**ERIN GRIFFEY, UNIVERSITY OF AUCKLAND**
Rembrandt, Shakespeare, and the Call of Mimesis
In the early modern Dutch Republic the term *schilderachtig* referred to something both painterly and painter-like. As Gerbrand Bredero states in the foreword to *De Spaanschen Brabander* (1618), “as a painter, I have followed the *schilderachtig*, saying the best painters are those who come closest to life.” Mimesis, or what the Dutch called working *naer het leven* (after the life), was central to this approach, which is vividly embodied in Rembrandt’s work. But working after life was not synonymous with rote imitation or copying. It necessitated the artist’s imagination and raised crucial issues of technique. The painterly calls attention to itself as — and as inviting — representation. This paper will consider Rembrandt’s subject choices as well as the tools and techniques he uses to represent something that is *schilderachtig*, and ask how concepts and practices of representability visible in Rembrandt’s work might illuminate aspects of Shakespeare’s technique in shaping dramatic character.

**CATHERINE SCALLEN, CASE WESTERN RESERVE UNIVERSITY**
Rembrandt, Shakespeare, and Chiaroscuro
Nineteenth-century Continental writers often compared the work of Rembrandt and Shakespeare, drawing parallels between each artist’s strong visual and psychological imagination and their vivid evocation of various “realities.” While such universalist comparisons have long fallen from fashion, there are intriguing parallels in the two artists’ approach to the portrayal of character, here addressed through the concept of chiaroscuro. Used in art history to refer to the use of light and dark areas as a significant part of pictorial composition, chiaroscuro was first used in connection to such “realist” (and theatrical) painters as Rembrandt. However, it has also been used metaphorically in literary studies to refer to the invocation of opposites, the creation of mood, or the alternation of revealing and obscuring facets of a character or situation, all techniques exemplified by Shakespeare. This paper will discuss chiaroscuro as a way of illuminating parallel approaches to portrayal by these two artists.

Saturday, 10 April 2010
2:00–3:30
Beyond the Fold: Drapery in Seventeenth-Century Sculptural Practice and Criticism

In a 1582 letter to the Florentine Accademia del Disegno, the Tuscan sculptor Bartolommeo Ammannati, profoundly affected by the post-Tridentine climate of artistic reform, called for a reconsideration of the critical standards by which sculpture was evaluated: “It is not less difficult, nor less of a real art, to know how to make a beautiful drapery around a statue than to make it completely nude.” Ammannati signaled a turning point in sculptural practice, demarcating drapery’s centrality to the sculptor’s art — a claim borne out by the works of Francesco Mochi and Gianlorenzo Bernini. Despite Ammannati’s assertion that drapery constituted “a real art,” it proved difficult to accommodate within academic theory, which polarized drapery’s functions between its traditional duty of articulating anatomy and its potentially excessive ventures into *maniera*, for which rules could not be established. Attention to this veiled subject proves revealing for the historiography of early modern Italian sculpture.

Color Coding in Saintly Draperies

We recognize Christ by his blue robe over a red vestment; this usage was widespread and longstanding, but not universal until the Renaissance. Beginning in the early Renaissance a system of color coding was devised for saints’ drapery. Saints were distinguished by colors, often specific pigments, as much as attributes. This paper explores the origins, extent, and limits of this codification. Violation of the code is as interesting as adherence. Sometimes azurite was substituted for precious ultramarine, but Rosso, working on a strict budget in provincial Sansepolcro, abandoned blue for an unprecedented green for the Virgin. For legibility an outer garment might be omitted or the garment beneath concealed by the cloak. Linings, not governed by a strict code, figured prominently. The Moses and Christ cycles in the Sistine Chapel provide a particularly instructive example because painters had to conform their coloring to a single system to provide visual unity.

Frozen Revelations: The Veil in Roman Baroque Architecture

The application of the veil as an architectural motive in seventeenth-century Roman architecture, perhaps best exemplified in Bernini’s transformation of the Sala Regia in the Vatican, probably stems from a predilection for layered surfaces that allow figurative elements to be incorporated into architecture. This paper will examine whether and how the veil can be theorized as an architectural element, by examining its place and function with regard to two different views of architectural ornament. In a tradition that can be traced from Vitruvius to high modernism, architectural ornament is understood as the expression of the intrinsic complexity of construction. At the same time, an equally venerable tradition considers ornament as a veil, covering or obscuring the architecture underneath. This idea is expressed in biographies of artists; religiously inspired architecture treatises, especially those concerning the Temple of Solomon; and treatises on metaphorical language, which often consider architectural ornament as
a form of visual metaphor. The question is then whether the architectural application of the veil is inspired by any of these traditions, and, if so, whether this clarifies its architectural function and meaning.

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

**What Allegories Wear**

This paper explores how abstract ideas were clothed in Cinquecento painting. Starting with the fantastical drapery of Raphael and Giulio Romano’s personifications in the Sala di Costantino, artists gave allegories and their eccentric clothes pride of place in decorative schemes. The drapery of an allegory poses a particular problem, as it does not have to be naturalistic or obey the decorum of a narrative. Drapery can be related to meaning, but most often drapery is a site for invention, like grotesques. Strange and revealing drapery could be decorous, in that it demarcates allegories from historical figures. Drapery is generally not mentioned in contemporary accounts. Ripa often only names the color or notes that clothing should be beautiful. Occasionally he gives specific prescriptions, such as the suggestion that Adulation should wear something “artifizioso & vago.” The drapery of allegories occupies a liminal zone between imagery pregnant with meaning and fanciful decoration.
suburbs, partly for court ceremonies, and seems to have been the earliest Italian prince to have a studiolo — it was given to Lionello d’Este, who asked to buy it after his fall. The surviving financial accounts and the inventory of his treasures after his fall show lavish expenditure on the household and on jewelry, precious fabrics, and manuscripts. Comparisons with the possessions of other wealthy citizens and with the household of the Anziani he replaced raise the question of what exactly constituted a court.

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

The Court of Urbino and the Political Role of an Exiled family: The Fregoso

This paper aims to analyze the role of some families hosted at the Court of Urbino in the early years of the sixteenth century. How did they interact? How were they connected with the duke? Some families living at the court, such as the Medici, are famous in their own right, some others, such as the Fregoso are known only because they are mentioned in Baldassar Castiglione’s Cortegiano. Focusing on the Fregoso brothers, Ottaviano and Federico, the paper will analyze some significant aspects in the history of the duchy: the military campaign of Duke Guidubaldo, the political role of Duchess Elisabetta, and the passage of the duchy to Francesco Maria. By using the perspective of secondary characters it is possible to bring out aspects of the history of the court of Urbino that have been neglected.

Saturday, 10 April 2010
2:00–3:30
Università Ca’ Foscari - San Basilio - Aula 1C

PETER CANISIUS AND THE HOLY ROMAN EMPIRE

Organizer & Chair: HILMAR M. PABEL, SIMON FRASER UNIVERSITY

URSULA PAINTNER, WESTFÄLISCHE WILHELMS-UNIVERSITÄT MÜNSTER

Canisianer: Gründungsmythen der Jesuiten


PATRIZIO FORESTA, FONDAZIONE PER LE SCIENZE RELIGIOSE GIOVANNI XXIII
Die “Apostel Deutschlands”: Überlegungen zu Petrus Canisius und den ersten Jesuiten im Heiligen Römischen Reich, 1540–70


Saturday, 10 April 2010
2:00–3:30

Università Ca’ Foscari - San Basilio - Aula 1D
RESETTING THE CULTURAL COMPASS: EARLY MODERN CULTURE AND THE KNOWLEDGE OF DISCOVERY
Organizer: RICARDO PADRÓN, UNIVERSITY OF VIRGINIA
Chair: BENJAMIN SCHMIDT, UNIVERSITY OF WASHINGTON

MARY M. GAYLORD, HARVARD UNIVERSITY
Resetting Clavileño’s Compass: Notes on Cervantes’s New World Readings
What did Cervantes know about the Indies, and how did he know it? Recent scholarship focused on transatlantic themes in his writings suggests that interest in the New World played a significant role in shaping Don Quixote and other works. Yet, as more American allusions emerge, the question of how this preoccupation developed — in particular, through what readings — remains largely unexplored. It is tempting to assume that the would-be émigré would have worked primarily with the “chronicles” and polemical tracts now central to our understanding of the conquest. I propose to resist that leap in two ways: first, by reexamining historical conditions of access to now canonical accounts, and second, by inquiring into Cervantes’s likely readings in a cluster of seldom-cited books centered on the Indies which appeared in Spain (chiefly in Madrid) between 1585 and 1615.

ROLAND GREENE, STANFORD UNIVERSITY
The Rede: Geographical Inscription and Colonial Knowledge in Early Modern Brazil
The European encounters with indigenous cultures in the Americas followed patterns that were often determined by medieval conventions of conquest or crusade, and that were geographical in the strict sense, predicated on a writing of authority onto the landscape. These geographical inscriptions organized knowledge in the early colonial period, or better, they offered imaginative shapes and itineraries that became inseparable from the knowledge on which colonial enterprises were founded. Scholarly attention to these patterns has been largely devoted to the Iberian and
English encounters in Latin America and New England, respectively, while the Portuguese enterprise in Brazil — usually treated as an episode apart — is due for a reexamination in these terms. If the Brazilian encounter and its aftermath can be considered as a matter of cultural inscription that arises from the received history of Portugal and that organizes knowledge about colonial Brazil for decades afterward, what are the relevant inscriptions and their historical sources? This paper will argue for the rede or network as an organizing principle of colonial knowledge in Brazil.

DAVID A. BORUCHOFF, McGill University

The Three Greatest Inventions of Modern Times: An Idea and Its Public

Important ideas are usually simple and seductive, able to catch and hold the imagination of a public, which then makes the idea its own. One such idea arising from European navigations in the Renaissance is that divine Providence reserved certain discoveries and inventions for modern times. This idea, which allowed self-proclaimed moderns to assert their independence from the ancients — their intellectual and cultural forebears and, until then, masters — quickly crystallized about three inventions in particular: the printing press, the magnetic compass, and firearms. For, unlike other new discoveries and inventions — such as watch-making, distillation, eyeglasses, and the cultivation of silkworms and sugarcane — printing, the compass, and firearms would refashion European society, enlarging its horizons and forever changing the ways in which its peoples and nations would relate to one another.

Saturday, 10 April 2010
2:00–3:30
Università Ca’ Foscari - San Basilio - Aula 1E

ARTISTS AND THEIR BOOKS I

Organizer: MARTA P. CACHO CASAL, THE BRITISH MUSEUM
Chair: GENEVIEVE WARWICK, UNIVERSITY OF GLASGOW

MARTA P. CACHO CASAL, THE BRITISH MUSEUM

Artists and Book-Shopping in Golden Age Spain

Artists did not need books for their practice. However, during the sixteenth and seventeenth centuries, most respectable artists owned a number of books. Focusing on Spain and using inventories, sale catalogues, correspondence, and art treatises, I will show instances of how some artists of the time, especially those who did not travel to Italy or the rest of Europe, did not buy books straight from bookshops but instead often acquired their books through colleagues and other people via bartering, swapping, inheritance, or at auction. Patrons and advisors also presented artists with books, whereas other books were lent to artists in order to be used as reference. Owning and giving away books, particularly those considered valuable by artists, became increasingly a way to acquire social and cultural prestige.

ROBIN L. THOMAS, PENNSYLVANIA STATE UNIVERSITY

Luigi Vanvitelli: Reader and Author

Luigi Vanvitelli (1700–73) authored one of the most lavish books on architecture produced in Italy. The Dichiarazione dei disegni del Reale Palazzo di Caserta (1756) documents the massive palace he designed for King Charles Bourbon outside of Naples. How Vanvitelli wrote and
organized the book, I argue, was conditioned by how he read. Thanks to abundant primary source documents, I have been able to create an inventory of some of the volumes in Vanvitelli’s library. More importantly, these documents brim with information on his life as a reader and writer. I will therefore analyze the ways the architect employed his books to show how printed sources converged in the making of the Dichiarazione. From the foundational knowledge and skills books gave him, to his responses to texts, to his insistence on accurate information, Vanvitelli was an active reader. Distilling his interactions with books into a biblio-biography can provide a new window on how the early modern architect interacted with the printed page.

KELLEY HELMSTUTLER-DI DIO, UNIVERSITY OF VERMONT

Pompeo Leoni’s Books and the Decoration of his House in Madrid

Rubens was able to study Leonardo da Vinci’s drawings during his first trip to Spain in 1603–04. These drawings were not in the Spanish royal collections or even in the collection of one of the grandees. Instead Rubens saw them among other curiosities that the sculptor Pompeo Leoni owned. Leonardo’s notebooks, which were assembled by Leoni, were the highest valued objects in his extraordinary collection. Around six hundred books were displayed in the two most important rooms of the house alongside paintings by Titian, Parmigianino, and Correggio, original ancient and modern sculptures, drawings, medals, and precious objects. In this paper, I will examine the extensive inventory of his collection and elucidate how Leoni selected the texts and designed their display as part of an overarching program of his house’s decoration and I will compare his collection with those of other artists, scholars, aristocrats, and higher-ranking members of the court.

Saturday, 10 April 2010
2:00–3:30
Università Ca’ Foscari - San Basilio - Aula 1F

THE THEATER OF STATE IN EARLY MODERN ENGLAND
Organizer: JASON PEACEY, UNIVERSITY COLLEGE LONDON
Chair: DYMPCA C. CALLAGHAN, SYRACUSE UNIVERSITY
Respondent: LORI ANNE FERRELL, CLAREMONT GRADUATE SCHOOL

TRACEY HILL, BATH SPA UNIVERSITY

“To prune and dress the Tree of Gouvernment”: Political Contexts of the London Lord Mayors’ Shows

The starting point of my paper is that the Lord Mayor’s Shows were, by definition, political events, grounded in the values of a city that was, in Philip Withington’s words, “elitist, elective, pragmatic, patriarchal, and more often than not committed to civil and godly reformation.” These values were often opposed to those of the court. Although civic pageantry was undeniably drawn towards the assertion of unbroken continuities, it was capable of responding to more immediate concerns, such as the accession of James I, the failure of the Spanish match in 1623, and fears of civil war in 1639. The London represented in mayoral pageantry was therefore a more complex, fractured entity than many have assumed. By discussing works by Middleton, Dekker, Heywood, and Munday, my account of these shows will demonstrate the ways in which they engaged with a range of political issues in the pre–Civil War period.
JASON PEACEY, UNIVERSITY COLLEGE LONDON
The Street Theater of State: The Ceremonial Opening of Parliament, 1640–60
Preoccupied by the politicization of elections, and by rising political tension within the palace of Westminster, historians of mid-seventeenth-century parliaments have been slow to recognize that the state opening of Parliament was a spectacular public occasion. Carefully staged, and rich in symbolism, it was nevertheless fraught with danger, since the meaning of any piece of street theater could be subverted by spectators, and because growing public interest in parliament raised the prospect of disorder. This paper builds upon studies of Tudor parliamentary ritual, and exploits official records, eyewitness testimony, and contemporary print culture to explore how late medieval ceremonialism intersected with the politics of the crowd. The aim is to use the changing face of parliamentary theater as a means of contributing to recent attempts to rethink the nature of public politics and popular culture in the turbulent decades of the Civil War and Interregnum.

CHRIS R. KYLE, SYRACUSE UNIVERSITY
Theater of State
This paper explores the early modern concept that Parliament was “like a theater” (John Hooker, 1572). With the advent of public, political debate and exchange, Parliament became the preeminent institution of the “public sphere,” and as it did so, its intrinsically theatrical dynamics came to comport more fully with the theater than with any other early modern venue or institution. As a place of staged rhetorical performance in an auditorium as vigorous and dynamic as any playhouse, Parliament was understood by its members to be an institution whose structures and practices were closely analogous to those of the theater. Parliament was preeminently a place of rhetorical performance, and the 1620s was characterized by a growing awareness of this “audience” outside the walls of the chambers. This paper then looks at the intersection of oral and manuscript transmission with the public, political, and theatrical cultures of early seventeenth-century parliamentary history.

Saturday, 10 April 2010
2:00–3:30
Università Ca’ Foscari - San Basilio - Aula 1G
PERIOD EYES AND URBAN ENVIRONMENTS IN THE ITALIAN RENAISSANCE III: HOLY PLACES, SACRED OBJECTS
Co-Organizers: NICHOLAS A. ECKSTEIN, UNIVERSITY OF SYDNEY AND FABRIZIO NEVOLA, UNIVERSITY OF BATH
Chair: NIALL ATKINSON, TEXAS CHRISTIAN UNIVERSITY

KENNETH R. STOW, UNIVERSITY OF HAIFA
Drama in the Schul
During the early modern period, churches, particularly in Italy, became sites of holiness. In the Middle Ages, they were places of common resort. What of the synagogue? Did it become a place of ritual alone, following the church model? Jews invested heavily in synagogues, to make them aesthetically pleasing. Nonetheless, the synagogue remained the community’s center, where assemblies took place and disputes were resolved, however secular. Synagogue structures themselves were objects of dispute. Might a window be opened, a stairway built. The Roman
Talmud Torah society, a school and a synagogue, had to deal with required maintenance, for instance, in securing a municipal license to build sewage facilities. In these senses, the synagogue never became a “church.” In ways, the synagogue paralleled the Jewish home, where much Jewish ritual unfolds, along with the mundane, and also passion.

**ROBERT MANIURA, UNIVERSITY OF LONDON, BIRKBECK COLLEGE**

Negotiating the Holy City: A Lawyer of Prato and his Local Shrines
This paper will use the copious textual and visual legacy of a Prato lawyer, Giuliano di Francesco Guizzelmi (1446–1518), to explore the construction of the holy places of his native town. Guizzelmi wrote collections of miracles of all his town’s holy objects and images. He articulated his and his family’s place in this sacred network by including first person accounts of family miracles in these texts and by founding a family burial chapel beneath the altar of a miraculous crucifix in the pieve. The role of sacred relics and images as focal points in the generation of local and communal identities and in the planning and reworking of urban spaces is increasingly familiar. Guizzelmi’s material is remarkable in taking us beyond the institutional interests and formal rhetoric and offering a glimpse of the personal investment that could underpin such efforts.

**DANIEL MEIR UNGER, BEN-GURION UNIVERSITY OF THE NEGEV**

The Terrestrial and the Celestial Realms of the Cerasi Chapel
In 1600 Monsignor Tiberio Cerasi, Pope Clement VIII’s treasurer, commissioned from Annibale Carracci and Caravaggio three paintings for his chapel in Santa Maria del Popolo in Rome. After seeing Annibale’s altarpiece Caravaggio composed his two works with larger-than-life figures, in a way that obliges the viewer to look at the entire chapel as a whole, in order to grasp its main idea. In modern scholarship, the three works of the Cerasi Chapel have been explained as an attempt to juxtapose the two artists in a competition of sorts because of their utterly different stylistic approaches. It is my intention to show that the patron’s choice was a deliberate attempt to deliver a message that carries a religious concept pertaining to the tenets of the reformed Catholic Church. To bear out my argument, I turn to a Gabriele Paleotti and his attempt to lay down the rules for religious art.

Saturday, 10 April 2010
2:00–3:30
Università Ca’ Foscari - San Basilio - Aula 2A
PORTRAYALS OF LOVE, FRIENDSHIP, AND DESIRE IN ITALIAN ART AROUND 1500 III: MALE BEAUTY
Co-Organizers: MARIANNE KOOS, UNIVERSITÉ DE FRIBOURG AND JEANETTE KOHL, UNIVERSITY OF CALIFORNIA, RIVERSIDE
Chair: STEPHEN J. CAMPBELL, THE JOHNS HOPKINS UNIVERSITY

**GIANCARLO FIORENZA, CALIFORNIA POLYTECHNIC STATE UNIVERSITY**

Apollo Dismembered: Love, Poetry, and Antiquity in the Early Renaissance
Apollo features prominently in Renaissance art and literature, appearing in his various ancient forms and identities: from the god of the sun to leader of the Muses. Nevertheless, Apollo equally stood as an emblem of unrequited love. His frustrated pursuit of Daphne and the tragic
death of Hyacinth, for example, served as pretexts for entertaining broader elegiac sentiments of love and loss as well as characterizing metamorphosis as a psychological condition. In one particular image, Marcantonio Raimondi’s engraving *Apollo, Hyacinth, and Amor* of 1506, Apollo is pointedly shown emasculated. While his dismembered body can imply notions of impotence and feminization, it can also serve as a comment on the remains of antiquity according to the Renaissance imagination: fragmented and incomplete yet simultaneously beautiful and potent. This paper will discuss various depictions of Apollo with regard to the nature of love and antiquity in the early Renaissance.

JEANETTE KOHL, UNIVERSITY OF CALIFORNIA, RIVERSIDE
Morals, Males, and Mirrors: Being a Boy / Seeing a Boy in the Fifteenth Century
The education of the Florentine elite’s male offspring in the early Renaissance was dominated largely by the ethical model of *autopoiësis*, as suggested by antique authors such as Plato and Plotinus, and again emphasized in Renaissance treatises on education. It has been noted that images of virtuous, beautiful, and emotionally controlled boys and youths were of importance as “mirrors” and role models in male upbringing and boys’ expected future control as active men. However, before the Cinquecento and its highly ambivalent “beautiful boys,” there are images that apparently did not serve a predominantly moral function. They hint at clearly different concepts of childhood in representations of its living and cheerful presence — and, on the contrary, its deprivation by early death. It is my paper’s objective to stimulate a more specific discussion about these different concepts in images of boys, with regard to aspect of paternal love, the depiction/description of intimacy, the relation between mothers and boys — with a particular focus on gendered theories of perception, conception, and image reception.

JILL M. PEDERSON, NATIONAL GALLERY OF ART, WASHINGTON, DC
The Poetics of Male Beauty in Lombard Renaissance Portraiture around 1500
This paper considers a genre of male, Leonardesque half-length portraits that emerged in Lombardy at the end of the fifteenth century. Artists placed an emphasis on youth and beauty in these works, significant examples of which were produced by Ambrogio de Predis, Francesco Napoletano, and Giovanni Antonio Boltraffio. While often characterized by their gender ambiguity, I argue that these portraits can be better understood as part of the dynamic relationship between beholder and subject that was paralleled in contemporary Petrarchan verse. Within this poetic vein, I rely on the works of the Milanese court poets Antonio Fileremo Fregoso and Niccolò da Correggio to place the portraits within the rich tradition of the classical figure Eros. Visually, the duality of Eros and his companion Anteros represents the model of desire presented by beholder and portrait subject, and can be understood as a synecdoche for a broad spectrum of intimate male relationships, including those often categorized as erotic or homosocial.
LILIAN ARMSTRONG, WELLESLEY COLLEGE
Benedetto Bordon and Monumental Painting: Miniatures from the Evangeliarium for Santa Giustina, Padua, 1523–1530
Throughout the career of Benedetto Bordon (Padua, ca. 1450–1530), the artist signed miniatures and documents with the word miniatior to indicate his profession. Yet documents show that he also designed woodcuts, edited and published a Latin text, designed maps, and authored a book on islands. Many of his miniatures show careful observation of contemporary monumental paintings and prints. Nowhere is this more evident than in his late masterwork, over seventy miniatures in an Evangeliarium for Santa Giustina, Padua. I will discuss selected miniatures that emphasize Bordon’s skill in adapting such models to the scale and functions of the liturgical manuscript.

FEDERICA TONIOLO, UNIVERSITÀ DEGLI STUDI DI PADOVA AND GENNARO TOSCANO, UNIVERSITÉ DE LILLE III
Da Roma a Padova: l’ultimo Bartolomeo Sanvito: Ricordi dall’antico e dialogo con le arti del Rinascimento
The paper will analyze the last stage of Bartolomeo Sanvito’s work (1435–1511) after his return from Rome to his native Padua when an earlier focus on antiquity gave way to reminiscences of his youth. The great scribe and illuminator’s late works — most of all his religious manuscripts such as the Epistolary and the Evangelary of 1509 — document a strict relation to contemporary illumination and to the painting of Andrea Mantegna. Moreover, the paper will investigate the late architectural frontispieces, focusing on their relation to works executed earlier in Padua and Rome by Sanvito and the illuminators who worked with him; it will also consider the connections with sculpture and altarpieces. The monumentality of his works seems not to be simply due to his compositional and stylistic abilities but also to his original way of creating images, possibly thanks to contact with Antonio Maria da Villafora.

Saturday, 10 April 2010
2:00–3:30
Università Ca’ Foscari - San Basilio - Aula 2C
THE TURN OF THE SOUL V: JUDAISM, CHRISTIANITY, AND ISLAM
Organizer: HARALD HENDRIX, UNIVERSITEIT UTRECHT
Chair: JÜRGEN PIETERS, UNIVERSITY OF GHENT

FELIPE PEREDA, UNIVERSIDAD AUTONOMA DE MADRID
Images Made Flesh and the Conversion of a Jewish Bishop in Early Modern Iberia
When the Bohemian traveler Leo von Rozmital visited Burgos (Castile) in 1466 he was struck to come across a miraculous image of Christ made of a strange material, “nicht Holz, nicht Steinen,” but soft and mobile, like if it was a real cadaver. Following the same pattern of well-known medieval precedents, the nobleman was told that the image had been found floating in the sea; and that it was the work of Nicodemus. According to the same sources, the discovery had been first communicated to the “Jewish-born” Bishop of Burgos (Pablo de Santa Maria, olim Selomoh-Ha Levi), who brought the crucifix to town and showed it to his four still-Jewish
brothers who immediately converted. Relying on new archival material and recent conservation analysis of the sculpture, this paper will reflect on the role attributed to images in the conversion of the Jewish population in fifteenth-century Iberia.

**Natalie Rothman, University of Toronto, Scarborough**

Narrating Conversion and Subjecthood in the Venetian-Ottoman Contact Zone

Recent scholarship has alerted us to shifting assumptions about the process of conversion in the wake of post-Tridentine reform, European imperial expansion, and sustained encounter with non-Christian societies. It has also pointed to the role of specific agents and institutions in articulating these assumptions. This paper addresses the emergent relationship between religious affiliation and juridical subjecthood in the contrasting discourses about Muslim-to-Catholic and Catholic-to-Muslim conversion in the late sixteenth- and early seventeenth-century Venetian-Ottoman contact zone. It does so by considering how the process of conversion, and converts’ subjectivity itself, were narrated in different genres, such as diplomatic reports about renegades in Istanbul, inquisitorial depositions, converts’ matrimonial examinations, and baptismal records from the Venetian House of Catechumens. It then identifies two prototypical articulations of the spatiotemporal dimensions of conversion, prevalent in narratives of conversion to Catholicism from Ottoman Islam and from Protestantism, respectively, and argues for the key role of Venetian institutions and intermediaries in articulating both.

**Chloë R. Houston, University of Reading**

Turning Persia: The Prospect of Conversion in the Safavid Empire

The anti-Ottoman policies of the Safavid Shah ‘Abbas I (1587–1629) promoted anti-Christian scholarship, and actively Islamized Christian groups to prevent alliances with Christian powers. European travelers to Persia, however, seem ignorant of such activities, and on the contrary suggest that ‘Abbas may convert to Christianity, bringing all of Persia with him. The rumors of ‘Abbas’s possible change of faith may have been promoted by his toleration of European Christians in Persia, his own lack of adherence to Islamic practice, and the tradition of seeing Safavid leaders as open to the true faith. Nonetheless, the issue of Muslim to Christian conversion says more about European ignorance of Islam and Safavid customs than about ‘Abbas himself. In exploring these reports, this paper will demonstrate the ways in which conversion functioned as an instrument of European propaganda, and contributes to our developing understanding of the multiplicity and fluidity of Islamic identities during this period.

Saturday, 10 April 2010
2:00–3:30
Università Ca’ Foscari - San Basilio - Aula 2D
Poetry and Place in Early Modern England

Organizer: Molly Murray, Columbia University
Chair: Brian Cummings, University of Sussex

Molly Murray, Columbia University

Cell and Stanza

In “Nuns fret not at their convents’ narrow room,” William Wordsworth praises one particularly straitened poetic form — the fourteen-line sonnet — through analogy with the spiritualizing
constraints of monastic architecture (thus wittily evoking the literal definition of the Italian stanza). This paper proposes another link between cell and stanza that goes beyond analogy or etymology, focusing on an important and overlooked place of poetic composition in early modern England: the prison. The London prisons housed a remarkable number of lyric poets in the sixteenth and seventeenth centuries — from Wyatt to Raleigh to Lovelace to countless psalmists and hymnodists — and a great many important experiments in poetic form were conducted within prison walls. Surveying a number of these experiments, and paying particular attention to the sonnet, this paper will test a hypothesis of carceral lyric, asking how the experience of imprisonment might have influenced, or been influenced by, poetic composition.

JULIET FLEMING, NEW YORK UNIVERSITY

Fylfot

The word *fylfot* is a hapax legomenon: that is, a word that occurs only once in a particular written record. In this case, *fylfot* is first recorded sometime between 1484 and 1498, in a *vidimus*, or preliminary design, that Thomas Froxmore drew for workmen he had commissioned to produce a stained-glass window containing portraits of himself and his wife. The word was not used again until the middle of the nineteenth century, when it was revived in the context of an antiquarian discussion of Froxmore’s instructions: “Let me stand in the medyll pane . . . a rolle abo[ve my hede] in the hyest . . . [pane] upward, the fylfot in the nedermast pane under ther I knele.” The question in the nineteenth century, which is still unresolved, is whether *fylfot* is an accepted fifteenth-century term for this symbol, or whether the word is not rather *fill-foot* — that is, a name for any device suitable to “fill the foot” of a painted window or other design. My paper considers the philological and theoretical status of this singular word, and, beyond this, of all words considered in their capacity to produce and fill space.

RAMIE TARGOFF, BRANDEIS UNIVERSITY

Lyrics and Graves

This paper will explore the relationship in sixteenth-century England between the writing of love poetry and the burial of the dead. Poems written on the occasion of the beloved’s death proliferate during this period, and yet, the prospect of lyric helping to retrieve the beloved from the dead, or effecting some kind of reunion in the afterlife, is rarely if ever imagined. There is no strong English equivalent to Orpheus, nor does the Orpheus and Euridice myth become central to English imaginative literature. Instead, there are poems of grief, of loss, and of commemoration. I want to explore why passage to Avernus is so absent from English erotic verse, why love consistently stops at the site of burial. I will focus in particular on a largely ignored collection of pastoral laments, Thomas Watson’s *Amyntas*, which attempts, and ultimately fails, to create a lyric mode that could transcend the grave.

Saturday, 10 April 2010
2:00–3:30
Università Ca’ Foscari - San Basilio - Aula 0E
RENAISSANCE RELIGION
*Chair: Donald Harrell, Brigham Young University*

NATASHA CONSTANTINIDOU, UNIVERSITY OF ST ANDREWS
Superstition, Perceptions of Religious Practice, and Doctrinal Orthodoxy in the Late Renaissance

The significance of exploring notions of superstition in early modern Europe has recently been demonstrated with the publication of a number of studies on the topic that reveal a much more nuanced understanding of religion and religious practices during the period of the late Renaissance. The use of superstition as a rhetorical device by propagandists of both sides of the confessional divide has also been explored, as a rough description of the Other. This paper intends to look at superstition from a slightly different perspective; it aims to examine how superstition was perceived by intellectuals of the late Renaissance who were not religious propagandists themselves, or perhaps not even theologians; they were, on the contrary, deeply troubled by religious developments of their times, and some even regarded as ambiguous in their religious convictions. A juxtaposition of their views with theologians’ views will provide us with some insights with regard to a more general approach, of how superstition was understood by a non-theologically trained audience, revealing much about the highly religious and intellectual culture of the time, as does for instance their eagerness to equate superstition with ignorance and to juxtapose it with true piety, even if they were not regarded as pious themselves.

LARISSA J. TAYLOR, COLBY COLLEGE

Joan of Arc, the Church, and the Papacy

This paper will explore the relationship between Joan of Arc and the Church Militant. Françoise Meltzer argues simplistically that the Church Militant was responsible for Joan’s execution, suggesting that its action was intended to demonstrate its omnipotence. My paper will distinguish the many strands of the Church Militant interwoven into Joan’s life from childhood to the French inquiry at Poitiers to the trial of condemnation conducted in English-held Rouen. Bedford explicitly told the bishop conducting the trial that if she were not convicted she was to be handed back over to the English. Her execution was not the action of the Church Militant. Finally, from 1450–56, French churchmen, including powerful members of the papal curia and the Grand Inquisitor, began a nullification inquest that led to Pope Callixtus III’s reversal of the original verdict. Contrary to Meltzer’s view, the crime for which Joan was executed was that she was not English.

TORRANCE KIRBY, MCGILL UNIVERSITY

The Pulpit at Paul’s Cross and Tudor Origins of the Early Modern Public Sphere

England was exceptional in early modern Europe both for the concentration of instruments of government and in having a large informed population within a single location. The city also enjoyed a virtual monopoly of printing. Consequently, a sophisticated and active public opinion could be cultivated and engaged here. Throughout the sixteenth century sermons preached at the outdoor pulpit of Paul’s Cross addressed important political assumptions, and contributed to the transformation of England’s religious/political identities. The purpose of this proposed paper is to explore how this transformation contributed to generating an arena of public discourse. Our aim is to interweave questions related to the reconstruction of religious identity in Tudor England; the conspicuous expansion of a popular “culture of persuasion” as the principal means of this reconstruction; and the consequent emergence from this process of an early modern public sphere — all considered within the context of sermons at Paul’s Cross ca.1534–ca.1600.

ERMINIA ARDISSINO, UNIVERSITÀ DEGLI STUDI DI TORINO

Biblical Literature in Early Modern Italy: The Voice of Women
In Italy at the end of the sixteenth century, the prohibition of Italian translations of the sacred scriptures caused a large production of biblical literature (novels, poems, tragedies, collections of poems, all based on biblical episodes). Like general devotional literature, this production was addressed mainly to women, who did not have access to Latin Vulgate. In my essay I will first outline this production: what were the most popular biblical subjects, what are the literary characteristics of these already well-known rewritten stories, what the intent declared by authors in the paratexts. Secondly, I will focus my attention on two poems written by women: “La passione di Christo descritta in ottaua rima” (1582) by Moderata Fonte (Modesta Pozzo de’ Giorgi), and “Davide perseguitato” (1611) by Maddalena Salvetti Acciajuoli. My aim is to place them within the larger context, to describe these almost-forgotten texts, and to inquire how these women writers relate themselves to their readers, especially to other women.

Saturday, 10 April 2010
2:00–3:30
Università Ca’ Foscari - San Basilio - Aula IH
INTERSECTIONS: EAST AND WEST
Organizer: RAYMOND B. WADDINGTON, UNIVERSITY OF CALIFORNIA, DAVIS
Chair: JOHN A. MARINO, UNIVERSITY OF CALIFORNIA, SAN DIEGO

COSTANZA DOPFEL, ST. MARY’S COLLEGE
Gemistos Plethon and Sigismondo Malatesta’s “Byzantine” Destiny
Sigismondo Malatesta is best known for his commission of Alberti’s first fully Renaissance church, the extravagant use of De’ Pasti’s medals, and the ruthless confrontation with Pope Pius II. Less evident is the importance of his association with the Byzantine world, starting just after his birth with the marriage of stepsister Cleope to Theodore II Paleologus and ending with Sigismondo’s failed crusade to recapture Morea in 1464, shortly before his own death. The thread that joins these two opposite moments becomes clear upon Sigismondo’s return from the catastrophic war in Morea, as he lays the stolen corpse of Byzantine philosopher Plethon, founder of the first Neoplatonic academy and teacher to sister Cleope, to rest in Alberti’s unfinished church, the Tempio Malatestiano. This connection with Byzantium, strengthened by the meeting with Plethon in 1438, influenced Sigismondo’s life in all its manifestations, including the commission of the church, the medals and even the difficult relationship with the pope.

CHRISTIANE ESCHE-RAMSHORN, UNIVERSITY OF CAMBRIDGE
The Armenian Presence in Rome and Venice: Dilemmas of Intolerance and Cultural Transfer in the Middle East
The paper explores the presence in Venice and Rome of Christian Armenians from the Middle East. This minority had their own churches, language and script, but without being able to practice their church rites. In its homeland the Oriental Church of the Armenians coexisted with Islam; however, the Vatican considered it heretical. Missionaries had targeted Armenia as their entry into the Middle East, endangering its survival. Turkomans and Ottomans fought violently over Armenia, whose inhabitants fled in great numbers, many to Italy. The paper discusses the roles of the Dominicans and of the Armenian merchants and pilgrims in Italy, focusing on cultural and artistic transfer between Italy and the Middle East. Both this exchange and the
Vatican’s efforts to appropriate the lands of the “earthly paradise” and of Ararat shed light on the consequence of Rome’s rigorous religious intolerance during the years leading to the Reformation.

RAYMOND B. WADDINGTON, UNIVERSITY OF CALIFORNIA, DAVIS
Go East, Not-so-Young Man: Pietro Aretino’s Flirtation with Constantinople
During the early 1530s Aretino struggled to find his footing in Venice. At the same time, Süleyman’s grand vizier Ibrihim Pasha, acting through his advisor Alvise Gritti, was commissioning lavish furnishings for the sultan — most spectacularly the jeweled gold helmet reportedly costing over 100,000 ducats. Aretino followed this with interest, and in August 1531 wrote to Ibrihim Pasha, offering his services. Negotiations through Gritti culminated in the offer of an all-expenses pension if Aretino came to Constantinople. Aretino claimed he would have accepted had he not received a gold chain from Francis I and a pension from the Habsburgs. Recent scholarship has shown how inadequately the adversarial paradigm fits the “peaceful coexistence” between Venice and the Ottoman Empire. The easy commerce between them, here extending to craftsmen and letterati, documents the importance of personal connections: Ibrihim and Gritti both with ties to Venice, Aretino with his talent for advantageous friendships.

Saturday, 10 April 2010
2:00–3:30
Wake Forest University - Casa Artom - Multimedia Room
MUSIC, IMAGE, AND MEDITATION IN EARLY MODERN EUROPE II
Sponsor: GROUP FOR EARLY MODERN CULTURAL ANALYSIS (GEMCA)
Organizer & Respondent: BRIGITTE VAN WYMEERSCH, UNIVERSITÉ CATHOLIQUE DE LOUVAIN
Chair: LAURENCE WUIDAR, UNIVERSITÉ LIBRE DE BRUXELLES

ANNE PIÉJUS, CENTRE NATIONAL DE LA RECHERCHE SCIENTIFIQUE
In cantu et in mente: La musique face aux exercices spirituels
Cette contribution entend proposer une réflexion sur l’usage de la musique dans les exercices spirituels, notamment dans la congrégation italienne de l’Oratoire. En opposant les grandes liturgies sociales à la pratique individuelle de la méditation, l’historiographie a accentué la distinction entre une sociabilité collective et une ascèse individuelle, entre le sonore et le silencieux. En plaçant cette dialectique sur le terrain de l’engagement corporel et de l’usage de la mémoire dans la méditation, on mettra en évidence certaines formes de complémentarité, dont les différents usages de la “laude” chantée constituent l’un des moteurs.

CHRISTOPHE GEORIS, UNIVERSITÉ CATHOLIQUE DE LOUVAIN
Monteverdi and the Beyond: Between Heaven and Hell
The Eighth Book of Madrigals by Claudio Monteverdi (1567–1643), published in Venice in 1638, is many-sided and less secular than it seems at first sight. Among other peculiarities, this book contains three large compositions that are not madrigals as such, but small theatrical works in rappresentativo genere. Two are more or less religious related. First, the famous Combattimento ends with Clorinda’s vision of heaven and has its origin, through the Gerusalemme liberata by Tasso, in a biblical episode (the fight between Jacob and the angel, Gen. 32:23–33). The second is the Ballo delle Ingrate, an infernal scene that was said to terrify
the public of the Viennese court. The plot is taken from a few stanzas of Ariosto’s *Orlando furioso* but shares some aspects with the opera *Orfeo* (1607). Both pieces illustrate a vision of the beyond: heaven and hell, resurrection and damnation. We can link these themes with the main title of the entire collection: *Madrigali guerrieri, ed amorosi*, songs of war and love. Through an analysis of the intertextuality between the two poetic texts, I aim to show how Monteverdi’s last secular collection is to be regarded as a real *Canzoniere* based also on a religious meaning, like that of Petrarch’s.

Saturday, 10 April 2010
2:00–3:30
*Archivio di Stato - Aula della Scuola di Archivistica, Paleografia e Diplomatica*

**THE MEDITERRANEAN AND THE PAST I**

*Organizer: David Karmon, College of the Holy Cross*

*Chair: Rebecca Zorach, The University of Chicago*

*Respondent: Cammy Brothers, University of Virginia*

**Jonathan S. Ray, Georgetown University**

*From Iberia to Sepharad: Jewish Self-Fashioning in the Sixteenth-Century Mediterranean*

At the time of their expulsion in 1492, Spanish Jews comprised a loosely associated collection of communities with little cohesive identity. It was only through the shared experience of exile and nearly perpetual migration over the course of the following century that Iberian Jews were able to forge a sense of cultural unity and collective memory. I will argue that, far from being a projection of an older, cultural patrimony, the creation of a common “Sephardic” heritage was a product of the unique features, challenges, and opportunities of the sixteenth-century Mediterranean. My principal concern is the way in which the complex set of circumstances set in motion by the expulsion of Iberian Jewry shaped Jewish self-perception, eventually giving rise to a dynamic and adaptable Diaspora community that spanned East and West.

**Kristine Hess, University of Chicago**

*Sinai and its Neighbors: Pursuing an Expanded Audience for the Sixteenth-Century Topographical Icons of Mount Sinai and the Monastery of Saint Catherine*

When the Monastery of Saint Catherine at Mount Sinai, the oldest continuously existing Greek Orthodox monastic community in the world, was claimed by the Ottoman Empire in 1517, this became a critical moment for the monastery to renegotiate its position within the changing political and religious boundaries of the Mediterranean. In this paper I will consider how these issues informed contemporary topographical icons depicting the monastery that authenticated Sinai’s identity as a *locus sanctus* and destination for pilgrimage. Previous scholarship has linked this topographical view to Byzantine icons, or to the influence of travel literature and cartographic illustration, but I focus instead upon the success of the monastery in constructing a new visual identity and its widespread circulation. Through the strategic appropriation of the visual rhetoric of mapmaking and atlases, the monastery positioned itself upon a global stage between the Christian West and Islamic East while also maintaining its Orthodoxy.

Saturday, 10 April 2010
Erich Auerbach declared his interest in Dante as a public intellectual with his contribution in 1921 to the popular celebration of the sexcentenary of Dante’s death in the German press by writers, intellectuals, and politicians, as well as academics. Motivated by the conviction that Dante could provide a cultural, political, or spiritual remedy for Germany’s postwar crisis, these articles typically try to define a German Dante, often by seeking German historical roots in Italy through the Hohenstaufen Empire. Such issues as political relations between Germany and Italy, the appropriate model of European polity, and the Catholic challenge to Protestant academic hegemony in Germany converged in discussions of Dante and provided the cultural underpinnings of German Dante scholarship. This public discourse about Dante in Germany during the 1920s illuminates Auerbach’s choice of Dante as the basis of an academic career and lifelong scholarly commitment.

In his 1921 dissertation on the Renaissance novella, Auerbach maintains that “this-worldliness” is the essence of the Romance tradition. While the exemplum and fabliau appear to offer anterior models, he claims that it was Dante and his focus in the *Commedia* on “secular life” that were the origins of this most “modern” of genres. My paper investigates the evolution of Auerbach’s argument about the relation between Dante and Boccaccio between 1921 and 1946 in the context of the political-theological controversies in Germany during the early twentieth century. In the poetry of Auerbach’s exceedingly Thomist Dante, the “image of man” counterintuitively “eclipses the image of God” and thus counters the “spiritualizing” “figural-Christian” logic associated with Protestant dialectical theology. And yet, it is not clear that the ensuing modern world of Boccaccio’s *Decameron* is much better, ensnared as it is in a habitus of worldly desire with no “constructive ethical force.”

The Artifice of Contingency: Auerbach, Arme, Amori
In his now-canonical *Mimesis* (1946), Erich Auerbach’s distinction between the Breton and Carolingian traditions in medieval Europe crystallizes in the seven-year time-span exploited by both to identify their narratives with “legend.” While the former uses “legendary time” to remove itself from historical reality, Auerbach maintains that the latter invokes legend as an explicit bid to identify itself with history. The differentiation is a version *in parvum* of a series of
oppositions — developed unsystematically throughout *Mimesis* — between these narrative “kinds” that hinge on the strategic exile or embrace of the past. The current discussion considers the conjunction between Auerbach’s version of these genres and his own commentary on writing *Mimesis* and the development of romance in sixteenth-century Ferrara — the city where Carolingian and Breton modes unite — from the “eternal present” of Boiardo’s *Orlando Innamorato* to the poignantly ephemeral conquest of the Holy Sepulchre in Tasso’s *Gerusalemme liberata* (1581).

Saturday, 10 April 2010
2:00–3:30
*Ateneo Veneto - Aula Tommaseo*
**Roundtable in Honor of Eduardo Saccone**
Co-Sponsors: The Charles Singleton Center for the Study of Premodern Europe and University College Cork
Co-Organizers: Silvia Ross, *University College Cork* and Walter Stephens, *The Johns Hopkins University*
Chair: Daria Perocco, *Università Ca’ Foscari Venezia*
Discussants: Matteo Palumbo, *Università di Napoli*; Ita K. McCarthy, *University of Birmingham*; and Douglas Biow, *University of Texas, Austin*

Eduardo Saccone (1938–2008) was a renowned scholar of Italian literature whose research concerned both the Renaissance as well as the modern period. His groundbreaking publications on the texts of such major figures as Ariosto, Castiglione, Della Casa, Boiardo, and Sannazaro constitute a highly significant contribution to the field and have had profound and widespread influence. He produced key studies of such concepts as *le buone e le cattive maniere*, as well as on the notions of *grazia* and *sprezzatura*, among others. Professor Saccone made his mark not only through his literary criticism, but also in his role of supervisor of a large number of doctoral students in his years at The Johns Hopkins University, and more recently, at University College Cork, Ireland. This roundtable provides an opportunity to commemorate his scholarly contribution to Italian Renaissance studies and to acknowledge the impact of his research on his contemporaries as well as on subsequent generations of scholars.

Saturday, 10 April 2010
4:00–5:30
*Don Orione - Aula Magna*
**San Lorenzo: A Florentine Church III**
Sponsor: Villa I Tatti, The Harvard University Center for Italian Renaissance Studies
Co-Organizer & Chair: Louis A. Waldman, Villa I Tatti, The Harvard University Center for Italian Renaissance Studies
Co-Organizer: Robert W. Gaston, University of Melbourne

Sheryl E. Reiss, *University of Southern California*
The Patronage of the Medici Popes at San Lorenzo in the Historiographic Tradition
This paper considers the patronage of the Medici popes Leo X and Clement VII at San Lorenzo.
as defined in the historiographic tradition from the Cinquecento to the present. While this topic must inevitably take into account the vast body of literature devoted to Michelangelo’s activities at the basilica, my primary focus is on how the significant interventions initiated by the Medici pontiffs have been understood over time. The paper examines early sources for the reception of Leo and Clement’s patronage — particularly the “internal histories” of Domenico Moreni and Angelo Maria Bandini; classic art historical literature of the nineteenth and twentieth centuries; and recent studies that have provided a more detailed and nuanced understanding of the patronage of the Medici popes at the church. The paper also places the interventions of Leo and Clement at San Lorenzo within the broader context of the Medici family’s centuries-long involvement with the basilica.

JONATHAN K. NELSON, SYRACUSE UNIVERSITY IN FLORENCE
Michelangelo’s Night in the Cinquecento: Pygmalion and America
Among literary Florentines in the mid-sixteenth century, Michelangelo’s sleeping figure of Night, in the New Sacristy of San Lorenzo, became the ideal subject for variations on the myth of Pygmalion. The sculpture awakens and speaks in a series of texts, the most famous being the exchange of sonnets in 1550 between Michelangelo himself and Giovanni Strozzi. This paper proposes that they were inspired by an often-published letter of 1543 from another member of the Florentine Academy, Anton Francesco Doni; in 1552, Doni then wrote about the sculpture in I Marmi as a reply to his colleagues. These texts must provide the context for Stradano’s celebrated engraving Americus discovers America, and he called her once and thenceforth she was always awake (1580), commissioned by two members of the Florentine Academy for a series of nineteen prints about the New World. A paragon of art became a symbol of primitive America.

ELENA CILETTI, HOBART AND WILLIAM SMITH COLLEGES
Brunelleschi, Pontormo, and the Fate of San Lorenzo in the Eighteenth Century
The Laurentian projects of the last member of the Medici dynasty, the Electress Palatine Anna Maria Luisa (1667–1743), constitute a crucial chapter in the history of both the basilica and her family’s artistic patronage there. With the death of the final Medici grand duke and the transfer of Tuscany to the house of Habsburg-Lorraine in 1737, she undertook an energetic plan of restoration, of new decoration (cupola fresco and ceiling) and construction (campanile, façade) and of completion (the Cappella dei Principi mausoleum). She was partially successful. By the time she died in 1743, she had come close to scripting in paint and stone a worthy eulogy to her ancestors. The consequences — political, symbolic, practical, and aesthetic — were immense. The focus will be upon a few representative aspects of her work, chosen for their illuminating potential to scholars of the early modern history of San Lorenzo.

Saturday, 10 April 2010
4:00–5:30
Don Orione - Sala Vivaldi
AGENTS, BROKERS, AND INTERMEDIARIES: THE CIRCULATION OF ART WORKS IN THE EARLY MODERN PERIOD (1500–1650) IV
Sponsor: COMITÉ INTERNATIONAL D’HISTOIRE DE L’ART
Co-Organizers: CINZIA MARIA SICCA BURSILL-HALL, UNIVERSITÀ DI PISA AND RAFFAELLA
MORSELLI, UNIVERSITY OF TERAMO  
Chair: GIOVANNA PERINI, ISTITUTO DI STORIA DELL’ARTE ED ESTETICA

INGRID CIULISOVÁ, SLOVAK ACADEMY OF SCIENCES
An Antwerp Art Dealer: Anthonis Palermo
I would like to examine in detail the quite unknown figure of the sixteenth-century Antwerp painter and art dealer Anthonis Palermo. Three famous Flemish painters, Joachim Beuckealer, Jacques de Backer, and Gillis Coignet, are believed to have been involved in business with him. As Carel Van Mander informs us, Palermo made good profits through their works, and sent much of them to France where he sold them for good money. What is striking, however, is that some surviving pictures of Beuckealer, de Backer, and Coignet display close resemblance both in subject and style. I would like to study this small group of pictures in relation to Palermo and his possible role in the process of their production and sale.

MICKAËL SZANTO, UNIVERSITÉ PARIS IV–PARIS SORBONNE
L’alchimie de la valeur: Les loteries de tableaux au Grand Siècle
Selon une idée communément admise, c’est avant tout grâce à la politique royale que la peinture put acquérir ses Lettres de noblesse en France. Pour prendre le contre pied de cette proposition, nous voudrions mettre en lumière un aspect singulier et méconnu du marché de l’art français. Cet aspect a joué selon nous un rôle majeure dans le développement du culte des tableaux dans la France du XVIIe siècle: les loteries de tableaux. Nos propos s’organisera en deux points. Dans un premier temps, il s’agira de mettre en lumière l’importance du phénomène, son origine, son développement et son organisation. Dans un second temps, en nous appuyant d’examplés précis des loteries de tableaux, nous voudrions montré comment ce mécanisme de distribution marchande a joué un rôle important non pas seulement dans la promotion de l’art de peinture dans la culture française mais aussi dans la réévaluation économique des tableaux.

ALEKSANDRA BARBARA LIPIŃSKA, UNIVERSITY OF WROCLAW
Netherlandish Sculptors as Artistic Intermediaries in Central and Northern Europe, ca. 1550–1650
Competition on the home market as well as growing religious and political turmoil in the Low Countries forced many Netherlandish artists to seek patrons abroad. German Lutheran principalities and Poland — then at the peak of its economic and political power — were a perfect destination for those immigrants. The analysis of many careers of Netherlandish sculptors active in the region reveals that they offered to their new patrons not only their professional training and familiarity with current artistic trends but also know-how in other domains. This paper will show that immigrant artists acted as intermediaries in the importation of readymade works (e.g., the serial works of alabaster sculpture from Mechelen and Antwerp) as well as of the raw materials (marbles from the Southern Netherlands and alabaster from England). They introduced a new model of artist-entrepreneur who was sometimes an executor of the artistic commission, but equally often an agent organizing the work of other specialists, importing “prefabricates” from his home country, undertaking travel in order to supply the material, and even initiating the exploitation of quarries of useful stones in their new countries.

MAARTJE VAN GELDER, UNIVERSITEIT VAN AMSTERDAM
The Art of Brokering: The Agent Daniel Nijs (1572–1647)
Born in Germany to Protestant parents who had fled the Southern Netherlands, Daniel Nijs moved to Italy in the 1590s. In Venice he became a successful merchant and art collector. Nijs was instrumental in the sale of the Mantuan art collection to Charles I in 1627. Scholars are familiar with his role in the Gonzaga sale and his subsequent ruin. Yet this was only one of his many ventures. Nijs also controlled a Venetian customhouse and contributed to the Venetian war efforts against the Austrian Habsburgs, while acting as an informant to Paolo Sarpi and the English ambassador Dudley Carleton. His network united exiled Protestant merchants, prominent Catholic Venetians, and Northern European art collectors. This paper will examine how Nijs constructed this network through which he transmitted information and objects to his patrons. I will argue that his background as an immigrant and exile was crucial to his success as a broker.

Saturday, 10 April 2010
4:00–5:30
Don Orione - Sala Palladio

**SPAIN AND THE ITALIAN RENAISSANCE: A BILATERAL RELATIONSHIP II**

*Organizer: Judith Ostermann, Humboldt–Universität zu Berlin*
*Chair: Felipe Pereda, Universidad Autónoma de Madrid*
*Respondent: Barbara Welzel, Technische Universität Dortmund*

**Hillard von Thiessen, Universität zu Köln**
*Patronage Discourse as a Mode to Legitimize Cross-Border Gift-Giving Interaction*

In the sixteenth and seventeenth centuries, Italian princes, nobles, cardinals, and members of papal families received Spanish pensions, titles, goods, and protection. In return, the Italian clients supported Spanish interests in their countries. Gaining resources from a foreign prince had to be legitimized; patronage was the socially and politically acceptable way of exchanging gifts in unequal relationships. Following the unwritten social rules of patronage meant following a social ethos and enlarging one’s symbolic capital of honor. The paper will examine how noble families from the Papal States used the patronage discourse in order to legitimize their interests and their enrichment. However, some families failed to be perceived as clients of the Spanish patron; they were regarded as interest-centered, which finally damaged their reputation. Their example marks the dividing line between legitimate patronage discourse and illegitimate interest for particular purposes.

**Judith Ostermann, Humboldt–Universität zu Berlin**
*The Spanish Contribution to Italian Humanism*

Since Alfons the Wise in the thirteenth century, an intellectual tradition that may be labeled proto-humanist continued uninterrupted in Spain. In the fifteenth century at the courts of Sixtus IV and Alexander VI Spaniards gained enormous influence and supported many Italian intellectuals. The paper will discuss the extent to which these Spaniards in Rome also inspired the humanist movement in Italy. With regard to the arts one then has to ask whether the *all’antica* forms emerging in Italy were a genuine Italian phenomenon or whether they rather have to be considered the result of a bilateral cultural exchange. While the majority of the scholarship still asserts that Italian forms have been imported into Spanish art, this paper instead argues that Spanish ideas were coming home in an Italian dress and thus focuses on the interactive nature of the migration of forms.
ANETT LADEGAST, HUMBOLDT–UNIVERSITÄT ZU BERLIN

The Tombs of the Spanish Prelates in Early Renaissance Rome

In late fifteenth-century Rome sepulchral sculpture flourished. Among the most magnificent tombs are those of the Spanish prelates. They built monuments all over town and not only in their national church S. Giacomo degli Spagnoli, securing Spanish clerics high visibility in the Eternal City. Moreover, Spanish bishops could even breach the decorum and invert established hierarchies by constructing tombs that exceeded those of cardinals. In selected case studies this paper will discuss the high social claims of Spanish churchmen at the Roman Curia and their central role as patrons of Renaissance sepulchral art. These examples will offer us crucial insights into the role of sepulchral monuments as a medium of group representation and national identity in Rome around the time of the Spanish Pope Alexander VI Borgia.

Saturday, 10 April 2010
4:00–5:30

Don Orione - Sala San Marco

RENAISSANCE MARKETS IV: MARKET PRACTICES AND ETHICS

Co-Organizer: DENNIS ROMANO, SYRACUSE UNIVERSITY
Co-Organizer & Chair: PAOLA LANTANO, UNIVERSITÀ CA’ FOSCARI VENEZIA

GIACOMO TODESCHINI, UNIVERSITÀ DEGLI STUDI DI TRIESTE

Authenticity of Coins, Authenticity of Men: The Notion of Commercial Trustworthiness between Economy and Theology

Trustworthiness, namely the notion of an economic reciprocity that rendered contracts legally and morally legitimate, was recapitulated from the twelfth through the fifteenth centuries by the semantically ambiguous Latin words *fiducia* or *fides*. At the same time medieval theologians and jurists utilized the traditional religious and liturgical vocabulary summed up by the key word *caragma* (seal) to express and communicate the value of coins and men. It is possible then to undertake an analysis of late medieval ecclesiastical as well as secular economic writings about markets and merchants by focusing on the close semantic relationship between (religious) faith and (commercial) trust.

DENNIS ROMANO, SYRACUSE UNIVERSITY

Fraud and Deception: Ambivalence in Market Relations

While historians of the late medieval and Renaissance economy have concentrated much of their attention on usury and its scholastic analysis, a reading of civic and guild statutes from the Italian cities of the period indicates that fraud loomed even larger as a concern of those concerned with market practices. This paper examines the vocabulary used by contemporaries to describe fraud and seeks to understand the ways in which fraud was understood by civic regimes and by guildsmen/merchants. Additionally the paper considers the deep ambivalence that late medieval and Renaissance Italians felt toward those who engaged in fraud. While on the one hand, legal codes and guild regulations roundly condemned deceivers, much contemporary literature, including novelle, celebrated tricksters. This ambivalence toward fraud reveals profound tensions concerning the market and its meanings.
JAMES E. SHAW, UNIVERSITY OF SHEFFIELD
Petitions, Debt Litigation, and Justice in Sixteenth-Century Tuscany
Petitions were a key mechanism by which individuals could negotiate the structures of the law, making a case for their own special circumstances, and also by which rulers could exert their influence over the judicial process. Scholarly attention has focused on petitions relating to capital crimes, the kind of “pardon tales” examined by Natalie Davis, but they have been little used for the study of litigation or economic life. Here I examine petitions addressed to Cosimo I relating to debt litigation in sixteenth-century Tuscany, focusing on the ways in which people constructed their narratives, interpreted market norms and employed the language of justice. In particular, I examine the stories told by abandoned women, and the rhetoric of poverty and helplessness that they employed in a bid for mercy.

Saturday, 10 April 2010
4:00–5:30
Don Orione - Mezzanino A
THE CARDANOS: FAMILY DYSFUNCTION AS A PREMISE FOR PHILOSOPHICAL INVESTIGATIONS
Organizer: GUIDO MARIA GIGLIONI, UNIVERSITY OF LONDON
Chair: PETER MACK, UNIVERSITY OF WARWICK

GERMANA ELISA ERNST, UNIVERSITÀ DEGLI STUDI ROMA TRE
“I Wanted People to Know That I Existed”: Cardano Talks about his Own Life
Cardano was fully aware that the desire for fame, which he pursued throughout his life, was a symptom of “madness, not just foolishness.” However, at the age of seventy-five, when the shadow of the end was approaching, he admitted: “I wanted people to know that I existed.” For this reason, he decided to write De propria vita. In it, he drew a self-portrait in which he did not hesitate to dwell on the most private aspects of his life, while going through the most significant moments of his existence. In a passage, he claimed that while one is pleased by looking at his own image in a mirror, even greater is the pleasure that one can draw from gazing at the image of his soul reflected in the books he writes. The autobiographical treatise is both a book and a mirror, in which his dialogue with himself is addressed to the reader. To this Cardano does not ask complicity or forgiveness, but the right to be listened to so that he can understood the deep meaning of the complicated, often painful, tangle of passions, feelings, and rational choices characteristic of his life.

ARMANDO MAGGI, UNIVERSITY OF CHICAGO
“Oculus significat filium”: Giovambattista and the Dead in Cardano’s Thought
The crucial role played by Giovambattista’s death in Cardano’s biography is well known. Innumerable are the allusions to his son’s tragic death in the philosopher’s oeuvre. What is less evident is the philosophical relevance that his son, and in particular his absence, signifies for Cardano. Through an analysis of De propria vita and Somniorum Synesiorum, among other texts, this essay shows how the deceased son plays a pivotal role in Cardano’s thought, which the philosopher perceives as an act of mirroring and reflection. Moreover, a correct understanding of Giovambattista’s symbolic meaning is also essential for a better understanding of Cardano’s relationship with the numerous figures of dead friends and acquaintances that inhabit his works. For Cardano, death is not only the central mystery all thinkers must address. Death, or better yet,
the dead, along with the messages they convey in dreams and through the philosopher’s body, participate in the formation of his thought.

GUIDO MARIA GIGLIONI, UNIVERSITY OF LONDON
The Natural Philosophy of Fazio Cardano in Girolamo Cardano’s Philosophy of Nature
Fazio Cardano is a key character in Girolamo Cardano’s philosophical investigations. Sometimes Fazio speaks in the first person, as a fully fledged author, other times he looks like a mirroring of Girolamo’s himself. In his Contradicentia medicorum, he informs us that he studied medicine under Giovanni Marliani, a pupil of Biagio Pelacani and a professor of natural philosophy, medicine, and astrology at the University of Pavia from 1441 to 1483, the year of his death. This lineage, underlined by Girolamo, helps us to understand the physiognomy of Fazio’s intellectual universe, made up of mathematics, optics, physics, astrology, Aristotelian natural history, and, of course, medicine. It is by recounting the stories that his father allegedly recounted to him — stories that are interspersed throughout his oeuvre — that Cardano acquired some renown as an expert in spirits, ghosts, and folletti. In this paper I will concentrate on Cardano’s use of Fazio as an authoritative figure to deal with such delicate questions as the ontological gap between representation and reality, the limits of sense perception, and the nature of occult qualities.

Saturday, 10 April 2010
4:00–5:30
Don Orione - Sala Don Orione
EUROPEAN PETRARCHISM IV
Organizer & Chair: STEFANO JOSSA, UNIVERSITY OF LONDON, ROYAL HOLLOWAY

ALBERTO RONCACCIA, UNIVERSITÉ DE LAUSANNE
A reading of “Aventuroso carcere soave” by Ludovico Ariosto
Il sonetto mostra l’autonomia dell’Ariosto rimatore nei confronti del petrarchismo dell’amore-virtù e il consapevole sperimentalismo che lo porta ad innesti tematici e linguistici più prossimi alla rappresentazione di un amore-passione di stampo elegiaco. L’opposizione tra i due tipi di amore è misurabile nella trasgressione calibrata al lessico e agli stilemi petrarcheschi, ripresi e riconvertiti a nuove direzioni significative. Rilevante, inoltre, è anche la componente intertestuale che sembra stabilire un ulteriore intento di relativizzazione del modello petrarchesco.

DAVIDE DALMAS, UNIVERSITÀ DEGLI STUDI DI TORINO
A reading of “Vorrei voler, Signor, quel ch’io non voglio” by Michelangelo Buonarroti
Alcune rime di Michelangelo e della sua nobile amica Vittoria Colonna possono essere considerate le migliori realizzazioni artistiche di importanti tendenze spirituali della crisi religiosa del Cinquecento italiano. La lettura di questo sonetto intende verificare da vicino, nel corpo di un testo, le forme di articolazione del settore religioso del petrarchismo plurale, facendo interagire metodologie critiche distanti tra loro.

HANS MATTHIAS HONNACKER, UNIVERSITÀ DI MODENA E REGGIO EMILIA
A reading of “Superbi colli, e voi sacre ruine” by Baldassarre Castiglione
Da sempre la produzione lirica latina e italiana del Castiglione è all’ombra del suo capolavoro, II
**Libro del Cortegiano**, tanto da essere stata ben presto dimenticata. La presente relazione intende rivalutare le poesie del conte, in particolare leggendo e commentando il suo sonetto forse più conosciuto “Superbi colli, e voi sacre ruine,” stroncato dal Croce. Castiglione si rivela qui attento lettore del Petrarca, non solo del *Canzoniere*, ma anche dei *Trionfi*, sottolineando l’importanza del modello poetico petrarchesco che emerge anche dal *Cortegiano* dove, come è ben noto, viene discusso ampiamente non solo dal punto di vista linguistico.

**SALVATORE RITROVATO, UNIVERSITÀ DEGLI STUDI DI URBINO**

A reading of “Hore fermate il volo” and “Ecco sparir le stele” by Torquato Tasso


Saturday, 10 April 2010
4:00–5:30
**Don Orione - Aula 5**

**AT HOME IN EARLY MODERN ITALY II: DEFINING DOMESTIC SPACES AND PRACTICES**

*Organizer: Erin J. Campbell, University of Victoria*

*Chair: Catherine D. Harding, University of Victoria*

**MARIA DEPRANO, WASHINGTON STATE UNIVERSITY**

At Home with the Tornabuoni: The Domestic Interior of the Tornabuoni Palace in Florence

Justifiably famous for their art patronage, since they commissioned Domenico Ghirlandaio to paint their family chapel in Santa Maria Novella, the Tornabuoni were also noteworthy for their hospitality, as they hosted foreign heads of state and ambassadors. Yet, despite its fame as a “guest house” for elevated foreign visitors to Florence, the interior of the Tornabuoni palace has been little studied. Using the inventory made upon the death of Lorenzo Tornabuoni, which lists intriguing objects including jousting gear, musical instruments, and paintings, this paper will consider the domestic interior of the Tornabuoni palace in terms of art patronage, gender, and politics. While related to the Medici via marriage, the Tornabuoni were not nearly as exalted in their power or wealth. The inventory provides a significant opportunity to examine the home of an art patronizing family in Florence, thus expanding our knowledge beyond the unusual heights of the Medici.

**KATHERINE MCIVER, UNIVERSITY OF ALABAMA, BIRMINGHAM**

Let’s Eat: Kitchens and Dining in the Renaissance Palazzo

The domestic interior in Renaissance Italy has been the subject of groundbreaking exhibitions, conference sessions, and publications in recent years. Material culture is at the forefront of research allowing us to better understand how and where people lived, what they collected and bought for their homes, and how and why they valued certain objects over others. We now have a much clearer picture of private life; but what about mundane issues like food preparation,
allyson burgess williams, san diego state university
material culture and the renaissance duchess: a documentary reconstruction of the private quarters of lucrezia borgia of ferrara

lucrezia borgia, duchess of ferrara, was not as prolific an artistic patron as her husband alfonso d’este or sister-in-law isabella d’este. nevertheless, she took great interest in the decoration of her private quarters, using a variety of media. she commissioned small devotional images and had her rooms painted and gilded. descriptions of the tapestries, fabrics, and furniture on display after the birth of the ducal heir give a sense of the great luxury in which she lived. other precious items inventoried in lucrezia’s guardaroba also help to reconstruct the magnificence of her private life. information about the duchess’s material world was eagerly sought by isabella d’este and others, who were as interested in descriptions of a fabulously ornate baby’s cradle as they were to read that lucrezia owned a sculpted sleeping putto like isabella’s. such research suggests that the complex persona of the italian renaissance noblewoman had to be appropriately reflected in even her most private spaces.

stephanie r. miller, coastal carolina university
transitional spaces of the italian renaissance palazzo

this paper explores transitional spaces of the renaissance palazzo by considering how visitors and residents moved between spaces, or were controlled by or welcomed into them. these intermediary spaces often frame the adjoining space and potentially shape viewer expectations. further, these liminal spaces could also be experienced differently depending on the viewer. for example, in addition to ceremonies and quasi-public rituals in fifteenth-century palace courtyards, the courtyard more regularly transitioned visitors and residents from the public to the private realm, and vice versa. for guests awaiting entry, the courtyard was not quickly traversed and served to contain the visitor, while possibly eliciting certain reactions. meanwhile, visitors were easily viewed by residents at courtyard windows on the piano nobile. by exploring the transitional areas, such as entrances, courtyards, and doorways, the paper intends to address the liminal aspect of the renaissance palace.

saturday, 10 april 2010
4:00–5:30

don orione - aula 6
renaissance humanism iv
chair: olga anna duhl, lafayette college

marjorie curry woods, university of texas, austin
the early humanists and the poetria nova

the early italian humanists were especially — not just vestigially — interested in the medieval rhetorical treatise poetria nova (ca. 1210). bartholomew of pisa, pace of ferrara, guizzardo of
Bologna, and Giovanni Travesi left laudatory analyses of the text that remained current for more than a century; we also have references to commentaries by Pietro da Muglio and Johannes Bondi; and Gasparino Barzizza referred to the *Poetria nova* in his letters. I suggest that Geoffrey’s rhetorical skill in both explaining and exemplifying his doctrine, as well as his focus on the implications of minute changes in rhetorical figures and grammatical constructions, helped these early humanists make textual analysis into an advanced discipline. Their interest contributed to a sophisticated appreciation of Geoffrey of Vinsauf in Italy until the increasing focus on classical writers as the only stylists worthy of imitation made Geoffrey’s virtuosity less appealing and useful in the classroom.

JON SOLOMON, *UNIVERSITY OF ILLINOIS, URBANA-CHAMPAIGN*

Domenico Silvestri and Boccaccio’s *Genealogia deorum gentilium*

The nearly two dozen extant versions of the 1473–74 Louvain edition (ISTC No: ib00750000) of Boccaccio’s *Genealogia deorum gentilium* is inaccurately described and attributed as “comprising only Books 1–13. Additions by Domenicus Silvester.” Although Domenico Silvestri added (e.g., ib00751000) to Boccaccio’s original text more than one dozen Latin hexameter verses describing the contents of Boccaccio’s original fifteen books, the Louvain edition contains a complete paraphrase of Boccaccio’s first thirteen books, perhaps by Silvestri. The entire work consists of only 120 pages; Betussi’s Italian translation of the GDG runs over twice that amount. Absent are Boccaccio’s extended *proemia*, Greek quotations, genealogical trees, and most of the Latin quotations, and the remaining text is almost entirely rephrased. An analysis of the text makes clear the secondary author’s purpose in extracting from Boccaccio’s comprehensive scholarly compendium of sources a relatively simple handbook of mythological and genealogical data.

Saturday, 10 April 2010
4:00–5:30
*Don Orione - Aula 3*

**OPERA’S ODD COUPLES: THE PLEASURES OF MISMATCH ON THE EARLY MODERN STAGE**

Organizer: BONNIE GORDON, *UNIVERSITY OF VIRGINIA*
Chair: SALLY A. SCULLY, *SAN FRANCISCO STATE UNIVERSITY*

EMILY WILBOURNE, *CITY UNIVERSITY OF NEW YORK,queens COLLEGE*

*Amor nello specchio*, or Love Reflected (1622): Mirroring, Masturbation, and Same-Sex Love

In *Amor nello specchio*, the main character, Florinda, begins the play in love with her own reflection, transfers her affections to the beautiful Lidia, then finally settles on Lidia’s hermaphroditic brother, Eugenio (played by a woman in drag). The play is marked by myriad moments of visual mirroring, overtly manifest in the composition of the three couples. This kaleidoscopic surface, however, conceals the extent to which the performance relied on sound. My focus on aurality traces a persistent articulation of sexuality through vocality: as the object of Florinda’s affections is transferred outwards, her mode of expression shifts from sound to semantics, from music to language. Florinda performs an autoerotic circuit of deviant desire; her song prefigures her later relationships with others. *Amor nello specchio* marks a queer moment of musical and sexual excess that reflects and refracts the body of same-sex desire in seventeenth-century performance.
BONNIE GORDON, UNIVERSITY OF VIRGINIA
Orfeo’s Echo
Monteverdi’s *L’Orfeo* ends with a brief appearance by Echo in the middle of Orfeo’s final lament. Echo enters, repeating everything Orfeo sings. Echo’s repetitive technology disenchants Orfeo’s song, stripping it of its magical agency. Echo embodies a process in which sound bounces back, transformed from its point of origin, one that natural philosophers were fascinated by because it occurred in nature and because it was a process they could mechanically create and manipulate. I take Monteverdi’s Echo, sung by a castrato, as a point of departure for considering the complicated relationship among female voices, castrati, and technology at the turn of the seventeenth century. The paper explores musical representations of Echo, the effects named after her, and philosophical understandings of sound to argue that, at the end of the Italian Renaissance, the castrato’s embodiment of female personae positioned the voice on the border between nature and artifice.

HEDY LAW, SOUTHERN METHODIST UNIVERSITY
Voicing Female Complaints in 1787
In the article “Female ‘Complaintes’” (2001), Kate van Orden analyzes a large repertory of late sixteenth-century French laments written in women’s voices. This paper argues that the Renaissance female laments were refashioned as female complaints in the Enlightenment. My analysis focuses on a French opera *Tarare* (1787, 1790) by Beaumarchais, set to music by Salieri. While in the prologue the soprano Mother Nature gives birth to the characters of the opera with the seminal help of her lover Fire, the opera proper highlights an Italian castrato Calpigi and his Neapolitan soprano-turned-slave wife, Spinette. Disgruntled over a dysfunctional marriage, the sex-deprived Spinette publicly complains about Calpigi’s deformed body as the surrogate for the absolute monarchy. Far from being a voice of madness, hers is one of reason. Like the Renaissance laments, Spinette’s complaints in *Tarare* also forged a counterculture, one that anticipated Mary Wollstoneshaft’s *Vindications of the Rights of Women* (1792).

Saturday, 10 April 2010
4:00–5:30
*Don Orione - Aula 4*
RENAISSANCE FLORENCE II
Chair: NICOLE REINHARDT, UNIVERSITY OF DURHAM

SEBASTIAN BENTKOWSKI, UNIVERSITY OF TEXAS, AUSTIN
Clement VII and the Court of Alessandro de’ Medici
This paper will explore the involvement of pope Clement VII in the artistic commissions in Florence during the reign of Alessandro de’ Medici, the first duke of Florence. Clement, likely the biological father of Alessandro, secured the throne of Florence for Alessandro and continued to exert an overwhelming influence on the political life of the city. I will look at the key artistic projects of the period and the way both Clement and Alessandro negotiated the new political reality of Florence as a duchy. At first, Clement’s overwhelming influence in Florence thwarted Alessandro’s development as ruler and patron of the arts, while Alessandro attempted to test and assert his new authority and identity. Clement’s death in 1534 allowed Alessandro to begin
asserting his own interests, but since Alessandro outlived Clement by only two years, he had little chance to exercise his power or develop and mature as a patron.

LORENZO FABBRI, OPERA DI S. MARIA DEL FIORE
Dowry and Female Inheritance in Fifteenth-Century Florence: The Spinelli Trial of 1472
The will of Tommaso Spinelli — one of the richest banker-entrepreneurs in Florence, dead in 1472 — provoked a harsh legal battle between his daughters, excluded from the inheritance because of the dowry, and his brother, named as sole heir. The three daughters claimed that their dowries had been far below the level prescribed by the Roman law for the *portio legitima* and therefore not consonant with their father’s wealth and social status, as the Florentine statute dictated. The lawsuit went through various turns, concluding in a settlement by Lorenzo de’ Medici that vastly reduced the allotments ultimately accorded them by the court, though permitting them more than the will had granted them. The Spinelli trial reveals Lorenzo’s ability to arbitrate and clarifies conceptual and juridical inconsistencies in the implementation of the *exclusio propter dotem*, thus allowing a well-supported woman in some measure to combat the patrilineal ideology of Florentine Renaissance society.

ELIZABETH B. WELLES, INDEPENDENT SCHOLAR, MARYLAND
The Life of a Florentine Civil Servant, Biagio Buonaccorsi as Seen through his *Ricordi*, 1495–1524
This familial archive differs significantly from those that focused on wealthy Florentine families (Kent, 1977; Goldthwaite, 1980). The subject, a middle class, humanist citizen, Biagio Buonaccorsi worked in the chancellery of the Florentine Republic (1498–1512) but lost his position when the Medici returned to power. Typical of the genre, his *Ricordi* describes important family events (births, deaths, and marriages) and monetary transactions (taxes, dowries, and legacies) with little reference to personal feelings or public events. The *Ricordi* track Biagio’s downward spiral in his struggle to produce a dynastic lineage and achieve financial stability. Often married, only one son of his seven children survived; his later marriages brought ever-decreasing dowries; and he was never able to collect the legacies due him. In spite of these misfortunes, the *Ricordi* illustrate meticulous accounting practices conforming to laws and codes of honor, while demonstrating a humanist’s perseverance in the face of declining fortunes.

JENNIFER B. KONIECZNY, UNIVERSITY OF TORONTO
The Podestà: An Examination of Florentine Citizenship
This paper argues that foreign officials in early fourteenth-century Florence, like the Podestà, enjoyed a legally constructed temporary citizenship, which incorporated aspects from other categories of citizenship that originally were socially constructed, then subsequently defined by lawmakers. It sketches the umbrella of citizenship as worked out in academic and legal writings and situates the Podestà’s citizenship, as defined by civic statutes, within the context of this umbrella. Residency placed the Podestà under the larger umbrella of citizenship; holding public office in the smaller group that enjoyed that particular privilege. Concerns over internal and external political influence, however, are prevalent throughout the statutes. An examination of foreign officials’ temporary citizenship provides insight into contemporary lawmakers’ conceptions of what constituted citizenship and how constituent elements could be used to control political influence.
NANCY BISAHA, VASSAR COLLEGE
Borders, Boundaries, and Peoples in Aeneas Silvius Piccolomini’s Europa
In the mid-fifteenth century, Europe was a fledgling concept with no commonly accepted definition; almost as difficult to define were the borders and populations that constituted the states within Europe. In 1458, Aeneas Silvius Piccolomini wrestled with these concepts in what would become one of his most popular works, De Europa. Here he sought to define the borders of Christendom and the cultural and religious unity among the many peoples who occupied the Continent. At the same time, he struggled with questions of how to establish geographic borders and the owners of territories and states. This paper will examine the ways in which Piccolomini sought to solidify fluid notions of identity, both European and regional. It will explore both Aeneas’s goals in creating firm boundaries where few existed, and the impact of his vision upon developing notions of nation and Europe.

SIMONA IARIA, UNIVERSITÀ CATTOLICA DI MILANO
Papi e antipapi negli scritti di Enea Silvio Piccolomini-Pio II
Pio II (Enea Silvio Piccolomini) coltivò il genere storiografico fin dagli anni giovanili distinguendosi per la particolare attenzione agli aspetti politici e geografici, etici e religiosi. Tenendo presente questi punti di vista, si intende mettere in luce l’evoluzione del giudizio espresso dal Piccolomini sui papi e sugli antipapi della sua epoca (con particolare riguardo a Eugenio IV e a Felice V) così come si evince in alcune sue opere, tra le quali Libellus dialogorum, De viris illustribus, Commentarii. Il personale passaggio da una posizione di aperto conciliarismo ad una più moderata e infine ad una anti-conciliarista trova esatta corrispondenza nel radicale mutamento di opinione verso i suoi predecessori sul soglio di Pietro e, di conseguenza, nel ritratto consegnato ai posteri.

THOMAS IZBICKI, RUTGERS UNIVERSITY, NEW BRUNSWICK
The Apotheosis of Giuliano Cesarini
Aeneas Sylvius Piccolomini blamed his youthful error of embracing conciliarism on the example of more prominent men of the time. The jurists Panormitanus and Ludovicus Pontanus receive much of the blame. Piccolomini’s portraits of Cardinal Giuliano Cesarini, once the president of the dissident Council of Basel, is more nuanced. This is partly due to his turn to the papal side of the dispute. He also had to embrace Cesarini, who died in a failed crusade, as a martyr for the faith.
Fondazione Cini - Sala degli Arazzi

GIOVANNI BELLINI VI: SEBASTIANO AND TITIAN: “DUE ECCELLENTI SUOI CREATI”

Sponsor: THE ITALIAN ART SOCIETY
Organizer & Respondent: CAROLYN C. WILSON, INDEPENDENT SCHOLAR, HOUSTON
Chair: PETER HUMFREY, UNIVERSITY OF ST ANDREWS

COSTANZA BARBIERI, ACCADEMIA DI BELLI ARTI DI NAPOLI
Sebastiano Luciani e Giovanni Bellini: le due pale d’altare nella chiesa di San Giovanni Crisostomo
La formazione lagunare di Sebastiano è tradizionalmente associata alla figura di Giorgione, come testimoniato da Vasari nelle Vite. La stessa formazione che Vasari riconosce a Tiziano, ma che da tempo è stata ridimensionata alla luce dell’importanza di Giovanni Bellini, vero caposcuola per tutta la generazione dei pittori nati intorno al 1480, inclusò Sebastiano. La questione dei rapporti fra i due pittori sarà discussa soprattutto in relazione alle committenze in San Giovanni Crisostomo (con datazioni purtroppo ancora oscillanti), che vedono realizzarsi due pale d’altare curiosamente affini e drasticamente innovative sul piano iconografico: sia il giovane Sebastiano, nell’altare maggiore, sia il vecchio Bellini, nella pala Diletti, dipingono la figura principale, il santo dedicatario della pala, di profilo, in atto di leggere. Una assoluta novità in opere di quelle dimensioni, e che accostata, certo non casualmente, il giovane Sebastiano, pronto per partire per Roma, e il vecchio caposcuola, alla fine del suo percorso.

BEVERLY LOUISE BROWN, INDEPENDENT SCHOLAR, LONDON
Poetry in Motion: Bellini, Titian and the All’antica Relief
Giovanni Bellini’s influence on Titian is inevitably discussed in terms of style. Titian, who probably worked with Bellini around 1506, is seen as borrowing the older master’s compositional structures as well as adopting specific motifs from his extensive repertoire of figural types. Frequently overlooked, however, is Titian’s introduction to the use of classical antiquity in Bellini’s workshop. Although Bellini’s response to antiquity may seem slim compared to his father’s or his brother-in-law Mantegna’s, he did incorporate fictive depictions of classical sculpture into his pictures. In works such as The Coronation of the Virgin and The Continence of Scipio, Bellini creatively used all’antica details as a commentary on the picture’s principal theme. Likewise in Jacopo Pesaro Presented to Saint Peter and Sacred and Profane Love, Titian employed all’antica reliefs as a poetic narrative to reinforce the underlying meaning of the work.

PATRICIA MEILMAN, INDEPENDENT SCHOLAR, NEW YORK CITY
Titian’s Muse
This study explores Titian’s sustained reaction to the magnitude of Giovanni Bellini’s excellence both in painting and in the rarefied realm of Venetian culture. When Titian entered Giovanni’s studio at the dawn of the sixteenth century, Giovanni, a Venetian citizen of the highest rank next to the nobility, had long worked for, and to a degree associated with, patricians and humanists. Indeed, Giovanni’s work was declared to have earned painting the status of a liberal art. Emulating his master’s success, the ambitious Titian sought to win acclaim among the patriciate and even after his own fame was established, he used Pietro Aretino to advertise his excellence to Venetian humanists in comparison with Bellini. Artistic inspiration between the two was surely reciprocal. Giovanni arguably used Titian’s innovations until his death in 1516, whereas
Titian recollected his first significant teacher in his own last paintings some sixty years later.

Saturday, 10 April 2010
4:00–5:30
*Fondazione Cini - Sala Bianca*

**HUMANISTES ITALIENS ET IMPRIMÉS VÉNITIENS DANS LES COLLECTIONS DE LIVRES RARES DE L’UQAM II**

*Organizer: BRENDA DUNN-LARDEAU, UNIVERSITÉ DU QUÉBEC À MONTRÉAL*
*Chair: BRENDA M. HOSINGTON, UNIVERSITY OF WARWICK*

**JEAN-FRANÇOIS COTTIER, UNIVERSITÉ DE MONTRÉAL**

Les poèmes de Battista Spagnoli (Baptista Mantuanus) et le premier volume de ses *Opera omnia* Le volume des *Opera omnia* de Battista Spagnoli (1448–1516) conservé à l’UQAM est le premier des quatre tomes de l’édition anversoise (Ioannes Bellerus, 1576 [YPA233 t1]) et il représente une édition plus complète des œuvres du Mantouan que celles de 1502 (Bologne) et 1507 (Paris) conservés respectivement à Toronto et Ottawa. Ce volume, consacré essentiellement à la poésie, nous donne à lire 21 textes dont les célèbres églogues, l’*Apologeticon*, des carmina, des consolationes, et un *De bello veneto en vers héroïques*. Le volume est in-12 avec une belle reliure de cuir à fermoirs. L’étude que je me propose de réaliser fera le point sur les différentes éditions humanistes de Mantuanus, grand théologien et poète dont Erasme a pu dire qu’il était le Virgile chrétien, et analysera en détails les compositions poétiques éditées dans le premier volume de l’édition anversoise, un traitement particulier étant accordé au *De bello veneto*.

**JOHANNE BIRON, COLLÈGE JEAN-DE-BRÉBEUF**

La *Lauretana Historia* (1597) du Père Orazio Torsellino ou le récit de la translation de la Santa Casa à Loreto par un jésuite italien à la fin du XVIe siècle

Dans la *Lauretana Historia* (Rome, 1597), Orazio Torsellino a écrit l’histoire du sanctuaire de Loreto qui renferme en ses murs la Santa Casa, c’est-à-dire la maison qui aurait été celle de la Vierge Marie à Nazareth et qui aurait été miraculeusement transportée par des anges jusqu’à Loreto vers la fin du XIIIe siècle. Plus détaillée que les relations publiées jusque-là sur le sujet, la relation de Torsellino jouira d’une large diffusion dans l’Europe catholique (faisant l’objet de rééditions et traductions nombreuses). A partir de l’étude de l’exemplaire conservé à l’UQAM, nous insisterons sur les liens qui ont existé, au XVIe siècle, entre la Compagnie de Jésus et le sanctuaire de Loreto, puis, nous montrerons que ces liens ont eu, au XVIIe siècle, des ramifications jusqu’en Nouvelle-France, puisque des missionnaires jésuites ont accordé une importance certaine, dans leurs relations, au récit qu’Orazio Torsellino a publié à la fin du siècle précédent.

**LUCIA MANEA, UNIVERSITÉ DU QUÉBEC À MONTRÉAL**

Le *Variarum lectionum XXXVIII* (Florence, 1582) de Pietro Vettori et le rayonnement de l’humanisme philologique florentin

La Collection des livres rares de l’UQAM possède un exemplaire du *Variarum lectionum XXXVIII* de l’humaniste florentin Pietro Vettori (P. Victorius), qui remet à l’honneur l’héritage antique de la *varietas*. Cet in-folio de commentaires, d’explications, de *loci elegantes* et de corrections, entre autres, d’Aristote, de Cicéron et de César, est adressé aux cardinaux Alexandre
Farnèse et Ferdinand de Médicis. Outre deux index en latin et en grec, le livre réunit des commentaires de l'Antiquité latine sur l'Antiquité grecque, par exemple ceux de Cicéron sur Homère, mais aussi d’autres sur Virgile et Cicéron d’humanistes contemporains, tels Le Politien et Budé. Cette communication fera valoir que Vettori ne compte pas seulement pour l’humanisme érudit italien, mais français aussi, comme l’illustre l’exemplaire de ses Commentaires sur Aristote (Bâle, 1559) que La Boétie légua à Montaigne et que Villey a inscrit dans le Catalogue de la Bibliothèque de Montaigne.

Saturday, 10 April 2010
4:00–5:30
**Fondazione Cini - Cenacolo Palladiano**

**LANDSCAPE AS GENRE IN THE SERENISSIMA FROM THE FIFTEENTH TO THE SEVENTEENTH CENTURIES IV: ICONOGRAPHY, CONTEXT, AND TASTE**

**Sponsor:** ASSOCIATION DES HISTORIENS DE L’ART ITALIEN

**Co-Organizers:** LAURA DE FUCCIA, UNIVERSITÉ LUMIÈRE–LYON 2 AND CHRISTOPHE BROUARD, UNIVERSITÉ MICHEL DE MONTAIGNE–BORDEAUX 3

**Chair:** STEFANIA MASON, UNIVERSITÀ DEGLI STUDI DI UDINE

**Respondent:** ROSELLA LAUBER, UNIVERSITÀ IUAV, VENEZIA

**STEFFEN EGLE, UNIVERSITY OF HEIDELBERG / CENTRE ALLEMAND DE L’HISTOIRE DE L’ART, PARIS**

Titian in Theory: The Making of a Landscape Artist

As is well known, only very few Italian Cinquecento Masters entered into seventeenth- and eighteenth-century Northern art theory as landscape painters. The most prominent among them was Titian. Introduced into Northern treatises on art as the Italian specialist for landscapes by Karel van Mander, Titian gained the status of a primary model (Roger de Piles) or was even recognized as the greatest of all landscape painters. Two reasons account for these claims: firstly, the developing theory and historiography of landscape painting was in need of authorities to grant it legitimacy; secondly, Titian proved to be a Renaissance warrantor of a specific conception of landscape that was strictly bound to history painting. By critically rereading the mentioned art literature and taking into account contemporary Venetian theory of art, my paper will reconsider the crucial question of Titian as a landscapist. In redefining landscape painting as a category of history painting from the point of view of art theory, I aim to contribute to a more differentiated notion of the role that landscape played as a genre in sixteenth-century Venice.

**LAURA DE FUCCIA, UNIVERSITÉ LUMIÈRE–LYON 2**

Il paesaggio veneto e la Francia nel grand siècle

Nella concezione classica francese, così come la teorizza Roger de Piles nel *Cours de peinture par principes* del 1708, si distinguono due tipi di paesaggio, quello di stile “storico o eroico” e un secondo “pastorale o campestre.” Per questa seconda tipologia, i paesaggi di Giorgione, Tiziano, e Campagnola sono nel tempo divenuti modelli di riferimento esemplari. La fortuna di pastorali e scene campestri “giorgionesche” sarà fiorente tanto che il paesaggio è tra i generi di pittura veneta che ha più ispirato i pittori francesi, soprattutto tra la fine del Seicento e l’inizio del Settecento. Quest’intervento intende idealmente ritracciare il percorso di quest’affermazione, delineando il profilo degli artisti, teorici, collezionisti e mecenati che vi hanno contribuito. In questo dialogo tra diverse culture artistiche, si intende tentare di individuare gli apporti della
tradizione veneta all’evoluzione del genere paesistico francese.

Saturday, 10 April 2010
4:00–5:30
Fondazione Cini - Sala del Chiostro dei Cipressi
RENAISSANCE PHILOSOPHY: PADUA’S ARISTOTELIAN LEGACY
Sponsor: SOCIETY FOR MEDIEVAL AND RENAISSANCE PHILOSOPHY (SMRP)
Organizer: DONALD F. DUCLOW, GWYENEDD-MERCY COLLEGE
Chair: JOHN MONFASANI, STATE UNIVERSITY OF NEW YORK, ALBANY

PER LANDGREN, UNIVERSITY OF GOTHENBURG
The Aristotelian Concept of History and the Paduan Connection
In *De natura et proprietatibus historiae* Bartholomäus Keckermann (1572–1609) makes a clear distinction between two forms of knowledge. He uses the Aristotelian concept of history as knowledge of particulars in contrast to knowledge of universals. Both forms of knowledge were reached through different forms of syllogisms, which in his *Systema logicae* are presented respectively by the conjunctions *oti* and *dioti*. Starting with factual knowledge it is possible, Keckermann argues, in both theoretical and practical disciplines to reach universal knowledge. What we see in Keckermann’s treatment is the regressus-method of Zabarella and a clear awareness of the dynamic potential in knowledge production from particular facts to general statements of knowledge, which Bacon and others developed later at the dawn of the Scientific Revolution.

STEVEN BROWN, BOSTON COLLEGE
Peter of Candia’s *De Obligationibus*
Peter of Candia was born on Crete. An orphan, he was cared for by the Franciscans and joined the Venetian province of this order at an early age. He studied in the Franciscan *studia* in Norwich and Oxford and also in the arts faculty at Padua and the theology faculty at Paris. At Padua he wrote his treatise *De obligationibus*, where Peter claims to treat the main elements of this logical exercise: *positio* and *depositio*, following thereby the tradition at Oxford, and playing a significant role in bringing English logic to Italy. He criticizes the more complicated versions of his era, many of which have been recently edited by De Rijk, Spade, Ashworth, Kneepens, and Knuuttila.

Saturday, 10 April 2010
4:00–5:30
Fondazione Cini - Padiglione delle Capriati
REASSESSING MARSILIO FICINO’S LEGACY
Organizer: DARIO BRANCATO, CONCORDIA UNIVERSITY
Chair: VALERY REES, SCHOOL OF ECONOMIC SCIENCE, LONDON
Respondent: CHRISTOPHER CELENZA, THE JOHNS HOPKINS UNIVERSITY

DARIO BRANCATO, CONCORDIA UNIVERSITY
Ficino’s Plato in Francesco Cattani da Diacceto’s Boethius
This paper will investigate a particular case study: that of Francesco Cattani da Diacceto’s
lecture on Boethius’s poem “O qui perpetua mundum ratione gubernas” (*De Consolatione Philosophiae* 3m9) addressed to Bernardo Rucellai. Diacceto’s lecture is instrumental in understanding the influence of Ficino’s Platonism in the philosophy of Diacceto, his favorite pupil; the reception of Boethius’s *Consolatio* in Renaissance Florence (especially in Ficino’s circle) and its use as a Platonic text in the *comparatio* of Platonic and Aristotelian philosophy; and the reading practices toward the classics among fifteenth- and sixteenth-century Florentine intellectuals through the discussion of the extant manuscript and printed material.

**MATTEO SORANZO, MCGILL UNIVERSITY**

Reception of Marsilio Ficino in Renaissance Italy: The Case of Quattrocento Naples

Traditional histories of Neapolitan humanism have generally neglected, if not denied, that Marsilio Ficino’s texts were diffused and imitated in Quattrocento Naples. However, the sudden use of Ficinian themes in the works of authors such as Jacopo Sannazaro and Benit Gareth seems to challenge this conventional interpretation. Starting from the study of Ficino’s letters to some members of the Aragonese family and the manuscript of his Platonic commentaries commissioned by King Ferdinand, this paper will try to reassess the problem of the diffusion of Ficino’s texts in Naples, formulate a hypothesis on Ficino’s significance in the intellectual context of the city, and reconstruct the different roles played by the Augustinian preacher Giles of Viterbo and the humanist Giovanni Pontano in spreading or criticizing Ficino’s ideas.

Saturday, 10 April 2010
4:00–5:30
*Fondazione Cini - Sala Carnelutti*

**NORTHERN ARTISTS AND ITALY V: ARTISTIC ASPIRATIONS ABROAD**

*Sponsor: Historians of Netherlandish Art*

*Co-Organizer: AMY GOLAHNY, LYCOMING COLLEGE*

*Co-Organizer & Chair: STEPHANIE S. DICKEY, QUEEN’S UNIVERSITY*

**MARIJE ONSNABRUGGE, UNIVERSITEIT UTRECHT**

*Fiamminghi* in Naples: The Case of Aert Mijtens

From the 1570s onwards, the presence of Dutch and Flemish art and artists was a constant factor within Neapolitan culture. The political, economical and cultural situation in Naples, at that time the capital of the Spanish Viceroyalty, was very different from that in other cities on the Italian peninsula. Aert Mijtens (1556–1601) was one of the principal actors of the first generation of Netherlandish artists (*fiamminghi*) in Naples. In his *Schilder-boeck* (1604), Carel van Mander explicitly praised Mijtens’s ability to paint figures in the Italian manner. This paper compares the activities of Mijtens and his compatriots in Naples with those of more thoroughly researched Netherlandish artists active in Northern Italy and Rome, providing a case study of the position of Netherlandish artists in the Spanish Viceroyalty during the late sixteenth and seventeenth century.

**LÉON LOCK, LOW COUNTRIES SCULPTURE SOCIETY**

Netherlandish Sculptor-Architects Traveling in Italy: A Reassessment of their Professional Aspirations

This paper considers the evidence of the notebooks (mostly unpublished) kept by a handful of
seventeenth- and eighteenth-century Netherlandish sculptor-architects during their travels and aims to analyze their professional aspirations through an identification of the architectural and sculptural objects they drew in Italy. Their interests and choices provide evidence for what these sculpture-trained sculptor-architects intended to become: fully fledged architect-entrepreneurs, a more lucrative business than that of sculpture alone, that would allow them to reap the highest social esteem in such merchant cities as Antwerp, but without losing their already acquired status of artists.

TANYA PAUL, PHILO BROOK MUSEUM OF ART, TULSA
“What I am, I am through merit”: Willem van Aelst at the Medici Court
In 1651 Willem van Aelst (1627–83) arrived at the Medici court in Florence and stayed there for five years, becoming a favorite of both Giovan Carlo and Leopoldo de’ Medici. The paintings he created for them, some with themes and subject matter never again repeated in his work, reveal his sensitivity to the subtle politics of working for such discerning patrons, as well as his responsiveness to the unique demands of toscanità. Much like the experiments performed by Francesco Redi for the Accademia del Cimento, van Aelst’s work was actively designed to respond to the expectations of his patrons both in terms of content and presentation. Through an examination of the paintings he created and the letters written to the Medici about him, this paper will study the manner in which van Aelst both successfully and unsuccessfully navigated the complex social politics of working at the Medici court.

Saturday, 10 April 2010
4:00–5:30
Fondazione Cini - Sala del Piccolo Teatro
CULINARY RENAISSANCE
Sponsor: RENAISSANCES: EARLY MODERN LITERARY STUDIES AT STANFORD UNIVERSITY
Co-Organizers: DAVID B. GOLDSTEIN, YORK UNIVERSITY AND AMY L. TIGNER, UNIVERSITY OF TEXAS, ARLINGTON
Chair: LAURA GIANNETTI RUGGIERO, UNIVERSITY OF MIAMI

WENDY WALL, NORTHEASTERN UNIVERSITY
In Memory’s Kitchen: Preserving Foods, Bodies, and Identities in Recipe Writing
In recipe books by Hugh Plat and Hannah Woolley, the problem of mortality was framed as a specifically domestic issue, evident in the fusion of butchery, food preservation, and medical care. When women such as Constance Hall, Ann Glyd, Sarah Hudson, and Hopestill Brent created handwritten recipe compilations, their recording of text resonated with the domestic practices they recommended. Passed down for generations, these texts sought to preserve the customs and social affiliations of the family. In addition to presenting the puddings, quince preserves, and elder ales that bore the characteristic flavors of a given community, their recipe books occasionally served as notebooks in which family genealogies were documented. In these instances, cookbooks collated abstract attempts to transcend mortality with the concrete domestic labors of preserving fruit year-round and healing bodies. In this paper I examine the way that seventeenth-century English culinary practices and food writing expressed, in historically-defined ways, the age-old problem of staying time.
LEONARD BARKAN, Princeton University
Michelangelo Regrets: Genius, Sociability, and Lunch in Sixteenth-Century Rome
This talk will take as its principal narrative an episode in Donato Giannotti’s Dialogue (about how many days Dante spent in Hell), wherein the four discussants, including Michelangelo, are in a deep and enthusiastic literary conversation as they walk from the Capitol toward the Lateran. Midday mealtime arrives, and Luigi del Riccio invites the whole company to his house. But Michelangelo refuses, and this turns into an intense and psychically nuanced discussion of the relations between his genius and his need for solitude. The question I will pose is why the great artist is so thoroughly enthusiastic about taking part in the humanistic civile conversazione of the literary conversation but so resistant — and so psychoanalytically revealing — when it comes to the sociability of mealtime.

DAVID B. GOLDSTEIN, York University
Anne Askew, John Bale, and the Stakes of Eating in Early Protestantism
How did the sixteenth-century Eucharist debates change the nature and meaning of Renaissance eating? This paper analyzes the ways in which John Bale’s edition of The Examinations of Anne Askew develops a complex metaphors of eating whose goal is the articulation of a new relationship between body, mouth, speech, and food in religious culture. But whereas most critics of early Protestantism have argued that Reformist theory and practice emphasized interiority and individual experience, I will suggest that Askew and Bale’s ideas about eating focus on a communal context, in which evangelical eaters invent and are subsumed into a newly corporate body through the use of their mouths. This early Protestant emphasis on relational over individual eating forces us to question long-held critical assumptions about the history of the body and the development of the self in early modern England.

AMY L. TIGNER, University of Texas, Arlington
Preserving Nature: Saving the Organic World in Hannah Woolley’s The Queen-Like Closet or Rich Cabinet
This essay reads Hannah Woolley’s 1670 The Queen-Like Closet or Rich Cabinet as evidence of a gendered usage of the organic material world, as Woolley’s recipes intended specifically for “ingenious persons of the female sex” are overwhelmingly concerned with preserving (by means of distilling, conserving, candying, pickling, and/or cooking) the growth of both the household garden and the agricultural field. The ingredients in The Queen-Like Closet reveal a domestic narrative of Restoration England as an emerging economy built from both the household garden and global trade in natural commodities. As the story unfolds from recipe to recipe, women appear as the primary agents who transform the organic products of this emerging economy into stable concoctions to be consumed at a later date. The cookbook’s passion for preserving, I conclude, reverberates with the national desire to restore England to an imagined former Edenic state, in which abundance provided perpetual sustenance.

Saturday, 10 April 2010
4:00–5:30
Fondazione Cini - Sala Barbantini
VENEZIANITÀ II
Organizer: MARION LEATHERS KUNTZ, GEORGIA STATE UNIVERSITY
ANGELA CARACCILO ARICÒ, UNIVERSITÀ CA’ FOSCARI VENEZIA
Venezia tra Quattro e Cinquecento come emerge dalle opere di Marin Sanudo il giovane (1466–1536)

MARIO BULGARELLI, ARCHITETTO
Dalla Domus Dominicalis al Palazzo Palladiano
Questo contributo tenta di ricostruire il percorso semantico che l’accezione *domus dominicalis* ebbe nella cultura agrimensoria veneziana dal sec. XV al sec XVII, vale a dire nel periodo di massima espansione della colonizzazione da parte della Serenissima degli spazi agrari della terraferma veneta. Questo è stato possibile grazie alle *perticazioni* del Polesine che per vastità e complessità possono a ragione definirsi come una testimonianza unica e sorprendente, oltre che inedita, della catasticazione del territorio istituita dallo Stato marciano. Da questa forma censuaria è stato possibile conoscere sia le variazioni adottate nel tempo dagli agrimensori per designare una dimora gentilizia e di pregio architettonico, sia il numero esatto di queste costruzioni presenti fisicamente nel territorio in quanto censite sistematicamente. L’arcaica *domus dominicalis cum curte horto et brolo*, che indicava una casa padronale con pertinenze funzionali all’economia del territorio, si trasformava lentamente nel “palazzo” ed è ragionevole ipotizzare che questo avvenne dopo l’edificazione in Polesine della villa Badoer, capolavoro del Palladio. E’ indubbio, inoltre, che le innumerevoli corti dominicali, disseminate nel territorio e quasi sempre di ignoti costruttori, presentano signolari affinità con l’opera del grande architetto.

GINO BENZONI, ISTITUTO STORICO, FONDAZIONE GIORGIO CINI
Paolo Sarpi, un veneziano *toto corde*
Intellettuale militante lungo tutta la sua esistenza il servita fra Paolo Sarpi, nel senso che per lui l’impegno di studio rientra in una dimensione di lotta, di battaglia, sia che si tratti di allargare gli orizzonti della “nuova scienza” sia che, nella meticolosa ricostruzione dell’andamento del concilio di Trento, si tratti di fornirne una rappresentazione in termini di esito del tutto difforme alle speranze dei “buoni.” Storico e insieme uomo di scienza sino all’inizio del ‘600, allo scoppietto della contesa dell’interdetto, imposta — in veste di consultore *in iure* della Serenissima — l’argomentazione colla quale il governo veneto da Roma scomunicato respinge la scomunica. Col che — di contro a Paolo V — impersona le regioni della Repubblica nelle quali s’identifica senza riserve. È vibrante l’apparente freddezza dei suoi scritti giurisprudenziali d’un sotteso *patos* che vien da dire patriottico.
Saturday, 10 April 2010
4:00–5:30
Fondazione Cini - Sala del Consiglio

**BEING HUMAN IN THE RENAISSANCE IV: MARGINALIZATION AND REPRESENTATION**

_Sponsor: Prato Consortium for Medieval and Renaissance Studies_

**Co-Organizer:** Sarah Cockram, University of Edinburgh

**Co-Organizer & Chair:** Jill Burke, University of Edinburgh

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**TORIA JOHNSON, University of St Andrews**

Caliban and the Cultivation of Pity on the Renaissance Stage

This paper investigates the use of pity in Shakespeare’s *The Tempest*, focusing specifically on Caliban and the emotional response he inspires in audiences. I argue that Shakespeare emphasizes Caliban’s weaknesses — showcasing his most pitiful features — in order to increase the character’s dramatic appeal. Though Caliban’s pitiful nature damns him onstage, his reception offstage is more positive. It is precisely Caliban’s weak, pitiful nature that renders him one of *The Tempest*’s most enduring characters. The paper ends by discussing the nature of pity itself — how something presented negatively onstage can translate into an offstage attribute. Pity, while necessarily weakening a character, also highlights a common humanity and forges a bond with audience members. Therefore Caliban addresses Renaissance humanity in two ways: though deformed (and in that way only questionably human), his pitiful nature hints a shared humanity and creates universal appeal.

**ELINOR M. KELIF, Université Paris I–Panthéon Sorbonne**

From Piero di Cosimo to Bomarzo: The Early History of Man in Renaissance Italy

The concept of primeval man found in both the Ovidian and Lucretian traditions is related to the myth of the Ages of the World. This paper analyzes the ambivalence existing during the Renaissance in Italy towards the evocation of this myth, which, especially after the discovery of New World “savages” — thought to be akin to early man — regularly shows a tension between two different visions of the first humans, between idealism and realism, nostalgia and anthropology. This paper will examine the importance of the anthropological vision of the first moments of the human race, as seen Piero di Cosimo’s *Early History of Man* panels, a tradition that is also evident in the Sacro Bosco of Bomarzo. Both Piero di Cosimo’s famous series and Vicino Orsini’s garden, separated by almost a century, share a fundamental ambivalence in considering their subject: was the life of early man bestial or ideal?

**JOANEATH SPICER, The Walters Art Gallery**

The Emancipation of the Black Nude in Sixteenth-Century Sculpture

Of the many types of representations of black Africans in the Renaissance, specifically in Renaissance art, the majority involve some degree of marginalization, especially as many of those depicted are slaves. This paper proposes that a fascinating exception to this is the aesthetic emancipation of the black nude in sixteenth-century sculpture. Scholars have speculated on the type of “black Venus” from the later 1500s found in many collections of small bronzes (for which the attribution has ranged from Italian to Dutch or French). A recent discovery of an earlier prototype for this figure helps to clarify its evolution. This in turn raises other issues including the association of the marginalized state with the inherently comic or corrupt.
ITALIAN ART: INFLUENCING AND INFLUENCED
Chair: ANDREW MORRALL, BARD GRADUATE CENTER

ISABELLA DI LENARDO, UNIVERSITÀ DEGLI STUDI DI VENEZIA
Exploring the 

nazione fiamenga 

in Venice: The Influence of This Newly Created Establishment and Its Impact on Pictorial Exchanges: The Bassano Case
The 

nazione fiamenga 

in Venice, dating between the latter part of the sixteenth century and the early seventeenth century, was a powerful trade establishment in rapid expansion. A study of unedited archival research and other records allow us to outline this community, which was able to establish itself well within the Venetian reality of the time. Collectors, dealers, and patrons helped to link the Dutch-Flemish and Venetian artistic traditions. From a pictorial standpoint, we are at a moment of transformation in tastes that was highly influenced by these exchanges. Bassano’s workshop is a model case of how pictorial subject typologies share similar characteristics with the Dutch artistic tradition. In fact, the considerable diffusion of paintings of markets and kitchens and their widespread commercialization through a vast repertory of prints, the majority of which were produced by the Sadeler brothers, contributed to promoting and consolidating the Venetian influences in Dutch art and vice versa.

MÁRIO HENRIQUE S. D’AGOSTINO, UNIVERSIDADE DE SÃO PAULO
Giovanni Battista Lavagna, Vitruvio, and the Reception of the Italian Treatises on Architecture in Sixteenth-Century Spain and Portugal
In 1580, the cosmographer Giovanni Battista Lavagna became professor of mathematics at the Paço da Ribeira School in Lisbon. In this charge he was the follower of Pedro Nunes, the author of the first translation of Vitruvius’s De Architectura that became known outside Italy, published in 1541. In 1583, Lavagna was assigned to the same position in the Academia de Matemáticas de Madrid, which was directed by Juan de Herrera. In the following years Lavagna became a crucial figure for the architectural projects promoted by the king. An analysis of his work Da Architectura Naval promises to be an important contribution to the knowledge about the diffusion and reception of Italian treatises on architecture in these relevant academic circles.

VITTORIO PIZZIGONI, POLITECNICO DI MILANO
How Italian Architectural Theories Influenced Ottoman Architecture
Between the fifteenth and the sixteenth centuries Italian architecture changed rapidly and deeply. One promoter of this change was Donato Bramante, a man whose influence runs throughout the sixteenth century. Ottoman architecture, on the other side of Mediterranean Sea, seemed to have a more linear development without any changes. But some mutations in Ottoman architecture, although not visible at the first glance, testify to the influence of Italian theories. Through a wide panorama of the development of Ottoman architecture in the sixteenth century — and going deeper into the analysis of some details — it is possible to show the influence of Italian theories on some specific cases of Ottoman architecture. The main topic will be the influence of Palladio’s theory on Sinan’s mosques.
General and Special Character in the Byron Plays

The term *character*, though not used in the Renaissance as we use it, helps describe what Renaissance dramatists were actually doing: more than we may think, they emphasized particular persons’ psychologies. Consider Chapman’s Byron, a character drawn by a playwright seldom credited with much concern for individuality. Byron evokes a dialectic of general vs. special, forcing us to consider what makes him conform, rather unimpressively, to his type, the overreacher, and what makes him unique. Chapman plays upon the paradox of the overreacher — a type known for eschewing the typical — such that Byron’s specialness depends on his very collapse into general categories. The ideas of comparison and imitation throughout the plays underscore the futility of Byron’s aspiration to incomparability and inimitability; yet, this futility being irremediable, the intensity of Byron’s resistance to it makes him stand out. His imperative to be special when he is not makes him special.

Shorthand “Characters,” Theatrical Character, and Early Modern Play Texts

This essay explores the interconnection between Renaissance stenographic and theatrical characters. In *The art of stenography* (1602), John Willis presents the first shorthand widely used in Britain. Willis calls his signs *characters*. In these characters, as in later stenographic systems, a part of a letter or word stands for the whole. Such synecdoche is also at work in Renaissance mnemonic systems, one of which Willis devised. While in other contexts written characters are easily legible, shorthand characters, to which play texts allude and by which they may have been pirated, are often inscrutable and secretive. Their openness to misconstruction evokes the complex interpretive task demanded by Shakespeare’s manipulations of social identity, as when Viola must take it on faith that the captain has “a mind that suits / With this . . . fair and outward character.” The synecdochic structure of Willis’s scriptive characters illuminates the interpretive complexity of Renaissance theatrical character.

The Theophrastan Renaissance, or, Remembering Character *avant la lettre*

What can the Renaissance term *character* reveal about modern literary character, and vice versa? The first place scholars usually turn is the Theophrastan character, since this genre’s seventeenth-century revival has led to our calling fictional persons *characters* today. Yet Renaissance Theophrastan characters themselves reveal that the history of literary character predates them: implicitly recognize the difficulty of reading an older kind of character — the kind comprising all God’s Creation, including persons. What most significantly distinguishes such older character from our literary character is not its designation of things other than persons, but its non-confinement to text. Its relevance to literary character stems from its status as reading...
material often unrecognizable to human readers. The Theophrastan revival marks the point when character begins retreating from the world, confining itself to text, where, because of its complexity, we are still tempted to forget that it is merely the stuff of signification.

Saturday, 10 April 2010
4:00–5:30
Istituto Veneto - Palazzo Cavalli Franchetti - Sala del Giardino
WHY ARE THEY ALL WOMEN? ALLEGORY AND GENDER
Organizer: ANDREA TARNOWSKI, DARTMOUTH COLLEGE
Chair: ANGELA CAPODIVACCA, YALE UNIVERSITY
Respondent: VALERIE TRAUB, UNIVERSITY OF MICHIGAN, ANN ARBOR

JONATHAN CREWE, DARTMOUTH COLLEGE
Continued Allegory in The Faerie Queene
In his letter to Sir Walter Raleigh, prefaced to the 1590 edition of The Faerie Queene, Spenser defines the poem as “continued Allegory, or darke conceit.” He then defines his purpose as “fashion[ing] a gentle or noble person in virtuous and gentle discipline.” He anticipates that aim will be fulfilled in an epic narrative centered on the life of King Arthur, who will, in the first twelve books of the poem, incarnate Aristotle’s twelve “private” moral virtues. That narrative does not materialize in or as The Faerie Queene. The titular subject of the poem is not the legendary king of Britain but his living successor, Elizabeth I, and other protagonists, including his own alter ego, Artegall, largely upstage Arthur. This notional deviation from the announced plan of the poem facilitates an enormous proliferation not just of allegorical figures, but of allegorical kinds. The domain of Spenserian allegory thus increasingly becomes “feminized.”

PEGGY MCCCRACKEN, UNIVERSITY OF MICHIGAN, ANN ARBOR
In the Skin of a Woman
When allegorical figures are represented in female forms, they take on women’s skin. What access might thinking about skin offer to the values of gendered representations? This paper focuses on the gendered allegories of a book about gender, Christine de Pisan’s Livre de la cité des dames. It reads representations of women’s skin in the stories of illustrious women back against the female allegories in order to interrogate the ways in which the text recognizes gendered being as an inhabitation of skin. It then argues that if being in skin implies an encounter with the world, an interrogation of the ways in which the text itself describes the body’s surfaces may suggest the values implicit in the embodiment of a virtue in the skin of a woman.

ANDREA TARNOWSKI, DARTMOUTH COLLEGE
Taking Heart In Allegory: René d’Anjou’s Cuer
French offers an easy explanation as to why allegorical figures tend to be female; the grammatical gender of their names (la Justice, la Vérité) determines their sex. But given that the personification of qualities by definition imposes a body, and given that insistence on the body often indicates a preoccupation with gender, we may ask whether grammar is all that is at stake in generating female allegories. A tale such as René d’Anjou’s Cuer d’amours espris (1457), in which the main character is a personified and male heart, provides a test case for the examination of a feminized allegorical world organized by a masculine presence.
Lawrence F. Rhu, University of South Carolina
Lucretius, Courtiers, and Poetry: From Castiglione to The Winter’s Tale
A handful of lines from De rerum natura shows how gracious courtiers persuade powerful princes to do the right thing. Those who wait on a prince are like wise physicians who trick sick children into swallowing bitter medicine by smearing the rim of a cup with honey. These lines circulate widely during the sixteenth century, from Castiglione’s Il libro del cortegiano to Sidney’s Defense of Poesy to the works of Castelvetro, Mazzoni, Tasso, and Guarini. This paper will discuss the circulation of this Lucretian topos with particular attention to its deployment and various inflections in The Winter’s Tale, especially in relation to that play’s concern with courtesy, art, religion, and childhood. It will also demonstrate their genealogy in a retrospective account of the contexts in which this Lucretian topos about poetry and philosophy circulates in the Renaissance.

Daniel H. Strait, Asbury College
Following Falstaff: Ethics, Morality, and the Literary Imagination in Shakespeare’s Second Henriad
In light of an ever-increasing interest in the intersections between philosophy and literature, I want to delve into the first two parts of Henry IV. In particular, I plan to explore how Falstaff exposes moral and ethical difficulties through constant dialogue and exchange with other characters around him, especially Prince Hal. My argument is that Falstaff’s dramatic action in the two parts of Henry IV challenges, but also modifies, moral outlines, ethical intuitions, and patterns of justice. Falstaff is indeed a philosopher, albeit an ironic and humorous one, who attempts to help the young prince understand that there is an older and deeper story of life entailed in the political one that Hal, understandably, pursues on his way to becoming Henry V. The difficulty remains in knowing just how much Hal has learned through his encounter with Falstaff, and how much of it will be subordinate to practical politics, or even dismissed in the name of political expediency.

John N. Wall, North Carolina State University
Living in the Divine Gaze: Milton, Blindness, and the Making of God
Milton’s God and the world made by that God in Paradise Lost are created by Milton out of a rich tradition of materials, including especially Augustine’s discussion of Genesis in the Confessions. Augustine imagines God’s eternally simultaneous perception of our sequentially-experienced world and concludes that if we could only see the world as God sees it, so much about our relationship with the divine would be clearer to us. Milton gives us the chance, especially in book 3 of Paradise Lost, to share the divine gaze, to see time, space, and the events
of the poem’s narrative from the perspective of heaven. The meaning of history — not to mention the poem — would seem to hang on God’s response to this vision. Yet Milton also offers us the possibility that God’s vision of the world is not external to that world, but in fact part of the constructed world of Paradise Lost. Imagining that one lives in the divine gaze then seems to be a human choice rather than a condition of being.

OLGA L. VALBUENA, WAKE FOREST UNIVERSITY
“Light in obscuritie”: Sacred Space and Religious Dissent in George Chapman’s Poetry
Christopher Marlowe plotted a dangerous course, in his case, between Catholic and Protestant extremes of worldliness and ritualized dissent. Driven initially by an oppositional will or “faddish extremism,” first to dabble in Catholicism and then to spy against Catholics on behalf of the Protestant regime, Marlowe tangled with forces greater than his capacity to steer a course between them, let alone beyond them. In this respect, his death in the treacherous world of intelligencers proves not unlike Leander’s vulnerability in the Hellespont, as it would seem that both Marlowe and Chapman’s Leander die through “The Fates’ consent, (aye me, dissembling Fates) / [who] shewed their favours to conceal their hates” (Hero and Leander, 6.15). I suggest that with this poem, Chapman realizes much darker purposes — among them, to write a complaint poem against the “State” responsible for the coercive political practices — that have culminated in, among other brutalities, the suspiciously violent death of Christopher Marlowe in 1593.

Saturday, 10 April 2010
4:00–5:30
Università Ca’ Foscari - Palazzo Malcanton-Marcorà - First Floor - Sala Seminari
FACTORING WOMEN INTO FRENCH RENAISSANCE ART: RECONSIDERING THE CASE OF THE GOUFFIER AND MONTMORENCY WIVES
Organizer: KATHLEEN WILSON-CHEVALIER, AMERICAN UNIVERSITY OF PARIS
Chair: SHEILA FFOLLIOTT, GEORGE MASON UNIVERSITY

ELIZABETH A. R. BROWN, CITY UNIVERSITY OF NEW YORK, THE GRADUATE CENTER AND BROOKLYN COLLEGE

Claude Gouffier: His Wives and His Devotional Books
This paper will discuss some of the surviving books from Claude Gouffier’s library, several of which he had made for his five wives. These manuscripts and printed texts, including Books of Hours in both Latin and French, as well as a translated book of Psalms, not only show a rivalry with the bibliographic interests of Anne de Montmorency, but also indicate that Gouffier was interested in educating his wives and children. Although on the one hand these manuscripts reveal Gouffier’s misogynistic attitude towards his wives, they also, on the other, help us to understand attitudes to women and the ways in which their interests could shape — or were shaped by — the manuscripts commissioned by their husbands.

ELIZABETH L’ESTRANGE, UNIVERSITÉ DE LIÈGE
The Hours of Anne de Montmorency in Context: Iconography and Interpretation
This paper will assess the content of the Chantilly *Heures d’Anne de Montmorency* alongside other volumes plucked among those which Myra Orth categorized broadly as “royal books of hours.” How exactly did the ever-increasing religious turmoil of the sixteenth century inflect the iconography of these late exemplars of a shifting fifteenth-century genre? To what degree did women continue to play an important role in their production? And how did gender considerations weigh upon the content of these books?

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

Factoring Madeleine de Savoie and the Castle of Ecouen

Madeleine de Savoie’s role in managing Montmorency domains and dynastic building projects is well attested at a number of sites (Chantilly, Fère-en-Tardenois, and Compiègne, to name but three). What then can we surmise about her role at Ecouen, where the AM monogram often intertwines with the Savoy cordelière? This paper will explore Ecouen iconography, interlocking the château, the content of its art, and the *Heures d’Anne de Montmorency*, in an attempt to disengage la Connétable’s important contribution to this key French Renaissance site.

Saturday, 10 April 2010

4:00–5:30

**Università Ca’ Foscari - Palazzo Malcanton-Marcorà - Ground Floor - Sala Conferenze**

**Market, Audience, and Cultural Production in the Early Modern Hispanic World II**

**Organizer:** Felipe Ruan, Brock University

**Chair:** Mónica Domínguez Torres, University of Delaware

**María Judith Feliciano, University of Washington**

Mudéjar “de ida y vuelta,” or Artisans and Consumers in the Transatlantic Luxury Market

My contribution seeks to explore the theme of *mudejarismo* in the luxury arts of the early colonial Americas as a tug-of-war between supply and demand in an environment flooded with material goods of astounding variety. Traditionally in mudéjar studies, the viceregal consumer has been portrayed as a passive receptor of aesthetic information. My work aims to highlight the active role of the viceregal consumer in his/her process of selection, and thus to situate the material and symbolic relevance of mudéjar forms in the extensive artistic vocabulary of the early colonial period.

**Tamar Cholcman, Tel Aviv University**

Commodities of Art: The Foreign Merchants’ Communities under the Spanish Crown

The growing power of the great merchant houses in sixteenth- and seventeenth-century Europe manifested itself within the evolving local custom of the Triumphal Entry (*Joyeuse Entre*). The foreign merchants, although guests of the city, seized the opportunity to display their specific interests and needs by sponsoring and financing a few of the Entre’s monuments, always juggling three different standpoints: the city’s, the crown’s, and their own. This presentation will discuss the foreign merchants’ monuments, as they appeared in two *Joyeuse Entres*, Antwerp (1599) and Lisbon (1619), and will showcase the interaction of the needs of the international market, with the needs of the local market, and the desires of the crown — specifically showing that the foreign merchants’ needs outweighed all else. In addition, this presentation raises the
premise that these same needs were instrumental in the cultural transference of the ideas and ideals of the *Joyeuse Entre* to the New World.

**PATRICIA ZALAMEA, UNIVERSIDAD DE LOS ANDES**  
Collecting Secular Prints in the New World: Humanist Culture in Colonial Tunja  
This paper examines the circulation, consumption, and adaptation of secular prints within humanist circles of the Spanish Americas. Although the usage of religious prints in this context is well known, the reception and patronage of secular imagery in colonial Latin American art remains an understudied topic. I will focus on the appropriation of Fontainebleau, Flemish and Italian prints in the humanist circle of Tunja, in the Viceroyalty of New Granada (currently Colombia), evidenced by a rich legacy of material culture, inventories, and texts. The diversity of the citational system visible in the frescoed rooms of the homes of the Tunjan humanists, namely Juan de Castellanos and Juan de Vargas, is comparable to certain notions of literary appropriation in colonial epics, and may be seen within the framework of collecting practices, where secular prints played a central role in the formation of a humanist culture in colonial Latin America.

Saturday, 10 April 2010  
4:00–5:30  
*Università Ca’ Foscari - Palazzo Malcanton-Marcorà - Second Floor - Sala Grande, Dipartimento di Studi Storici*  
**SEXUAL OBJECTS AND IMAGES FROM NORTHERN EUROPE**  
*Organizer: SARAH WESTPHAL-WIHL, WASHINGTON UNIVERSITY*  
*Chair: MELISSA WALTER, UNIVERSITY OF THE FRASER VALLEY*  

**SARAH WESTPHAL-WIHL, WASHINGTON UNIVERSITY**  
She Dropped a Fork: Flirtation at the Court of Tyrol  
I will discuss one of the earliest German biographies of a woman in secular life: Kunigunde, Archduchess of Austria, 1465–1520. In real life Kunigunde exercised choice in her selection of a spouse. Her anonymous biographer, bound by strict conventions of class and gender, had to find a way to depict her agency while preserving the rhetoric of her chastity and innocent intentions. His solution was flirtation, attention-getting gestures of sexualized affection that are strikingly innovative in comparison to the medieval romance where the onset of love is usually immediate and unambiguously erotic.

**DIANE WOLFTHAL, RICE UNIVERSITY**  
Looking for Love in the Window in Northern Renaissance Art  
Architectural space reflects and reinforces social organization. One function of early modern domestic architecture was to keep unrelated men away from wives and daughters in order to preserve their chastity. For this reason, windows and doorways, which occupied liminal spaces at the boundary between public and private, became erotically charged sites that loomed large in texts and images. This paper will explore images that show women who display themselves in the window in order to attract the male gaze, including prostitutes and women of marriageable age. It will conclude with a brief discussion of men who appear in windows. Images blur the distinction between saint and sinner by reminding the viewer that sometimes what appears to be
a prostitute displaying herself in a brothel window may actually be a virginal princess or future saint. Similarly, cloistered monks, like “proper” women, could endanger their sexual purity by looking out their window.

Anne Marie Rasmussen, Duke University
Wanderlust: Sexual Badges and the Meanings of Mobility

Modern beliefs in the extreme geographical fixity of medieval people’s lives notwithstanding, mobility was an ordinary facet of medieval life, experienced through trade, pilgrimage, warfare, begging, vagrancy, and migration over short or long distances. This world of mobility is most emphatically present in the late medieval sexual imaginary as well. Drawing on evidence from visual sources, fictional texts, administrative records, as well as the historical scholarship of Valentin Groebner and Ernst Schubert, this talk suggests historically specific references for the imaginary world of mobile sexual body parts, including sexual badges. It goes on to argue that there emerges here a discourse of sex as gift exchange: sex means having something of value to offer and the right to expect something of value in return.

Saturday, 10 April 2010
4:00–5:30
Università Ca’ Foscari - Palazzo Malcanton-Marcorà - Third Floor - Dipartimento di Storia d’Arte

Emblems in England, Scotland, France, and Germany

Sponsor: Renaissance English Text Society (RETS)
Organizer: Michael J. Giordano, Wayne State University
Chair: Arthur F. Marotti, Wayne State University

Mara R. Wade, University of Illinois, Urbana-Champaign
Georg Philipp Harsdörffer and the Publication of the Emblematic “Stechbüchlein”
The Nuremberg polymath Harsdörffer was an inventive entrepreneur in the seventeenth-century book trade, author of the hugely popular Frauenzimmer Gesprächspiele (1641–49) in two editions. This paper investigates his equally popular emblem book “Das erneurte Stamm- und Stechbüchlein,” first published in 1645 and republished in an expanded version in 1654 and posthumously around 1700. The first two editions of the “Stechbüchlein” provide the focus of study for this exploration of emblematic, publishing, and marketing strategies situated in the discursive conviviality of Harsdörffer other contemporary publications. Owing to the fact that these emblematic games were to be played by piercing the volume with a needle to arrive at one’s “own” emblem, it is not surprising that very few copies are preserved today. The rarity of these works complicates the study of their publication history and bibliographic record.

Michael J. Giordano, Wayne State University
The 1543 L’Angelier Edition of Blasons anatomiques du corps feminin
Between the 1530s and ’50s, France enjoyed a golden age of printing, especially in Lyon and Paris, where such printers such as Denis Janot and Mace Bonhomme produced masterpieces of illustrated literature. These included books of emblems and devices, bestiaries, calendars, xylographic biblical narratives, collections of proverbs, and volucraries. The genre singled out in this paper is the French anatomical blazon, in particular, the 1543 L’Angelier edition titled
Blasons anatomiques du corps feminin. This edition is composed not only of blazons praising a part of the female body, but also of contre-blasons that in a second section criticize the body components initially praised. Only two copies of this edition are extant, one in the University of Virginia’s Gorden Collection, the other privately held. I have previously pointed out the value of this text as a rich cultural intersection of emblematics, mannerism, nominalism, and descriptive anatomy. In my paper, I would like to expand on some of these points and bring out other considerations bearing on the cultural interest of this genre.

MICHAEL BATH, UNIVERSITY OF STRATHCLYDE

The Baptism of Prince Henry (1594): William Fowler’s Emblems

The 1594 Stirling baptism of the heir apparent to the thrones of both Scotland and England was designed by poet William Fowler, and included a large number of emblematic displays with Latin mottos. My paper will contextualize this ceremony in the history of better-known precedents, including Mary Stuart’s 1566 baptismal celebration (also in Stirling) for James VI, and the French festivals and entries, 1564–66, of Charles IX and Catherine de’ Medici, on which this has been shown to have been modeled (Michael Lynch, Scottish Historical Review, 1990, 1–21). A more immediate context is suggested by the various other emblematic interests and activities of William Fowler himself, which include his unpublished notes on various Italian impresa theorists, the inventory of emblems on Mary Stuart’s embroidered bed of state which he sent in a well-known letter to Ben Jonson, and his “Art of Impreses,” “Art of Maskarades,” and “Art of Memorie” (none of which has survived). In a recent publication I was moved to protest that “Fowler remains one of the major unresearched sources for emblem studies in early modern Britain” (Emblematica 15 [2007], 9.). In this paper I shall attempt to justify this claim and rectify that oversight.

Saturday, 10 April 2010
4:00–5:30
Università Ca’ Foscari - Palazzo Malcanton-Marcorà - Third Floor - Dipartimento di Italianistica e Filologia Romanza
COMMUNICATING WITHOUT WORDS: SOUNDS, SIGHT, AND GENDER IN RENAISSANCE ITALY
Organizer: SARA F. MATTHEWS-GRIECO, SYRACUSE UNIVERSITY IN FLORENCE
Chair: ELISSA B. WEAVER, THE UNIVERSITY OF CHICAGO

PHILIPPE CANGUILHEM, UNIVERSITÉ DE TOULOUSE II–LE MIRAIL AND STEFANO LORENZETTI, CONSERVATORY OF MUSIC OF VICENZA

Angels and Sirens: Female Vocal Performers in Sixteenth-Century Italian Courts and Academies

Since the time of Castiglione’s Cortegiano, women at court were supposed to have a knowledge of musical practice, in particular because the acts of singing and playing instruments were closely related to the Renaissance conceptions of grazia and bellezza. As all treatises on love explain, the perception of beauty is realized through the two spiritual senses, vision and hearing. Thus, in the theoretical literature on courtly behavior and love, female singing is valued as an important activity when appropriately carried out. But how were these theoretical conventions received and applied in the social context of the courts and academies of sixteenth-century Italy? Between the ideal and the real, contradictions may arise, which this paper would like to observe. Taking a number of practical examples into consideration, we will try to understand the
redefinition of the social space implied by women’s musical performance in this first step of its
development.

FLORA DENNIS, UNIVERSITY OF SUSSEX
Sonic Ideals: Women, Noise, and Silence in the Sixteenth-Century Interior
In sixteenth-century Italian prescriptive literature, women are sonically defined in a variety of
ways that contrast exemplary silence with irritating chatter. Sometimes the ideal of silence is
discussed as a force of passivity, linked to notions of modesty, in which, for example, ideal
women do not initiate conversation, merely responding when they are addressed and remaining
otherwise quiet. However, silence as an active suppression of noise within the household could
represent women’s domestic prowess and skill as hostesses supervising entertainments, when
restricting the audibility of kitchen sounds was seen as vital. Architectural treatises often discuss
the sonic needs of men in the domestic environment in terms of a desire for the silence necessary
for work or study, usually situated in opposition to the noisy hubbub created by the rest of the
household, particularly chattering women, children, and servants. How are the ambient
duties/requirements of women described and discussed, if at all? Focusing on prescriptive texts,
but also considering prints of the period, this paper will explore not only the sonic ideals directed
at, but also the sonic requirements desired by sixteenth-century women, locating them in the
wider context of domestic practices and interior space.

SILVIA EVANGELISTI, UNIVERSITY OF EAST ANGLIA
Gender, Knowledge, and the Senses in Early Modern Italy
Images and material objects have always been ideal media for conveying moral, educational, and
religious messages to a wide and heterogeneous audience, from the learned elites to the less
privileged and largely illiterate social groups. These material and visual devices largely appealed
to emotions and the senses. Sight, hearing, touch, taste, and smell, were seen as an ideal way to
generate edifying behavior and knowledge of the world. Drawing on a selection of texts on good
household government and pedagogical tracts from the fifteenth and sixteenth centuries, my
paper explores the role of gender and the senses in childrearing and early education. We are
familiar with early modern ideas about the role of mothers in teaching children to speak and to
read. My paper suggests that domestic and female educational roles expanded from the domain
of orality into non-verbal forms of communication, and speculates on their long-lasting
implications for gender and education.

VALÉRIE BOUDIER, CENTRE D’HISTOIRE ET THÉORIE DE L’ART, ECOLE DES HAUTES ÉTUDES EN
SCIENCES SOCIALES DE PARIS
Des peintures troublantes: Analogies physiques et associations alimentaires dans cinq tableaux
de Bartolomeo Passerotti
A la fin du Cinquecento, l’artiste bolonais Bartolomeo Passerotti propose un nouveau type de
tableaux: la peinture de genre où des personnages, souvent en couple, regardant le spectateur,
tout en touchant, présentant ou exhibant un animal destiné à être consommé comme aliment. À
echaque personnage, son signe distinctif: une volaille, un coquillage ou un morceau de viande.
Selon son tempérament, son âge et son sexe, chacun est associé à une nourriture symbolique qui
evoque par sa forme ou sa nature, une association d’idées avec quelque chose d’abstrait ou
d’absent. Le peintre utilise l’aliment, en tant que symbole, pour désigner une qualité ou intimmer
un acte du personnage figuré et représenter autre chose que ce qu’il peint, en vertu d’une
correspondance analogique chère aux artistes du XVIᵉ siècle. Dans le dessein de faire rire le spectateur par le biais de l’obsène et du grotesque, Passerotti recourt à la nourriture pour créer ainsi toutes sortes d’insinuations. Calembours visuels et sous-entendus sexuels se retrouvent sur les toiles; ils sont à mettre en lien avec les traités diététiques et culinaires de l’époque.

Saturday, 10 April 2010
4:00–5:30
Università Ca’ Foscari - San Basilio - Aula 0B
THEORIES OF LANGUAGE IN SIXTEENTH-CENTURY FRANCE
Organizer: KATHLEEN P. LONG, CORNELL UNIVERSITY
Chair: ELISABETH HODGES, MIAMI UNIVERSITY OF OHIO

THOMAS P. BONFIGLIO, UNIVERSITY OF RICHMOND
Du Bellay, Bodin, and the Nationalist Origins of Organicism
Scholarship generally views organicist philosophy as originating with the intellectual intuitions of Leibniz and Rousseau. This paper shows that organicism begins as a solution to the anxieties of the emerging nation state in the sixteenth century. In France, this manifests itself first in a gesture of linguistic nationalism with Du Bellay’s *Deffence et illustration de la langue françoyse*, and second in a gesture of cultural nationalism with Bodin’s *Les six livres de la république*. Bodin’s fundamental objective is to situate France as the proper successor to the Greek and Roman empires and to elevate it above other European countries. Bodin devotes an entire chapter of book five of the treatise to an investigation of the influence of climate and geography upon national characteristics; to this end, he portrays France’s climate as parallel to that of ancient Rome. The natural environment itself is thus configured here as the architect of character. Thus one sees in the discourse of Bodin the construction of a certain kind of nature, a psychogeography in the service of nationalist interests.

ASHLEY BRANDENBURG, CORNELL UNIVERSITY
Michel de Montaigne and the Vernacular: Situating the *Essais* within Sixteenth-Century Language Debates
The 1540s and ’50s were productive years for the debate on the French vernacular; the prominent treatise of the period, Du Bellay’s *Deffence et illustration* (1549) is considered one of the most significant documents in the history of the French language, and the entire debate left an important impression on sixteenth-century literature. Michel de Montaigne, writing towards the end of this polemic, shares many concerns about language with treatise writers like Du Bellay, Estienne, and Pelletier — for example, over the creation of Latinized neologisms in “Des noms,” the status of regional dialects in “De l’institution des enfants,” etc. Although the essayist promotes the idea that the linguistic signs and systems we employ are less important than the ideas we convey — “que le Gascon arrive si le François ne peut aller!” — as he remarks in “De l’institution” — he ultimately concedes that in order for communication to succeed, human language must follow a certain organization. Via his quest for communication, Montaigne formulates a linguistic theory that is very much his own, but which nonetheless echoes his treatise-writing contemporaries in a striking way.

LAURENCE DE LOOZE, UNIVERSITY OF WESTERN ONTARIO
Orthography, the Latin Tradition, and the Projection of International Power in Sixteenth-Century France

The sixteenth-century printer and writer Geoffroy Tory is celebrated for his *Champ Fleury* (1529), his eccentric study of letters in which he makes an argument about language as a means of projecting international political power. In sixteenth-century France there were two competing visions of vernacular orthography. On one side were the “latinisateurs” who favored the insertion of “etymological” letters that, while not pronounced, reflected the Latin sources from which French words developed. At the other extreme were the radical reforms of Louis Meigret (and others) and which Meigret put into practice in his 1550 *Le Tretté de la grammere françoeze* in which each sound corresponded to a single letter and each letter to a single sound. The “latinisateurs” pushed for a diachronic view of Europe that found French identity and importance in a language’s ability to trace itself back to Greco-Roman roots. The Meigret approach, by contrast, emphasized a synchronic view of writing as a representation of current speech and found in an accurate orthographical image the potential for a projection of power internationally. This debate concerning the most effective means of projecting European power onto other cultures was often vehement.

Saturday, 10 April 2010
4:00–5:30
*Università Ca’ Foscari - San Basilio - Aula 0D*

**HUMANIST NEO-LATIN TEXTS**

*Organizer & Chair: William J. Kennedy, Cornell University*

**John A. Nassichuk, The University of Western Ontario**

A Little-Known Quattrocento Triumph of Cupid, by Gregorius Tifernas

The Hellenist Gregorius Tifernas, who played a significant role in the advancement of Greek studies in Europe, also left a small body of Latin poetry, most of which appears first in a 1498 incunabulum, then in a collective published at Strasbourg in 1509. The present study shall examine the sources, both Latin and vernacular, of his 80-verse elegy entitled “Triumphus Cupidinis,” considering at once the published text and the Pierpont Morgan Latin manuscript 867. Though Tifernas’s elegy does bear some resemblance to Ovid’s brief triumph of Cupid in *Amores* 1.2, its considerable length testifies to a concentrated reworking of the triumph motif. My presentation shall consider the possibility that Tifernas is here in the debt of late medieval, vernacular sources such as Petrarch.

**Christopher Warley, University of Toronto**

Unknown Nobility: Close Reading Class in Poggio’s *On Nobility* and More’s *Utopia*

This paper looks at Poggio’s *On True Nobility* and More’s *Utopia* to start to rethink what exactly is at stake in humanist debates about true nobility. Works on true nobility are rarely compelling as explicit political arguments. Instead, “these half philosophical, half rhetorical tracts,” in Cassirer’s words, “are the literary trademark of the new humanistic age.” They demand a literary reading because it is their status as literary trademarks that opens up their broader social significance. By grappling with nobility as both essential and contingent, these tracts construct a contradictory social position. The narrators of Poggio and More are both noble and ignoble: literally known and unknown, in place and no place, within the social world but also uncannily
apart from it, a spectral form we retrospectively might call social class.

Saturday, 10 April 2010
4:00–5:30
Università Ca’ Foscari - San Basilio - Aula 0F
PERISHED AND PUBLISHED: PRINTING AND EDITING EARLY MODERN MARTYROLOGIES
Organizer & Chair: THOMAS S. FREEMAN, UNIVERSITY OF CAMBRIDGE

GENELLE GERTZ, WASHINGTON AND LEE UNIVERSITY
Literary Exclusion and Editing in Rowland Taylor’s Examinations
Not all of the extant material related to the Marian martyr Rowland Taylor made it into print. A fascinating eyewitness account of one of Taylor’s interrogations at St. Mary Overy’s survives among the papers of the martyrologist John Foxe. I discuss the ways in which this manuscript account diverges from the accounts of Taylor’s other examinations, which were printed by Foxe. I further consider why this account was not printed and how examination of it helps us to develop a standard of “canonicity” in the literary genre of martyrrological examination as constructed by Foxe.

CHARLOTTE A. PANOFRÉ, UNIVERSITY OF CAMBRIDGE
“Right Vertuous Woman” or Protestant Anti-Heroine? Marian Editions of Lady Jane Grey’s Writings
Although Jane Grey was a zealous Protestant and although she was executed by Mary I, contemporary Protestant pamphleteers chose not to depict her as a martyr. In fact, she was a highly controversial figure, considered to be both a martyr and a traitor. The surviving letters exchanged between her sympathetic former chaplain, James Haddon, and Heinrich Bullinger, expressed serious reservations regarding the publication of her remains. Such tension is further epitomized in the scarce mentions she receives in the writings of English Protestant exiles. This paper will explore the extent to which the controversy surrounding Jane’s short-lived reign impacted on the publication of her writings and the ways in which propagandists used them.

RUTH AHNERT, UNIVERSITY OF CAMBRIDGE, MURRAY EDWARDS COLLEGE
The Posthumous Publication of Nicholas Ridley’s Prison Writings
The writings that the Marian martyrs produced during their incarcerations provided a rich resource for printers and martyrologists in the decades that followed. By looking at the posthumous publication of Nicholas Ridley’s prison writings, this paper explores how such texts were adorned or refashioned by their subsequent editors in terms of paratextual additions; alterations and deletions; and visual packaging of the text, including titling, page layouts, and illustrations. Through a systematic analysis of what was added to and subtracted from Ridley’s prison writings, I will demonstrate how the reputation of the author was shaped by editors.
ALESSIO ASSONITIS, THE MEDICI ARCHIVE PROJECT
Fra Bartolomeo della Porta, Piagnone Patronage, and Savonarolan Simplicitas
This paper, based largely on unpublished documents, addresses Fra Bartolomeo’s artistic production in light of the religious and intellectual milieu at San Marco in the first decade of the Cinquecento. Particular emphasis will be given to his role within his religious community and his function as friar-painter in post-Savonarolan San Marco; his observance of Savonarola’s tenets of simplicitas; and his association with Fra Sante Pagnini, Fra Zanobi Acciaiuoli, Fra Roberto Ubaldini, Fra Giovanni Maria Canigiani, Fra Vincenzo Mainardi, and Fra Mariano Fetti.

NICOLETTA BALDINI, THE MEDICI ARCHIVE PROJECT
Perugino e i Piagnoni: il caso di Iacopo Borgianni
Nell’intervento si analizzano le scelte artistiche effettuate da Jacopo Borgianni, piagnone (amico e corrispondente di fra’ Santi Rucellai) nel far riedificare e decorare la chiesa fiorentina di Santa Chiara. Soprattutto la scelta di Pietro Perugino che per la medesima chiesa e su commissione del Borgianni realizzò il “Compianto sul Cristo morto” ora alla Galleria Palatina appare più che mai evidenziare nel pittore umbro uno degli artefici maggiormente richiesti dall’entourage savonaroliano.

MINA GREGORI, PRESIDENT, FONDAZIONI LONGHI
Raffaello e la committenza piagnona
La presenza di Raffaello a Firenze, e la sua attività per le famiglie fiorentine, testimoniate da Vasari e dalle opere giunte fino a noi, sono affrontate da un più specifico punto di vista. Si guarderà alle opere realizzate dall’artista per quei fedeli savonaroliani che ancora dopo la morte del Frate ne onoravano il ricordo anche nella veste di committenti di opere d’arte.

Saturday, 10 April 2010
4:00–5:30
Università Ca’ Foscari - San Basilio - Aula 1B
RENAISSANCE WOMEN
Chair: SYLVIE DAVIDSON, DICKINSON COLLEGE

ELEONORA CARINCI, UNIVERSITY OF CAMBRIDGE
Pietro Aretino Read by Women Writers: Moderata Fonte, Maddalena Campiglia, and Lucrezia Marinella
This paper will focus on the use and quotation of Pietro Aretino’s works by early modern Italian women writers. In particular it will consider the case of Moderata Fonte, who seems to allude to Aretino’s Dialogo (1536) in her Merito delle donne (1600); and the cases of Maddalena Campiglia’s Discorso sopra l’Annonciatione (1585) and Lucrezia Marinella’s Vita di Maria Vergine (1602), which uses heavily and undoubtedly Aretino’s Vita di Maria Vergine (1538) as a source of words and images. Although Aretino’s complete writings were in the index since 1559, they continued to circulate and be read in the following years. Women’s reuse of his works adds
information and offers new interpretations and perspectives both on the diffusion and interest in Aretino’s works during the Counter-Reformation, and on the role of women writers in the late sixteenth and early seventeenth centuries.

CHRISTINE S. GETZ, UNIVERSITY OF IOWA
The Voice of the Virgin: Meditating Motherhood in Post-Tridentine Milan
The Madonna del Parto was revered in four civic spaces in post-Tridentine Milan: Santa Maria dei Servi, the Duomo, Santa Maria presso San Celso, and Santa Maria della Scala. The authority of the Madonna del Parto in Milan can be traced not only to images displayed in these institutions, but also to several motets composed for use in them. Examination of the formal structure of these motets reveals that they were shaped by the style of discourse found in contemporary meditation books emanating from the cult. The Madonna del Parto also inspired two collections of domestic polyphony that were printed in Milan during the first decade of the seventeenth century. Both collections functioned as musical deschi da parto, and study of their organization shows how private music-making and collecting became a primary avenue by which Roman Catholic ideals of femininity and motherhood were disseminated in post-Tridentine Italy.

Saturday, 10 April 2010
4:00–5:30
Università Ca' Foscari - San Basilio - Aula 1C
PETER CANISIUS: INTELLECTUAL AND SPIRITUAL DIMENSIONS
Organizer: HILMAR M. PABEL, SIMON FRASER UNIVERSITY
Chair: GREGORY DODDS, WALLA WALLA UNIVERSITY

CHRISTOPH NEBGEN, JOHANNES GUTENBERG-UNIVERSITÄT MAINZ
Der Begriff Indien in der Weltanschauung des Petrus Canisius
HILMAR M. PABEL, SIMON FRASER UNIVERSITY
The Humanist Credentials of Peter Canisius, SJ
Humanism survived the religious fragmentation unleashed by the Reformation but primarily as a servant of that fragmentation. Erika Rummel has taught us about the confessionalization of humanism. Peter Canisius (d. 1597), one of the most prolific writers of the first generation of Jesuits, was without a doubt a determined agent of Catholic confessionalism. His famous catechisms and many sermons show him insisting on the value of the antiquity of Catholic truth against the heretical innovations of his day. But to cast Canisius as a confessionalized humanist requires a more elaborate explanation. My paper will sketch out his humanist credentials from a variety of perspectives drawn from printed and manuscript sources. Activities worthy of consideration include his correspondence, patristic scholarship, preaching, and promotion of piety. I shall not only reveal evidence of Canisius’s humanism but also show how it serves his confessional objectives.

Saturday, 10 April 2010
4:00–5:30
Università Ca’ Foscari - San Basilio - Aula 1D
IMAGINING ROMANCE IN THE QUEEN’S MEN’S PLAYS
Sponsor: PACIFIC NORTHWEST RENAISSANCE SOCIETY
Organizer: HELEN M. OSTOVICH, MCMASTER UNIVERSITY
Chair & Respondent: PAUL V. BUDRA, SIMON FRASER UNIVERSITY

HELEN M. OSTOVICH, MCMASTER UNIVERSITY
Knights and Daze: The Romance of Knighthood in the Queen’s Men’s Repertory
The Queen’s Men’s romances, The Old Wives Tale and Clyomon and Clamydes, theatrically reconceive medieval knighthood revived by Elizabethan writers, not as epic or heroic, but as comic and politically astute. Such reimagining has obvious impact on Jacobean and Caroline romances that explore how changing values of knighthood also change the idea of being English and being honorable, particularly in the rejection of combat when diplomacy provides better options in a changing world, and in the acceptance of women’s strengths as the proper completion of knightly principles. The bemused and bewildered wandering knights in the Queen’s Men plays aspire to honor, but cannot test themselves against worthy opponents. Both plays establish that their real aim should be international peace and prosperity, without regard to gender or arms. The tongue, normally regarded as the woman’s weapon, is the weapon of choice, even for so supreme a “worthy” as Alexander the Great.

NELY KEINANEN, UNIVERSITY OF HELSINKI
Linguistic Clowning in The Old Wives Tale
While, as Helen Ostovich argues, the “tongue . . . is the weapon of choice” for the knights in the Queen’s Men’s romances, a great part of the linguistic comedy of The Old Wives Tale revolves around the stereotypical efforts of both the knights and other characters to soften their tongues using exaggerated politeness strategies, or (more rarely) sharpen them with over-the-top insults. By paying close attention especially to terms of address and the use of pronouns, we can trace the ways the social bonds of comedy are created and maintained in interaction. The analysis also reveals gender imbalances: female characters most often give deference in conversation with
men (e.g. use negative politeness strategies rather than the more positive ones normally employed by the male characters). Females are also often referred to with vocatives containing an adjective referring to their looks or character (e.g., “beauteous Delya” or “deare Venelia”).

JENNIFER ROBERTS-SMITH, UNIVERSITY OF WATERLOO
Speaking in Tongues: Metrical Dramaturgy in Clyomon and Clamydes
Our traditional understanding of the Queen’s Men’s “medley” approach to theatrical form is challenged by the metrical monotony of the fourteeners in Clyomon and Clamydes. Drawing on recent research on the phonology of early modern English meter, this paper explores the possibility that fourteeners may have been more flexible to Elizabethan ears than they seem to twenty-first century eyes. Because fourteeners were similar to ballad meters, they may have permitted playwrights to encode timing into theatrical texts, heightening, organizing, and subverting theatrical action in a manner consistent with the ways in which the Queen’s Men exploited both the predictability and the potential for parody in the Romance genre.

Saturday, 10 April 2010
4:00–5:30
Università Ca’ Foscari - San Basilio - Aula 1E
ARTISTS AND THEIR BOOKS II
Organizer & Chair: MARTA P. CACHO CASAL, THE BRITISH MUSEUM

LEO CADOGAN, INDEPENDENT SCHOLAR, LONDON
Books, Lawyers, and Corruption: Quentin Metsys’s The Usurers
Books are commonly found in Renaissance paintings illustrating virtues, ideals, or accomplishments of subjects, but can also show corruption. A theme in legal instruction about the mental and spiritual dangers of bibliophilia, which can be sourced from the early fourteenth century, appears, I believe, in a painting by Quentin Metsys (ca. 1465–1530) known as The Usurers (Palazzo Doria Pamphilj, Rome). The main character holds open a book that looks internally like a legal tome. Other books are featured, which can be identified as a law library by titles from Justinian’s Corpus juris civilis appearing on the edges of two of the volumes depicted. It will be argued that the painting shows a corrupt lawyer’s practice, and that an iconographical theme exists associating books with corruption, usually in the legal profession.

INGRID ALEXANDER-SKIPNES, UNIVERSITY OF STAVANGER
The Double Portrait of Federico and Guidobaldo da Montefeltro and Gregory the Great’s Moralia
One of the most compelling images of Federico da Montefeltro is the double portrait of him with his son Guidobaldo. Painted by either Justus of Ghent or Pedro Berruguete, symbols of rule and dynastic succession are clearly represented. Federico envisaged himself as humanist, learned ruler, and condottiere. The multigenerational image of father and son is carefully constructed in the painting. The manuscript that the duke is reading has recently been identified as Gregory the Great’s Moralia in Job (Urb. lat. 96, Biblioteca Apostolica Vaticana). This paper will examine the meaning of Gregory’s text within the context of Montefeltro dynastic aspirations. The paper will touch on aspects of the role of the manuscript in forging Federico’s image as ruler, soldier, scholar, and parent; how the book within the painting reflects Federico’s intellectual interests;
and how the text becomes an educative manual in teaching virtue and shaping character in the young Guidobaldo.

Susanne Meurer, Kunsthistorisches Institut in Florenz, Max-Planck-Institut
The Importance of Being Famous: Artistic Biography in the Seventeenth Century
Collections of lives, such as Vasari’s Vite and van Mander’s Schilderboek, are staple sources for art historical research. Yet little attention is usually paid to how contemporary artists related to these texts. Based largely on an analysis of Joachim von Sandrart’s Teutsche Academie (1675–79), this paper will explore how artists stood to benefit from being mentioned in these books and the lengths they would thus go to in order to ensure their inclusion. Once this aim had been reached, artists were then faced with the dilemma of providing information about themselves while conforming to conventions of decorum. This balancing act is epitomized by authors like Sandrart, who coyly refrained from an autobiography, instead supplying friends and relatives with material for a biography that exceeds all others in scope and acclamation. In addition, the paper will consider what motivated Sandrart and other artists to record the lives of their fellow artists.

Sharon L. Gregory, St. Francis Xavier University
Vasari’s Designs for Book Illustrations
Largely thanks to a friendship with Pietro Aretino, who invited the artist Giorgio Vasari to Venice in 1541, Vasari became involved with Venetian literati. In 1541, Vasari sent four unidentified pictures to Aretino and the publisher Francesco Marcolini. He also seems to have provided designs for illustrations in books Marcolini published, and he later designed woodcuts for the Florentine presses of Anton Francesco Doni and Lorenzo Torrentino. In I Marmi (Venice, 1551–52), Doni refers to Vasari as Marcolini’s “crony,” suggesting that artist and publisher continued to maintain their relationship after the 1540s. Venice was also where the woodblocks for both editions of Vasari’s Lives were cut, and where books by Vasari’s adviser, Cosimo Bartoli, were published by Francesco de’ Franceschi Sanese with woodcuts designed by Vasari. The purpose of this paper will be to investigate the relationships of exchange between Vasari and book publishers, with particular attention to woodblock illustrations Vasari designed for published books in Venice.

Saturday, 10 April 2010
4:00–5:30
Università Ca’ Foscari - San Basilio - Aula 1F
LOCALIZING LONDON
Organizer & Chair: Natasha Korda, Wesleyan University

Jean E. Howard, Columbia University
Sites of Crime: The Drama and the Early Modern City
This paper will think about how the drama imagined London as a site of criminality in the early modern period. Where was crime imagined to happen, in what dramatic genres was it represented, and what was the relationship of those representations to what we take to be the “real” life of the city? Drawing on plays as different as Henry VI, Part II; Edward IV; Warning for Fair Women; Arden of Faversham; The Dutch Courtesan; and The Honest Whore, I will map
some of the ways in which the London history play, domestic tragedy, and London comedy localized and defined urban criminality and will consider the theoretical questions raised by any attempt to link dramatic representations to other forms of historical evidence concerning early modern crime.

MARY BLY, FORDHAM UNIVERSITY
The Lure of a Good Satin Suit: London’s Sartorial Seduction
This paper looks at the intersection of humanist geography and sartorial customs in early modern London. I build from Jones and Stallybrass’s discussion of clothing in social context to consider clothing in a geographically conscious frame. Urban relations between people are shaped by commodities (Sharon Zukin); I argue that clothing as commodity determined people’s relationship to London. I focus my attention on the good satin suit, situating the power of this luxury item not within the nexus of the urban economy, but within the city in geographical terms. How did the theater create a shadow life for the satin suit, building and feeding a desire for sartorial perfection that put the viewer and viewed into specific topographic locations? In plays by Middleton and others we can see the theater initiate a complex urban mapping in which the suit over-maps or re-maps parts of the city, creating an identity for the wearer along with a specific area.

Saturday, 10 April 2010
4:00–5:30
Università Ca’ Foscari - San Basilio - Aula 1G
PERIOD EYES AND URBAN ENVIRONMENTS IN THE ITALIAN RENAISSANCE IV: MAPPING IDENTITY AND LOCAL KNOWLEDGE
Co-Organizer: NICHOLAS A. ECKSTEIN, UNIVERSITY OF SYDNEY
Co-Organizer & Chair: FABRIZIO NEVOLA, UNIVERSITY OF BATH

JULIA A. DELANCEY, TRUMAN STATE UNIVERSITY
L’importantsima mercanz: Color Sellers and Visual Environments in Renaissance Venice
Venetian color sellers (vendecolori) occupy an interesting position in relation to Baxandall’s concept of the period eye. While they did not likely produce any of the finished goods for which Venice was so renowned, the materials they sold played a central role in their creation and in the justly-famous Venetian colore. In addition, with their origins and urban concentration in the Rialto, some color sellers stood to amass considerable wealth from their wares. Building on previous research on issues of location and social status in relation to this particularly Venetian specialty, this paper will examine some of the ways in which these various issues might be used to map the visual worlds of the vendecolori as they intersect with selected physical objects, people, and spaces these merchants may have known.

NICHOLAS TERPSTRA, UNIVERSITY OF TORONTO
Sex and the Sacred: Negotiating Boundaries in Renaissance Florence
What was the geography of the sex trade in Renaissance Florence? In the early fifteenth century the city opened one, of a projected three, brothels to concentrate sexual services. By the sixteenth century it shifted towards registration and licensing, with regulations that demonstrate a concern that prostitution be both highly visible and highly restricted. Florence was not closing the
brothel, but diffusing it out into the city. Regulations of 1547, 1548, and 1558 defined where prostitutes could live and work, the clothing they should wear, and the noise they could create. The regulations identified particular streets while upholding a general principle that no prostitute could work near a church, monastery, or convent — sites equally animated and resonant. This paper will map the competing worlds — geographically, visually, and aurally — of sex and the sacred in order to explore this compromise and accommodation in the experience of the city.

CAROLE COLLIER FRICK, SOUTHERN ILLINOIS UNIVERSITY

Women and the Neighborhoods of Florence

For the women of Renaissance Florence, class would have been the determining factor in their perception and knowledge of public space and neighborhood. Whereas women of upper-class lineages would have planned formally scripted public forays between home and destination to church or a family event, women of the laboring classes would necessarily have had an informal and sophisticated working knowledge of the intricacies of the city streets between abode and the commercial marketplaces of the Mercato Vecchio, Mercato Nuovo, and Por Santa Maria. Here, I will argue that the women of elite families understood public space in terms of ecclesiastical safe havens (away from communal sumptuary officials) and the houses of kin, while working-class females could fully negotiate the back streets, cul-de-sacs, and piazzette of the city center. Social class thus could have created for upper-class women a danger-ridden and even agoraphobic sense of the neighborhoods in which they lived.

Saturday, 10 April 2010
4:00–5:30
Università Ca’ Foscari - San Basilio - Aula 2A
PORTRAYALS OF LOVE, FRIENDSHIP, AND DESIRE IN ITALIAN ART AROUND 1500 IV: THE MULTIPLE ASPECTS OF CUPID
Co-Organizers: MARIANNE KOOS, UNIVERSITÉ DE Fribourg and JEANETTE KOHL, UNIVERSITY OF CALIFORNIA, RIVERSIDE
Chair: ALESSANDRO NOVA, KUNSTHISTORISCHES INSTITUTE, FLORENCE
Respondent: KIA VAHLAND, UNIVERSITÄT HAMBURG

ELISA DE HALLEUX, DEUTSCHES FORUM FÜR KUNSTGESCHICHTE, PARIS

Androgyny and the Ambiguity of Love and Desire in a Renaissance Depiction of Eros: New Suggestions regarding Parmigianino’s Cupid Carving his Bow

The peculiar iconography of the Vienna Cupid Carving his Bow (ca. 1530–34) by Parmigianino, which has long puzzled art historians, still deserves further investigation. This paper explores the ambivalent nature of both the depicted character (Cupid), the principle this figure embodies (Love), and of the representation itself. A process of visual condensation is at work in the figure of Amor. Showing affinities with various antique and Renaissance depictions of Venus, Ganymede, and Hermaphrodite, Cupid here combines feminine and masculine characteristics. His androgyny functions as a visual sign alluding to concepts of love, and desire is deeply embedded in Renaissance thought and its fundamentally equivocal notion of love, in which desire towards men and women intermingles and “low” and “high” feelings are combined. In the painting, numerous allusions to Neoplatonic and Petrarchan concepts of love are juxtaposed with visual metaphors that can be connected to the burlesque tradition of double-entendre. This work
is thus playing on opposite registers — philosophical, poetic, sensual and humoristic — combined in the image. Ambiguity is also visible in the reflexive relationship Amor establishes, not with Venus — as in many contemporary depictions — but with the beholder.

CHRISTIANE KRUSE, PHILIPPS-UNIVERSITÄT, MARBURG
Dis/simulating Art and Love in Michelangelo’s Lost Sleeping Cupid and Tintoretto’s Vulcan Discovering Venus and Mars

With a famous deceit, Michelangelo came to his first invitation to Rome. According to Vasari, Lorenzo de’ Medici gave him the advice to bury his wonderful sculpture of a sleeping cupid so it would get a more antique look — and receive a higher price. Michelangelo sold his cupid for 200 ducats to cardinal San Giorgio who invited him to Rome since — ironically — he had discovered the deception. In my talk I will argue that it was not by chance Michelangelo chose a sleeping cupid. In ancient poetry (Ovid) the sleeping cupid functioned as a figure of deception: even if apparently sleeping, Cupid never stops thinking about shooting his arrows. Michelangelo chose the sleeping cupid for a double dissimulation: to show the deceptive potential of (his) art — and of love. In Tintoretto’s Venus and Mars (Munich, Alte Pinakothek) a reflection of Michelangelo shows in the cupid who sleeps in the background. The sleeping cupid, as I will argue, is a figure of hidden love. Cupid echoes Venus, who tries to cover his “innocence” with a white linen, and Mars, who is hidden under the table.

CHRISTOPHER JAMES NYGREN, THE JOHNS HOPKINS UNIVERSITY
Reconsidering Eros in Titian’s Salome/Judith

This paper will examine Titian’s small-format religious paintings within the context of Renaissance philosophies of love and desire, focusing on the so-called Salome. This picture is the subject of considerable debate, the protagonist’s identity oscillating between the Old Testament heroine Judith and the New Testament temptress Salome. It is often argued that the presence of Eros in the image has a secularizing effect, making the image a work of art to be engaged aesthetically rather than devotionally. Such a reading is overly facile, and I contend that the inclusion of Eros in the image shifts the interpretation of the picture into a philosophical and poetic register. Rather than illustrate exclusively either Judith or Salome, the indeterminate iconography invites the viewer to consider the common denominator between the two biblical narratives: immoderate erotic desire. Titian’s consciously indeterminate iconography infuses theology with philosophical speculation about the nature of human passions and desires.

Saturday, 10 April 2010
4:00–5:30
Università Ca’ Foscari - San Basilio - Aula 2B
RENAISSANCE MANUSCRIPT ILLUMINATION IN VENICE AND THE VENETO III: ILLUMINATION OF VENETIAN RENAISSANCE DOCUMENTS: MARIEGOLE AND COMMISSIONI
Organizer: LILIAN ARMSTRONG, WELLESLEY COLLEGE
Chair: JONATHAN J. G. ALEXANDER, NEW YORK UNIVERSITY

SUSY MARCON, BIBLIOTECA NAZIONALE MARCIANA
Un’ipotesi per Aldo Manuzio e Benedetto Bordon
Un ritratto su tavola di collezione privata, che non ha trovato sinora un riferimento preciso tra il Veneto e la pittura del nord, fu un tempo la coperta di un volume. Lo si collocerà stilisticamente a Venezia e si proporrà un’identificazione del soggetto. Si potrebbe trattare di pittura ad olio del miniatore Benedetto Bordon?

LYLE HUMPHREY, INDEPENDENT SCHOLAR
For the “noblest trade in Venice and the richest”: Martino da Modena’s Illuminations for the 1471 Mariegola of the Mercers’ Guild
Humfrey and Mackenney established that the Venetian trade guilds and their scuole were important commissioners of altarpieces. The mercers, dry-goods retailers, became distinguished as art patrons. By the mid-fifteenth century members of this large, economically powerful guild boasted of belonging to the “noblest trade in Venice and the richest.” Around 1471 the mercers selected Martino da Modena, the prominent Emilian artist connected with the Este court at Ferrara, to illuminate a new mariegola, or rule book. This paper discusses the mercers’ choice of artist and unusual iconography for a figured initial — a crucifix of the Volto Santo type. The depiction is analyzed and compared to sculptural and manuscript representations of the Volto Santo created by Lucchese expatriates in Venice and elsewhere in the fourteenth and fifteenth centuries. Moreover, the membership and devotional practices of the mercers are examined in an effort to explain the cult image’s inclusion in the mariegola.

HELENA SZÉPE, UNIVERSITY OF SOUTH FLORIDA
Portraits and Memory in Venetian Family Archives: Commissioni
Commissioni are documents that outline duties and regulations to individual Venetian patricians upon their assumption to certain key offices of state. The documents were written out in Venetian state chanceries; illumination and binding were paid for by the relevant office or by the recipient; and these commissioni were eventually maintained in the patrician’s family archives. In the sixteenth century, the illumination of these manuscripts became increasingly elaborate, and often included portraits of the recipient. This paper examines the specific nature and purposes of these portraits within the broader development of official and private portraiture on canvas and in stone in sixteenth-century Venice.

Saturday, 10 April 2010
4:00–5:30
Università Ca’ Foscari - San Basilio - Aula 2C
REWRITING CONVENTIONS IN LATE RENAISSANCE ITALY
Organizer: GIOVANNA BENADUSI, UNIVERSITY OF SOUTH FLORIDA
Chair: JOHN JEFFRIES MARTIN, DUKE UNIVERSITY

GIOVANNA BENADUSI, UNIVERSITY OF SOUTH FLORIDA
The Law and the Fabric of Everyday Life in Tuscany
This paper addresses the significance of notarial documents, in particular last wills, for women in late Renaissance Italy. Recent scholarship has suggested that in their last wills upper-class women devised different forms of agency in order to circumvent the structures of patriarchy. But many of the women who drafted last wills had no wealth to speak of, yet they dictated last wills in great numbers. By shifting the focus from patrician women to ordinary women, my paper
questions the conventional assumption that all last wills were naturally embedded in the same legal and familial logic of upper-class families. A close reading of the relationships that crystallized between notaries and their lower-class clients demonstrates how last wills became an accessible public outlet where notaries combined the prescribed law of statutes with the concerns and needs of their clients, who used the destiny of their possessions to weave together the law and their everyday life.

DANIELA LOMBARDI, Università degli Studi di Pisa
The Uses of Justice in Late Renaissance Italy
Il paper si propone di mettere in luce la pluralità dei sistemi di composizione dei conflitti matrimoniali e sessuali, dalle negoziazioni informali, che erano le pratiche più diffuse e accettate dalla comunità per mettere fine a un litigio, alla giustizia degli apparati istituzionali, sia ecclesiastici che laici, sia civili che criminali. In questo contesto di pluralismo giudiziario [legal pluralism], donne e uomini, spesso con l’aiuto di abili procuratori (avvocati), avevano l’opportunità di scegliere e usare gli strumenti ritenuti più idonei, combinando insieme ricorso ai tribunali e pratiche di negoziazione. Non si trattava infatti di sistemi in alternativa l’uno all’altro. Le opportunità non erano però le stesse per donne e uomini. Il paper si soffermerà in particolare sulle differenze di genere nell’uso della giustizia.

CAROLINE CASTIGLIONE, Brown University
Unauthorized Editions: Women Writing on the Household in Late Renaissance Rome
Few women authored printed works on the management of households and the raising of children in Renaissance Italy. Although women of all classes were heavily involved in such labor, the authorities in print on such subjects were largely male. This paper will examine manuscript writings by Roman women who considered the travails of family life from a woman’s point of view. While such writings remained unpublished and were largely epistolary in form, they suggest that female reticence on such subjects in print belied the loquacity of female interlocutors on matters medical, familial, social, and psychological. This paper will investigate the extent to which women used their writing on such themes to “talk back” to male authorities about contested issues. How did these unpublished authors resolve the concomitant dilemma created by their claims to authority and knowledge, since even the best run households were beset by illnesses and childhood death?

Saturday, 10 April 2010
4:00–5:30
Università Ca’ Foscari - San Basilio - Aula 2D
FORGERY AND HISTORY: ANNIUS OF VITERBO AND HIS LEGACY
Sponsor: Charles Singleton Center for the Study of Premodern Europe
Organizer: Walter Stephens, The Johns Hopkins University
Chair: Lina Bolzoni, Scuola Normale Superiore di Pisa

ANTHONY GRAFTON, Princeton University
An Annian Chronologer: John the Bright Boy
Giovanni Tolosani OP (1470/71–1549) was a distinguished theologian who wrote, among other things, a passionate early denunciation of Copernicus. But he also served as a link in the chain of
scholars who helped to make Giovanni Nanni’s practices, and his forgeries, part of the warp and weft of sixteenth-century historiography. This paper will both examine Tolosani’s historical scholarship and set it in a larger context.

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

Little Green Men and Other Local Traditions in Annius of Viterbo

Although he is best known for his forgeries of Etruscan antiquities, the Dominican friar Annius of Viterbo also preserves a number of the curious local religious and artistic traditions of Viterbo, some of which extend back to Etruscan times and may well reflect the persistent imprint of Etruscan culture. Annian legends look less fanciful and more plausible when they are compared with local Romanesque church decoration and some of the region’s distinctive Marian rituals. Furthermore, the connection between Janus and St. Peter is not simply invented by Annius, but plausibly stems from the critical examination of local crypt churches.

**WALTER STEPHENS, THE JOHNS HOPKINS UNIVERSITY**

Narrative and Fragment in Annius of Viterbo

Sixteenth-century readers often construed Annius’s forgeries as a collection of *fragmenta vetustissimorum auctorum*, as the 1530 Basel edition entitled them. The fragmentation into text and commentary, and even more so the frequent elimination of all commentaries from reprints of the brief texts, favored this interpretation, which granted any complaisant reader the illusion of great interpretive freedom. Similarly, the self-presentation of the commentator allowed the reader to construct the persona of “Annius Viterbiensis” from his brief, sporadic allusions to his scholarly talents. Annius’s defenders thus created three contradictory images of him: either a gullible, earnest dupe of forgers, a misguided connoisseur of ancient languages, or both. These tensions made the forgeries and their author irresistible.

Saturday, 10 April 2010
4:00–5:30

*Università Ca’ Foscari - San Basilio - Aula 0E*

**SHIFTING CANONS: THE FOUR CROWNS OF FLORENCE**

*Co-Organizers: Jane C. Tylus, New York University and Victoria Kirkham, University of Pennsylvania*

*Chair: Deborah Parker, University of Virginia*

**VICTORIA KIRKHAM, UNIVERSITY OF PENNSYLVANIA**

Archetypical Canons and their Afterlife in Art

When the Three Crowns of Florence coalesce as a canon, they do so in a hierarchy: Dante foremost, Petrarch next, and Boccaccio last. This classic trio and its ranking derive from Petrarch’s concerns about fame as confided to Boccaccio (*Seniles* 5.2), whom he tells to settle for third place, since Petrarch wants second for himself after Dante, the undisputed top man. Over the next two centuries Italy’s founding poets — Petrarch’s trio and a competing paradigm defined by Filippo Villani — migrate into multiple settings. Often other *Uomini famosi* accompany the core members in shifting canons. Who they are depends on contexts, which vary widely: poetry, history, painting, sculpture, stage sets, ephemera for public festivities, manuscript illustration, and woodcuts in printed books. This paper surveys variant canons, taking examples
from visual evidence, particularly Boccaccio’s iconography, to reconstruct the emergence of the three who triumphed.

ROBERTO LEPORATTI, UNIVERSITÉ DE GENÈVE
Boccaccio’s Sonnets and the Canon of the Poets
In his Rime 102, Boccaccio hopes to join Dante, Beatrice, and Fiammetta in the heaven of Venus: the poem is at once the recognition of Dante as the uncontested model in vernacular poetry and of its author as Dante’s only heir. After Petrarch’s death, Boccaccio writes a similar sonnet (126), in which he imagines his friend waiting for him in paradise with Laura, Fiammetta, Sennuccio, Cino, and Dante among the souls. In the meantime, Boccaccio had witnessed the irresistible rise of the new master in love poetry: we had passed from one Crown, or two possible Crowns, to the canonical three, with their shifting rank order in personal and historical judgment. While Dante’s sonnet enjoyed wide circulation, being preserved in many manuscripts dating from the end of the fourteenth century, Petrarch’s poem mysteriously reemerged only in the sixteenth century, when some of Boccaccio’s admirers worked on an edition of his poems in order to celebrate him as the third Crown not only for his works in prose but also for his verse.

JANE C. TYLUS, NEW YORK UNIVERSITY
Gendering the Canon: Catherine of Siena and the Fourth Crown
In his eighteenth-century edition of the Opere della serafica Santa Caterina da Siena, Girolamo Gigli cast down the guantlet to the Accademia della Crusca by insisting that Catherine be included alongside Florence’s three crowns in the Accademia’s massive dictionary. For “along with them, she gave to the little child of the Tuscan language its first and most nutritious milk.” What difference does it make if Catherine’s 400 letters and Dialogo della divine Provvidenza are acknowledged as being part of Italy’s literary canon? This paper will consider the challenges to including Catherine’s works and women’s mystical writings more generally in a tradition of Italian literature. It will focus particularly on Catherine’s insistence on preserving her dispersed scrittura, as well as her preoccupation with the act of writing as “the expression of an individuality that gives authenticity to the work,” in the words of Roger Chartier.

GIUSEPPE MAZZOTTA, YALE UNIVERSITY
Keeping Distinctions and Ranking Styles
The paper focuses primarily on Petrarch’s Letter to Boccaccio (Seniles 5.2) in which Petrarch, writing in an autobiographical mode, raises the question of poetic worth and style — his own, Dante’s, and Boccaccio’s. I will seek to shed light on this imaginative knot of the theory of style, the question of subjectivity (in relation to tradition), and the struggle to establish a hierarchy of values, and I will try to probe the sense of Petrarch’s effort to assign primacy to one poet or another, to be a protagonist in the making of a new culture. The letter, this is my argument, both presents and makes problematical Petrarch’s view of the relationship among the three characters, and he does this by foregrounding the traditions of language and time.

Saturday, 10 April 2010
4:00–5:30
Università Ca’ Foscari - San Basilio - Aula 1H
PIETRO ARETINO: PUBLICS, POLITICS, AND PUBLICITY
Organizer: MARLENE L. EBERHART, MCGILL UNIVERSITY
Chair: BRONWEN WILSON, UNIVERSITY OF BRITISH COLUMBIA
Respondent: MIRIAM EMMA JACOBSON, WAKE FOREST UNIVERSITY

MARLENE L. EBERHART, MCGILL UNIVERSITY
A Curious Mediterranean Relation: Pietro Aretino and Khayr-ad Din
In April 1541, Pietro Aretino sent a letter and a copy of a Leone Leoni medal with his likeness engraved on it to Khayr-ad Din Barbarossa, Turkish admiral, corsair, and King of Algiers. With quintessential Aretino élan, he proclaims “since it has hitherto been my fateful privilege to have come to the attention of every prince, I wish you too to know me” (Bull, 1976). In late 1542, Barbarossa replied to “il Primo de li Scrittori Cristiani” and expresses interest in obtaining a similar medal with his own likeness. My paper examines the cultural-historical context of an unusual exchange, previously unexplored in Aretino scholarship, that is situated among Charles V’s preparations to attack Algiers in 1541 and his subsequent defeat, Barbarossa’s continuing raids in the Mediterranean, and Aretino’s favor-seeking with the Emperor. In doing so, I seek to offer a fuller understanding of Aretino’s role in mid-sixteenth century Venetian-Mediterranean relations.

WES FOLKERTH, MCGILL UNIVERSITY
The English Aretino: Pornography and the Erotics of Early Modern Public-Making
Pietro Aretino’s influence on Elizabethan authors is well documented, but not as well understood as it might be. This is because the role played by Aretino’s most popular and notorious works in England — his pornographic writings — has not been adequately considered in the context of this relationship. Most popular references to Aretino in early modern English writing allude to his reputation as a pornographer. But writers such as Robert Greene and Thomas Nashe, who were among Aretino’s strongest champions, and who fashioned their careers in his image, publicly turned attention to the considerable cultural prestige and political power Aretino wielded in his day by virtue of his satirical works and his published letters. Nevertheless, what each learned from the example of the Italian pornographer (“writer of whores”) is that making private things public, banking on the basest instincts of human curiosity, was the surest way to attract and maintain a public.

Saturday, 10 April 2010
4:00–5:30
Wake Forest University - Casa Artom - Multimedia Room
PERFORMING EPISTEMOLOGIES: MATHEMATICS, MUSIC, TECHNOLOGY
Organizer: CARLA ZECHER, THE NEWBERRY LIBRARY
Chair: ANNE E. MACNEIL, UNIVERSITY OF NORTH CAROLINA, CHAPEL HILL

CARLA J. MAZZIO, STATE UNIVERSITY OF NEW YORK, BUFFALO
Arithmetic, Affect, and Renaissance Self-Fractioning
This paper situates innovations within Renaissance English drama in light of the status of mathematical — and specifically arithmetical — practices, theories, and lexicons in the late sixteenth century. It maps out a central historical tension between a new idealization of mathematics as a vehicle for individual, communal, and national forms of problem solving and
increasingly evident problems within the practice of mathematics that informed some of the most well-known dramas of the English Renaissance. Whereas the development of mathematics has often been linked with the rise of various models of rationalism — be it aesthetic rationalism within English and European music and poetics or the rationalization of space in the visual arts — this paper argues for intensified vocabularies of affect and irrationalism produced in and through mathematics at work in the world.

CARLA ZECHER, THE NEWBERRY LIBRARY
Ethnomusicology as Theater: The Staging of Musical Encounters in Early Modern French Travel Writing
Descriptions of non-European music-making punctuate the soundscape of early modern French travel writing. Travelers report not only on the nature and quality of the music heard, but also on the methods of observation and documentation they employed in order to be able to convey these sounds — in writing — to the ears of European readers. My paper will consider the implications of stagings of acoustic encounters in this literature. What levels of participation in foreign music making are the French listeners willing to admit to? What kind of authority accrues to the account when the traveler assumes the role of eavesdropper, of spy, of casual, reluctant, or enthralled listener? What functions do sight and hearing serve in the kinds of fieldwork in which these writers claim to have engaged, and what measure of trust do they place in each of these two senses?

SCOTT MANNING STEVENS, THE NEWBERRY LIBRARY
“Rather the works of gods than men”: Performing Technology in the New World
My paper examines the use of early modern technologies in the performance of European mastery in the Americas. Thomas Harriot used mathematical instruments, clocks, writing, and guns to demonstrate the superior technologies of the English and by extension the favor of their god — “whereupon greater credit was given unto what we spake of, concerning such matters.” I am interested in European performances of such technologies as a type of magic. Aristotelian science distinguished between episteme (knowledge) and techne (craft, art). Harriot and other Europeans often performed their episteme as techne for the indigenous peoples of the New World as a means of demonstrating their superiority. Unlike Prospero’s efficacious magic this is technology performed as deception. I look at various encounters in the New World and examine European accounts of native technologies while comparing the technologies of knowledge with those of power and their respective values in these early encounters.

Saturday, 10 April 2010
4:00–5:30
Archivio di Stato - Aula della Scuola di Archivistica, Paleografia e Diplomatica
THE MEDITERRANEAN AND THE PAST II
Organizer: DAVID KARMON, COLLEGE OF THE HOLY CROSS
Chair: REBECCA ZORACH, THE UNIVERSITY OF CHICAGO
Respondent: CAMMY BROTHERS, UNIVERSITY OF VIRGINIA

KARLA MALLETTE, UNIVERSITY OF MICHIGAN, ANN ARBOR
Lingua Franca in the Mediterranean
During the early modern period, travelers in the Mediterranean attested the existence of a new language specially adapted to the needs of Mediterranean merchants and travelers: the lingua franca. The term *franca* — a Romance borrowing of an Arabic borrowing of a Greek borrowing of a Latin word — referred to Western Christians, or “Franks.” And the language, a pidgin Italian, allowed members of distinct linguistic, ethnic, and confessional communities to communicate throughout the Mediterranean. In this talk, I will address the emergence and the development of the language between the fourteenth and seventeenth centuries, arguing that the evolution of the new tongue must be understood against the backdrop of economic, social, and military history. And, like the dragomans, renegades, and corsairs who used the tongue, the lingua franca attests to the uneasy yet fascinating transition from medieval to modern, and the accommodations — both private and social — that this process demanded.

DAVID KARMON, COLLEGE OF THE HOLY CROSS

A Shared Legacy: The Mediterranean Preservation of Antiquity

Although today we consider ancient Roman remains to be permanently embedded within the Mediterranean landscape, the survival of these artifacts was also a matter of conscious choice. The preservation of antiquity was a shared practice in the Mediterranean centuries before the development of scientific archeology, and this would receive further critical impulse from humanist studies in the fifteenth and sixteenth centuries. In this paper I will draw upon the expanded range of antiquarian images and literature made available through print technology to consider how people throughout the early modern Mediterranean, from Spain, to Italy, to the Ottoman Empire, chose to preserve the ancient remains in their midst. By addressing the preservation of antiquity as a Mediterranean-wide phenomenon, we can explore how contemporary concerns transformed the physical remains of the past, and also how this process transcended conventional political and cultural boundaries.

Saturday, 10 April 2010
4:00–5:30

*Istituto Ellenico - Sala del Capitolo*

**LATIN HUMANISM IN VENICE**

*Sponsor:* SOCIETAS INTERNATIONALIS STUDIIS NEOLATINIS PROVENDIS / INTERNATIONAL ASSOCIATION FOR NEO-LATIN STUDIES

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

JEANINE G. DE LANDTSHEER, KATHOLIEKE UNIVERSITEIT LEUVEN

Lipsius’s Edition of Tacitus under Fire: Petrus Bembo as a Bone of Contention between Lipsius and Hippolytus a Collibus

In 1602 Justus Lipsius published his *Dispunctio notarum Mirandulani codicis*. Lipsius lashed out against a certain Lucius Pompeius Lampugnanus who had criticized him in his *In Iusti Lipsii in Cornelium Tacitum notae cum manuscripto codicis Mirandulano collatae*, published that year in Bergamo. Lampugnanus claimed to have found a hitherto unknown manuscript, and systematically slated most of Lipsius’s emendations and elucidations of the text. The world of learning was vexed on Lipsius’s behalf, especially when it became clear that both the name of the author and the printer’s address were fake. Comparing several copies, I discovered that the date of publication had also been tampered with, although there is no doubt that the booklet
appeared in 1602. In his preface the author stated that it was Lipsius’s criticism on Bembo’s *Rerum Venetarum Historiae* that had provoked him to defend the Italian scholar by attacking Lipsius.

**Virginie Leroux, Université de Reims, Champagne-Ardenne**

Marc-Antoine de Muret à Venise (1554–58)

En 1554, Marc-Antoine de Muret doit quitter la France et gagner l’Italie. Il s’installe à Venise où il demeurera de 1554 à 1558. Il doit prouver ses compétences à ses hôtes vénitiens qu’il flatte dans son discours *De studiis literarum* de 1555. Ce changement de patrie a des répercussions profondes sur la carrière de Muret qui prend une nouvelle orientation, en partie sous l’impulsion de Paul Manuce. Muret renonce, en effet, temporairement à la composition poétique pour se consacrer à l’édition des sources les plus pures de la latinité. Il s’agira de voir ce que ses commentaires des poètes latins, en partie conçus en France, doivent au contexte vénitien de rédaction et de publication.

**Patrick Baker, Humboldt–Universität zu Berlin**

Marcantonio Sabellico’s Vision of Venetian Humanism

Marcantonio Sabellico is one of the many humanists who, although important and popular in their own day, have fallen almost fully through the cracks of historical memory. A beloved teacher and prolific historian, Sabellico was one of the leading figures in Venetian humanism in the final decades of the fifteenth century; his reputation was certainly no less than that of Aldus. This paper will examine his dialogue “De latinae linguae reparatione,” a history of Italian humanism that seeks to establish Venice’s leadership in the movement. The text’s foci on the evolution of Latinity, the world of printed books, and the proliferation of commentaries make it a perfect mirror for the traditions and innovations of Latin humanism in the Venetian setting.

Saturday, 10 April 2010

4:00–5:30

**Biblioteca Marciana**

**Thomas More, the English Humanists, and the Cities of Europe**

*Sponsor: Amici Thomae Mori*

*Organizer: Marie-Claire Phélipeau, Lycée Joffre, Montpellier*

*Chair: Jaime L. Goodrich, Wayne State University*

*Respondent: Mary North Clow, The Tyndale Society*

**Anne Geoffroy, University of Versailles, St. Quentin**

Thomas Nashe’s Anatomy of Venice in *The Unfortunate Traveller* (1594): Utopia Revisited

*The Unfortunate Traveller, or the Life of Jack Wilton* by Thomas Nashe is a prose fiction set during the early years of Henry VIII’s reign at the time of the siege of Tournai (1513). After a few adventures in the English camp and back at court, the narrator makes it clear that Italy, and more specifically Venice, is the aim of his next travels. Interestingly enough, the passage devoted to Venice is preceded by a portrait of Erasmus and Thomas More in Rotterdam. This paper argues that Thomas Nashe’s representation of Venice in *The Unfortunate Traveller* needs to be reassessed in the context of More’s *Utopia* and the question of the ideal commonwealth. Notwithstanding the author’s reliance on pervasive irony, Nashe’s provides an image of the city-
state that, thanks to a retrospective approach, puts the topic of alternative urban spaces in the early modern period into perspective.

**BRIAN CUMMINGS, UNIVERSITY OF SUSSEX**

*Utopian Antwerp*

*Utopia* famously begins at mass in the cathedral of Onze Lieve Vrouwe in Antwerp, “the fayrest, the moste gorgious and curyous churche.” It is here that More encounters Peter Gilles in conversation with the strange figure of Raphael Hythlodaeus. It is a classic collision between the real and the fictive. The shock of the real is one of the central interpretative problems of *Utopia*. Yet it tends to be formulated in terms of the reality of the fictional world that More creates. This paper will instead investigate the presence of the real city within the same world as the city of Utopos, including Antwerp and also Bruges, the “Venice of the North.” It will do so by following the itineraries taken by that intimate circle of Gilles, More, and Erasmus through the intellectual corridor that links the maritime cities of Flanders, England, and the Netherlands.

**GUIDO LATRÉ, UNIVERSITÉ CATHOLIQUE DE LOUVAIN**

*More and Tyndale in Antwerp*

Antwerp was an important place for Thomas More. He negotiated with its magistrates and used it as the backdrop for the encounter between himself and Hythlodaeus in his *Utopia*. Between 1527 and 1535, it was the dwelling place of his Protestant opponent, the Bible translator William Tyndale. In 2002–03, Peter Ackroyd wrote the script for Tim Niel’s docudrama entitled *Devil’s Words: The Battle for an English Bible*, which stages a meeting between More and Tyndale in Antwerp. Elements of the polemical writings of More, Tyndale, and Luther are woven into their fierce debate. This paper investigates More’s and Tyndale’s perception of Antwerp. It looks at the representation of the city in Ackroyd and Niel’s docudrama, and the ways in which historical fact and scholarly discussions between More and Tyndale are turned into drama for the present-day television viewer.

Saturday, 10 April 2010

4:00–5:30

*Ateneo Veneto - Aula Magna*

**BEYOND BELLINI, GIORGIONE, TITIAN, TINTORETTO, AND VERONESE: THE OTHER ARTISTS OF THE VENETIAN RENAISSANCE**

**Organizer:** JOHN MARCIARI, SAN DIEGO MUSEUM OF ART

**Chair:** JONATHAN W. UNGLAUB, BRANDEIS UNIVERSITY

**JOHN MARCIARI, SAN DIEGO MUSEUM OF ART**

*Vincenzo Catena’s Artistic Relations*

An inscription on the verso of Giorgione’s *Laura* describes the painter as the “cholega” of Vincenzo Catena. That inscription – and the relationship that it implies – is often cited, and Catena was also connected in various ways with Giovanni Bellini, Sebastiano del Piombo, Lorenzo Lotto, Polidoro da Lanciano, and other major and minor figures of the Venetian Renaissance. Yet, Catena remains a mysterious personality, and both the catalogue of his works and their relationship to the works of his better-known contemporaries are confused. Beginning with a closer look at his *Holy Family with Saint Anne* in the San Diego Museum of Art, this
paper will begin to sort out some of Catena’s relationships in an attempt to illustrate the broader artistic culture of the artists orbiting around Bellini, Giorgione, and Titian in early sixteenth-century Venice.

CHRISCINDA C. HENRY, UNIVERSITY OF CHICAGO
Musical Fellowship and Natural Performance in Giovanni Cariani’s National Gallery Concert
This paper focuses on the overlooked “Giorgionesque” painter Giovanni Cariani, offering a new interpretation of his masterwork of vernacular realism, A Concert of ca. 1515–20, now in the National Gallery in Washington. While recently highlighted in the exhibition Bellini, Giorgione, Titian, and the Renaissance of Venetian Painting (2006), this painting has received almost no scholarly attention. My reading begins by briefly tracing the art historical genealogy of this large and impressive group portrait in the milieu of Giorgione, Titian, and Sebastiano del Piombo. I then place the work within its particular Venetian context of performance and patronage, aligning it with the vogue among patrician youths for peasant and shepherd comedies in the opening decades of the sixteenth century. In forwarding this argument I focus on the virtuoso performer at the heart of the composition who I argue could depict the famous theatrical impresario Francesco de’Nobili, known as Il Cherea.

GABRIELE MATINO, THE UNIVERSITY OF NOTTINGHAM
Francesco Vecellio’s Organ Door Shutters at San Salvador: Sources, Functions, and Meanings
Francesco Vecellio’s set of organ door shutters at San Salvador — his principal work in Venice — is arguably his most important commission and presents the ideal case to investigate his role in the Venetian artistic environment and his relationship with Titian and Titian’s workshop. This paper will suggest a radical change to the current installation of the canvases. It will move on to a reading of the paintings with respect to their patronage, their liturgical function, and their symbolic connection with the public ritual of the Resurrection during the Holy Week. Stylistically, the works can be compared to Titian’s Averoldi Polyptych and reveal that Francesco at the beginning of the 1530s was still working at his brother’s atelier and that Titian must have played a very important role in winning the commission.

CAROLYN SMYTH, JOHN CABOT UNIVERSITY
Giovanni Antonio da Pordenone and Venetian Style: A Boisterous Alternative
In the 1530s in Venice, Pordenone challenged Titian’s poetic natural classicism with an alternative style, often described as his clamorosità. Writers noting the unique qualities of his painting have cited his provincial origins, Northern influences, and especially his interest in Michelangelo. Yet with an only indirect but absorbed study of Roman culture, he invented an independent translation of Roman style that momentarily fulfilled the Venetian renovatio. Pordenone’s most memorable types embody a confrontational masculine quality, much in demand in a period in which Venice needed a mask of strength. His art from its beginning suggests the self-conscious manufacturing of identity as a manly artist, and his robust style offers occasion to examine the nature of this other style in Venice, a visual language of Renaissance virility, at odds with the prevalent myth of La Serenissima.

Saturday, 10 April 2010
4:00–5:30
Juan Bautista Villalpando and the Architecture of Counter-Reformation

The image of Solomon’s temple, codified at the beginning of the seventeenth century by the Jesuit Juan Bautista Villalpando in the illustrations of the monumental treatise on Ezekiel prophecy, receives its justification through a wide comment that has to show the absolute consistency between the revealed architecture and the Holy Scriptures. The text that allows Villalpando to visualize the architecture described by the obscure biblical words is the Vitruvian treatise: through Vitruvius, the Jesuit managed to materialize a temple of which he only possessed some dimensional data. Villalpando’s treatise aims then to be the point of arrival in the debate on art that divided Catholics and Protestants in the sixteenth century: if the classical architecture was born in Jerusalem, as the Spanish Jesuit tries to show, the Catholic churches, characterized by ancient orders, find their root not in pagan architecture but in divine architecture.

Juan Bautista Villalpando — Jesuit, theologian, and architect — attempted to reconcile both the biblical and the humanist traditions via a utopic ground, which pretended to merge as two complementary streams that in principle seemed quite incompatible: the biblical mystagogy of the numbers and the theory identified during the Renaissance on musical proportions and proportionalities in architecture. The purpose of this presentation is to clarify the theoretical influence at the origin of musical aesthetics in the Jesuit’s project. We will therefore formulate a study of the main theoretical sources on which Villalpando may have founded his work, in order to define his architectonic-
musical thought. We will consider three types of sources: those referred by the Jesuit himself in his project; those inferable from the theory there developed; and those probably known by J. B. Villalpando within his social circle, his proximity to King Philip II, and, especially, through his master Juan de Herrera.