The Renaissance Society of America

Annual Meeting
Program and Abstract Book

San Diego
4–6 April 2013
Contents

RSA Executive Board
Acknowledgments
Registration and Book Exhibition
Business Meetings
Plenaries, Awards, and Special Events
Program Summary

Thursday
Friday
Saturday

Full Program with Abstracts

Thursday
8:45–10:15
10:30–12:00
2:00–3:30
3:45–5:15

Friday
8:45–10:15
10:30–12:00
2:00–3:30
3:45–5:15

Saturday
8:45–10:15
10:30–12:00
2:00–3:30
3:45–5:15
The Renaissance Society of America,
Executive Board

Edward Muir, President
Joseph Connors, Vice President
Elizabeth Cropper, Past President
James S. Grubb, Treasurer
Ann E. Moyer, Executive Director
Sheila J. Rabin, Chair, Associate Organizations and
   International Cooperation
William J. Kennedy, Chair, Development
Clare Carroll, Chair, Membership
Monique E. O’Connell, Chair, Electronic Media
Alison Frazier, Chair, Constitution
Craig Kallendorf, Chair, Publications
Nicholas Terpstra, Renaissance Quarterly, Articles Editor
Sarah Covington, Renaissance Quarterly, Book Reviews Editor
Michael J. B. Allen, Counselor
Brian Copenhaver, Counselor
Janet Cox-Rearick, Counselor
Martin Elsky, Counselor
David Rosand, Counselor
George Labalme, Jr., Honorary Member
Acknowledgments

We warmly acknowledge the following generous supporters of the opening reception:

Pomona College
Renaissance Conference of Southern California (RCSC)
San Diego State University
Scripps College
UCLA Center for Medieval and Renaissance Studies
University of California, San Diego

Special thanks to the hosts of the opening reception:
The San Diego Museum of Art
The Timken Museum

The Program Committee

Peter Arnade Peter C. Herman
Massimo Ciavolella Julia Reinhard Lupton
Joseph Connors John A. Marino
Joanne M. Ferraro Ann E. Moyer
George L. Gorse Charlene Villaseñor Black

Participating Associate Organizations

American Cusanus Society
Andrew Marvell Society
Arizona Center for Medieval and Renaissance Studies (ACMRS)
Association for Textual Scholarship in Art History (ATSAH)
Center for Medieval and Renaissance Studies,
California State University, Long Beach
Center for Medieval and Renaissance Studies,
Saint Louis University
Centre for Reformation and Renaissance Studies,
University of Toronto
Centre for Renaissance and Early Modern Studies (CREMS),
Queen Mary
Centre for the Study of the Renaissance at the
University of Warwick, UK
Cervantes Society of America
Charles Singleton Center for the Study of Premodern Europe
Chemical Heritage Foundation
Duke University Center for Medieval and Renaissance Studies
Early Modern Image and Text Society (EMIT)
Fédération internationale des sociétés et des instituts pour l’étude
de la Renaissance (FISIER)
Group for Early Modern Cultural Analysis (GEMCA)
Historians of Netherlandish Art
Institute for the Preservation of Medical Traditions
Institute of Medieval and Renaissance Studies,
Durham University, UK
International Association for Thomas More Scholarship
International Charles de Bovelles Society
International Margaret Cavendish Society
International Medieval Sermon Studies Society
International Sidney Society
International Spenser Society
Italian Art Society
John Donne Society
Massachusetts Center for Renaissance Studies
Medieval-Renaissance Colloquium at Rutgers University
Newberry Library Center for Renaissance Studies
Pacific Northwest Renaissance Society
Princeton Renaissance Studies
Program in Medieval and Early Modern Studies,
University of Michigan
Renaissance Conference of Southern California (RCSC)
Renaissance English Text Society (RETS)
Renaissance Studies Certificate Program,
City University of New York, The Graduate Center
Roma nel Rinascimento
Societas Internationalis Studiis Neolatinis Provehendis / International Association for Neo-Latin Studies
Société Française d’Etude du Seizième Siècle (SFDES)
Society for Confraternity Studies
Society for Court Studies
Society for Emblem Studies
Society for Medieval and Renaissance Philosophy (SMRP)
Society for the Study of Early Modern Women (EMW)
Society of Fellows (SOF) of the American Academy in Rome (AAR)
South Central Renaissance Conference (SCRC)
Southeastern Renaissance Conference
Taiwan Association of Classical, Medieval, and Renaissance Studies (TACMRS)
Toronto Renaissance Reformation Colloquium (TRRC)
Villa I Tatti, The Harvard University Center for Italian Renaissance Studies
Yale University Renaissance Studies
Discipline Representatives, 2012–14

Ricardo Padrón, Americas
Jessica Wolfe, Comparative Literature
Mara R. Wade, Emblems
Robert Miola, English Literature
Karen Nelson, English Literature
Deborah Shuger, English Literature
Tom Conley, French Literature
Ann Marie Rasmussen, Germanic Literature
Bernard Dov Cooperman, Hebraica
Laura R. Bass, Hispanic Literature
Peter Arnade, History
Kathleen M. Comerford, History
Katrina Olds, History
Karen-edis Barzman, History of Art and Architecture
Tracy E. Cooper, History of Art and Architecture
John Paoletti, History of Art and Architecture
Andrew Pettegree, History of the Book, Paleography, and Manuscript Tradition
Timothy Kircher, History of Classical Tradition
Dennis Romano, History of Legal and Political Thought
Monica Azzolini, History of Medicine and Science
Irena Backus, History of Religion
Margaret Meserve, Humanism
Walter Stephens, Italian Literature
Kate van Orden, Music
Jan Papy, Neo-Latin Literature
Linda Phyllis Austern, Performing Arts and Theater
Lodi Nauta, Philosophy
Peter Mack, Rhetoric
Diana Robin, Women and Gender Studies
Registration

Location: Sheraton Marina Tower, Bayview Foyer

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

- Wednesday, 3 April: 2:00 p.m.–5:00 p.m.
- Thursday, 4 April: 8:00 a.m.–5:00 p.m.
- Friday, 5 April: 8:30 a.m.–5:00 p.m.
- Saturday, 6 April: 8:30 a.m.–12:00 p.m.

Walk-in registration can be paid with Visa or MasterCard: members $175, student members $125, nonmembers $300.

Book Exhibition

Location: Sheraton Marina Tower, Harbor Island Ballroom 2 and 3

- Thursday, 4 April: 9:00 a.m.–6:00 p.m.
- Friday, 5 April: 9:00 a.m.–6:00 p.m.
- Saturday, 6 April: 9:00 a.m.–2:00 p.m.

Book Exhibitors

- Arizona Center for Medieval and Renaissance Studies (ACMRS)
- Ashgate Publishing Company
- Brill Academic Publishers
- Cambridge University Press
- Centre for Reformation and Renaissance Studies, University of Toronto
- David Brown Book Company and Casemate Publishing
- Harvard University Press
- ISD
- Jan Johnson, Old Master and Modern Prints, Inc.
- Northwestern University Press
- The Penn State University Press
- Scholar’s Choice
- Truman State University Press
- University of Chicago Press
- University of Toronto Press
- Wode Psalter Project at the University of Edinburgh
## Business Meetings

**Thursday, 4 April**  
7:30–8:30 a.m.  
**Discipline Representatives Breakfast Meeting**  
*Location:* Sheraton Bay Tower, Lobby Level, Monterey Room  
*Renaissance Quarterly Editors and Discipline Representatives*

**Thursday, 4 April**  
6:00 p.m.  
**RSA Executive Board Meeting and Dinner**  
*Location:* Sheraton Marina Tower, Lobby Level, Executive Center 3A  
*Executive Board Members*

**Friday, 5 April**  
12:15–2:00 p.m.  
**RSA Council Luncheon and Meeting**  
*Location:* Sheraton Bay Tower, Lobby Level, Fairbanks A-B  
*Associate Group Representatives, Discipline Representatives, Executive Board Members*

**Saturday, 6 April**  
5:30–6:30 p.m.  
**RSA Annual Membership Meeting**  
*Location:* Sheraton Marina Tower, Lobby Level, Grande Ballroom  
*All RSA Members*
Plenaries, Awards, and Special Events

**Wednesday, 3 April**
**5:30–7:30 p.m.**

**Opening Reception**

*Location:* San Diego Museum of Art and Timken Museum

Shuttle buses will provide transportation between the Sheraton and the museums in Balboa Park.

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**Thursday, 4 April**
**12:00–2:00 p.m.**

**Tour: San Diego Bay Walk along Spanish Landing Park to SAN SALVADOR Build-Site (SOLD OUT)**

Advance registration required. This tour is sold out. Registered participants meet at the registration desk at 12:00 p.m.

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**Thursday, 4 April**
**12:30–1:30 p.m.**

**Lunch Reception for CASVA**

*Sponsor:* CASVA, National Gallery

*Location:* Sheraton Bay Tower, Lobby Level, Fairbanks D

*By invitation*

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**Thursday, 4 April**
**5:30–7:00 p.m.**

**Margaret Mann Phillips Lecture**

*Sponsor:* Erasmus of Rotterdam Society

*Organizer:* Eric Macphail, Indiana University

*Location:* Sheraton Marina Tower, Lobby Level, Harbor Island 1

Brian Cummings, *University of York*

Erasmus and the Invention of Literature

It was once axiomatic that Erasmian humanism had an inaugural place in literary studies. “If you follow my advice,” Erasmus says at the opening of *De pueris institutiendis*, “you will see to it that your infant makes a first acquaintance with a liberal education immediately.” This is an education in *bonae litterae* and in *litterae humanio-*
In recent years the idea of a liberal education has taken a battering. The study of Erasmus's literary writings has happily devolved into other areas: into philology, grammar, and rhetoric. But does Erasmus have a concept of "literature" as such? And is it still worthy of debate? I will reexamine the idea of literature in Erasmus, both as a theory of imitation and as a medium of subjectivity, in order to suggest that his concepts are different from the way that we used to understand them and still have the capacity to surprise.

**Friday, 5 April**

**12:00–2:00 p.m.**

**Tour: San Diego Bay Walk along Spanish Landing Park to San Salvador Build-Site (SOLD OUT)**

Advance registration required. This tour is sold out. Registered participants meet at the registration desk at 12:00 p.m.

**Friday, 5 April**

**5:30–7:00 p.m.**

**Plenary Session: Current Trends in Migration and Cultural Change in the Early Modern World**

**Sponsor:** The Renaissance Society of America

**Location:** Sheraton Marina Tower, Lobby Level, Grande Ballroom

**Organizer and Chair:** Nicholas Terpstra, University of Toronto

Ida Altman, *University of Florida*

Migration and Mobility in the Early Modern Spanish World

As a doctoral student I set out to examine the connections between local society in Spain and emigration to Spanish America. I found that early modern Spaniards were well equipped in terms of their historical experience, family and kinship structures, and patterns of mobility linked to the search for economic opportunity to move into the newly acquired territories of the expanding empire. As they did so they retained many of their traditions and roots in particular localities. Migration and mobility proved to be central to the formation of new societies in Spanish America. The movements of all groups — Europeans, Native Americans, and Africans — were closely interconnected. Mobility and migration — often coerced or occurring under duress in the case of Indians and Africans — to a great extent defined the ordering of and contests over geographic space, and were fundamental to the configuration of early modern Spanish American societies and interethnic relations.
David B. Ruderman, University of Pennsylvania

Jews on the Move: Mobility, Migration, and the Shaping of Jewish Culture in Early Modern Europe

Mass migrations initiated by governments as well as voluntary migrations of individuals were significant factors in shaping Jewish culture and society from the end of the fifteenth to the eighteenth centuries. I will assess briefly their impact on the creation of new Jewish communal structures; on the social mixing of Jews with non-Jews, both Christian and Muslim; and on the intense and regularized encounters between Jews of disparate backgrounds and traditions who were obliged to live with each other in new social settings. I will also offer some suggestions on the relationship between mobility and cultural production. How was Jewish culture — both that of intellectuals and the less educated — transformed by the constant movement characteristic of this period? Finally, I will offer some tentative reflections on how the Jewish experience of mobility and migration was different or the same compared with similar groups in the Christian and Muslim worlds.

Steve Hindle, The Huntington Library

Movers and Stayers: Migration and Social Relations in Town and Countryside, ca. 1500–1700

The early modern period is conventionally understood to be one of the first great ages of European urbanization, in which the demographic growth of towns and cities fundamentally reshaped the social and economic contours of both rural and urban landscapes. Although migration was a key motor of this process, it will be argued that the spatial mobility of early modern populations must be understood in terms not only of the movement from the rural to the urban, but also between rural spaces, in which different patterns of settlement and association made possible new forms of economic activity and of social interaction. By reconceptualizing geographical mobility more broadly in terms of the relationship between “migrant-remitting” and “migrant-receiving” environments, population turnover can be understood not only as a contribution to the increasing significance of the “urban variable,” but also as a factor in the penetration of industry into the European countryside.

Friday, 5 April
6:00–8:00 p.m.

Society of Fellows of the American Academy in Rome Reception

Location: Sheraton Marina Tower, Lobby Level, Marina 6

RSVP required
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
<th>Time</th>
<th>Location</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Friday, 5 April</td>
<td>Reception in Honor of Janet Cox-Rearick</td>
<td>6:00–7:30 p.m.</td>
<td>Sheraton Marina Tower, Lobby Level, Executive Center 1</td>
<td>By invitation</td>
</tr>
<tr>
<td>Friday, 5 April</td>
<td>Reception Honoring the Career of Howard Mayer Brown</td>
<td>6:30–8:00 p.m.</td>
<td>Sheraton Bay Tower, Lobby Level, Fairbanks A</td>
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</tr>
<tr>
<td>Saturday, 6 April</td>
<td>Tour: San Diego Bay Walk along Spanish Landing Park to San Salvador Build-Site (SOLD OUT)</td>
<td>12:00–2:00 p.m.</td>
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</tr>
<tr>
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<td>RSA Annual Membership Meeting</td>
<td>5:30–6:30 p.m.</td>
<td>Sheraton Marina Tower, Lobby Level, Grande Ballroom</td>
<td>All RSA members are invited</td>
</tr>
<tr>
<td>Saturday, 6 April</td>
<td>Awards Ceremony</td>
<td>6:30–7:00 p.m.</td>
<td>Sheraton Marina Tower, Lobby Level, Grande Ballroom</td>
<td>Paul Oskar Kristeller Lifetime Achievement Award</td>
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<td>Phyllis Goodhart Gordan Book Prize</td>
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<td>Gladys Krieble Delmas Foundation Prize for Best Book in Renaissance Venetian Studies</td>
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<td>William Nelson Prize</td>
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John M. Najemy, *Cornell University*

Machiavelli and History

History is the foundation of Machiavelli’s thought. He theorized contemporary dilemmas through the lens of history and approached history in order to illuminate the etiology of modern ills. Yet history itself was an unsettled concept for him. Inheriting, but never fully sharing, Renaissance ideas about the superiority and emulation of antiquity, Machiavelli worried about the fragmentary nature of historical knowledge and the elusiveness of historical truth. Moreover, his writings contain many and often conflicting theories of history, among them cyclical recurrence, the constancy of human passions, the influences of the heavens, the dominance of fortune, laws of nature, and the succession of empires. In asking why Machiavelli entertained such a variety of diverse interpretations of history, I suggest that they function in his texts as traces of seductive and consoling fictions that he (and others) sometimes found appealing when facing Italy’s woes and the seeming unintelligibility and irrationality of history.

**Saturday, 6 April**

**7:00–8:00 p.m.**

**Josephine Waters Bennett Lecture**

*Sponsor:* The Renaissance Society of America

*Location:* Sheraton Marina Tower, Lobby Level, Grande Ballroom

**Saturday, 6 April**

**8:00–10:00 p.m.**

**Closing Reception**

*Sponsor:* The Renaissance Society of America

*Location:* Sheraton Pavilion
# Program Summary

The indexes in this book refer to five-digit panel numbers, not page numbers. Panels on Thursday have panel numbers that begin with the number 1; panels on Friday begin with the number 2; and panels on Saturday begin with the number 3. The black tabs on each page of the full program are an additional navigational aid: they provide the date and time of the panels.

**Thursday, 4 April 2013, 8:45–10:15**

<table>
<thead>
<tr>
<th>Panel</th>
<th>Location</th>
<th>Title</th>
</tr>
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<tbody>
<tr>
<td>10101</td>
<td>Marina Tower, Lobby Level Executive Center 1</td>
<td>Celebrating Janet Cox-Rearick I: The Legacy of Mannerism</td>
</tr>
<tr>
<td>10102</td>
<td>Marina Tower, Lobby Level Executive Center 2A</td>
<td>Faith, Gender, and the Senses in Early Modern Art I</td>
</tr>
<tr>
<td>10103</td>
<td>Marina Tower, Lobby Level Executive Center 2B</td>
<td>Leonardo Studies in Honor of Carlo Pedretti I</td>
</tr>
<tr>
<td>10104</td>
<td>Marina Tower, Lobby Level Executive Center 3A</td>
<td>Visual Narratives and Illuminated Manuscripts I: Intertextualities</td>
</tr>
<tr>
<td>10105</td>
<td>Marina Tower, Lobby Level Executive Center 3B</td>
<td>The Artist in His Study: Households, Workspaces, Learning, and Status</td>
</tr>
<tr>
<td>10106</td>
<td>Marina Tower, Lobby Level Executive Center 4</td>
<td>International Psalms</td>
</tr>
<tr>
<td>10107</td>
<td>Marina Tower, Lobby Level Harbor Island 1</td>
<td>Cosmopolis: Local Knowledge and Hybridity in Global Cities of the Renaissance World I</td>
</tr>
<tr>
<td>10108</td>
<td>Marina Tower, Lobby Level Marina 1</td>
<td>Epic and Empire: Past, Present, and Future I</td>
</tr>
<tr>
<td>10109</td>
<td>Marina Tower, Lobby Level Marina 2</td>
<td>Genoa and the Mediterranean I: Foundation Myths, Saints, and Narratives</td>
</tr>
<tr>
<td>10110</td>
<td>Marina Tower, Lobby Level Marina 3</td>
<td>Performative Literary Culture I: History and Theatricality in Fifteenth- and Sixteenth-Century France</td>
</tr>
<tr>
<td>10111</td>
<td>Marina Tower, Lobby Level Marina 4</td>
<td>The Polish Renaissance: Paths, Books, Ideas I</td>
</tr>
<tr>
<td>10112</td>
<td>Marina Tower, Lobby Level Marina 5</td>
<td>Spenser and the Human I</td>
</tr>
<tr>
<td>10114</td>
<td>Marina Tower, Lobby Level Seabreeze 1</td>
<td>Anne of a Thousand Faces: Exploring Versions of Anne Boleyn</td>
</tr>
<tr>
<td>10115</td>
<td>Marina Tower, Lobby Level Seabreeze 2</td>
<td>Confessional Contest and Compromise in Early Modern England I</td>
</tr>
<tr>
<td>10116</td>
<td>Marina Tower, Lobby Level Spinnaker 1</td>
<td>Fraud and Deception in Early Modern Europe I</td>
</tr>
<tr>
<td>10117</td>
<td>Marina Tower, Lobby Level Spinnaker 2</td>
<td>Shakespeare I</td>
</tr>
<tr>
<td>10118</td>
<td>Marina Tower, Lower Level Nautilus 1</td>
<td>Interpretations of Life in Heaven and Earth I</td>
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<tr>
<td>10:00–11:30</td>
<td>Marina Tower, Lower Level</td>
<td>Nature, Light, and Space in Early Modern Art and Literature</td>
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<tr>
<td>10:00–11:30</td>
<td>Marina Tower, Lower Level</td>
<td>Dissident Women’s Correspondence Networks, ca. 1640–1680</td>
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<tr>
<td>10:00–11:30</td>
<td>Marina Tower, Lower Level</td>
<td>Space, Place, and the Sacred in Colonial Spanish America</td>
</tr>
<tr>
<td>10:00–11:30</td>
<td>Marina Tower, Floor 4</td>
<td>From Energeia to Energy in Renaissance Literature and Culture</td>
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<tr>
<td>10:00–11:30</td>
<td>Marina Tower, Floor 4</td>
<td>Fifteenth-Century Rome</td>
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<tr>
<td>10:00–11:30</td>
<td>Marina Tower, Floor 5</td>
<td>Dante: Ethics and Political Philosophy</td>
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<tr>
<td>10:00–11:30</td>
<td>Marina Tower, Floor 5</td>
<td>Theater and Drama I</td>
</tr>
<tr>
<td>10:00–11:30</td>
<td>Marina Tower, Floor 5</td>
<td>Alter Ego and Second Selves in Early Modern England</td>
</tr>
<tr>
<td>10:00–11:30</td>
<td>Bay Tower, Lobby Level</td>
<td>Cervantes and Exemplary Narrative</td>
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<td>10:00–11:30</td>
<td>Bay Tower, Lobby Level</td>
<td>American Boccaccio Association: Boccaccio and the Pastoral</td>
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<tr>
<td>10:00–11:30</td>
<td>Bay Tower, Lobby Level</td>
<td>French Literary Culture I</td>
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<tr>
<td>10:00–11:30</td>
<td>Bay Tower, Lobby Level</td>
<td>Flesh Is Grass: Culture, Cannibalism, and Wartime Food Strategies in Early Modern Europe</td>
</tr>
<tr>
<td>10:00–11:30</td>
<td>Bay Tower, Upper Level</td>
<td>Howard Mayer Brown Tribute I: Music, Politics, and Symbolism in Motets around 1500</td>
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<tr>
<td>10:00–11:30</td>
<td>Bay Tower, Upper Level</td>
<td>Confraternities and Urban Performance I: Piety and Charity</td>
</tr>
<tr>
<td>10:00–11:30</td>
<td>Bay Tower, Upper Level</td>
<td>Ideal/Idol: The Feminine in Early Modern Culture I</td>
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<tr>
<td>10:00–11:30</td>
<td>Bay Tower, Upper Level</td>
<td>Roundtable: Gifts between Jews and Christians in the Renaissance</td>
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**Thursday, 4 April 2013, 10:30–12:00**

<table>
<thead>
<tr>
<th>Time</th>
<th>Location</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>10:15–11:45</td>
<td>Marina Tower, Lobby Level</td>
<td>Celebrating Janet Cox-Rearick II: The Paintings of Pontormo</td>
</tr>
<tr>
<td>10:15–11:45</td>
<td>Marina Tower, Lobby Level</td>
<td>Faith, Gender, and the Senses in Early Modern Art II</td>
</tr>
<tr>
<td>10:15–11:45</td>
<td>Marina Tower, Lobby Level</td>
<td>Leonardo Studies in Honor of Carlo Pedretti II</td>
</tr>
<tr>
<td>10:15–11:45</td>
<td>Marina Tower, Lobby Level</td>
<td>Visual Narratives and Illuminated Manuscripts II: Pursuits and Productions</td>
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<tr>
<td>10:15–11:45</td>
<td>Marina Tower, Lobby Level</td>
<td>Space and the Domestic Interior in the Early Modern Period</td>
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<td>10:00</td>
<td>Marina Tower, Lobby Level</td>
<td>Relics in Time and Space: Religion and Materiality</td>
</tr>
<tr>
<td>10:01</td>
<td>Marina Tower, Lobby Level</td>
<td>Cosmopolis: Local Knowledge and Hybridity in Global Cities of the Renaissance World II</td>
</tr>
<tr>
<td>10:02</td>
<td>Marina Tower, Lobby Level</td>
<td>Epic and Empire: Past, Present, and Future II</td>
</tr>
<tr>
<td>10:03</td>
<td>Marina Tower, Lobby Level</td>
<td>Genoa and the Mediterranean II: Networks and Diasporas</td>
</tr>
<tr>
<td>10:04</td>
<td>Marina Tower, Lobby Level</td>
<td>Performance Literary Culture II: Performance, Liturgy, and Lay Religion</td>
</tr>
<tr>
<td>10:05</td>
<td>Marina Tower, Lobby Level</td>
<td>The Polish Renaissance: Paths, Books, Ideas II</td>
</tr>
<tr>
<td>10:06</td>
<td>Marina Tower, Lobby Level</td>
<td>Spencer and the Human II</td>
</tr>
<tr>
<td>10:07</td>
<td>Marina Tower, Lobby Level</td>
<td>Renaissance Studies and New Technologies II: Superstructures: Literature and Geospatial Information</td>
</tr>
<tr>
<td>10:08</td>
<td>Marina Tower, Lobby Level</td>
<td>Delineating the Secular in the Early Modern Period</td>
</tr>
<tr>
<td>10:09</td>
<td>Marina Tower, Lobby Level</td>
<td>Confessional Contest and Compromise in Early Modern England II</td>
</tr>
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<td>Marina Tower, Lobby Level</td>
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<td>10:11</td>
<td>Marina Tower, Lobby Level</td>
<td>Shakespeare II</td>
</tr>
<tr>
<td>10:12</td>
<td>Marina Tower, Lobby Level</td>
<td>Interpretations of Life in Heaven and Earth II</td>
</tr>
<tr>
<td>10:13</td>
<td>Marina Tower, Lobby Level</td>
<td>Political Images and Image-Making I</td>
</tr>
<tr>
<td>10:14</td>
<td>Marina Tower, Lobby Level</td>
<td>Catholic Women Writers: Their Audiences and Their Communities</td>
</tr>
<tr>
<td>10:15</td>
<td>Marina Tower, Lobby Level</td>
<td>Spanish and Indigenous Empires as Networks</td>
</tr>
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<td>10:16</td>
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### 4 April 2013, 10:30–12:00 (Cont’d)

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<td>Howard Mayer Brown Tribute II: News on Two Manuscripts Howard Liked</td>
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<td>Confraternities and Urban Performance II: Theater and Ritual</td>
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<td>Ideal/Idol: The Feminine in Early Modern Culture II</td>
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### Thursday, 4 April 2013, 2:00–3:30

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### 4 April 2013, 2:00–3:30 (Cont’d)

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### 4 April 2013, 3:45–5:15 (Cont’d)

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### Friday, 5 April 2013, 8:45–10:15

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### 5 April 2013, 8:45–10:15 (Cont’d)

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## 5 April 2013, 8:45–10:15 (Cont’d)

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## Friday, 5 April 2013, 10:30–12:00

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<td>The Long Fifteenth Century in Europe II</td>
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<td>Renaissance Salons and Cénacles</td>
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<td>Sidney Circle: The Uses of Poetry</td>
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<td>Alternative Futures of Fair Use: Intellectual Property Law in History</td>
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<td>Machiavelli and the Machiavel: Half a Millennium Later II</td>
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<td>Women, Architecture, and Patronage in Early Modern France</td>
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<td>Making and Breaking the Rules in Early Renaissance Italian Sculpture II</td>
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<td>The Culture of Polemics in Renaissance Humanism</td>
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<td>The Hypnerotomachia Poliphili: Interdisciplinary Approaches</td>
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<td>Spanish Literary Culture I</td>
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<td>Italian Humanism and the Discourses of Literature</td>
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<td>Gossip and Nonsense: Excessive Language in Early Modern France</td>
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<td>Roundtable: Formal Matters: Rethinking the Relationship between Literary Forms and the Material Text</td>
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<td>Howard Mayer Brown Tribute VI: Humanism, Print, and Patronage</td>
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<td>Sex Acts in the Early Modern World II</td>
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<td>Cognition and Affect II: Shakespeare</td>
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**Friday, 5 April 2013, 2:00–3:30**

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<td>Artistic Exchange between Florence and Rome in the Seventeenth Century</td>
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5 April 2013, 2:00–3:30 (Cont’d)

20304 Marina Tower, Lobby Level Executive Center 3A  Cartography and Culture
20305 Marina Tower, Lobby Level Executive Center 3B  Children in the Renaissance
20306 Marina Tower, Lobby Level Executive Center 4  Jesuit and Spectacle II
20307 Marina Tower, Lobby Level Harbor Island 1  (Re)Situating the Philippines: Interdisciplinary and Cross-Cultural Perspectives III: Discourses and Ideologies
20308 Marina Tower, Lobby Level Marina 1  Reassessing Dynasticism: The Corporate Identity of Dynasties I
20309 Marina Tower, Lobby Level Marina 2  Information and Strategy in the Italian Renaissance
20310 Marina Tower, Lobby Level Marina 3  Italian Academies I
20311 Marina Tower, Lobby Level Marina 4  Convents and Creative Resistance in Post-Tridentine Italy
20312 Marina Tower, Lobby Level Marina 5  Maritime Marvell
20313 Marina Tower, Lobby Level Marina 6  The Queen’s Men Online: Visualizing Collaboration and Multidisciplinarity in Digital Editions of Early Modern Plays
20314 Marina Tower, Lobby Level Seabreeze 1  Tudor Books and Readers: 1485–1603
20315 Marina Tower, Lobby Level Seabreeze 2  Margaret Cavendish III: Philosophy, Natural and Political
20317 Marina Tower, Lobby Level Spinnaker 2  Shakespeare and Religion
20318 Marina Tower, Lower Level Nautilus 1  Aristotelian Natural Philosophy in Early Modern Europe
20319 Marina Tower, Lower Level Nautilus 2  Machiavelli and the Machiavel: Half a Millennium Later III
20320 Marina Tower, Lower Level Nautilus 3  Nonelite Women’s Patronage in London, Antwerp, and Viterbo
20321 Marina Tower, Lower Level Nautilus 4  The Physicality of Devotion in Late Medieval and Early Modern Italy I
20322 Marina Tower, Lower Level Nautilus 5  Sculpture: Mark and Meaning
20323 Marina Tower, Floor 4 Parlor 411  Picturing the Emblem
20324 Marina Tower, Floor 4 Parlor 415  Renaissance Philosophy in Spain
20325 Marina Tower, Floor 5 Parlor 511  Renaissance Arts of Memory: Textuality and Transformation
20328 Marina Tower, Floor 5 Parlor 518  Natural Philosophy in English Letters
### 5 April 2013, 2:00–3:30 (Cont’d)

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<td>Spanish Literary Culture II</td>
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<td>Instruments of the Mind I</td>
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<td>Renaissance Italian Drama I</td>
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<td>Language, Literature, and Politics in Sixteenth-Century France</td>
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<td>Food and the Body in the Renaissance: Appetites, Desires, and Norms I</td>
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<td>Howard Mayer Brown Tribute VII: Early Modern Musical Creation between Extempore Performance and Opus perfectum et absolutum</td>
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### Friday, 5 April 2013, 3:45–5:15

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5 April 2013, 3:45–5:15 (Cont’d)
### Saturday, 6 April 2013, 8:45–10:15

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<td>“La Pittura poco meno che eterna”: Paintings on Stone and Material Innovation I</td>
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<td>Portraits and Portraiture I</td>
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<td>Cross-Cultural Knowledge I: Renaissance Maps as Translation Devices</td>
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<td>Figurative Thinking and Mystical Experience in the Baroque Age</td>
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<td>New Year’s Gift Exchanges at the Renaissance Court</td>
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<td>Renaissance Sea Monsters</td>
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<td>Medieval Remediations: Alternate Routes to the Renaissance?</td>
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<td>Staging Romance: Tragicomedy, Melancholy, and Messianism</td>
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<td>Feeling and Unfeeling Women in Shakespeare’s Milieux</td>
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<td>Architects and Plans</td>
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<td>The Renaissance in the Museum</td>
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<td>The Intersection of Economics and Culture in Early Modern Spain</td>
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<td>Views from the Sea: Maritime Perspectives on Venice and the Stato da Mar I</td>
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6 April 2013, 8:45–10:15 (Cont’d)

30126 Marina Tower, Floor 5 Parlor 514

30127 Marina Tower, Floor 5 Parlor 515
Imitation and Allusion: Lucan and Seneca in Early Modern Thought

30128 Marina Tower, Floor 5 Parlor 518
The Experience of War in Early Modern England: Poetry, Rhetoric, Practice

30129 Bay Tower, Lobby Level Carmel
Iberian Republics of Letters I: Scholarship and Sanctity

30130 Bay Tower, Lobby Level Monterey
The Exemplary Figures and the Disappointing Reality

30131 Bay Tower, Lobby Level Del Mar
Ariosto between Self and History I

30132 Bay Tower, Lobby Level La Jolla
Signé Rabelais? À la recherche de nouveaux corpus

30133 Bay Tower, Lobby Level Sherrill
The Italian Renaissance Dinner Party I

30134 Bay Tower, Upper Level Coronado A
Howard Mayer Brown Tribute IX: Music Theory and Practice in Italy

30135 Bay Tower, Upper Level Coronado B
Sex Acts in the Early Modern World V

30136 Bay Tower, Upper Level Point Loma A
Vanity and Glory: Florentine Renaissance Tomb Monuments

30137 Bay Tower, Upper Level Point Loma B
Pico and His Sources: New Findings

Saturday, 6 April 2013, 10:30–12:00

30201 Marina Tower, Lobby Level Executive Center 1
Between Apprentice and Master II

30202 Marina Tower, Lobby Level Executive Center 2A
The Violent Lives of Artists in Early Modern Italy I

30203 Marina Tower, Lobby Level Executive Center 2B
"La Pittura poco meno che eterna": Paintings on Stone and Material Innovation II

30204 Marina Tower, Lobby Level Executive Center 3A
Portraits and Portraiture II

30205 Marina Tower, Lobby Level Executive Center 3B
Between Pragmatism and Prejudice: European Representations of the Ottoman-Safavid Conflict (ca. 1500–1650)

30206 Marina Tower, Lobby Level Executive Center 4
Jesuit Global Missions II

30207 Marina Tower, Lobby Level Harbor Island 1
Cross-Cultural Knowledge II: Searching for Identity Markers in the New World

30208 Marina Tower, Lobby Level Marina 1
Rome
<table>
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<td>Marina Tower, Lobby Level Marina 2</td>
<td>Reappraising Cantimori II: New Research on Renaissance Heretics and Exiles</td>
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<td>Editorial Strategies in the Southern Netherlands, Fifteenth through Seventeenth Centuries</td>
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<td>Devotion and Practice in Italy</td>
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<td>The Politics of Civic Festivals in Early Modern Britain</td>
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<td>Neither/Both: Figuring the Hermaphrodite in Renaissance Thought</td>
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<td>Roundtable: Four Donne Letters from Paris, 30 March–4 April 1612</td>
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<td>Memory, Materiality, and Misprision: Gendering the Place of Allegiance in Early Modern Polemic and Performance</td>
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<td>What's Love Got To Do With It? Shakespeare and Ovidian Violence</td>
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<td>Situating Patterns of Patronage in the Italian Renaissance City</td>
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<td>The Visual Culture of Processions in Early Modern Europe</td>
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<td>Views from the Sea: Maritime Perspectives on Venice and the Stato da Mar II</td>
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<td>Religion and Language in Neo-Latin Culture</td>
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<td>Scribal Culture and Elizabethan Letters</td>
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<td>Alliances et Mésalliances: Networking in Early Modern France</td>
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<td>Coronado A</td>
<td>Musical Outsiders in English Performance</td>
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6 April 2013, 10:30–12:00 (Cont’d)

30235 Bay Tower, Upper Level Coronado B  Sexuality and Reformation
30236 Bay Tower, Upper Level Point Loma A  Rhetoric, Politics, and Ethics in the Italian Renaissance
30237 Bay Tower, Upper Level Point Loma B  Ficino I: Looking to Antiquity

Saturday, 6 April 2013, 2:00–3:30

30301 Marina Tower, Lobby Level Executive Center 1  Between Apprentice and Master III
30302 Marina Tower, Lobby Level Executive Center 2A  The Violent Lives of Artists in Early Modern Italy II
30303 Marina Tower, Lobby Level Executive Center 2B  Materiality of Color I
30304 Marina Tower, Lobby Level Executive Center 3A  Florentine Art
30305 Marina Tower, Lobby Level Executive Center 3B  The French Renaissance Mediterranean
30306 Marina Tower, Lobby Level Executive Center 4  Jesuit Art and Architecture
30307 Marina Tower, Lobby Level Harbor Island 1  Cross-Cultural Knowledge III: Organizing the World beyond Europe in the Early Modern Print
30308 Marina Tower, Lobby Level Marina 1  Bologna and the Renaissance among History, Poetry, and Emblemata: New Perspectives
30309 Marina Tower, Lobby Level Marina 2  Rome’s Reach: Catholic Reform from the Curia to the Dioceses
30311 Marina Tower, Lobby Level Marina 4  Images of Holiness
30312 Marina Tower, Lobby Level Marina 5  Queens in Reception: Marguerite de Navarre, Caterina de’ Medici, and Mary Stuart
30313 Marina Tower, Lobby Level Marina 6  Representing Women Healers and Caregivers on the Renaissance Stage
30314 Marina Tower, Lobby Level Seabreeze 1  Thomas More and His Circle I: 1535 and Today
30315 Marina Tower, Lobby Level Seabreeze 2  Between Orality and Writing in Early Modern Italy III: Rhetoric, Theater, Philosophy
30316 Marina Tower, Lobby Level Spinnaker 1  Staging The Tempest: Affect and Audience Then and Now
30317 Marina Tower, Lobby Level Spinnaker 2  When Is a Translation (Adaptation) Not an Adaptation (Translation)? Authorization and Resistance in Adaptations of Shakespeare
30319 Marina Tower, Lower Level Nautilus 2  Renaissance Revivals
30320 Marina Tower, Lower Level Nautilus 3  Under the Sign of the Cross: Diplomacy, Art, and Religion in the Collections of Early Modern Rome and Malta

33
6 April 2013, 2:00–3:30 (Cont’d)

30321 Marina Tower, Lower Level Nautilus 4 Art, Collection, Study
30325 Marina Tower, Floor 5 Parlor 511 Humanist Latin Studies
30326 Marina Tower, Floor 5 Parlor 514 Women and Queer Historicism
30327 Marina Tower, Floor 5 Parlor 515 New Work from the Archives
30328 Marina Tower, Floor 5 Parlor 518 Shadowing the Divine and the Diabolical in Early Modern English Literature
30329 Bay Tower, Lobby Level Carmel Iberian Republics of Letters III: Networks of Knowledge
30330 Bay Tower, Lobby Level Monterey Multum in Parvo: Small Forms in Renaissance Literature
30331 Bay Tower, Lobby Level Del Mar Ariosto between Self and History III
30332 Bay Tower, Lobby Level La Jolla Prints, Politics, and Child Kings in Early Modern France
30333 Bay Tower, Lobby Level Shutters Roundtable: From Dissertation to Book: How to Write the First Monograph
30334 Bay Tower, Upper Level Coronado A Music: Theory and Practice
30335 Bay Tower, Upper Level Coronado B Dirty Pictures
30336 Bay Tower, Upper Level Point Loma A Interdisciplinary Studies in the Renaissance: Case Studies in Law, Material Culture, and the Other
30337 Bay Tower, Upper Level Point Loma B Ficino II: Stars and Magic

Saturday, 6 April 2013, 3:45–5:15

30401 Marina Tower, Lobby Level Executive Center 1 Between Apprentice and Master IV
30402 Marina Tower, Lobby Level Executive Center 2A The Violent Lives of Artists in Early Modern Italy III
30403 Marina Tower, Lobby Level Executive Center 2B Materiality of Color II
30404 Marina Tower, Lobby Level Executive Center 3A The Unfinished Work of Art in the Renaissance
30405 Marina Tower, Lobby Level Executive Center 3B Before and After 1453: Preserving, Promoting, and Presenting Sacred Heritage between East and West
30406 Marina Tower, Lobby Level Executive Center 4 Roundtable: The Journal of Jesuit Interdisciplinary Studies (Brill)
30407 Marina Tower, Lobby Level Harbor Island 1 Consuming Chinas
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<tr>
<td>3:45–5:15</td>
<td>30408 Marina Tower, Lobby Level Marina 1</td>
<td>The Venetian Renaissance between Chronicle and History: Writers and Painters: Marin Sanudo, Giorgio Dolfin, Enrico Dandolo, Carpaccio, Jacopo de’ Barbari, Gentile and Giovanni Bellini</td>
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<td>30409 Marina Tower, Lobby Level Marina 2</td>
<td>The Mad, the Holy, and the Possessed in Early Modern Catholicism</td>
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<td>3:45–5:15</td>
<td>30411 Marina Tower, Lobby Level Marina 4</td>
<td>New Approaches to Franciscan Art</td>
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<td>3:45–5:15</td>
<td>30412 Marina Tower, Lobby Level Marina 5</td>
<td>Jacobean Economies: Travel, Information, and Corporate Culture</td>
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<td>3:45–5:15</td>
<td>30413 Marina Tower, Lobby Level Marina 6</td>
<td>Medical Practitioners in Print and Visual Culture</td>
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<td>3:45–5:15</td>
<td>30414 Marina Tower, Lobby Level Seabreeze 1</td>
<td>Thomas More and His Circle II: Translation, Real and Feigned</td>
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<td>30416 Marina Tower, Lobby Level Spinnaker 1</td>
<td>Performing Masculinities</td>
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<td>30417 Marina Tower, Lobby Level Spinnaker 2</td>
<td>Space and Time in Shakespearean Romance</td>
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<td>3:45–5:15</td>
<td>30418 Marina Tower, Lower Level Nautilus 1</td>
<td>Gender, Humanism, Politics: Making Meaning with Renaissance Animals</td>
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<td>3:45–5:15</td>
<td>30419 Marina Tower, Lower Level Nautilus 2</td>
<td>Warburg’s Afterlives</td>
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<td>30420 Marina Tower, Lower Level Nautilus 3</td>
<td>Vision, Imagination, and Bodily Transformations</td>
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<td>30421 Marina Tower, Lower Level Nautilus 4</td>
<td>Collections and Objects of Knowledge: Books, Gardens, and Studioli</td>
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<td>3:45–5:15</td>
<td>30425 Marina Tower, Floor 5 Parlor 511</td>
<td>New Directions in Neo-Latin Research</td>
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<td>30426 Marina Tower, Floor 5 Parlor 514</td>
<td>The Literary Body / Body Politic</td>
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<td>3:45–5:15</td>
<td>30427 Marina Tower, Floor 5 Parlor 515</td>
<td>New Approaches to Gender and Religion in Early Modern England</td>
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<td>3:45–5:15</td>
<td>30428 Marina Tower, Floor 5 Parlor 518</td>
<td>Twinship on the English Stage</td>
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<td>30429 Bay Tower, Lobby Level Carmel</td>
<td>Iberian Republics of Letters IV</td>
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<td>30430 Bay Tower, Lobby Level Monterey</td>
<td>Forms of Contingency in the Early Modern Period</td>
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<td>30431 Bay Tower, Lobby Level Del Mar</td>
<td>Italian Letters</td>
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<td>30432 Bay Tower, Lobby Level La Jolla</td>
<td>Pour une définition du genre éditorial à la Renaissance</td>
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<td>30433</td>
<td>Bay Tower, Lobby Level Shutters</td>
<td>Roundtable: Renaissance Quarterly: Submitting Your Work for Publication</td>
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<td>30434</td>
<td>Bay Tower, Upper Level Coronado A</td>
<td>Italian Madrigal</td>
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<td>30435</td>
<td>Bay Tower, Upper Level Coronado B</td>
<td>Sexuality and Print Culture</td>
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<td>30436</td>
<td>Bay Tower, Upper Level Point Loma A</td>
<td>History and Memory: The Anachronic Renaissance</td>
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<td>30437</td>
<td>Bay Tower, Upper Level Point Loma B</td>
<td>Ficino III: Matter, Art, and Artistry</td>
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Thursday, 4 April 2013
8:45–10:15

10101
Marina Tower
Lobby Level
Executive Center 1

CELEBRATING JANET COX-REARICK I:
THE LEGACY OF MANNERISM

Organizer: Louis A. Waldman, University of Texas at Austin
Chair: Babette Bohn, Texas Christian University

Louis A. Waldman, University of Texas at Austin
“I hear you are a Mannerist”: The Renaissance of Janet Cox-Rearick

By way of introduction to the series of six panels organized in honor of Janet Cox-Rearick, this paper surveys the development of her work and discusses its lasting relevance for the field. Connections are made between the fundamental themes pioneered in her work — Renaissance Mannerism, the Medici court, Italian influences on French art, female patronage, and the afterlife of sixteenth-century art in the Western imagination — and the new research presented in these panels.

Deborah Parker, University of Virginia
Vasari’s Pontormo

Vasari’s Life of Pontormo has long been recognized as one of the most distinctive biographies of the Vite. Terms like “eccentric” and “hypochondriac” have typified assessments of the painter’s character. Derived from descriptions of some of Pontormo’s peculiar habits and impressions gleaned from the artist’s diary, which documents an austere existence, scholars have tended to accede to Vasari’s characterization of Pontormo. While it is true that Vasari does use terms such as “solitary” and “melancholy” to describe Pontormo, these terms comprise but a small portion of the gamut of key words used in this biography. In my paper I will examine the use of these other terms and compare them to their deployment elsewhere in the Vite and in so doing hope to provide a broader context for assessing this Life.

Elena Ciletti, Hobart and William Smith Colleges
Regarding Pontormo in Settecento Florence

The history of Pontormo’s status in Florentine culture is riddled with equivocations. This paper addresses two compelling case studies provided by the restoration campaigns directed by Ferdinando Ruggieri at Santa Felicita and San Lorenzo in the 1730s and 1740s. Seen together and set in context, Ruggieri’s treatments of Pontormo’s frescoes at these two sites reveal diverse manifestations of their painter’s repute among contemporary Florentine patrons and intellectuals. The period in question was marked by increasing academic concern with the local “Golden Age” of Cinquecento art and art historiography, as seen in the inaugural publication of Cellini’s autobiography (1728) and new scholarly editions of foundational works like Borghini’s Il Riposo (1730) and Condini’s Vita of Michelangelo (1746). We will look to a major promoter of this and related phenomena, the Società Colombaria, whose members were directly involved with Ruggieri’s projects at both churches.
Barbara Baert, Katholieke Universiteit Leuven
The Johannesschüssel as Andachtsbild: The Gaze, the Medium, and the Senses
The Johannesschüssel occupies a unique place in the material culture of the severed male head in Western Europe. On the one hand, the image can function as a visceral reminder of the actual relic of John the Baptist’s skull. On the other, the Johannesschüssel as an image type became one of the most important devotional images of the middle ages and early modern era, in both sculpture and painting. In this way, the Johannesschüssel channeled the ancient cult of the severed male head into the Christian context, compelling multisensory engagement with the devotional object and in the spiritual experience, from gaze and empathy, to tactile and performative activities. Although optic and haptic prevalence is presumed, this paper will explore the often-neglected realm of sound and the acoustic relationship between worshiper and artifact.

Elina Gertsman, Case Western Reserve University
Sensing the Virgin
Used in a variety of liturgical and paraliturgical performances, late medieval statues of the Virgin and Child that split open to reveal a richly carved, painted interior emphasized several salient characteristics of Gothic devotional imagery: its somatic aspects, privileging touch; its sophisticated interplay of the hidden and the revealed, stressing the importance of sight; and the unconditional somatosensory participation required from the beholders. This paper will treat one such statue that remains in situ in the Church of Holy Cross in Hattula, Finland. Marshalling a range of resources, from medieval image theories to contemporary studies in neuroaesthetics, I will interrogate the multisensory potential of this so-called Shrine Madonna, and suggest that the various visual, tactile, olfactory, and auditory engagements with the viewer that it fosters construct a sacral space where devotion, invention, play, and imagination rub one another raw, and where belief and perceptual presence become sites of transcendence.

Jessica Stair, University of California, Berkeley
The Scent of Perfection: Sensory Activation in Monjas Muertas
Sensory stimulation characterized the lives of female religious in early modern Latin America, playing an especially important role in professional and funerary ceremonies, which marked two significant stages of a nun’s life: the profession of her vows upon entering the convent and her transition beyond the earthly realm at her death. In addition to the rich visual display of pomp and grandeur and the magnificent sound of voices emanating from the choir of singing nuns, the sweet aroma of incense and flowers saturated these moments, which are memorialized in the portraits of crowned nuns, or monjas coronadas. This paper focuses on the latter moment of a nun’s life by investigating the sensory and symbolic registrations of flowers and their scents in funerary portraits, or monjas muertas, with particular emphasis on the function of the painter and painting as witness and testament to the nun’s bodily, and therefore spiritual incorruption.
Leonardo Studies in Honor of Carlo Pedretti I

Organizer and Chair: Constance Joan Moffatt, Pierce College
Respondent: Frank Fehrenbach, Harvard University

Researching Leonardo (2005–12)
This bibliographic study reviews the large output of research on Leonardo published in both monographs and articles during the past seven years. The focus is on published research with growing insights on Leonardo’s oeuvre as an artist, scientist, engineer, and architect; and with new reviews of existing collections of Leonardo’s work, his notebooks, and codices. Of all the researchers working on Leonardo studies, Carlo Pedretti continues his extraordinary number of in-depth writings, many more than anyone else in the field. Several Leonardo scholars have noted in their introductions Pedretti’s unrivaled knowledge of Leonardo’s manuscripts and oeuvre. At the same time, Pedretti encourages new scholars, often writing a foreword or introduction for these publications. Other names of scholars continue to surface in the world of Leonardo research. This paper will consider many of those recent publications that push the boundaries of knowledge and continue adding to the field of Leonardo studies.

Francesca Fiorani, University of Virginia
Leonardo’s Early Scientific Inquiries
The paper discusses Leonardo’s knowledge of ancient and medieval optical writings in the early Florentine years. The detailed analysis of the artist’s early paintings and drawings is combined with an examination of the practical uses of optics, the artist’s early optical notes, and a consideration of the optical writings that were available in the vernacular in late fifteenth century Florence. From this inferential investigation, the young Leonardo emerges as an attentive reader of Arab optics, especially Alhazen’s De aspectibus, and as a well-versed artist in practical and theoretical optics.

Joanna Woods-Marsden, University of California, Los Angeles
Leonardo’s Portrait of Mona Lisa
This paper will seek to reintegrate the Mona Lisa and other female into current theories of gender difference and into the artistic and historical contexts of earlier Florentine and North Italian portraits of women. By establishing the formal evolution of the female likeness in the Quattrocento, I hope to differentiate those features of Leonardo’s portraits that depended on his rethinking of earlier conventions from those that were completely innovative.

Visual Narratives and Illuminated Manuscripts I: Intertextualities

Sponsor: Center for Medieval and Renaissance Studies, California State University, Long Beach
Organizers: Nhora Lucia Serrano, California State University, Long Beach; Martine Van Elk, California State University, Long Beach
Chair: Martine Van Elk, California State University, Long Beach

Elli Doukidakou, Université Paris I Panthéon-Sorbonne
Seeing Through Ornament and Reading Between the Lines: The Missals of Cardinal Juan Alvarez of Toledo
The Missals of Cardinal Juan Alvarez of Toledo constitute a set of sumptuously illuminated manuscripts, commissioned for use in the Sacristy of the Sistine Chapel.
in the first half of the sixteenth century. A recent in situ examination has unveiled the significant role of the ornaments, which orchestrate double-page decorative systems, or interact with the text. Blurring the boundaries between frame, image, and text, the ornaments engage the viewer in subtle visual games, thus creating a propaedeutic ground. Encouraging intertextuality, the visual commentary does not lack in theological allusions. Through conscious manipulation of ancient and contemporary decorative solutions, ruminatio and maniera moderna form a rich combination, which is also a strategic declaration on the part of the Spanish cardinal. Taking into consideration the conditions of use and by following a semiological approach, this paper will explore the visual implications of these elements and their impact on the reading experience.

Nhora Lucia Serrano, California State University, Long Beach

The Scriptorium as a Wartime Visual Reporter: Chess and Alfonso X, el Sabio’s Libro de axedrez, dados, y tablas

The intellectual game of chess in the west can be traced to one of its first appearances in Alfonso X, el Sabio’s Castilian illuminated manuscript Libro de axedrez, dados y tablas (Book of Chess, Dice and Tables, 1283). During Alfonso X’s reign, the Reconquista was his foremost military project wherein his political and social efforts went into the retaking of the peninsula back from the Muslim-controlled areas of Al-Andalus. I would like to argue that the Libro de axedrez is more than a rulebook for how to play medieval board games like chess or even a simple representation of the Reconquista. In fact, by depicting women, men, and non-Christians playing amongst each other, Libro de axedrez offers a window into the multiplicity of cultures and religions co-existing with the Iberian kingdoms as well as how the scriptorium played the role of visual, social critic of war.

Alicia Miguelez Cavero, University Nova, Lisboa

Text and Image in the Beatus Manuscripts: The Case of the Lorvão Apocalypse (1189)

During the eighth century, a monk named Beatus, who lived in the Spanish monastery of Santo Toribio de Liébana, wrote a Commentary on the Apocalypse. As it had great success, an important number of copies were made. It survives today in at least thirty-four manuscripts from the tenth to sixteenth centuries; at least twenty-six of those manuscripts contain illuminations. This paper analyzes the relationship between text and image in these manuscripts, taking as a starting point the Lorvão Beatus. It was copied at the Portuguese monastery of Lorvão in 1189 and belongs to the I Branch of Beatus manuscripts. Its illuminations are believed to be the only testimony of the original iconographic program. For that reason, we will focus on the study of the relationship between the biblical text, the commentary written by Beato, and the images that illustrate both texts in this manuscript.

10105

Marina Tower
Lobby Level
Executive Center 3B

THE ARTIST IN HIS STUDY:
HOUSEHOLDS, WORKSPACES,
LEARNING, AND STATUS

Organizer: Marta P. Cacho Casal, Morgan Library and Museum
Chair: Gail Feigenbaum, The Getty Research Institute

Peter M. Lukehart, CASVA, National Gallery of Art

Overdue: Early Modern Artists’ Libraries, with Reference to Case Studies in Genoa

That early modern artists collected and read books cannot be contested: art historians regularly comb through archives and publish their findings, marshalling material evidence of books in the artists’ possession. At the same time, philologists and iconographers provide intertextual accounts of artists’ reading habits concretized in the form of their written and visual oeuvre. But when does a collection of books become a library? And why did such extensive collections of books become so much more prevalent in sixteenth- and seventeenth-century artists’ studios or homes? This talk will
look at the reading and book collecting habits of several Italian artists with particular emphasis on those of Genoese painters Bernardo Castello — based on textual inference — and Giovanni Battista Paggi — based on archival evidence. In both cases, I will argue, the artists spent a substantial part of their days in reading and writing.

Marta P. Cacho Casal, Morgan Library and Museum and Columbia University

The Place for Books: Artists’ Libraries in Italy and Spain

This session will concentrate on artists’ libraries and their location within artists’ homes and workplaces. Using evidence found in inventories, letters, treatises, and art works, it will address from this perspective issues such as the function of books in artists’ lives and work in the late Renaissance. Although evidence is inevitably fragmentary, it is clear that some artists cared for their books and considered them to have personal value. One of the frequent problems that they faced was mobility. In a letter by Domenichino published by Bellori, Domenichino desires new copies of Alberti’s and Lomazzo’s painting treatises, which he had lost on his move from Rome. A similar thing happened to Rosso Fiorentino, who running away from Arezzo, left a chest with his possessions including a Pliny, a Latin primer, a prayer book devoted to the Virgin, a Vitruvius, and a Cortigiano.

Beate Böckem, Universität Basel

More Than Words?: Jacopo de’ Barbari’s Strategies of Self-Fashioning and the Impact of Italian Court Culture across the Alps, ca. 1500

Jacopo de’ Barbari is one of the earliest Italian artists to bring 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. His importance as an agent of Renaissance art and the new role of artists north of the Alps is primarily documented in a letter Barbari wrote around 1502 to Frederick. In this manuscript, entitled “De la eccelentia de pitura,” he argues for the status of painting as the eighth liberal art. The paper will discuss the complex strategies used in his letter to present himself to a Northern court as an intellectual “Renaissance” artist. Moreover, he used the household he established at the court in his promotion strategies.

INTERNATIONAL PSALMS

Marina Tower
Lobby Level
Executive Center 4

Sponsor: History, RSA Discipline Group

Organizer and Respondent: Kathleen M. Comerford, Georgia Southern University

Chair: Travis R. DeCook, Carleton University

Natalie Latteri, University of New Mexico

Gallican Psalters: Northern European Agents of Renaissance

Rabbinic biblical interpretation and Hebrew scholarship has been welcomed by a segment of northern European ecclesiastics since the tenth century. However, Christian Hebraism did not gain prominence until the twelfth and thirteenth centuries when, accompanying scholasticism and the mendicant movement, many Jewish scholars converted to Christianity and sometimes served as translators and teachers to their new co-religionists. The wave of Jewish immigrants and converts in the wake of the 1492 Spanish Expulsion enforced the reality of a shared cultural milieu. In terms of religious practices and devotional objects, reciprocity meant a more Christianized Judaism as well as a more Hebraicized Christianity — a characteristic illustrated most readily in the late medieval and early Renaissance Gallican Psalters of Northern Europe, which make special note of the Psalms’ acrostics. This paper examines the psalter collection at Chicago’s Newberry Library, arguing that these minimally illuminated manuscripts reflect heightened interconfessional relations and the humanist interest of sola scriptura.
Ian Russell Christie-Miller, Independent Scholar

First Imprints: Why the Psalms?
This paper considers the popularity of the Psalms as first choice of book to be printed in three different cultures. First, 2013 is the 500th anniversary of the first book printed in Ge‘ez, the religious language of Ethiopia. It was a psalter and was printed in Rome. It was also the first psalter to be printed in a language other than Latin, Greek, or Hebrew. Second, in 1583 the Southern French language of Béarn was used for *Los Psalmes de David metvts en rima bernesa* by Arnaud de Salette — now recognized as the founding text of Béarnaise literature. Third, in 1640 the first book was printed in British North America, *The Bay Psalm Book*. The content of these books will be illustrated, and their cultural impact will be compared briefly. I will also suggest reasons for the popularity of the Psalms for early imprints in these and other cultures.

**10107**
Marina Tower
Lobby Level
Harbor Island 1

**COSMOPOLIS: LOCAL KNOWLEDGE AND HYBRIDITY IN GLOBAL CITIES OF THE RENAISSANCE WORLD I**

*Sponsors:* Centre for the Study of the Renaissance at the University of Warwick, UK; Centre for Renaissance and Early Modern Studies (CREMS), Queen Mary

*Organizers:* Claire Judde de Larivière, *Université Toulouse II-Le Mirail*; Rosa Miriam Salzberg, *University of Warwick*

*Chair:* Rosa Miriam Salzberg, *University of Warwick*

Monique E. O’Connell, *Wake Forest University*

**Crisis of Cosmopolitanism? Venice and the Sixteenth-Century Wars**
Venetian society was profoundly shaken by the crises of the early sixteenth century: economic competition from Portugal destabilized the city’s economy, war with the Ottomans (1499–1503) ate away at the city’s maritime domains, and the War of Cambrai (1508–16) swallowed all of the city’s mainland possessions, albeit temporarily. Venice faced not only external challenges but rebellions from its own subjects on the mainland, in Dalmatia, and in Crete as well. This paper examines the effects of these events on the structures and practices of tolerance and respect for religious and ethnic difference that characterized late medieval Venice and its territories. Two early sixteenth-century authors, Gian-Giacomo Caroldo and Tommaso Diplovazio, reflect both the changing circumstances of Venice in the Mediterranean and the changing Venetian attitudes toward their own subjects on both the mainland and in the maritime worlds.

Megan C. Moran, *Montclair State University*

**Forming Female Networks and the Negotiation of Urban Space in Renaissance Italy**
This paper explores how ordinary women defined urban space and community networks in early modern Italy. While the migration of women and men into cities such as Florence and Venice in the sixteenth century represented the potential for economic growth, this influx of new cultural groups also posed a threat to traditional societal norms. In particular, migrant women posed a sexual threat because they often found work as prostitutes. City officials tried to divide the “honest” women from the more “marginal” figures, but these divisions were rarely clear-cut. Rather than passively accept the restrictions imposed by civic officials, many “marginal” women challenged these restrictions through the formation of familial and friendship networks. Court records found in Florence and Venice reveal similarities in the way in which ordinary women contested and redefined urban space to integrate themselves into community life in these cosmopolitan centers of the Renaissance world.

Andrea Zannini, *University of Udine*

**The City, the State, the Foreigner: Renaissance Italian Cities and the Building of New Social Borders (Fourteenth to Seventeenth Centuries)**
This paper aims to analyze the transformation of the social profile of the “foreigner” in three great Italian cities of the Renaissance, Rome, Naples, and Venice, from the
early fourteenth century to the beginning of the seventeenth century. In this period, important changes in the relationship between individuals as social subjects and the state took place, and at the same time changed the idea of a “foreign person,” both male and female. Previously possessing uncertain identities, and therefore easily hiding within the medieval metropolis, foreign subjects acquired an ever clearer profile, in social practice before in legal terms. This process was enhanced by the great transformations of the early modern period: the religious rift of the Reformation, Jewish persecutions, the radicalization of the conflict between Christianity and the Ottoman Empire, and the building of new capitals of centralized states.

10108  
Marina Tower  
Lobby Level  
Marina 1  

EPIC AND EMPIRE: PAST, PRESENT, AND FUTURE I

Organizers: Ayesha Ramachandran, SUNY, Stony Brook University; Sarah van der Laan, Indiana University
Chair: Walter Stephens, The Johns Hopkins University

Albert Russell Ascoli, University of California, Berkeley

Romance and Empire in Orlando Furioso
The problem of Empire occupies a central place in the Furioso from the first, 1516, edition, through the unfinished sequel/insertion of the Cinque Canti, into the final edition of 1532. An intricate web of symbolic, narrative, and historical connections links Ariosto’s avatar of the first Holy Roman Emperor, Carlemagne, both to Augustan and Constantinian traditions, and to Ariosto’s Estense patrons. While the discourse of empire in the 1516 Furioso points to the Este’s autonomy from the great European powers in general and the Empire in particular, that of 1532 suggests a symbiotic, if subordinate, relationship to Charles V’s growing domain. Over all three texts hangs the destabilizing specter of two “Roman” and Christian, Empires, Eastern and Western, each claiming political legitimacy for itself, and denying it, violently, to its double and nemesis, with evident allusion to the competition for supremacy among the new national, and colonial, European powers.

Anthony K. Welch, University of Tennessee, Knoxville

Colonial History and Titanomachy in Camões and Milton
Unlike Renaissance epics of New World discovery and conquest, Camões’s Os Lusíadas narrates a journey to the East, a region long known to Europe as the seat of ancient civilizations. Camões strategically erases that non-European history, portraying easterners as peoples without a past. Yet this paper argues that the deep antiquity of the kingdoms encountered by Vasco da Gama finds expression in another form: a pattern of allusion to the story of the Argonauts — especially the Argonautica of Valerius Flaccus — that links eastern travel and trade to the prehistoric conquest of the Titans by a younger generation of Olympian gods. Turning to Paradise Lost, I show how Milton critiques this mythic pattern by making Satan’s journey through Chaos trace Gama’s ocean voyage in reverse, from East to West, even as Milton links that journey with the homeward European wanderings of the Argo and with failed local rebellions against the Olympians.

Sarah van der Laan, Indiana University

Ariosto’s Failed Odysseys: Intertextual Slippage and the Limits of Exemplarity in the Orlando furioso
As Ariosto famously lamented in his Satira 6, he had no Greek. The Latin prose translations of the Odyssey available to him conveyed little of the essence of Homer’s poetry, while the humanists’ dictionaries, emblem books, mythographies, and compilations of ancient wisdom all too often reduced the Homeric heroes to catalogs of their epithets and exemplary qualities. Ariosto dramatizes the resulting difficulties of accessing his Homeric source in two ways. First, he distributes single Odyssean virtues to his characters, illustrating the folly of reducing to his individual traits a hero whose essence lies in his multiplicity. Second, he places those characters

43
in Odyssean situations — where they fail to emulate Odysseus. These failures reveal not only the obstacles to a successful *translatio studii* created by the inaccessibility of Homer’s original text, but also the limits of the resulting *translatio imperii* that the poem can claim for its Este patrons.

**10109**

**Marina Tower**

**Lobby Level**

**Marina 2**

**GENOA AND THE MEDITERRANEAN I:**

**FOUNDATION MYTHS, SAINTS, AND NARRATIVES**

*Organizer and Chair: George L. Gorse, Pomona College*

Hilary Haakenson, Rutgers University

“Of the Lineage of Giants”: Genoese Geographical History in San Lorenzo Cathedral

In the early Trecento, the Genoese inscribed a monumental epigraph proclaiming their prestigious geographical history along the nave of San Lorenzo Cathedral. It broadcast the city’s descent from Abraham and Noah as well as from two Januses — one Trojan and one Greek — who recognized the advantage of Genoa’s geographical position between mountains and sea. The inscription’s placement, relation to surrounding art, and references to geography and Old Testament expressed the internationalism that Genoa — a dominant maritime republic — perceived as integral to its communal identity. Similarly, Old Testament references appear in Trecento civic art of Pisa and Venice. These three maritime republics, and the iconographies of their civic art, provided a world framework gleaned through maritime trade, mission, and conquest. Thus the inscription expressed Genoa’s position on the threshold of a burgeoning geographical history.

Madeline Rislow, Kansas City Art Institute

Framing a Renaissance City: St. John the Baptist Soprapporte and Genoese Identity

Following Genoa’s acquisition of St. John the Baptist’s ashes in the eleventh century, the city promoted these relics by designating him their patron saint, establishing a confraternity and expensive reliquaries. The Genoese continued to celebrate their patron saint in the fifteenth century with a reliquary chapel in the cathedral of San Lorenzo and commissioned at least eleven *soprapporte* sculpted marble or slate lintels — with the Baptist’s image. *Soprapporte*, with site- or city-specific religious narratives, framed patrons’ coats of arms, a prominent feature of private residential and ecclesiastic portals in Renaissance Genoa. Baptist *soprapporte* were part of a vibrant visual and devotional tradition that celebrated the saint and invoked his continued intercession on behalf of Genoa, the citizens and institutions who chose to decorate their portals with his likeness.

Benjamin Eldredge, Rutgers University

Andrea Doria and St. Matthew from Ethiopia to Genoa

The decorative program Andrea Doria commissioned for his family church, San Matteo, 1543–59, was a primary vehicle for the ruler’s self-presentation to the city of Genoa and European dignitaries. This included a nave vault fresco cycle dedicated to the life and martyrdom of St. Matthew in North Africa, an uncommon subject. The first of two scenes depicts Matthew subduing dragons of two sorcerers in Ethiopia, and continues with the apostle converting the Ethiopians. In addition to referring to the patron saint of the church, this cycle was intended to reference Doria’s successful assays against North African pirates and associate him with Genoa’s patron, St. George. An analysis of the St. Matthew cycle reveals how Doria used San Matteo to promote his interests in the Mediterranean arena.
Olga Anna Duhl, Lafayette College

(Per)forming Secular Power in the Late Medieval French Funeral Oration:

The Complaintes et Epitaphes du Roy de La Bazoche (1501?) by André de la Vigne

As a poetic genre, funeral oration occupied a central place in the works of the late medieval court writers known as the rhétoriqueurs, providing them with the opportunity to praise their deceased patron while displaying their own rhetorical virtuosity. Known for its prodigious verse combinations, André de la Vigne's Complaintes et Epitaphes du Roy de La Bazoche (1501?) stands out, however, as a cross-generic parody of the funeral oration that focuses on the performances of the Bazoche, an organization of law clerks modeled after the Parliament of Paris, of which he was a member, promoting this association not only as a leading authority in French theater, but also as a secular power likely to attract an increasing number of poets.

Giovanna Angeli, University of Florence

La mise en scène du songe à l’aide des perspectives historiques et politiques chez les Rhétoriqueurs

La fiction du songe dans les Chroniques et les écrits politiques des Rhétoriqueurs est à la fois un procédé performatif permettant à l’auteur d’activer un dispositif théâtral à effet et une technique sûre de “désinvestissement,” comme on l’a dit, et de distanciation par rapport à des orientations et à des positions trop nettes. De Georges Chastellain à Jean Molinet, de Jean Meschinot à Pierre Michault, Guillaume Crétin et bien d’autres, ce dispositif implique une véritable théorie de personnages jouant des rôles imaginaires dans un spectacle illusoire et fantastique.

Katell Lavéant, University of Amsterdam

How Does Typosine Deal with War? The Historical Dimension of Lyons Printers’ Joyful Plays during the Wars of Religion

Within the corpus of the sotties produced in Lyon by the joyful company of the printers (the supposts de la Coquille) between 1566 and 1610, many of these satirical plays deal with contemporary events, especially the Wars of Religion. These events are not directly staged but alluded to thanks to allegorical characters and situations as well as symbolic images that form a cryptic discourse. We will examine the political implications of this discourse by studying how the authors of these texts, on the one hand, inscribe their rhetorical devices in a longer tradition that stems from the late medieval period and appears especially in drama and chronicles, and, on the other hand, increasingly find inspiration in the new literary figures that appear during the Renaissance.
Robin Craren, Temple University

Poland’s Artistic Development through Its Exchange with Western Europe in the Fifteenth and Sixteenth Centuries

Cracow, the capital of the Polish monarchy until 1596, developed as the cultural center of the country, attracting foreign merchants through trade with the prominent centers of Western Europe (Italy, the Netherlands, Germany) and through royal connections (Hungary, Italy). Foreign merchant communities attracted artists who brought a change of popular styles and art. Through these connections, it became fashionable to patronize the new art that came into the city through the workshops of Western artists. Although these styles developed later, they rapidly took hold in city centers where nobility and magnates were prominent. Thus cities became a mix of different artistic styles, reflecting the changing popularity of certain artists and countries, while more rural towns changed little, if at all. In this paper, I will discuss the development of Polish art through its growing connections with Western Europe and how these connections strengthened the dichotomy between the nobility and the monarchy.

Joanna Pietrzak-Thebault, Cardinal Stefan Wyszynski University

Fortune and Misfortune of the Italian Chivalric Literature in the Polish Renaissance

Two masterpieces of the chivalric literature, the Orlando Furioso of Lodovico Ariosto and Gerusalemme Liberata of Torquato Tasso, have had their Polish versions of rare beauty and value thanks to the translator of genius, Piotr Kochanowski. The fate of their reception is, however, very different. The reasons for the absence of Orlando Furioso still remain inexplicable, while the number and diversity of the editions of its original version in Polish libraries could prove the contrary. Only detailed provenance research would establish the real origin of these books. The evolution of the reception of the Gerusalemme Liberata during the whole of the seventeenth century is an interesting example of a fusion of both foreign and domestic motifs, and of an attractiveness of the Renaissance patterns in the new times.

Pasquale Terracciano, Scuola Normale Superiore

The Self-Portrait of an Exile: Remarks and Paradoxes in the Library of Bernardino Bonifacio d’Oria

The shipwreck of Bernardino Bonifacio d’Oria established the first nucleus of the City Council Library of Gdansk. The Italian noble, poor and blind, decided to give his books to the city, in return for an annuity. Bernardino Bonifacio grew up in the Valdesian milieu of Naples and escaped in 1557, spending the rest of his life in a long pilgrimage across Europe. Bernardino was involved in the activities of the Italian dissenters in Switzerland as well in Poland. The first aim of this paper is to examine his efforts to provide a link between the two communities (in regard of publications as well of religious, ethical, and political debates). Bernardino Bonifacio has left, unfortunately, few documents: his library is the blurred photography of his thought. Particular attention will be given to his possession of historiographical books, to his “marginalia” and to the analysis of his moral paradoxes, published posthumously.

Katharina Piechocki, New York University

Discovering Eastern Europe: Cartography and Global Translatio in Maciej Miechowita’s Tractatus de Duabus Sarmatiis (1517)

This paper investigates Miechowita’s Tractatus de duabus Sarmatiis (1517), an influential and yet less-studied treatise on eastern European geography, translated into different languages shortly after its publication, and included in the third volume of Giovanni Battista Ramusio’s anthology of travel literature, Navigazioni e
viaggi. While most scholars focus on Miechowita’s audacious rejection of Ptolemaic geography, I shift my analysis to a broader European context discussing Miechowita’s treatise together with New World discoveries and early modern cartography and mapmaking. Taking the simile Miechowita establishes between the Polish and the Portuguese king — the latter a successful discoverer of the Southern Hemisphere, the former a future discoverer of the Northern Hemisphere — as a starting point, I trace Miechowita’s description of the genealogy of the Poles and his cartography of Eastern Europe by discussing his use of the term “Sarmatia.” Furthermore, I show the influence that Miechowita had on both contemporary mapmakers and writers.

10112
Marina Tower
Lobby Level
Marina 5

SPENSER AND THE HUMAN I

Sponsor: International Spenser Society
Organizer and Chair: Melissa Sanchez, University of Pennsylvania

Tiffany J. Werth, Simon Fraser University

“Degendered”: Spenser’s “Stone” Age of Man

Puttenham defines prosopopoia as a term that attributes “any humane quality, as reason or speech to dombe creatures or other insensible things.” Spenser exploits this trope, providing foxes, apes, and a Blatant Beast tongues that speak what man may not. But he also applies prosopopoia on a larger scale; mankind, Spenser laments, lives in an Iron Age full of “wicked maladie,” a “stonic one.” Spenser ascribes an insensible “age” with ethical and moral — but un- and non-human — characteristics. In this “age,” men of “flesh and bone” risk being “degendered,” “transformed into hardest stone.” What can iron or stone say to us (or about us) that otherwise remains mute? This paper pressures the distinction between what Jane Bennett terms “dull” and “vibrant” categories of matter. Spenser’s prosopopoia presents an indistinct vision of the human and invites reflection on what it means to inhabit a world both indifferent and intimately continuous with us.

Melanie Mohn, Princeton University

“Person without Spright”: Spenser and the Embodied Human Form

In a poem full of “monstrous formes,” what happens when Spenser allegorizes the body? This paper explores the problem of fleshiness and the human form in book 2 of The Faerie Queene, beginning with questions of corporeal signification and the living world posed by the encounter with Amavia and Mordant, and lending particular attention to the Castle of Alma. Besieged by deformed and disembodied foes, the Castle of Alma seems like a refuge from these troubled boundaries of life and death. However, this architectural body, animated from inside, resembles something more like artificial life, and the castle’s creation of waste and eventual decay render it uncannily similar to the organic form it represents. Collapsing the distinction between living subject and lifeless object, Spenser’s strange anatomy finally returns the poem to the fundamental theological and epistemological question of the conjunction of body and spirit in defining the human.

Andrew Wallace, Carleton University

Spenser and the Human: What Do the Living Owe to the Dead?

Spenser’s enquiries into the relationship between the living and the dead are aspects of The Faerie Queen’s preoccupation with studying the nature and limits of the human. When, in the House of Holiness, Spenser’s narrator cries out “Ah dearest God me graunt, I dead be not defould,” he does so under the weight of his reverence for the Bead-man whose duty is to “engrave” corpses. The poet is in the grips of one of his most earnest efforts to acknowledge that the dead remain vulnerable to the living, and that the living are encircled by prayers of the dead. Spenser regards these harrowing facts as both constituting and troubling the outer limits of the category of the human. Spenser’s dead bodies lay bare the challenges to the self that reside where the human other is transformed into some new, unknowable thing that nevertheless refuses to loosen its grip on the living.
A Refreshing Approach: Publishing Partnerships and Humanities Resources

This paper looks at the formation of constructive partnerships between scholars, libraries, and publishers to achieve shared goals. It starts by looking at partnerships with scholars who are in the process of identifying groups of materials, whether this relates to sixteenth- and seventeenth-century writings by women or to sources relating to world trade. Publishers can help to add value by adding content and by guaranteeing the sustainability of the platform. It then looks at partnerships with scholars who want to add value to existing resources, referring to the example of the Devonshire MS project. It also looks at controlled crowdsourcing as a potential method of enhancing metadata. Finally, it looks at partnerships between publishers and libraries and why collaboration can work for all parties concerned.

Raymond G. Siemens, University of Victoria

Engaging Community: The Devonshire MS (BL Add Ms 17492) as Social Edition

This paper offers an understanding of the scholarly edition in the context of new and emerging social media from two pertinent perspectives: first, from the perspective of its theoretical context as that context allows us to consider the social edition as an extension of the traditions in which the edition is situated; second, from the perspective of one such edition’s implementation, carried out via a research team operating in conjunction with an advisory group representing key expertise in the methods and content-area embraced by the edition. The challenge for the editor is to meet partners, stakeholders, and users at their level of technological expertise to produce online spaces that foster, rather than hinder, scholarly social interaction. The implementation that will form the basis of the example is an edition of the Devonshire MS (BL Add Ms 17492), the first sustained example of men and women writing together in the English literary tradition.

Laura Estill, University of Victoria

Reading Early Modern Literary Manuscripts in a Digital Environment

Facsimiles, transcriptions, paleography lessons — all of these features are found in websites offering access to early modern English literary manuscripts. This paper employs Grusin and Bolter’s theory of remediation to examine how these manuscripts are presented, edited, and ultimately remediated by various web sites, including British Literary Manuscripts Online, The Perdita Project, Literary Manuscripts, Luna, and Scriptorium. Each of these sites provides a valuable service by making archival material available to a global audience. These sites allow research possible just five years ago, by allowing researchers to compare manuscripts from different repositories side-by-side. I evaluate these digital resources on a variety of fronts, and confront some major problems such as accessibility and the reliance on old media to create new media resources. The future of manuscript studies is digital: understanding and theorizing how digitized manuscripts are remediated and (re)presented is crucial as we enter a new era of literary scholarship.
ANNE OF A THOUSAND FACES: EXPLORING VERSIONS OF ANNE BOLEYN

Sponsor: Pacific Northwest Renaissance Society
Organizers: Sarah Crover, University of British Columbia; Natalia Khomenko, York University
Chair: Natalia Khomenko, York University

Deanne Williams, York University
The French Girlhood of Anne Boleyn
This paper looks to the beginning of Anne Boleyn’s story: her girlhood. Examining the nature of Anne’s French education — especially her years with Margaret of Austria at the Hapsburg court, and at the French court, as a lady in waiting to Claude of France and her sister Renée — it charts her responses to these experiences, as well as the response of others to her in contemporary letters and documents. Anne Boleyn’s French girlhood, I argue, is represented as exotic and suspect, the key to both her success and her downfall, in everything from contemporary Tudor records, to Victorian texts (such as those of Agnes Strickland), to today’s popular treatments of her story in The Other Boleyn Girl and The Tudors. This paradox reflects, I conclude, not only England’s ongoing anxious relationship with France and the French, but also a complex cultural response to her independence, education, and autonomy.

Irene Middleton, Independent Scholar

Pleasing the Groundlings: Howard Brenton’s Anne Boleyn
The popularity of Howard Brenton’s Anne Boleyn rests on its denial of the expected. The play begins by mocking the audience’s prurient interest in Anne’s death. A bloody Anne flirts with the audience over the contents of a bag: “Do you want to see it? Who wants to see it? Do you? You?” (1.1.p11). Instead of her head, Anne reveals “my Bible!” — the book that “killed me” (1.1.p11). Though Anne does briefly display her severed head, the emphasis is on her role in the Reformation. Brenton’s script undermines the more salacious rumors about Anne to suggest that, though scandal is amusing, the “real” focus is on the complex religious turmoil in Henry’s court. The play reforms Anne’s legacy as the creator of a particularly British faith, a surprisingly nuanced (if patriotic) message for a surprisingly popular play.

Esther Richey, University of South Carolina

Anne Boleyn and the English Reformation
John Aylmer, in an An Harborowe for faithfull and trewe Subjectes, represents Anne Boleyn as the mother of English Protestantism, allowing her to appear at once erotically earthly in her ability to attract Henry’s attention and spiritually transcendent as the “chief, first, and only cause of banishing the beast of Rome” in England. In a text designed to silence John Knox’s First Blast of the Trumpet, Aylmer makes a compelling case for a Protestant history that begins with Anne Boleyn, a feat, he notes, never accomplished by any man in England. In creating the role of Anne Boleyn in All Is True, Shakespeare draws on Aylmer’s portrayal and establishes the same paradoxical function for Henry’s second queen: the ambiguous language and performance assigned to Anne Boleyn disclose her stunning role as a “spleeny Lutheran” in the English Reformation.
Protestant-Catholic Devotional Reading in the Manuscript Miscellany of Katherine Thomas (ca. 1674)

Katherine Thomas (ca. 1674) was a Protestant widow and mother. Her manuscript miscellany contains one unexpected item: an original catechism that she composed based upon her reading of a fifty year old Catholic devotional text, John Heigham's *The Life of Christ* (1624). Heigham dedicated *The Life of Christ* to the community of English female religious living in Graveline, so it is perhaps not surprising that it emphasizes the centrality of women to Christ's life, passion, and resurrection. Not only are the principal characters (exclusive of Jesus) women, but Heigham selects events in the various gospels in which women played a central role and then foregrounds them. What might Thomas's recasting of *The Life of Christ* into a catechism suggest concerning differences in the devotional reading of Catholic and Protestant women? Perhaps most importantly, why did Thomas read it?

Lowell Gallagher, University of California, Los Angeles

Sodom Sermons and Post-Confessional Argument, 1580–1625

Samples of Sodom-themed sermons from this period (e.g., John Carpenter, Richard Wilkinson, Lancelot Andrewes, and John Donne) show, not surprisingly, a hybrid interest in topical controversy and broad moralizing. The sample sermons also show a more complicated dynamic, however, shaped partly by memories of Luther's famous association of Sodom with the Roman Curia and papistry generally, and partly by exegetical reflection on the revisionist reading of Sodom and Gomorrah offered by Jesus in Luke 17, where the sin of Sodom is neither sexual depravity nor inhospitality, but the routinization of everyday life. These two intuitions add pressure, in different ways, to local perceptions of the sheer diversity of ways in which English Catholic communities inhabited the lineaments of social and political life in the decades following the onset of the Counter-Reformation mission in England.

George Vahamikos, Duke University

*Rosa Hispani-Anglica* and the Confessional Politics of the Spanish Match

This paper will examine the irenic strategies of *Rosa Hispani-Anglica* (1623) by the pseudonymous Michel DuVal, an ardent defender of James's hispanophile politics and the virtues of the Spanish match. In his dedicatory address, DuVal praised James for using the proposed marriage to secure peace for “the dismembred and disjoynted Bodie of Christendome.” Exasperated by the increasingly abusive exchanges over the match taking place in print, DuVal took direct aim at those opportunists seeking to feather their own nests by deliberately obscuring the many points of agreement between the English and the Spanish. This paper will consider why DuVal's conciliatory words were to fall on deaf ears and why the invertebrate Puritan agitator, Thomas Scott, would single out both this author and his text for excoriation.
FRAUD AND DECEPTION IN EARLY MODERN EUROPE I

Sponsor: History of Legal and Political Thought, RSA Discipline Group
Organizer and Chair: Dennis Romano, Syracuse University

Janna Israel, Virginia Commonwealth University
“An art founded only on appearance”: Alchemy in Early Modern Europe

In his *De Pirotechnia* published in 1540, the Sienese metallurgist and polymath, Vannoccio Biringuccio, wrote that alchemists practiced “an art founded only on appearance and show.” Several contemporaneous prints of alchemists at work in messy studios surrounded by the controversial tools of their trade, like the touchstone, cast a moralizing shadow over the assertions made by alchemists about their ability to transmute base matter into gold. This paper analyzes Biringuccio’s denunciation of alchemy within a debate about simulation and art that took shape around early modern metallurgy. Metal practitioners and authors of technical treatises, including Biringuccio, Georgius Agricola, and Benvenuto Cellini, promoted their written accounts of metallurgical procedures and empirical data about geology as the virtuous opposite of alchemy. By focusing on the way in which metallurgists tried to define alchemy as a fraudulent practice, I explore an incipient tension in the status of the metal worker.

Sally Anne Hickson, University of Guelph
The *Inganno* of Giuseppe Orologi: The Art of Deception

In 1562, the Gioliti press in Venice published an original work by the Vincentine scholar Giuseppe Orologi, a dialogue he called the *Inganno* (the *Art of Deception*). He chose as his interlocutors Lodovico Dolce, author of an important Venetian work on art theory, and Girolamo Ruscelli, one of the most influential of the prolific *polignati* that dominated literary society in the great age of the Venetian presses. At the heart of the dialogue is a somewhat satirical invective against painting and sculpture, which Orologi considered such powerful forms of imitation that they could hold sway over the intellect and the senses, becoming corrupting agents of self-deception and delusion. He is particularly critical of antiquarian ‘experts’ who valued dead objects more than living people. What he describes is a kind of moral crisis incited by conspicuous consumption. This paper examines Orologi’s implied criticisms of Venetian antiquarians.

SHAKESPEARE I

Chair: Adam Zucker, University of Massachusetts Amherst

Maria Teresa M. Prendergast, The College of Wooster
Catherine of Aragon’s Virginity: Nostalgia for an Imagined, Prelapsarian England in Shakespeare’s *Henry VIII*

The trial over the annulment of Catherine of Aragon’s marriage to Henry VIII centered on that which could not be represented or verified — Catherine’s insistence that she was a virgin at the time of her first husband’s death in 1502. It is this question that Shakespeare turned to over a century later in a play that tips this contentious issue toward Catherine’s side by including a dream vision in which Catherine is shown surrounded by six angelic beings. I argue that, in *Henry VIII*, Shakespeare nostalgically turns to early Renaissance genres — the saint’s life and the morality play — to imagine the early Tudor period as one in which images could validly embody invisible truths. Shakespeare does so to represent this early Henrician period as enacting the last moments of a prelapsarian, unified, English spirituality and truth, one fragmented by the questioning of Catherine’s intact and unified virginity.
Jeffrey R. Wilson, University of California, Irvine
The Typology of Stigma in Shakespeare’s 3 Henry VI: Deformity, Villainy, Irony, Tragicomedy

The single most common critique of Shakespeare’s Richard III has been that he produces wildly divergent effects on audiences, that we feel ambivalent about him, that we love him and hate him at once. It has not been recognized, however, that our ambivalence is writ large in both the most common premodern strategy for representing reality, and the most common postmodern perspective on responding to stigma. This paper merges Erich Auerbach’s analysis of “figural realism” with Erving Goffman’s theory of “stigma” to suggest that there is a typology of stigma in early English drama, that this typology of stigma is most fully formulated in Shakespeare’s first tetralogy, that this is the dramatic system in and against which Shakespeare’s subsequent representations of stigma work, and that its manifold operation is precisely what has produced the critical disputes about Richard’s body (sign or cause?) and Richard’s behavior (comic or tragic?).

Ian Andrew Munro, University of California, Irvine
Bombast Circumstance: Wit and Judgment in Othello

This paper begins by reading Iago’s notorious comment, “I am not what I am,” as a singular performance of wit. A blasphemous variation on God’s ontological tautology, Iago’s statement reinforces a profound disaffinity in the play. Further, as a performative speech act that establishes the incommensurability of self and performance, “I am not what I am” inaugurates a witty game of representation: in a kind of perverse cogito, it is only as a man of wit that Iago can observe that he is not what he is, and his identity is vested in exactly the mechanism of that observation. Through the operations of this mechanism, the paper suggests different ways of understanding the innovation of Iago, linking him less with the medieval Vice and the Zanni of commedia dell’arte than with another category of metatheatrical character, both novel and proliferating on the English stage: the critic.

10118
Marina Tower
Lower Level
Nautilus 1

INTERPRETATIONS OF LIFE IN HEAVEN AND EARTH I

Sponsor: History of Medicine and Science, RSA Discipline Group
Organizers: Monica Azzolini, The University of Edinburgh; Hiro Hirai, Radboud Universiteit Nijmegen
Chair: Monica Azzolini, The University of Edinburgh

Roberto Lo Presti, Humboldt University
The Matter of Life, the Life of Matter: Understanding and Rethinking the “Activities Common to the Soul and the Body” in the Renaissance

Aristotle introduced his Parva Naturalia project in the first chapter of his De Sensu et Sensato. He emphasized the necessity of combining theoretical research on nature per se with a different kind of investigation on the activities and conditions that are “common to the soul and the body.” This passage is a key to understanding the account of bodily activities and psychic faculties and, more generally, of the conception of living body as “ensouled matter.” This paper will trace the ways in which the notion of “activities common to the soul and the body” was interpreted in some Renaissance commentaries on De Sensu. Special attention will be paid to the interactions among the “medical/empirical” and “theoretical/philosophical” issues in these commentaries.

Elisabeth Moreau, Université Libre de Bruxelles
Matter and Nutrition in Jean Riolan’s Commentary on Fernel’s Physiology

Jean Riolan the Elder (1539–1605), dean of the Faculty of Medicine in Paris, is known to have participated in the Parisian controversy between Galenists and Paracelsians at the beginning of the seventeenth century. He provided a critical
commentary on Jean Fernel’s work, starting with a scholion to the *Physiologia*, in the *Commentarii in Sex Posteriores Physiologiae Fernelii Libros* (Paris, 1577), which was reedited in his posthumous *Opera Omnia* (Paris, 1610). The aim of this paper is to explore Riolan’s assessment of the digestion of food, particularly with respect to the Galenic and Avicennian concept of radical or primitive moisture and the role of the secondary humors (ros, gluten, cambium) in nutrition. It will examine the different degrees of concoction assigned to the secondary nutritive humors, presiding over the transformation from food via chylum, from chylum to blood, and from blood to the substance of the parts of the human body.

Hiro Hirai, Radboud University Nijmegen

Renaissance Embryology and Astrology after Pico

The traditional relationship between medicine and astrology was transformed during the Renaissance. A major factor of this change was the criticism formulated by Giovanni Pico della Mirandola (1463–94). In his posthumous work *Disputationes against Judicial Astrology* (Bologna, 1496), he rejected the divinatory aspects of astrology while accepting its physical dimensions, which can be qualified as “natural astrology.” According to him, celestial bodies produce their effects only by physical means such as motion, light, and heat. The field of embryology received a direct impact from Pico’s new theory. This paper will take up the case of a lesser-known philosophical embryology published in Italy during the 1560s by Sebastiano Paparella who taught theoretical medicine at Pisa and Perugia. Under the strong influence of Pico, he tried to restore cosmic bonds, which could bridge the gap between heaven and seeds in animal and human generation.

**10119**  
**Marina Tower**  
**Lower Level**  
**Nautilus 2**  

**Sponsor:** Southeastern Renaissance Conference  
**Organizer:** Susan C. Staub, Appalachian State University  
**Chair:** Olga L. Valbuena, Wake Forest University

Delane O. Karalow, Lynchburg College

Cinquecento Light Metaphysics and the Language of Art: The Historical and Critical Legacy of Michelangelo Merisi da Caravaggio

In the sixteenth century, a new metaphysics of light and space appeared in philosophy. Arising out of the new Platonism at the University of Ferrara, and originating in Robert Grosseteste’s *De luce* (1220–35), it was fully articulated in the *Nova de universis philosophia* of Francesco Patrizi da Cherso (Ferrara: Mamarelli, 1591). Patrizi’s new light metaphysics stressed the importance of light as the object of sense perception, the most important principle of all corporeal things, and the vehicle by which space is visually understood. I will argue that this new understanding of light found concrete visual expression in painting in the mode of tenebrism, found most clearly in the work of Michelangelo Merisi da Caravaggio. Therefore, the subsequent negative criticism of the artist’s work resulted largely from the fact that few, if any, of his biographers possessed the necessary vocabulary to describe the tenebrism in his work.

Fred Waage, East Tennessee State University

Man’s Devouring Hand: Drayton’s *Poly-Olbion* as Environmental Text

Richard Helgerson sees in Saxton’s maps the ideological effect of “strengthen[ing] the sense of both local and national identity at the expense of an identity based on dynastic loyalty” (56) and the forefronting in Michael Drayton’s *Poly-Olbion* (1612) of “the land itself” (64) as a ruling figure. Drayton makes a separation not just between the land in itself and its rulers, but between the topographical and organic attributes of the English earth and its human inhabitants of all classes, and, despite the seeming celebratory tone towards them, the historical and mythical figures that inhabited it in the past. Thus Drayton provides a verbal defense of nature against
the art of man’s hand while displaying the ultimate subjection of humans to the power of nature.

Stephen Dan Mills, Clayton State University

Madge’s Bestiary: Philosophical Animals and Physiognomic Philosophers in Margaret Cavendish’s Blazing World

A significant portion of Margaret Cavendish’s Blazing World consists of the lengthy dialogues between the newly crowned empress and the unnamed half-man, half-beast characters in the Blazing World. Despite the large role of these characters in the narrative, critics have not adequately analyzed how the beast half of these half-human characters corresponds with their professional discipline. An examination of this relationship from the perspective of early modern attitudes about animals and animal imagery reveals a very conscious strategy by Cavendish that explains why, for example, the bear-men are the experimental philosophers, and the worm-men are natural philosophers. The bestiary in Cavendish’s Blazing World does not merely call to mind readily available early modern versions of Aesop’s Fables and medieval bestiary tales, however. Cavendish’s calculated pairing of animal and discipline reveals her knowledge of Continental trends in painting, specifically, seventeenth-century Dutch painting of landscape and the everyday.

DISSIDENT WOMEN’S CORRESPONDENCE NETWORKS, CA. 1640–1680

Sponsor: Society for the Study of Early Modern Women (EMW)
Organizer: Michelle DiMeo, The College of Physicians of Philadelphia
Chair: Julie D. Campbell, Eastern Illinois University

Marjon Ames, North Carolina Wesleyan College
Margaret Fell, Letter Networks, and the Making of Quakerism
Margaret Fell, “Mother of Quakerism,” was the architect of a religious letter network. Itinerants wrote to her and she continued a flow of communication throughout the religious movement. While Fell has been remembered as George Fox’s supporter and author of influential pamphlets, scholars have largely ignored her role in creating and maintaining this epistolary community. This paper contends that a close examination of the letters written during the 1650s and the means by which they were transmitted provides new insights into both the faith and the woman responsible for its success. Furthermore, it argues that Fell’s function as mother of the Quakers must be reassessed. Fell deviated from seventeenth-century expectations when she adopted a public persona as the feminine face of the faith. She publicized ostensibly private communication when she circulated itinerants’ missives. Thus, Fell kept Quakerism alive, changed her image, and the function of letters in the network.

Elizabeth Bouldin, Georgia Southern University
“Handmaids and Servants”: Female Millenarian Visionaries and Their Networks of Followers in Seventeenth-Century Europe
In seventeenth-century Europe, several radical Protestant religious communities developed under the direction and leadership of women. Extensive networks of followers promoted these women through financial aid, epistolary circulation, and publishing activity. This paper focuses on the Netherlandish mystic Antoinette Bourignon (1616–80), and on her connections with other dissenters such as the German-Dutch Labadist Anna Maria van Schurman (1607–78). A study of the communities surrounding Bourignon and her female visionary contemporaries reveals that they frequently shared patrons and followers. I argue that these overlapping networks of support played an integral role in fostering a transnational sphere of millenarian Protestants who advanced similar ideas about the role of women as reformers and heralders of the end days.
Michelle DiMeo, *The College of Physicians of Philadelphia*

Lady Ranelagh and the Hartlib Circle: Natural Philosophy and Radical Protestantism, ca. 1640–60

The radical Protestant correspondence network now known as the “Hartlib Circle” aimed to make public all useful knowledge. Scholars have acknowledged that natural philosophy was an important topic in the circle, and many members later became Fellows of the Royal Society. However, little has been done to identify how female correspondents contributed to these discussions, and some scholars have hypothesized that female contributions were limited to religion or medicine. This paper uses new archival material to show that Lady Katherine Ranelagh (Robert Boyle’s sister), was a key correspondent in scientific discussions as diverse as alchemy, horticulture, and optics. Because Ranelagh’s extant letters after 1660 show little evidence of her having continued discussions of natural philosophy, I argue her interest in the subject was linked to her millennial ambitions. I also illuminate her central role in the Hartlib Circle and recast the network as a space that promoted female curiosity.

**SPACE, PLACE, AND THE SACRED IN COLONIAL SPANISH AMERICA**

**Sponsor:** Americas, RSA Discipline Group

**Organizer:** Ricardo Padrón, *University of Virginia*

**Chair:** Surekha S. Davies, *Western Connecticut State University*

Ivonne del Valle, *University of California, Berkeley*

*Water, Tratados de Hechicerías, and Christianity in Seventh-Century Mexico*

At the outset of the conquest of Mexico, two different, but related methodologies were used in an attempt to annihilate or displace Nahua religion through the eradication of certain practices and the substitution of others. The displacement of Tlaloc by images of Remedios and Guadalupe, associated from very early on with draughts and floods, is an example of the second option. If in this sense, Christianity not only attempted to understand the beliefs and rites that had previously tackled the region’s environment, but to establish a pact with them, in this essay I will suggest that many aspects of the Nahua’s daily life related to geography, climatic conditions, and material sustenance, continued to be ruled by the old religion. This series of idolatrous practices addressing local material conditions thus signified the blind spots and limits of a utopian religion inclined to abstraction and independent of material necessity.

Astrid Windus, *University of Hamburg*

*Appealing to All Senses: A Programmatic Approach for the Study of Religious Communication in Early Modern Contact Zones*

The paper presents and discusses an application-oriented model, which serves as a tool for the analysis of spaces and mechanisms of religious communication. It represents a structural attempt to synthesize different forms of religious communication to get a more holistic understanding of the processes of construction of religious meaning. The paper will exemplify the idea by referring to the case of a rural contact zone of the sixteenth and seventeenth centuries: the town of Carabuco, located at the southeastern shores of Lake Titicaca and place of the miraculous Cross of Carabuco. In this sanctuary, canonical Catholic and indigenous knowledges are represented and/or merged on multilayered levels of communication through texts, legends, images, performance, objects, and topography, which makes it a model case for the purpose of this paper.

Amara Solari, *Pennsylvania State University*

*The Renegotiation of Maya Sacrality: The 1648 Yellow Fever Epidemic and the Virgin of Tabí*

In July of 1648 a pan-Caribbean yellow fever epidemic hit the Yucatec Peninsula and for the first time in the history of the encounter, Spaniards, Mayas, and
Afro-Yucatecans succumbed in equal numbers. This paper analyzes public responses to this health crisis, arguing that it functioned as a catalyst for Maya communities to redefine notions of the sacred and the role numinous sculpture. In the decades following the epidemic, the peninsula hosted the development of cults devoted to seventeen Marian icons; this paper will focus on one, the Virgin of Tabí. I will argue that while her cult has clear parallels to traditional Maya modes of envisioning the sacred, rooted in the inherent sacredness of the Yucatec landscape, her sudden popularity at this particular historical moment suggests a complex nexus of cultural negotiation as Maya ideologies were being reframed in response to evolving definitions of idolatría among the peninsula’s Catholic elite.

FROM ENERGÉIA TO ENERGY IN RENAISSANCE LITERATURE AND CULTURE

Sponsor: Comparative Literature, RSA Discipline Group
Organizer and Chair: Jessica Lynn Wolfe, University of North Carolina at Chapel Hill
Dustin Mengelkoch, Lake Forest College
Energetic Commentary: Lipsius, Bernaerts, and Statius’s Thebaid
In 1595, the Antwerp printing house, Plantin, published the first new commentary on Statius’s Thebaid in nearly eleven-hundred years. It might have been delayed longer still if not for Justus Lipsius, who by the end of the 1580s had convinced an up-and-coming lawyer and scholar from Mechlen named Jan Bernaerts, or Iohannes Bernartius, to take on such a project. Bernaerts’s edition departs from the strict philological interest of other editions of Statius. His commentary proves allusive and confounding to many scholars today precisely because he defines his work in terms of energēia and euphonia — as opposed to energēia and entelecheia. The result of defining his work in such terms allows Bernaerts to explore Statius’s Thebaid in a way that privileges personal erudition and contemporary scholarship over strict collation and emendation. Bernaerts claims, in fact, that his energēiac efforts produce a “new” Statius.

Jessica Rosenberg, University of Pennsylvania
Puttenham’s Double Vertue: Energeia and Herbal Vertue in the Arte of English Poesie
In his Arte of English Poesie, George Puttenham prefaces the catalog of figures comprising his third book, on ornament, with a chapter explaining “How ornament Poeticall is of two sortes according to the double vertue and efficacie of figures” — energēia (as he notes) from argon, the lustrousness of poetic language (here, an aural effect), and energēia, from ergon, its forcible ability to stir the mind. This paper takes this configuration of ornament’s energetic force as its starting point, arguing that the language of “vertue” in the Arte derives its force not just from a rhetorical tradition but from technical discourses of botany and medicine. Ultimately, though, Puttenham breaks from this artisanal analogy, asserting that the poet does not so much work on virtue as through his own natural virtue — a displacement rooting poetic energy not in the matter of language but in the vigor of the poet.

Joseph A. Campana, Rice University
The Steady Drone of Industry: Bees, Biopower, and Early Modern Cultures of Energy
In Renaissance England, energy was tangled up in the precision of rhetoric and literary imagination while many scholars of Renaissance England have turned in decades past to histories of “social energy.” In this paper, I explore the fantasies of energy embedded in the way Renaissance writers imagined and described bees, beehives, and the laudable “industry” of small creatures in order to test out three hypotheses. 1) Non-human creatures were at the heart of an early modern biopolitics. 2) The term biopower must be articulated not merely as social control but in relation to life force or creaturely energy, which in spite of early modern technological advances was still a primary way of understanding energy. 3) Early modern bee texts offer one way of ensuring that discussions of energy do not leap forward past living, laboring, energetic bodies on the long slow march toward cold fusion (and other such energy fantasies).
FIFTEENTH-CENTURY ROME

Sponsor: Humanism, RSA Discipline Group
Organizers: Margaret Meserve, University of Notre Dame; Emily O’Brien, Simon Fraser University
Chair: Kenneth Gouwens, University of Connecticut, Storrs

Anthony Francis D’Elia, Queen’s University
Platina’s Renaissance

This paper explores Platina’s concept of the Renaissance in his minor works and how these ideals affected his Lives of the Popes. Platina’s concept of the Renaissance is most explicit in his biography of his teacher, the humanist educator Vittorino da Feltre. Platina’s other works also promote classical ideals. In On the Prince (1471), dedicated to Lodovico Gonzaga, he offers an idealized portrait of the prince and the virtues necessary for a successful ruler. In 1474 he rededicated the dialogue to Lorenzo de’ Medici, entitled On the Good Citizen, and adapted it to republican Florence. In this version he focused on the values of civic humanism, including the active life, true nobility, and the virtues essential to good citizenship. In these minor works Platina outlines an ideal Renaissance man. Are these ideals present in his Lives of the Popes? Do any Renaissance popes meet any of these high standards?

Emily O’Brien, Simon Fraser University
Rome and the Romans in the Epaeneta of Pope Pius II

The Epaeneticorum ad Pium II Pont. Max. libri V is a vast and understudied collection of encomiastic poetry celebrating the res gestae of Pope Pius II (Aeneas Silvius Piccolomini). It includes verses of, among others, Giannantonio Campano, Orazio Romano, Porcelio Pandoni, and Niccolò della Valle. Pius himself contributed to the collection, and not simply as a poet: scholars have identified him as the architect of the work and have suggested that he envisioned the Epaeneta as part of a broader apologetic program for his papacy. Of particular importance is Rino Avesani’s still unexplored hypothesis that the poems gathered in the Epaeneta represent a poetic complement to Pius’s own Commentarii. This paper takes up Avesani’s idea while studying the many portrayals of Rome and the Romans in the Epaeneta. It does so with reference both to the Commentarii and to Pius’s often turbulent relationship with the city and its inhabitants.

Margaret Meserve, University of Notre Dame
The Pope and His Monster: Responses to the Tiber Flood of 1495

The flooding of the Tiber River on 4 December 1495 was a signal event in the history of Renaissance Rome. Not only one of the highest and most devastating floods on record, the inundation also posed a series of intellectual challenges to a city and a papacy already rocked by political unrest, apocalyptic speculations, and the recent occupation of the French under Charles VIII. This paper examines the flood and its impact on the physical as well as the political and rhetorical health of the Roman polity, with a special focus on its implications for the papacy of Alexander VI. Local chroniclers, curial humanists, millenarian preachers, and propagandists for rival European powers all found something to say about the flood of 1495, speculations that only grew more intense with the discovery of the Tiber monster the following year.
DANTE: ETHICS AND POLITICAL PHILOSOPHY

Sponsor: Society for Medieval and Renaissance Philosophy (SMRP)
Organizers: Jason Aleksander, Saint Xavier University;
Donald F. Duclow, Gwynedd-Mercy College
Chair: Andrea Aldo Robiglio, Katholieke Universiteit Leuven

V. Stanley Benfell, Brigham Young University
Dante’s Virtues: Habit, Grace, and the Pursuit of Happiness
One of the fiercest debates in medieval moral thought of the early fourteenth century regards the status of the virtues, specifically whether they can be obtained through one’s own efforts and education, as Aristotle held, or only through an infusion of divine grace, as Saint Augustine argued. In Purgatorio and elsewhere, Dante seems to want to have it both ways: he posits virtues that can only be obtained through grace, while in other cases he suggests or argues that moral virtue is, as he states it in the Convivio, “wholly within our power.” This paper will explore Dante’s complex attitude toward virtue, arguing that this mixture of approaches is necessary for the pursuit of happiness, which must be sought not only in the afterlife through salvation, but also here and now through the development of a political state that will allow for a divinely ordained temporal happiness.

Jason Aleksander, Saint Xavier University
The Aporetic Relationship between Infidelity and Heresy in Dante’s Inferno
Whereas Dante assigns infidels such as Aristotle, Virgil, and Averroes to a portion of Limbo in the first circle of his Inferno, he condemns heretics such as Epicurus, the Emperor Frederick II, and Farinata degli Uberti to the sixth circle of Hell. However, the similarities between the supposed sins of these respective groups — signaled, for instance, by Dante’s reserved use of the term “magnanimo” to describe both Virgil and Farinata — makes difficult assessing the moral, political, and theological significance of Dante’s understanding of the underlying differences between these two categories of sin. Consequently, this paper will grapple with the aporia that constitutes Dante’s representations of infidelity and heresy. In doing so, the paper will discuss what Dante’s representations of these two groups of sinners may disclose regarding his ethico-political philosophy and its relationship to his theological imagination.

Mary Elizabeth Sullivan, University of Central Arkansas
Is Dante a Cosmopolitan?
When modern scholars of global governance wish to establish their roots, they often turn to Dante’s Monarchy as an early example of cosmopolitan argument. Monarchy outlines a system for world government in which a single monarch wields absolute power, resulting in a supposedly perfectly just system. Is this enough to classify Dante as a forerunner of contemporary advocates of globalization or cosmopolitan political thought? This paper will examine Dante’s arguments and try to place them in the broader context of the cosmopolitan tradition. Is this simply a case of contemporary thinkers trying to create an impressive sounding pedigree or might Dante have more in common with cosmopolitan thinkers than it might at first appear?
“Is not thy soul thine own?”: Marlowe’s Doctor Faustus and the Fundamental Fantasy
Calvin demands that we traverse our fundamental fantasy and acknowledge subjective destitution, that we abandon the idea that there is something in me, agalma, that makes the Other desire or choose me. God is not “an accepter of persons” (Institution 3.23.10). Faustus may seem to traverse the fundamental fantasy because he rejects God, but this rejection re-establishes it: his soul is his agalma, which he assumes the devil desires. The devil’s desire is the objet petit a, and Faustus’s contract with Lucifer establishes an unstable and delusory relationship between his agalma and the objet petit a that bars Faustus’s subjectivity. The play externalizes Faustus’s fundamental fantasy, with all the stage machinery necessary to sustain it even or exactly when Faustus begins to entertain interior, metaphysical doubts. Ultimately, however, the play reveals the void that Faustus’s theatricalized fundamental fantasy seeks to conceal.

Donald Andrew Heverin, University of Kentucky
Apprentice Counterpublics: Heywood’s Four Prentices and the Development of a Youth Movement
Taking a cue from Michael Warner’s definition of a counterpublic as a discursive form of stranger sociability among a subordinated community, this paper will attempt to reveal the outlines of an “apprentice counterpublic” as it began to emerge in 1590s London. Despite their central role in both the social and economic realities of the early modern city, apprentices are often marginalized in both the literary and scholarly record. And yet, they continually “spoke” to the concerns of the age. In this shorter presentation drawn from a larger piece, I will investigate this discursive community of young men as it is depicted on the stage. Focusing on Heywood’s Four Prentices and its central character of Eustace, this paper will demonstrate the means by which this “subclass,” and a dramatist closely affiliated with them, attempted to voice their concerns with the urban community and their place in it.

Laura Feitzinger Brown, Converse College
“Words Are Thy Children, But of My Begetting”: The Character Auditus in English Allegorical Plays
Berger, Bradford, and Sondergard’s Index to Characters records seven plays printed between 1500 and 1660 that employ a character named Auditus (Hearing). In light of increasing scholarly interest in the senses, this paper will discuss these plays’ depiction of the sense of hearing. Sarah Beckwith recently showed how several English allegorical plays perform the meanings of the virtues, and I seek to explore the multiple ways that hearing is performed in allegorical drama that includes the five senses as characters. Part of my paper will address the generic variety among these plays, from the early sixteenth-century moral allegory Everyman to the 1607 university play Lingua, to civic pageants such as the Magnificent Entertainment through London and the Lord Mayor shows Chrysanaleia and Triumphs of Truth. Finally, I hope to discuss these plays’ performance of hearing in the larger context of contemporary literature such as sermons and other devotional work.
Zelmane’s Real Identity

The figure of Zelmane is an artificial persona within Philip Sidney’s *New Arcadia* — artificial from the perspectives of the book’s own characters — but she defines and develops the identities of the *New Arcadia*’s characters, the narrative’s real people, so to speak. The erotic desires of both Pyrocles and Philoclea are shaped by their identification with Zelmane. Zelmane’s identity complications provide avenues for the narrative’s comical situations and for Sidney’s rhetorical wit. In this respect, the figure of Zelmane fits the larger tone and structure of the *New Arcadia*, a romance of plot convolutions and identity confusion. The Renaissance is often associated with serious, philosophical interest in identity and the definition of the individual. Zelmane and *Arcadia* reflect the more playful dimension of that Renaissance interest. However, the figure of Zelmane also demonstrates the serious work that romantic play can do in exploring and destabilizing categories of identity, gender, and desire.

Devin L. Byker, Boston University

Bent Speech and Borrowed Selves: Intercessory Acts in *Measure for Measure*

How can one speak on behalf of another? *Measure for Measure*, with its concerted attention to acts of intercession, fervently takes up this question. Characters lend their knees, voices, even their sexuality in lieu of others, all of which involves the assumption of another self or another’s speech: the Duke, as intercessee, seeks to “bend my speech” to Angelo; Claudio entreats Lucio, when soliciting Isabella’s aid, to “[i]mplore her, in my voice”; Friar Peter speaks for Friar Lodowick “as from his mouth.” If we alone are responsible for our words, what adoptions or relinquishments make intercessory speech possible? Furthermore, if Protestant reformations stripped away certain layers of intercession (the living for the dead, priests for penitents, saints for sinners), how does the play’s preoccupation with these structures address this theological exposure? This paper uncovers the possibility and peril of intercession charted by *Measure for Measure*’s myriad “bendings” of speech.

Jennifer Holl, CUNY, The Graduate Center

Intimate Strangers: The Player’s Double in Shakespeare and Marston

When Prospero, in the epilogue to *The Tempest*, begs of his audience, “release me from my bands, / With the help of your good hands,” he calls attention to his liminal position between the dramatic diegesis and the modes of production, between scripted character and actor familiar with the conventions of audience response. As Prospero demonstrates, the body of the dramatic character is always, in a sense, doubled by the presence of the actor’s body, and this paper explores the epistemological divide and simultaneous conflation of the twin bodies of actor and character in Shakespeare’s epilogues to *The Tempest* and *As You Like It* and Marston’s induction to *The Malcontent*. Incorporating theories of theatrical ghosting as well as anecdotal accounts from early modern audiences, this paper further explores how the simultaneous staging of actor-as-himself and actor-as-character propels competing player-playgoer dynamics, fostering at once a sense of intimate interaction and estrangement.
Maybe Exemplary? Jacobean Translations of Cervantes

This paper considers James Mabbe's translation of Cervantes's *Exemplary Novels*. It links the most important translator of Spanish material from the period with John Fletcher, principal playwright to the King's Men, the culturally Hispanophile group surrounding his patrons the Hastings family, the Sidney family, Ben Jonson, and, through the First Folio, to Shakespeare and Leonard Digges as well. Mabbe's translation, published in 1640, included only half of the stories, omitting three of the six already used as the basis for Fletcherian plots, i.e., *La gitana*, *La ilustre fregona*, and *El casamiento engañoso*. In addition to interrogating the nature of Mabbe's translation, in all senses of the word, I will consider the nature of his group's engagement with Spanish literary culture and try to answer why he did not publish translations of all twelve novellas and, in particular, why he omitted those previously seen on stage.

La fuerza de la sangre and the Hagiographic Literature of the Time

The main character imagined by Cervantes in *The Power of Blood* is a maiden, a *doncella*, who lives in Toledo and loses her virginity when raped by a noble boy only a few lines after being introduced into the plot. While Leocadia bears the name of the patron saint of the Castilian capital and primatial church of Spain, whose relics were translated back to Toledo in 1587, she fails to share the destiny of this saintly virgin model. The number of possible comparisons between the saint and the character underline the fact that Cervantes was familiar with its Toledan context. Above all, we can regard the novella as a response to the exemplarity proposed by Saint Leocadia of Toledo's *Vita*. This paper considers Cervantes's story in the *Exemplary Novels* against and in light of hagiographic literature, the first exemplary narrative of the time.

A Female Public in Cervantes's *Celoso extremeño*

This analysis considers *El celoso extremeño*, a complex reflection on the incorporation of women within an expanding public of cultural consumers. By portraying the craving for spectacle of Leonora and her maids as a natural and salutary inclination, Cervantes counters prevalent assumptions about the necessity of confining women to a secluded domestic sphere. Indeed, the text parodies the restrictive norms prescribed in widely conduct literature, from Xenophon's *Oeconomicus* through Fray Luis de León's *La perfecta casada*. Distancing itself from the line of humanist thought that emphasizes the exercise of critical reason, the novella represents instances of cultural exchange as sensorial performances that provoke extreme emotional reactions in their audience. Not to be viewed as exhibitions of authoritarian control of the spectator, such appeals to the emotions can be identified with classical Republican discourses on the importance of the affects as a basis for building community.

Unhappy Endings

The prologue of Cervantes’s *Exemplary Novels* (1613) declares that, “if you look carefully, there is none [of these novels] from which a beneficial example cannot be drawn and, were it not that I wish not to drag out this subject, I might perhaps show you the tasty and honest fruit that could be had, both from all of them together, and from each by itself.” This ironic and conditional promise is typical of Cervantes's
writings and, indeed, there is good reason that he does not spell out the beneficial example intended for careful readers alone, for this truly beneficial example normally subverts, not only the seemingly happy endings of many novels, but, more important, the dominant social, political, and religious conventions of the period.

A Tale of Beginning: Boccaccio’s *Ninfale fi esolano* between Myth and History

This paper investigates Boccaccio’s innovative contribution to the recovery and transformation of the classical pastoral genre in his most accomplished work before the *Decameron*, the *Ninfale fi esolano* (1344–46). In this etiological and etymological fable on the origins of the Fiesolan and Florentine peoples, the pastoral setting emerges as exemplary space within which the passage from natural to political civilizations occurs. The analysis of the *Ninfale* within a perspective embracing literature and historiography reveals in Boccaccio’s mythographic reconstruction of the miscegenated origins of the Florentines a reconstruction of an archetypical new beginning where history and mythology necessarily interlace.

The Labors of Tale-Telling: Otium, the *Ameto*, and Renaissance Pastoral

Boccaccio’s *Commedia delle ninfe fiorentine* (also called the *Ameto*) is often cited as the first pastoral novel, and in fact it features shepherds, one of the first eclogues written in the vernacular, and a delightful Tuscan countryside beneath which men and women gather to sing and tell stories. The danger hovering over this *brigata*, however, is that of *otium*, the fear that festive time will be wasted in idle talk and inactivity. I will consider the young Boccaccio’s own attempts in the *Ameto* to validate his fiction as worthy labor, with an eye to later developments that likewise juxtapose the problem of the otiose with the productiveness of humanistic work: Sannazaro’s *Arcadia*, the dramas of the Siene Congrega dei Rozzi, and Guarini’s *Pastor fido*.

An overarching narrative of transformation emerges from the *Buccolicum carmen*, which unites the Boccaccian corpus in the low style of the bucolic genre. As an allegorical narrative the work succeeds in reconciling the eclectic diversity of Boccaccio’s literary and political career within a landscape of transformation and self-discovery. In this paper, I argue that the ambiguity of the pastoral landscape, with its liminal position between history and imagination, provides the perfect theater for Boccaccio to reflect on his literary, political, and theological selves and to seek out the point where they converge.

**French Literary Culture I**

*Chair: Phillip John Usher, Barnard College*

Antonio Joaquim Eduardo de Ridder, *Cornell University and Arizona State University*

Preaching, Storytelling, and Argument in Meigret’s Sermon, LePicart’s Instructions, and the Queen of Navarre’s *Heptaméron*

Although historical evidence indicates that Marguerite d’Angoulême, queen of Navarre, took an avid interest in evangelical preaching activities in France and Navarre during her own lifetime, no critical study has focused on the *Heptaméron’s*
engagement with early Reformation French sermon texts. Scholars have already considered the queen’s correspondence with Guillaume Briçonnet and other churchmen as crucial indices of the *Heptaméron*’s religious sensibility, but in this paper I compare the predicant discourse and textual structures found in Marguerite’s nouvelles with those of contemporary sermons she knew. To understand the *Heptaméron* as a response to male preachers whom a high-ranking aristocratic woman could protect or punish but never publicly debate, I compare the predicant strategies in the novellas and their framing dialogues to the exegeses and arguments of two preachers whose work was available to Marguerite, and who basically represent radical reform and entrenched orthodoxy, Aimé Meigret and François LePicart.

Monika Edinger, *University of British Columbia*

The Mask of Laughter in Marguerite de Navarre’s *Heptaméron*

This paper focuses on the representation of laughter in Marguerite de Navarre’s *Heptaméron*. In particular nouvelles 3, 5, and 11 unveil both the dichotomy between laughter and honor, and also some comic aspects of the Rabelaisian world. The underlying suspension of existing hierarchies links these stories to the theory of humor explored by the physician Laurent Joubert (1529–82), as well as to other theorists such as Henri Bergson (1859–1941) and Mikhail Bakhtin (1895–1975) and his vision of the *carnivalesque*. The coexistence of bodily, comic, and social elements complements and contrasts Marguerite’s depictions of a society negotiating various power relations. Hence, we argue that the binary between masculinity and femininity is just as ubiquitous a theme as the social significance of laughter. However, can the concepts of grotesque realism and laughter serve to illustrate the illusory nature of the courtly and clerical worlds depicted in the *Heptaméron*?

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**Flesh Is Grass: Culture, Cannibalism, and Wartime Food Strategies in Early Modern Europe**

*First Place Recipient: Society of Fellows (SOF) of the American Academy in Rome (AAR)*

*Organizer: Bradford Bouley, University of Southern California*

*Chair and Respondent: Daniel Beaver, Pennsylvania State University*

**Bradford Bouley, University of Southern California**

Meat is Murder: Cannibalism and Food Shortages in Early Modern Rome

According to an anonymous Roman diarist, during food shortages caused by the War of the Castro (1639–49), butchers working near the Pantheon in Rome began to commit unspeakable acts: they killed and ground up human beings to put in their sausage. Although rich in detail, this chronicle contains much evidence that cannot be corroborated by other sources. Rather than reflecting a true criminal act, then, this story might represent a cautionary tale motivated by widespread fear that a quasi-luxury product — meat and, especially, pork sausage — was becoming both contaminated and unavailable. Using this chronicle along with trial documents, edicts, and other contemporary diaries, this paper will explore the context of this unusual story of cannibalism, the veracity of the sources, and the meaning of meat and the ways it was produced in early modern Rome. Sausage, it turns out, was filled with cultural significance.

**Carolyn Zimmerman, University of Miami**

Starving the City to Death: Food and Useless Mouths in the Siege of Siena

After a decisive defeat to the Florentines at the Battle of Marciano on 2 August 1554, the Sieneese withdrew into their city, waiting for the French to come to their rescue. Tragically, this foreign aid did not come quickly enough. Nearly 5,000 individuals, designated *bocche disutili*, deemed unfit for military service but requiring rations of food in order to survive, were forced from temporary safety behind city walls into almost certain death in the battle-ravaged countryside. This paper analyzes the value of food during the siege, the methods used to distribute and manage
food stores, and the rationalizations made to sacrifice the individuals designated as useless. Ultimately, food and the act of eating serve as representative examples of quotidian items and activities that took on new and multifaceted meanings during the transitional period of the siege that continued after the city's political collapse, redefining everyday life in post-republic Siena.

Molly G. Taylor-Poleskey, Stanford University
Wartime Dining at the Court of Brandenburg, Prussia
Following the Thirty Years’ War, the “Great Elector” Friedrich Wilhelm of Brandenburg-Prussia was left with territorial gains but also with ruin and scarcity throughout his lands. His early court had has a reputation for parsimony and a lack of ceremonial culture. However, later in his reign, his court was called “la plus magnifique & la plus polie d’Allemange.” Barbara Stollberg-Rilinger has written that Friedrich Wilhelm’s rule enabled his son to create the ceremonial court culture necessary to become King in Prussia in 1701. When and how did this cultural transformation take place in the context of the Elector’s well-studied military accomplishments? This talk presents findings from studying the kitchen records of the Elector’s residence in Königsberg vis-à-vis change over time, the elector’s presence at this residence, and the fluctuating needs of the court during times of war.
David J. Rothenberg, Case Western Reserve University
Musical Mourning, Commemoration, and the Introit Requiem aeternam in Motets, ca. 1500

In his essay “The Mirror of Man’s Salvation” (Renaissance Quarterly 43, 1990), Howard Mayer Brown argued that motets from ca. 1500 mirrored the devotional preoccupations of contemporary Christianity seen most clearly in Books of Hours and votive artworks. This argument explains why Marian compositions dominate the repertory, and why votive motets for the Cross, the Passion, the Holy Spirit, and the Eucharist are also common. Commemoration of the dead, however, is not nearly as widespread in the motet repertory as one would expect, given its prominence in devotional culture. This paper first argues that the polyphonic Requiem mass, still a relatively new genre ca. 1500, served the commemorative function that votive motets served for other devotional themes. Then, building upon that argument, it examines the use of the introit Requiem aeternam as a cantus firmus in several motets where it serves as an emblem of mourning and commemoration.

CONFRATERNITIES AND URBAN PERFORMANCE I: PIETY AND CHARITY

Sponsor: Society for Confraternity Studies
Organizer: Diana Bullen Presciutti, The College of Wooster
Chair: Nicholas Terpstra, University of Toronto

Matthew Sneider, University of Massachusetts Dartmouth
Gift and Memory: Rituals of Charitable Distribution in Bolognese Confraternities

This paper focuses on the charitable activities to which confraternities were obligated by their acceptance of testamentary gifts. It is based primarily on an analysis of testaments in sixteenth- and seventeenth-century Bologna. It begins with a brief history of the confraternities, traces their changing charitable aims, and explores their interactions with donors. The paper’s particular focus will be the rituals of charitable distribution willed by donors. Confraternal rituals sought to efface the individual, presenting the brothers as a collective, but rituals of charitable distribution often highlighted the relationship between an individual donor and the recipients of his generosity. When they stipulated charitable donations, and especially when these were repeated distributions, donors won for themselves perpetual spiritual intercession and a permanent place in the ritual life of the confraternity. The paper will examine the participants, the location, the timing, and, where possible, the visual impact of these rituals.

Lance Lazar, Assumption College
Roman Conservatories: Initiatives by and for Women in Early Modern Rome

The sixteenth through the eighteenth centuries saw an enormous growth in institutions directed specifically for girls and young women whose honor was considered in jeopardy. In Rome alone, no fewer than nineteen such conservatories opened their doors in the 250 years from 1543 to 1793. Based on constructions of gender, new attitudes about charitable intervention, and evolving ideas about suitable outlets for religious zeal, these institutions represent a paradigm of early modern Catholic charity, capturing the imagination and efforts of a broad swath of urban society. Annual public processions, mapping the holy coordinates of the city, became a primary means for placing such institutions, their guiding confraternities, and women’s devotion, on display. Alongside service in the hospitals and orphanages, the conservatories provided the most widespread and public outlet for women’s pious activity, at the heart of Catholic charity in early modern Rome.

Mara Nerbano, Accademia di Belle Arti di Carrara
Devozioni e teatro dei disciplinati dell’Umbria

L’intervento si propone di analizzare il patrimonio drammatico e documentario dei disciplinati dell’Umbria alla luce delle acquisizioni della teatrologia e della
storiografia confraternelle più recenti. Mediante l’esame delle varie espressioni artistiche e culturali dei sodalizi, messe in relazione ai contesti e alla specificità delle appartenenze geografiche, si intendono mettere a fuoco da un lato la ricca e articolata vita devozionale che soggiaceva alla produzione di testi da recitare o da cantare al chiuso delle liturgie confraternali, e dall’altro le manifestazioni nelle quali la pietà dei laici si esternava nella dimensione pubblica delle festività religiose e delle cerimonie civiche. Ne emerge un teatro in continua trasformazione, che si dipana con continuità lungo l’arco di circa due secoli, dal trecento alle prime due decadi del cinquecento.

**IDEAL/IDOL: THE FEMININE IN EARLY MODERN CULTURE I**

### Sponsor: Society for the Study of Early Modern Women (EMW)

**Organizers:** Judith Allan, University of Birmingham; Rebekah Tipping Compton, Columbia University

**Chair:** Rebekah Tipping Compton, Columbia University

#### Sexual Object or Religious Icon: Ideal Beauty in Fifteenth-Century France

Known as the *dame de beauté*, Agnès Sorel was universally renowned for her idyllic femininity, even by critics who condemned her exotic and bust-revealing clothing. Her celebrated breasts were the sexual ideal; yet Jean Fouquet allegedly adopted her features to represent the Virgin Mary, the iconic model of chaste love, in his *Melun Diptych* (ca. 1455). This paper examines the proliferation of early fifteenth-century Northern portraits of women, such as Agnès Sorel, as representations of economic property. Recognizing the potential of the oil medium to signify symbolic capital by displaying the possession of luxury goods — including women — the rising members of the merchant class, like the *Melun Diptych*’s patron, Étienne Chevalier, were instrumental in popularizing panel painting in France. I argue that by representing Agnès Sorel as the Virgin Mary, Fouquet innovatively appropriates the economic value of erotic femininity, transforming it into a spiritual commodity.

Judith Allan, University of Birmingham

"Questi sono l’idoli vostri": Poetic Representations of Simonetta Vespucci from Angelo Poliziano’s *Stanze* (1475–78) to Girolamo Benivieni’s *Opere* (1519)

Simonetta Vespucci (1453–76) has gone down in legend as the beauty who inspired Botticelli to paint and Giuliano de’ Medici to passion. In this paper I argue that her true cultural import lies in her depictions in poetry, which, far from promoting one stable image of Simonetta, see her transformed from Neoplatonic, Petrarchan ideal into a figure of Savonarolan shame and revulsion, reflecting the reaction of Florence’s poets to political, artistic, and religious change. Beginning with her portrayal as the personification of “flourishing” Florence in Poliziano’s *Stanze*, I trace Simonetta’s shifting significance over time, focusing in particular on the impact of Savonarola’s denunciation of the idolatrous worship of beautiful women and of sensual pleasure. Simonetta, I conclude, begins her poetic life as a Florentine ideal and ends it exposed as a “false idol.”

Dino S. Cervigni, University of North Carolina

The Ten-Ballad Sequence in Boccaccio’s *Decameron*: Ideal, Eros, Vice

At the end of each day of the *Decameron*, a member of the group is asked to sing a ballad, while everybody else dances and repeats the refrain. Boccaccio’s ten-ballad sequence seeks to rewrite all previous lyric traditions, from Provençal to dolce stil nuovo and beyond. In essence, Boccaccio enacts these major elements of change and transgression: none of these ten ballads seeks to present the woman as an ideal figure; given that seven of the ten young people are women, and all of them sing a ballad, woman for the first time acquires a voice (albeit fictional); these ten ballads describe the beauty of human nature (one ballad); a happy, erotic love (three
This paper seeks to analyze the ten ballads in their mutual relationships and vis-à-vis the 100 tales, and previous and contemporary lyric poetry.

10137
Bay Tower
Upper Level
Point Loma B

ROUNDTABLE: GIFTS BETWEEN JEWS AND CHRISTIANS IN THE RENAISSANCE

Sponsor: Hebraica, RSA Discipline Group
Organizer and Chair: Bernard Cooperman, University of Maryland, College Park
Discusants: Marina Caffiero, Università di Roma, “La Sapienza”; Thomas V. Cohen, York University; Serena Di Nepi, Università di Roma, “La Sapienza”

The gift, the great social glue of Renaissance Europe, might be almost anything, physical or virtual. In a world where reciprocity was a pervasive code and habit, position determined what one might give and take. In this regard, what was the position of Jews dealing with Christian — or Muslim — neighbors? Various rules of engagement narrowed the band and complicated exchanges. One could not, for instance, easily eat across the boundary, or pray, or court and marry. But, given that Jews and Christians still needed one another, gifts still happened, and the giving itself required its protocols and enabling gestures. In this session we will explore the scope, the focus, and the rules of engagement, of nonmonetary commerce across a charged and lively social border.
Thursday, 4 April 2013
10:30–12:00

10201
Marina Tower
Lobby Level
Executive Center 1

CELEBRATING JANET COX-REARICK II:
THE PAINTINGS OF PONTORMO

Organizer: Louis A. Waldman, University of Texas at Austin
Chair: Deborah Parker, University of Virginia

Jessica Maratsos, Columbia University
La Scena Aperta alla Tedesca: Pontormo and Religious Spectacle
Vasari’s famous comments on Pontormo’s *maniera tedesca* at the Certosa del Galluzzo have long drawn scholarly attention. Recently, art historians have come to consider the possible resonance that such a style might have had in the Florence of the 1520s. Vasari’s negative viewpoint, colored as it was by over forty years of tumultuous history that included the Council of Trent, did not reflect the positive reception that certain elements of northern culture received in Florence during these earlier decades. Connoisseurs collected northern religious images, the devout consumed texts like the *Imitatio Christi* and *De Vita Christi*, and even passion plays were inspired by northern prototypes. This paper will examine the influence that the type of religious spectacle known as the *scena aperta alla tedesca* — in which the scenes of the Passion are staged simultaneously around the periphery of an open piazza — may have had on Pontormo’s work at the Certosa.

Chrystine Keener, Indiana University Art Museum
Savonarola’s *culto interiore* and *culto esteriore* in Pontormo’s *Visitation*
Although persecuted by proponents of the Medici family, adherents of Girolamo Savonarola continued to promote the friar’s reform agenda well after his execution. The friar’s supporters, the *piagnoni*, developed a system of visual metaphors by which they could communicate undetected. Pontormo’s *Visitation* (1528) is likely one of these veiled iconographic compositions that revealed and yet concealed the religious proclivities of its patron. I suggest the painting’s unusual imagery reveals Pontormo’s familiarity with Savonarola’s “Amos and Zacharias homily” (1496), in which the Dominican expounded upon the spiritual value of the *culto interiore* and *culto esteriore* and on the dual nature of the Madonna. Pontormo’s repetition of the physiognomy of the Virgin and Saint Elizabeth on the two handmaidens painted behind them — both of whom look decisively towards the viewer — can be interpreted as a criticism of the *tiepidi*, who Savonarola accused of outwardly resembling the faithful while not harboring God in their hearts.

Cécile Beuzelin, Université de Limoges
A Closer Look at Pontormo’s *St. Anne Altarpiece* in the Louvre: A Republican Painting?
Was Pontormo a court artist of the Medici? Or was he a republican? Janet Cox-Rearick gives us some first elements to answer these complicated questions in her book, *Dynasty and Destiny in Medici Art*. But thirty years after, what do we really know about the political opinions of Pontormo? This paper will try to show how this question remains open. A closer look at the *St. Anne Altarpiece* in the Louvre confirms the ambiguity of Pontormo’s position in the Florentine political context between 1520 and 1530. In fact, it seems that the painter chose to denounce the permanent instability of the Florentine government and the republic, using a rather simple composition of the painting and the complex iconography of the saints.
FAITH, GENDER, AND THE SENSES IN EARLY MODERN ART II

Organizers: Erin Benay, Case Western Reserve University; Lisa M. Rafanelli, Manhattanville College

Chair: James D. Clifton, Sarah Campbell Blaffer Foundation

Andrea L. Bolland, University of Nebraska-Lincoln

Bernini’s Tact
In his altarpiece for the Cornaro Chapel, *The Ecstasy of St. Teresa*, Gian Lorenzo Bernini explores a subject that is, in a general sense, both at the heart of Christianity and the chief challenge to any artist within that tradition: the relationship between the human and the divine. Yet it also falls somewhat outside the mainstream of that tradition — as eighteenth-century Roman visitors coyly noted and modern writers more bluntly insist — that relationship appears here to have been fully consummated. Without trying to bowdlerize Bernini’s statue group, this paper will use Teresa’s writings to analyze it in terms of an economy of desire, in which the desired object is only attained, or possessed, partially or indirectly. The altarpiece will be compared to earlier and contemporary works by Bernini and others that engage the theme of desire chiefly through the interplay of visual and tactile cues.

Itay Sapir, Université du Québec à Montréal (UQAM)

Blind Suffering: Ribera’s Nonvisual Epistemology of Martyrdom
One of the oft-neglected aspects of early Baroque painting is its critical stance vis-à-vis the Renaissance’s ideal of pure and perfect visibility. The origins of this standpoint can be traced in the art of Caravaggio, but it is Jusepe de Ribera who brings it to its culmination. Ribera’s representations of martyrs, in particular, create a fascinating play between the Saints’ tactile experience of their suffering, their complex, often deficient visual perception, and the viewer’s limited access to visual information when reconstructing the narrative on the basis of pictorial evidence. In this paper, I will analyze Ribera’s creation of mock-tactile textures through purely visual techniques, and the implications of such an artistic method for the hierarchy of the senses in the devotional context of Neapolitan culture in the first half of the seventeenth century.

Alice Sanger, Open University

The Sensual Appeal of Relics: Women and Devotion in Baroque Italy
On the feast day of St. Mary Magdalen, 1621, Cardinal Francesco Maria Del Monte sent Maria Maddalena d’Austria, Grand Duchess of Tuscany, the gift of a relic of St. Mary Magdalen’s hair. The cardinal hoped it would be dear to her because the hair had “touched the most glorious feet of our Lord.” Touch is central to the relic’s power, not only as a rare sacred fragment closely linked to Christ, but by representing to the devotee a tangible, potentially tactile, point of connection between heaven and earth. Maria Maddalena was a well-known devotee of relics, as were other aristocratic women of the Baroque. This paper investigates this matrix of relic devotion, the senses, and gender. What forms did aristocratic women’s relic devotion take? What was the significance of the uses to which relics were put — including collecting, display, gifting — in terms of the devotee’s sensorium?
Leonardo and Milan: From an Epistemic Inquiry of Water to Holistic Representation

While progressing with his studies spanning engineering, natural sciences, and cosmology, during the years in the Duchy of Milan Leonardo deepened his understanding of life and the environment through an epistemic inquiry of water. Observation drawing and reflections on the essence and motion of water lead to pictorial representations underlying a more thorough, holistic view of the world, a world in which water plays a key role for the interdependence of its parts, and sets the harmonic rhythm of cosmic and earthly life: “Il tempo è come l’acqua, la prima che venne è l’ultima che partì.” In this perspective, through an analysis of Leonardo’s writings and artworks from the Lombard period, including *The Last Supper*, I will argue how water — a medium in painting — becomes the medium of exchange between different spheres of knowledge in Leonardo, a liquid border in between today’s false dichotomy of art and science.

Damiano Iacobone, Politecnico di Milano

A Hydraulic System Drawing by Leonardo: Some Evaluations

Archaeological discoveries and cartography let us make some evaluations on Cod. Atl. f. 341 v-b drawing. Now we can refer it to an urban site in the south of Milan, between medieval walls and the *conca*, already realized in the fifteenth century. Leonardo drew the area, detailing his own studies and improvements referred to the *chiusa* as a part of a *conca*. This essay will analyze the topographic situation, each element of the drawing as a part of the city, and Leonardo’s evaluations on urban hydraulic systems: *conche* and *chiuse*.

Leslie A. Geddes, Princeton University

Leonardo’s Mobile Bridges

Among Leonardo’s technical drawings, mobile bridges occupy a unique position: they are anchored to the land as much as they are clever tools, easily assembled and dissembled during military maneuvers. This paper focuses on one such drawing in the Codex Atlanticus, 55 recto, dated by Carlo Pedretti to ca. 1483–87, the period when Leonardo’s earliest drawings of water concern its mechanical applications. While experimental and fragmentary, the mobile bridge studies also signal the process of making. The viewer must discern the parts to assemble the whole, and the incompleteness of the sketch provides the insight in how to build. This paper examines how Leonardo’s mobile bridge designs employ visual and textual conventions to delimit shifting environmental terrain.
The thirteenth-century Grail romance *La Queste del Saint Graal* depicts seven principal characters as they make progress (or otherwise) through adventures that have symbolic significance. Of these knights, three fail more or less miserably, and three succeed more or less completely. Only Galahad (a character, as far as we know, invented by the author of this text) is granted the ultimate vision: he is the only one permitted actually to look inside the Grail; for this reason, modern readers and critics alike tend to assume that Galahad is to be considered the hero of *La Queste*.

Through a study of the iconographic program of a number of manuscripts dating from the thirteenth to the fifteenth centuries, this paper suggests that a medieval audience might have had a different view as to which of the seven main characters should be regarded as the narrative's hero.

Crafted in Eastern France for the Duke of Lorraine around 1510–15, the *Songe du Pastourel* (ÖNB, Cod. 2556) is an exceptional artifact of Northern Renaissance unifying French and German artistic influences. The original text was composed immediately after the Battle of Nancy (1477; the Burgundian duke Charles the Bold against René II of Lorraine) for dramatic performance in honor of the victor of the battle, Duke René. Only thirty years later, after his death, the play became under his son obviously too outdated to be performed any longer. Therefore, around 1515 he directed its transformation into a much more permanent form, which was less public: a lavishly illustrated manuscript of considerable size, each page dominated by delicate paintings. They are remarkable due to their inspired pictorial translation of the often very complicated allegories of the original play as well as due to its very distinctive technique.

This paper explores the interaction of visual and verbal narratives in an illuminated manuscript of the classic Persian work, the *Khamsa*, or Quintet, of the twelfth-century poet Nizami, who lived in northwestern Iran. The *Khamsa* consists of a didactic work and four romances of historical heroes. A sixteenth-century manuscript (c. 1570–80) of the *Khamsa* in the collection of the Arthur M. Sackler Gallery of Art, Smithsonian Institution (S1986.59, cat. 260), included in *An Annotated and Illustrated Checklist of the Vever Collection*, but otherwise not published, includes full-page illustrations of four of the poems. In presenting this remarkable Sackler manuscript, complex relationships between text and image will be examined to understand how word and image work together to communicate a work of immense beauty and drama to the viewer.
SPACE AND THE DOMESTIC
INTERIOR IN THE EARLY MODERN
PERIOD

Organizers: Maria DePrano, Washington State University;
Allyson Burgess Williams, San Diego State University

Chair: Allyson Burgess Williams, San Diego State University

Lorenzo Vigotti, Columbia University
Daily Life in a Merchant’s Home in 1390s Prato

The merchant Francesco di Marco Datini built his palace between 1354 and 1394 in his hometown of Prato near Florence. Through a survey of the building and the archives of the merchant, including inventories of the furniture and objects in each room, I reconstructed the original appearance of his house and the specific use of many of the rooms by the merchant’s family. Fifty years before the great Renaissance palaces, Datini’s home had an enclosed urban garden and several frescoed spaces, such as the courtyard with allegorical representations of virtues, bedrooms with images referring to contemporary literature, and fictive marble ornamentations as visible in chapels and churches. Luxuries such as guest rooms with fireplaces, a loggia, and multiple kitchens were built to impress famous guests, part of the function required by the house of an important merchant, and a key example to understanding the later development of domestic architecture.

Maria DePrano, Washington State University
The Spaces of Portraiture: Botticelli’s Frescoes for the Villa Lemmi-Tornabuoni

The two frescoes painted for the Villa Lemmi-Tornabuoni by Botticelli around 1490 have been examined within the context of Botticelli’s mythological paintings, and found to be unremarkable. But when they are placed within the tradition of Italian Renaissance portraiture, they are unusual and perhaps unprecedented. Where allegorical figures customarily symbolize the sitter’s qualities, but do not interact with them, in these frescoes the sitters are introduced to and receive gifts from the personifications and goddesses meant to symbolize their character. This paper will examine what domestic spaces portraits inhabited in fifteenth-century Florence. In what types of homes were portraits exhibited? In what kinds of rooms were they put on view? In other words, what decorum governed the space within which portraits were displayed? Might the more relaxed manners of the countryside villa where Botticelli painted the Tornabuoni portrait frescoes have enabled this rare juxtaposition of allegorical figures and portrait sitters?

Stephanie R. Miller, Coastal Carolina University
Contested Spaces at the Della Robbia House

Kitchens are often the heart of a household, but the della Robbia cucina and antecucina with its kiln was hotly contested in the wills of two generations of della Robbia, ultimately dividing the della Robbia family, home, and business among the younger generations. The kiln was the heart of their family business. The enameled terra-cotta sculpture yielded by their kiln offered prosperity to three generations of della Robbia who supplied patrons in Florence and abroad with enameled terra-cotta; for a time this family seemingly cornered the market in this novel medium. This paper explores the artistic household of the della Robbia, thereby merging studies about artists’ families with domestic interior studies. Wills and documents, workshop procedures and processes, and evidence about the infrastructure of the della Robbia home and neighborhood will be consulted to reveal more about home life and business with the della Robbia family.

Saskia Beranek, University of Pittsburgh
Orange Triumphans: The Fireplace as Locus of Design in Seventeenth-Century Dutch Palaces

Whether decorative or functional, the fireplace was the symbolic heart of the early modern house. This paper examines the fireplace designs of the Dutch classicist, Pieter Post (1608–69), architect to the House of Orange. It argues that rather than
basing his fireplace designs on the Italian architectural texts he used elsewhere, he instead drew on the temporary triumphal arches erected to commemorate significant events. By nature a public object, the triumphal arch became a critical symbolic element of the highly decorated interiors designed for the Orange family matriarch, Amalia van Solms. Post elided interior and exterior by bringing the arch indoors and also by publishing his designs. Repetition and variation of fireplaces between rooms link the spaces, carrying a subtle language of triumph throughout. Rather than being an inconsequential decorative element, Post’s fireplaces functioned as key elements in integrated artistic and architectural statements on dynastic politics and international affairs.

RELIQUARY STATE: RELIGION AND MATERIALITY

Sponsor: History, RSA Discipline Group

Organizer and Respondent: Alison Knowles Frazier, University of Texas, Austin

Chair: Katrina B. Olds, University of San Francisco

Adam T. Foley, University of Notre Dame

The Twilight of Hellas: Manuel Chrysoloras and the Reliquary State

At the same time that the Byzantine diplomat and pedagogue, Manuel Chrysoloras (ca. 1350–1415), was teaching Greek in Italy, Emperor Manuel II was soliciting the courts of Western Europe using relics in exchange for aid against the Ottoman Turks. In 1411, Chrysoloras wrote an epistolary encomium addressed to Manuel II comparing ancient Rome with contemporary Constantinople, called Σύκρισις παλαιᾶς καὶ νέας Ῥωμῆς, “Comparison of the Old and New Rome.” This letter confirms the scholarly consensus that his teaching of Greek promoted the Byzantine cause, while allowing us to align this teaching activity quite specifically with Manuel II’s “reliquary diplomacy.” In this letter Chrysoloras likens each state to an enormous treasury of relics, which could be exchanged with one another as a means of convincing the courts of Western Europe of the underlying soteriological and cultural unity of the Greco-Roman world.

Sally J. Cornelison, University of Kansas

Vasari’s Relics

Giorgio Vasari punctuated his Lives of the Artists with numerous references to relics and objects associated with them. For example, he noted that the monks of S. Maria degli Angeli in Florence kept the illuminator Don Silvestro’s right hand as relic in their monastery and recorded that a banner painted for the canonization of St. Antoninus in Rome hung near the saint’s relic altar in Florence. In addition to investigating this little-known aspect of the Lives, this paper will elucidate the important role relics played in Vasari’s own life and art. Not only did he establish his family burial chapel in Arezzo’s Pieve near a prized head relic of the city’s patron saint, Donato, but his Zibaldone also includes an account of the translation of San Donato’s relics. Furthermore, Vasari made an impressive altarpiece for his funerary chapel that incorporated a chest containing the relics of four other saints.

A. Katie Harris, University of California, Davis

“Experiments in order know and verify”: Relic Authentication in the Early Modern Spanish Mediterranean

My paper explores some of the ways that Catholics confronted the epistemological quandaries posed by relics and the unstable relationship between the material and the sacred. I argue that, during the sixteenth and the seventeenth centuries, saints’ bodies became a proving ground for new ideas about scientific evidence and conceptions about the signs of the holy. Could the bodies of saints be subjected to empirical testing? If so, how? And by whom? And what findings would constitute evidence of sanctity? Drawing upon heretofore unstudied treatises on relics by early
modern theologians and canon lawyers, and upon manuscript dossiers compiled by prelates in Spain and Sardinia who investigated newly discovered relics, I consider how techniques of empirical observation and experimentation were brought to bear on the holy object and upon devotees’ physical and emotional responses to encounters with embodied holiness.

10207
Marina Tower
Lobby Level
Harbor Island 1

COSMOPOLIS: LOCAL KNOWLEDGE AND HYBRIDITY IN GLOBAL CITIES OF THE RENAISSANCE WORLD II

Sponsors: Centre for the Study of the Renaissance at the University of Warwick, UK; Centre for Renaissance and Early Modern Studies (CREMS), Queen Mary

Organizers: Claire Judde de Larivière, Université Toulouse II-Le Mirail; Rosa Miriam Salzberg, University of Warwick

Chair: Andrea Zannini, University of Udine

Georg Christ, University of Manchester
The Global Village and Its Cosmopolis: Alexandria and Cairo in the Early Fifteenth Century from a Venetian Diasporic Perspective

Although the Venetian consulate was located in Alexandria, the Venetians also had to be present in Cairo in order to profit from the global trade route connecting Eastern Asia/India with Western Europe; for this reason, we must analyze the two cities jointly. By the late Middle Ages, Alexandria, Egypt’s main Mediterranean port, was reduced almost to the size of a village while Cairo had consolidated its position as the center of the Mamluk Empire. Though we have some data on the Serenissima’s presence in Alexandria, we know little about Venetians in Cairo; however, their presence must have been steadier than the Venetian legislation suggests. Indeed, the shift of Venetian focus toward Cairo culminated in the Venetian consulate’s final transfer to the capital in 1552. This paper explores the Venetian presence in Alexandria and Cairo against the backdrop of the Mamluk Empire’s management of intercontinental trade and trading diasporas.

Abigail D. Newman, Princeton University
Pintores flamencaos: Flemish Immigrant Painters and the Madrid Art Market

Flemish paintings decorated seventeenth-century Madrid homes and palaces. Notaries and painters inventoried them, merchants hawked them, and art theorists critiqued them. Many of these paintings retained a recognizable Flemish resonance for Spanish audiences, noted as flamenco, or de Flandes. At times imported from Spain’s South Netherlandish territories, such paintings were also produced by Flemish immigrant painters in Madrid. This paper questions to what extent these immigrant painters — like their paintings — were perceived as distinctly Flemish, capable of producing uniquely Flemish works or in possession of technical information derived from their Flemish training. Analyzing inventories, testaments, and contracts, this paper maps the careers of several Flemish immigrant painters, their networks, and how they navigated their professional and personal status as immigrants. Flemish paintings fundamentally transformed seventeenth-century Spanish tastes, collecting, and art production. This paper assesses what the designation “Flemish” meant for an immigrant painter’s career.

Claire Judde de Larivière, Université Toulouse II-Le Mirail
Conceiving the World: Consciousness of Cosmopolitanism in Renaissance Venice

Renaissance Venice was a large cosmopolitan city, having welcomed people from all over the Mediterranean and Europe for a long time. A long historiographical tradition dedicated to the “foreigners” in Venice has shown the influence of the successive migrations in the social configuration of the city. My paper will analyze how the Venetian people themselves perceived and named this cosmopolitan configuration during the sixteenth century. Studying different groups of inhabitants — from commoners to patricians — I will consider the discourses about cosmopolitanism,
the consciousness of mixity and hybridity, and the use of foreignness as a social and political justification. In doing so, my aim is to question how the propositions of global and connected history may help us to rethink the social history of Renaissance cosmopolitan cities, considering at a local level concepts such as incommensurability, encounters, and middle ground.

10208
Marina Tower
Lobby Level
Marina 1

EPIC AND EMPIRE: PAST, PRESENT, AND FUTURE II

Organizers: Ayesha Ramachandran, SUNY, Stony Brook University; Sarah van der Laan, Indiana University
Chair: Sarah van der Laan, Indiana University

Brett Foster, Wheaton College
Confessional Winning and Losing: Anthony Copley as Spenser's Renaissance-Epic Competitor
This paper will revisit David Quint's Epic and Empire by turning to a surprisingly neglected pairing from the English Renaissance: Anthony Copley's A Fig for Fortune (1596), a breathtakingly early response to Spenser's Faerie Queene. Copley's poem reacts to and rewrites Spenser's Protestant epic romance from the perspective of Catholic exile, proscription, and persecution. I will compare selected passages in both poems, with an eye toward understanding better the dynamics of religious expression and confessional conflict in Renaissance epic. This focus as such will be similar to Epic and Empire's readings of d'Aubigné and Tasso especially. This reexamination of Copley is timely in two ways: first, as a fitting topic for RSA sessions recognizing the influence of Epic and Empire, and second, as a paper delivered just as Susannah Monta's new edition of Copley's A Fig for Fortune is set to appear in the Manchester Spenser series.

Timothy Hampton, University of California, Berkeley
Virgil in India: Strategy, Gold, and Literary Authority in the Lusiads
This paper will consider the intersection of themes of mercantile exchange and military strategy in late the Renaissance epic. My specific focus will be Camões's account of Vasco da Gama's dealings with the Zamorim of Calicut in The Lusiads. Central to Camões's description of Vasco da Gama's engagements with the Indian leaders are a series of references to Virgil's Aeneid, which cast da Gama as both a cagey military leader and a protomerchant. I will study how these conflicting allusions place pressure on the generic identity of Camões's poem, and how they raise issues about the status of epic heroism more generally in a world of diplomats and merchants.

Andrea J. Walkden, CUNY, Queens College
The Catalog after Epic
In the closing argument of Epic and Empire, David Quint centers Milton's distrust of epic, the genre from which he had turned away and toward romance, on the epic topos of the catalog. For Quint's Milton, the catalog is at once a political technique for scaling power and a government of men, a strategy for bringing people (as opposed to territory) within the totalizing structure of the state. This paper will consider another epic cataloger and contemporary of Milton, Edward Hyde, whose first book of The History of the Rebellion (composed 1647–74) models itself on the opening books of Homer's Iliad, reworking the catalog of the ships, which Milton himself reworks in his catalog of the devils in book 1 of Paradise Lost. It explores how each writer mounts a political theory of the catalog, and, working through it in little, a relation to the longer epic form.
THURSDAY, 4 APRIL 2013
10:30–12:00
Marina Tower
Lobby Level
Marina 2

GENOA AND THE MEDITERRANEAN II:
NETWORKS AND DIASPORAS

Organizers: Serena Ferente, King’s College London; Carlo Taviani, Istituto Storico Italo-Germanico, Trent
Chair: Eric R. Dursteler, Brigham Young University

Thomas Allison Kirk, University of Central Oklahoma
The Republic of Genoa and the Ottoman Empire in the Sixteenth Century
During the 1550s the firm bonds between the Republic of Genoa and the Spanish monarchy grew continually stronger; Genoese citizens provided Charles V with logistical support, naval forces, and financial services. In turn, Genoese citizens were present in Spanish governmental bodies, in the colonial trades, and in dominant positions throughout the Spanish economy. Capital flowed abundantly from the realms of Charles V to Genoa. Nonetheless, in 1556 the Republic quietly began negotiations to establish diplomatic and commercial ties with the Ottoman Porte. This paper examines why, a century after Genoa’s celebrated “shift to the West,” the political and economic conditions of the Mediterranean made a reversal of policy attractive. It also examines the difficulties faced by the Genoese in bringing about such a reversal, as well as the unexpected reasons for its ultimate failure, thus placing the sixteenth-century experience of the Republic of Genoa firmly in its Mediterranean context.

Anne Dunlop, Tulane University
The Mediterranean Miniaturized: The Cocarelli Fragments and the Oltramare
This paper focuses on a Genoese manuscript of ca. 1340, now divided among collections in London, Florence, and Cleveland. It has been little studied, like much Genoese production. Yet it is uniquely important for at least two reasons. The manuscript features depictions and discussions of places, people, and recent events from throughout the Mediterranean basin, including the fall of the Crusader States. Just as importantly, however, it draws on different visual and iconographic traditions from the region, including perhaps Islamic manuscripts from the Mongol Persian Ilkhanate, a state that was a sometime ally of the Europeans in their territorial struggles against the Mamluks. This paper therefore examines the links between representational strategies and sociopolitical aims that have shaped the Cocarelli manuscript.

Alejandro García Montón, European University Institute
Between Local Rootedness and Global Mobility: The Genoese “Diaspora Nobiliare”
In 1986 the historian G. Doria depicted the Genoese merchant-bankers’ networks as a “diaspora nobiliare.” That concept underlined the existing tension between the images of “diaspora” — which alludes to spatial and cross-boundary mobility, and the practice of merchant activities — and “nobility” — which pivots on the idea of a ruling order and appeals to an image of rootedness — for the Genoese case. Revisiting Doria’s proposal, this paper looks at the role that the Genoese context — both the state and the informal spheres — had for the great Genoese merchant-banking networks. While the republic’s institutions were used to reproduce the rule of those networks on a local scale, they were also potentially able to distort their international economic activities. To what extent was the waning of “Genoese capitalism” (seventeenth century) due to a dilemma between these networks operating as a “diasporic” economic group abroad, while keeping their “nobiliar”-ruler status at the local level?
PERFORMATIVE LITERARY CULTURE II:
PERFORMANCE, LITURGY, AND LAY RELIGION

Organizer: Arjan van Dixhoorn, University of Ghent
Chair: Bart Ramakers, University of Groningen

Sabrina Corbellini, University of Groningen
Lay Preaching in Medieval Italy: Between Performance and Acculturation

The aim of the paper is to reconstruct processes of religious acculturation in late medieval Italy through the analysis of lay preaching, i.e., the study of sermons on religious subjects held by lay preachers in the framework of activities organized by civic confraternities. The presentation will concentrate on three specific cases: the sermons held by the causidicus Albertanus da Brescia, the treatises written by the artisan Agnolo Torini based on his sermons for the Florentine confraternity of Gesù Pellegrino, and the sermons held by the members of confraternity of the Magi. A detailed analysis of the contents and rhetorical structures of the sermons will be combined with a sociocultural approach to the texts, with a specific stress on the role of performative activities in the growing participation of laity to religious activities and education.

Samuel Mareel, University of Ghent
Vernacular Verse, Sacred Space, and Catholic Liturgy

Vernacular text panels have become a symbol of Reformation churches and of Protestant objections against Catholic rituals of mediation and the use of images. There are numerous indications, however, that comparable textual objects were already used in pre-Reformation places of worship as well. The practice appears to have been common in the fifteenth- and sixteenth-century Netherlands. Numerous texts (mostly original verse compositions both in Dutch and in Latin) and textual and visual descriptions of this practice have come down to us from this region. This paper will analyze the use and function of vernacular poems posted in Netherlandish churches and chapels during the fifteenth and sixteenth centuries. The focus will be on the relationship between the text panels and the two most distinctive differences between Catholic and Protestant places of worship, namely the use of ritual and of images.

Jaime García Bernal, Universidad de Sevilla
The Role of the Poetic Justas in the Religious Festivals of Baroque Spain

Poetic Justas became a factor of civic integration in Hispanic Baroque culture in the first two decades of the seventeenth century. The religious festival began with the promenade of the authorities holding the poster that announced the feats and the Justas, and finished with the poetic meeting where the prizes were distributed. This paper will analyze the role of the Justas inside the wider culture of invention that framed both popular and academic culture in baroque Spanish festivals. The focus will be on the poetic session as a cultural commentary on the entire feast and the ideals of the community that supported it. The paper will stress the importance of the rich relaciones de fiestas for our understanding of the writing-iconic ambivalence of this culture.
Remarks on Books and Readers of Machiavelli in Poland at the End of the Sixteenth Century

My paper aims to shed light on some first readers of Machiavelli in Poland, and it mainly intends to focus on the fact that the transmission of Machiavelli’s political thought was not unequivocal. Machiavelli’s works made a long journey through Europe and his texts circulated extensively in Poland too. The Italian community in Poland was extremely numerous throughout the Renaissance, despite this the decades of transition between the sixteenth and seventeenth centuries have been less investigated in terms of the circulation of Italian political literature in Poland, especially of Machiavellian texts. As a matter of fact, studies still fail to consider the phenomenon in its complexity, which is actually one of the most fascinating aspects. Traditionally conceived as the last Western bastion of the Catholic Church, the actual scenario in Poland was more disparate, and it can well reveal its complexity through the comparison with Italian Renaissance culture.

The Platonic and Neoplatonic Inspirations of the Discussions of the State in Dworzanin polski by Łukasz Górnicki and De optimo senatore by Wawrzyncz Goślicki

The idea of a perfect polity and an efficient state appeared frequently in the works of Polish writers of the Renaissance, such as Jan Kochanowski, Andrzej Frycz Modrzewski, and Stanisław Orzechowski. It also appeared in the parenetic divagations of Górnicki and Goślicki. Górnicki raised the issue of the ideal republic in Dworzanin polski (1566) — a dialogue which is a free paraphrase of Il Libro del Cortigiano by Castiglione. Goślicki used it in his treatise, De optimo senatore (1568). A philosophical context for consideration of the republic contained in Górnicki’s and Goślicki’s works is Platonic thought, and Marsilio Ficino’s and Giovanni Pico della Mirandola’s Neoplatonic philosophy. In my paper I intend to show how the discussion of the state contained in Dworzanin and De optimo senatore, used this philosophical tradition, and how and why it has been adapted.

Late Renaissance Poland Observed by Aristotle: Philosophical, Political, and Cultural Themes in Several Works Based on Nichomachean Ethics and Politics

Aristotle’s books on practical philosophy provided the standards for the teaching of ethics and political theory in nearly all the schools and universities of post-Tridentine Poland. This academic trend resulted in a rich and variegated literature on political and moral subjects. Of special interest for intellectual history is the fact that these “commentaries” represent the majority of the different confessions that were active in that period (Catholic, Calvinist, and Socinian). Among many, the cases of two writers are particularly noteworthy: the “independent” Cracovian Catholic Sebastian Petrycy, who employed Aristotle to criticize various aspects of Polish society and culture, and the Reformed Bartholomaeus Keckermann, in his attempt to analyze the quite original Polish constitutional and political order by means of Aristotelian categories.
Political Rhetoric and the Limits of Humanity in *The Faerie Queene*

Like the boundary-breaking cyborg of posthumanist discourse, Spenser’s iron man Talus violently disrupts legal, literary, and philosophical taxonomies to interrogate the centrality of language to early modern concepts of humanity. He has been read as a meditation on the proper relationship between art and nature, as a retributive legal fantasy, as an indictment of early modern military humanism, and, more recently, as an emblem of ‘ontological mobility’ within the hybrid worlds of *The Faerie Queene* (McCulloch 2011, p. 69). In this paper, I want to situate Talus in the context of Elizabethan political theology, specifically, the doctrine of the king’s two bodies. By re-examining the vexed relationship in contemporary legal discourse between the literal and allegorical bodies of the monarch, I will suggest that Talus provides Spenser with a powerful tool for reflecting on the textual construction, and dehumanizing effects, of the royal *persona ficta*.

Bradley Davin Tuggle, *University of Alabama*

Rethinking the Human in the House of Busirane

Contemporary philosophers have interrogated the status of fictional characters: In what sense might they be considered real? Why do readers care about fictional lives? Spenser, in the House of Busirane, ponders similar questions. The abuse of Amoret by Busirane, “figuring strange characters of his art,” raises questions about what exactly is being abused. Earlier, the episode shows varied forms of representational art in the house: tapestry, bas-relief, and statuary. When the door to the third room opens and a band of masquers parade before Britomart, Spenser builds a progression from the two-dimensional tapestries to the (almost) flesh-and-blood masquers, and ultimately to the bleeding heart of Amoret. The progression ultimately opens up to the real world, suggesting that the boundaries we draw between variously realistic forms of artistic character has much to teach us about the boundaries we draw between humans, and between humans and other forms of life.

Katarzyna Lecky, *Arkansas State University*

“‘Not of one nacyon’”: Irish Nonhumanity and English Inhumanity in *A View of the State of Ireland*

In Spenser’s *View*, the dehumanized Irish are fragmented, in flux, contingent: they are “barbarous,” “relickes” or “scume” who “flock” and break “like a sudden tempest”; they reject basic hereditary rights to land and leadership; and their culture is a heterogeneous hodgepodge of multiple origins. These descriptions of unruly Irish non-humanity are counterbalanced by accounts of the English as “obedient,” “cyvill,” “degenerate” colonized subjects who long ago accepted the Norman yoke and now try to impose it upon their colonized others, whose inhumanity reveals itself in their willingness to starve Ireland’s men, women, and children into their culture of subjugation. During a time when waves of immigrants augmented the new subjects created by colonial expansion within an increasingly multicultural British body politic, Spenser’s Irish offer an alien, evocative vision of the human condition — one whose mutability, diversity, and fierce individualism undermines the static ideology of internal social inequalities fueling English imperialism.
Georeferencing the Agas Map

Literary GIS holds out the promise of linking georeferenced maps and geotagged texts. In theory, geocoordinates act as a pin joining two or more layers. In practice, literary GIS is not so simple, particularly for the highly granular Map of Early Modern London project. MoEML, dealing with one-square mile and a historical map that is challenging to georectify, strives for precision at the level of intersections. Both an early map and a literary text are cultural constructions, not a snapshot taken with a built-in GPS. Authors get names wrong, use variant spellings or names, and move between different levels of precision. If place and space are culturally significant, we need to find ways to georeference points (monuments), lines (streets), polygons (wards), spaces (buildings), areas with indistinct boundaries (neighborhoods), and heterotopias (brothels, markets). The Agas map is a test case for the limits of literary and historical GIS.

Diane Katherine Jakacki, Georgia Institute of Technology

Henry VIII and Early Modern Memory: London Spaces in the History Play and the Chronicles

London serves as both setting and character in Shakespeare and Fletcher’s Henry VIII. Specific dialogue references to interior and exterior sites reinforce the importance of London to the actions of the play. This would have resonated strongly and visually with seventeenth-century audiences that daily traversed these streets, churches, and palaces. Characters speak of Blackfriars, Whitehall, St. Paul’s, and the Tower as settings for important events within the audience’s memory, including Katherine’s trial and Anne’s coronation procession. This invocation of spatial history complicates and intensifies the relationship between the play and its chronicle sources as a true record of events and remediated nostalgia. In this paper I examine how the Map of Early London project offers scholars new ways to identify and examine important intertextual associations among the play, the chronicles upon which it was based, and contemporary maps that reveal the visual consciousness of early modern playwrights and audiences.

Daniel Powell, University of Victoria

Visualizing Tudor Drama: Dialogic Networks in Nicholas Udall’s Ralph Roister Doister

Despite the relatively recent availability of primary materials through digital resources such as Early English Books Online and the Internet Archive, literary critics have largely continued to apply close reading and hermeneutic textual analysis to a greater number of texts rather than using digital tools to undertake alternative forms of methodological inquiry. This presentation demonstrates how network visualization and analysis can impact the ways critics analyze early modern dramatic texts. Using the open-source program Gephi, I present a visualization of dialogue in Nicholas Udall’s comedy Ralph Roister Doister. Following the work of Elijah Meeks and Franco Moretti, I outline the processes and theoretical assumptions involved in producing a network visualization of literary texts. Ultimately, I model how digital methodologies can be used to intervene in existing critical debates surrounding early Tudor drama; for Roister Doister, these include narrative structure, characterization, and the role of the Vice figure.
10214
Marina Tower
Lobby Level
Seabreeze 1

DELINEATING THE SECULAR IN THE EARLY MODERN PERIOD

Organizer: Travis R. DeCook, Carleton University
Chair: Andrew Wallace, Carleton University

Travis R. DeCook, Carleton University
The Suspension of Providence: Textual Contingency in Thomas More’s Attack on Sola Scriptura
In his anti-Reformation polemics, Thomas More repeatedly opposes sola scriptura by emphasizing that the Bible is caught up in the flux of history and materiality, and is therefore vulnerable to corruption and even the loss of its texts. While God’s guidance of the human authors of Scripture is acknowledged, the compilation and preservation of their writings is set apart as an entirely worldly, contingent matter. This position is striking given More’s emphasis on God’s role in the historical unfolding of divine revelation, which has guided the church throughout time. In conspicuous contrast, his presentation of textual history is sundered from providential influence. More’s stark separation of divine action from the human and historical dimensions of material textuality raises significant questions for our understanding of the relationship between secularity and early modern religious discourse.

Melissa M. Caldwell, Eastern Illinois University
Adversus Astrologos: Skepticism, Religion, and the Chamber-Heydon Debate
Astrology and the occult sciences have played a complex role in attempts to understand the development of scientific endeavor independent from religious concerns in the early modern period. Of less concern has been the way religious figures had to come to terms with these competing modes of thought, and how their engagement in scientific debate may also have had a role to play in the shift toward increased empiricism. John Chamber’s Treatise Against Judicial Astrologie offers an opportunity for such an assessment. Not simply a defense of religion, Chamber’s work is heavily invested in a skeptical critique of astrology. As his opponent Christopher Heydon noted, Chamber’s text relied upon the work of Sextus Empiricus, among others, for its arguments. I propose to discuss how this underexplored chapter in the history of skepticism may have much to tell us about the role of the church in modern secularism.

Thomas Lay, Fordham University
Protestantism Unsecularized: Christological Economies and Political Theologies in Paradise Lost
Milton’s Paradise Lost frustrates narratives aligning Protestantism with secular modernity by grounding redemption in a theology of debt that reveals traces of a medieval Catholicism, in which the sacred and social were drawn together materially through the charged world of things. The explicit materiality of Milton’s Incarnation and redemption challenges our progressivist understanding of a Protestantism embarrassed by the materiality of its God, and of a modernity in which the economic and religious must be formulated in separate terms. Milton’s poem complicates the Weberian thesis that Protestantism produced a secularizing disjunction between religion and the social that rendered unthinkable any jointly theologico-political understanding of redemption. I seek to recover a moment when discourses of freedom took on the collective component lacking in the subjective interiority Milton renders satanic.
“Every Man Shall Be of All Religions. . . . Why Should I Clog Your Conscience, or Confine It?”

This manifesto of religious freedom in James Shirley’s *The Sisters* (1642) was addressed by the bandit-prince, Frapolo, to his motley group of thieving followers in their rural woodland retreat. He ends, however, on a pragmatic note that invokes the persecutory power of the actual Prince of Parma, Farnese: “You shall live Grandees, till the State Phangs catch you, / And when you come unto the Wheel, or Gibbet, / Bid figo for the World, and go out Martyrs.” *The Sisters* was Shirley’s final play to be performed in London before the outbreak of civil war; its prologue refers specifically to the retreat of King Charles I to York. This paper examines the interrelationships between power, authority, and performance through Shirley’s dramatic interrogation of religion, coercion, and conscience. Shirley consciously uses the theater to imagine new political and religious spaces and ideas.

**Elizabethan Iconoclasm and Donne’s Poetic Compromise in “The Bracelet”**

Elizabethan iconoclasm produced a rift between religious sentiment and the material objects meant to inspire it, but, as this paper argues, it also underwrote increased religiosity at the site of metaphoric objects in Elizabethan poetry. This paper traces the migration of the icon from the Catholic Church to Protestant poetry through investigating the metaphor of the coin in the poetry of John Donne, whose sacred use of profane objects has long been a source of critical perplexity. Specifically, this paper compares the angel coin of Donne’s poem “The Bracelet” with Catholic iconography of Michael the Archangel and contextualizes the poem within contemporaneous iconoclastic writings to reveal how Donne’s work produces a new kind of poetic “icon” for its Protestant readers. Donne’s compromise for Elizabethan reform ultimately opens the door to new forms of religious sentiment, manifested through the economic, patriotic, and erotic valences of “The Bracelet”’s metaphoric icon.
role of these traders in distribution networks and their negative public profile. How were black-market traders perceived by different actors in the market place (authorities, competitors, and consumers)? How were concepts of fraud and deceit appropriated to combat or contain their activities? To what extent were claims about fraudulent products valid? The paper will mostly draw on evidence on the Dutch Republic, but where possible the findings will be put in a wider European context.

Elizabeth Ann Reid, Macquarie University
The (Dis)Honesty of the Clothed Self in Renaissance Identity Creation
This paper explores how Renaissance thinkers dealt with the socially and culturally challenging question: could clothing, the wearing of which was instituted by God and yet was layered with social implications, be relied upon to speak truth or, alternatively, could it be successfully manipulated to disguise its wearer’s true self? From a Renaissance point of view, the clothed body was ideally a “Mirror of the Soul,” outwardly expressing inner virtue while providing accurate social cues for interpersonal communication. In reality, the clothed body provided them with a difficult interpretive task, as the changeability of appearance depended on imperfect human agency. As culturally acceptable dress developed, it was evident that truth had to speak through an inconsistent sartorial language. I will examine the treatment of both material and metaphorical clothing by philosophers, writers, diarists, artists, and theologians as they engaged with the concept of the honesty or deception of the clothed body.

Dennis Romano, Syracuse University
Frauds and Tricksters in Tommaso Garzoni’s Piazza Universale
In his Piazza Universale de’ tutte le professioni del mondo, Tommaso Garzoni constructs various hierarchies of professions. One is based on the perceived honesty or duplicity of certain professions. This paper explores Garzoni’s characterization of various professions prone to fraud and duplicity. It also explores the ambivalence that Garzoni expressed toward professional skills that could, under the right circumstance, be turned to nefarious uses.

SHAKESPEARE II

Marina Tower
Lobby Level
Spinnaker 2

Chair: Fred Waage, East Tennessee State University

Anthony Raspa, Université Laval
Faith and Disbelief in Shakespeare's Titus Andronicus

Shakespeare’s Titus Andronicus has been considered as a revenge tragedy prefiguring Hamlet, but its themes of faith and disbelief characterizing the persons of Titus, Lucius, and Aaron deserve attention. Attitudes to faith and disbelief underlie their motives and psychology, notably in the arrow scene in Act 4 and in the debate on oaths in Act 5. Faith is seen to combine belief and speculation with an immediate influence on political, social, and personal conduct. The importance of this relationship of faith to conduct was developed in the writings of humanist moral philosophers such as Philippe de Mornay and William Baldwin with an emphasis on reason, transcendence, time, and immortality. Shakespeare develops the issue of faith and disbelief in his characters as a deliberate contrast to the tragedy’s picture of horror. Revenge is a distortion of faith in an endless conflict with the metaphysical ideals that faith nevertheless sustains.

Kevin Dunn, Tufts University
Staging Aphorism in Hamlet

Zachary Lesser and Peter Stallybras have recently argued that “commonplacing,” the practice of indicating aphoristic passages through italics, marginal quotation marks, and other signs, was part of a very self-conscious effort to brand vernacular writing as “literary.” Using the case of Hamlet, I extend this research by providing a theoretical frame for considering the aphorism on stage rather than in print. Drawing
on Foucault’s work on parrhesia (frank speech), I argue that while for printers the aphorism may have had a classicizing authority, the play itself understands aphorism as a form of mathesis, content, rather than askesis, the more dialogic process of creating not truth, but the position of truth-telling. The play ultimately establishes a critique of aphorism as truth-telling, of the humanist claim to possess a knowledge that is transparent, impersonal, and aperspectival.

Devin Toohey, *University of Southern California*

“The King likes not the comedy”: The Generic Tyranny and Anarchy of Hamlet

Could Shakespeare’s *Hamlet* be a romantic comedy? An intense focus on the turns in the Ophelia subplot may hint that *Hamlet* may not be as fixed in revenge tragedy as it would first appear. Over the course of the play, the characters try to drag the work into different genres, either from a romantic one into a tragic one or from revenge tragedy into romantic comedy. The act of genre-changing of the characters and the text as a whole becomes a form of control and a way for the powers-that-be (i.e., the court) to regulate the threats that Hamlet poses to the status quo. The chaotic nature of genre-changing though soon backfires on the characters, leading romantic comedy to haunt the text of the play. The romantic ending both becomes the desired finale that could never be, as well as a threat to the stability that tragedy’s catharsis provides.

Marina Tower

Lower Level

Nautilus 1

**INTERPRETATIONS OF LIFE IN HEAVEN AND EARTH II**

*Sponsor:* History of Medicine and Science, RSA Discipline Group

*Organizers:* Monica Azzolini, *The University of Edinburgh*; Hiro Hirai, *Radboud University Nijmegen*

*Chair:* Hiro Hirai, *Radboud University Nijmegen*

Andreas Blank, *University of Paderborn*

**Julius Caesar Scaliger on Plants, Species, and the Ordained Power of God**

Julius Caesar Scaliger (1484–1558) suggests that plants can come into being even if they belong to a plant species that did not previously exist. At the same time, he holds that God could not have created a more perfect world. Does the emergence of a new species not imply that the world was not the best possible world from the beginning? I will explore a set of metaphysical ideas that could provide Scaliger with a solution to this problem: first, his notion of a plurality of substantial forms in every living being, and second, his notion of ordained divine power. Scaliger explains the generation of new species in terms of a development of subordinate substantial forms into dominant substantial forms. Previously existing essences of plant parts become essences of plants. In this way, Scaliger avoids positing the appearance of new essences, thus preserving the best possible world thesis.

Kuni Sakamoto, *Japan Society for the Promotion of Science*

**Cardano vs. Scaliger on the World-Soul**

In his *Timaeus*, Plato presented a doctrine that posits the world as a living organism with its own soul. This idea of the world-soul became a popular philosophical topic in the latter half of the fifteenth century, mainly due to the revival of Platonism by Marsilio Ficino (1433–99). The sixteenth century also saw many supporters of this idea. Among them was the Milanese physician Girolamo Cardano (1501–76), who assigned to the soul a pivotal place in his world-system. His idea, however, was immediately subject to criticism by another Italian physician. Julius Caesar Scaliger (1484–1558) accused him of conceiving the world-soul in a philosophically untenable manner. Distilling the focal point of their conflict, I will illustrate the two philosophers’ contrasting viewpoints, which revolved around the question of how many active principles should be recognized in nature.
Joel Andrew Klein, Indiana University and Chemical Heritage Foundation

Chymistry, Generation, and Blasphemy: The Extended Controversy between Daniel Sennert and Johann Freitag

Daniel Sennert's (1572–1637) 1636 Hypomnemata Physica was written largely as a response to the sundry criticisms leveled by Johann Freitag (1581–1641), professor of medicine at Helmstedt and later at Groningen. The acrimonious dispute between these two professors, however, extends beyond the Hypomnemata; by as early as 1619 Sennert and Freitag had clashed over the issue of alchemical palingenesis. This early conflict set the stage for later quarrels over atomism and the generation of forms, souls, and qualities, wherein Freitag accused Sennert of blasphemy, heresy, and founding a new Paracelsian sect. The religious dimension of this controversy has received little attention even though Sennert appealed directly to Lutheran theology throughout the Hypomnemata. From a study of this work, Sennert's largely neglected correspondence, and early ephemeral dissertations, I explore some of the interactions among religion, chymistry, and natural philosophy in this controversy.

10219
Marina Tower
Lower Level
Nautilus 2

POLITICAL IMAGES AND IMAGE-MAKING I

Chair: Rose May, The Nelson-Atkins Museum of Art

Emma E. Kennedy, University of York

“Character, Office and Place”: Reciprocity and Responsibility in the 1616 London Lord Mayor's Show

Scholarship on the London Lord Mayor's Show of 1616, Anthony Munday's Chrysanaleia, has dealt well with its parts but neglected its whole. While critics such as Tracey Hill have successfully examined individual themes such as parentage and resurrection, none have explored why Munday combines such seemingly disparate elements as peasant rebels, breastfeeding fathers, and crusading grocers — or, crucially, the effects of this combination. This paper departs from current thought by analyzing Chrysanaleia as a composite whole: I contend that the show dramatizes the success and failure of reciprocal political relationships, referring back to sources such as King James VI and I's Basilikon Doron, the historical works of Stow and Holinshed, Elizabethan portraiture, and iconographic depictions of the pelican. Using these sources, Munday not only explores the many implications of political reciprocity (successful or failed), but also connects these to the most germane issues, debates, and figures for the London of 1616.

Stefania Gargioni, University of Kent

Henry of Navarre and Early Modern British Public Opinion (1570–1610)

My paper focuses on the perception of the image of Henry of Navarre in English propaganda. By analyzing French pamphlets translated in English in the second half of the sixteenth century and English material, this paper will show how early modern British public opinion represented Henry's career. Prior to Henri's conversion, Englishmen had followed his career as Protestant prince-hero through news, military service, and a powerful discourse of transnational Protestant identity. In fact, he was so popular in London that in the early 1590s that many English — impatient under the pragmatic rule of the aging Elizabeth — began claiming Henry as their own, plotting him into their own narratives of faith, struggle, and identity. The violence with which they distanced themselves from him after 1593 reveals just how much they had come to identify with him.
CATHOLIC WOMEN WRITERS: THEIR AUDIENCES AND THEIR COMMUNITIES

Sponsor: Society for the Study of Early Modern Women (EMW)
Organizers: Jaime L. Goodrich, Wayne State University; Jenna Duggan Lay, Lehigh University
Chair: Margaret Hannay, Siena College

Jaime L. Goodrich, Wayne State University
Editing Monastic Communities: The Benedictine Rule and Statutes in Manuscript and Print

Critics have tentatively identified Dame Alexia Gray, a Benedictine nun at Ghent, as the translator of the Benedictine rule and statutes printed in 1632. This paper shows that Gray was the editor rather than the translator of these texts by examining Newberry case ms. 4A 10. Compiled exclusively for the use of novices at the Brussels Benedictines, this manuscript contains selections from the statutes and rule transcribed well before Gray’s profession. A consideration of these print and manuscript versions of the rule and statutes reveals how Benedictine nuns shaped these texts for internal and external audiences. While Gray’s version attempted to influence public views of her community, the manuscript’s compilers focused on teaching novices the essentials of convent life. The Brussels and Ghent convents produced few creative works, but their editions of the rule and statutes helped determine daily life in their own communities and other English Benedictine convents.

Jenna Duggan Lay, Lehigh University
Poetic Faith: Catholic Women and the Literary Construction of Community

Members of the Aston-Fowler-Thimelby family have received increasing scholarly attention in recent years, as historians and literary critics have come to recognize the significance of two formerly marginalized groups: female authors and English Catholics. This paper examines how women such as Constance Aston Fowler, Katherine Thimelby Aston, and Winefrid Thimelby represented their religious identities in family correspondence. Members of this family integrated figurative language and poetry — both their own and that of John Donne and other contemporary authors — into their letters. By adapting poetic tropes and techniques in letters written with specific goals and audiences in mind, these female letter-writers attempted to solidify their Catholic community. The family project made visible in these letters not only demonstrates how English nuns in continental cloisters continued to influence life in England, but also allows for an examination of the implications of women’s letter-writing for the practice of religious dissent.

Victoria Van Hyning, University of Sheffield
“Who am I? What am I? What is this World?”: A Convert Speaks from the Cloister

In 1663 Catharine Holland (1637–1720) ran away from her Protestant family to the Augustinian English convent called Nazareth in Bruges. Her autobiographical conversion narrative traces her awakening to Catholicism and a fraught decade longing for “liberty of conscience,” explicitly denied her by her Protestant father, John Holland (1603–1701), a parliamentarian with royalist sympathies. She records her aversion to the “slavery of marriage” and worldly frivolity, contrasting these with the comparative freedom of the convent. Like Augustine’s Confessions — ostensibly directed to God, but written for human consumption — Catherine addresses a triple audience: God and secular and religious associates. The tension between these is the crucible for her resounding, confident expression of self as convert and nun, guided by “inward assurances.” Before the convent she was pained to “[k]eep the world in play, while God [she] did obey”: yet within her story, keeping the world in play enables the expression of converted selfhood.
Spanish and Indigenous Empires as Networks

Organizer: Anna More, University of California, Los Angeles
Chair: Ivonne del Valle, University of California, Berkeley

Charlene Villaseñor Black, University of California, Los Angeles
The Mary Magdalen Network: Art, Censorship, and Agency in the Spanish Empire
This paper examines images of St. Mary Magdalen, popularized in early modern Europe as an archetype of the “fallen woman” and model penitent, and their circulation throughout the Spanish empire. The Magdalen was a figure of considerable importance in early modern Spain, associated with penance and prostitution reform. As concern over nudity in sacred art escalated with Tridentine reforms, her image came under strict Inquisition control. While the Inquisition was successful at censoring erotic content in Spain, as witnessed by the paintings by Murillo in Seville, in Mexico, the Magdalen appears frequently with breasts exposed, her body languorously posed. Why were such eroticized images tolerated in Mexico? Did indigenous attitudes toward human sexuality and prostitution inflect her cult? In answering these questions, my research documents the transmission of her cult throughout the Iberian empire, mendicant deployment of her image in conversion, and indigenous agency in the transformation of her imagery.

María Elena Díaz, University of California, Santa Cruz
From El Cobre to Nuremberg: German-Spanish-African Copper Mining Networks in the Spanish Empire
Little is known of the mining of “base” metals such as copper in the Spanish Empire despite its importance in the growing early modern global economies. When rich deposits were found in the early sixteenth century in Eastern Cuba, networks had to be established to obtain the technology and the labor to develop them. The locality of El Cobre played a leading role in the establishment of broadly reaching German-Spanish mining networks across the Atlantic. These networks of alleged experts and workers became significant too in other mining nodes in the peninsula, thereby interconnecting ever-wider worlds and facilitating the exchange of knowledge beyond the boundaries of the Iberian Empire. They became more important than the increasing circulation of books on mining technology. Moreover, African slaves eventually became the bearers of copper-smelting technology and created their own local skilled mining networks in Eastern Cuba.

Orlando Bentancor, Barnard College
Imperial Subordination and Horizontal Networks: The Case of Potosi Mining
Through readings of sources on mining in Potosi (1540–1640), this paper argues that it is necessary to combine an understanding of the networks necessary for mining with the philosophical foundations of imperium. The notion of network tries to replace vertical binaries with horizontal interconnections that put flows of information, commodities, matter, and money in circulation. The problem with this model is that it forgets the historical and philosophical foundations of the idea of imperium, imperial command, as “natural” and “reasonable” subordination supposedly grounded in universal and necessary principles. While imperialism and mercantilism emerged in a bottom-up fashion through operations of connective cooperation, they were justified in a top-down way through operations of imperial subordination. A close reading of texts on compulsory indigenous labor in the mines of Potosi and Huancavelica makes visible how the tensions between these two movements produced asymmetrical relations of power among the agents of imperial mining.

Stella Nair, University of California, Los Angeles
In Honor of the Sapa Inka: The Architecture and Space of Imperial Authority
Inca architecture has traditionally been discussed as a simple tool kit of standardized parts that changed little across time and space. Yet, recent scholarship has revealed
that the Inca’s flexible architectural system changed significantly depending on its context. In this paper, I will demonstrate how the Incas incorporated local architectural practices into their imperial built environment. In particular, I will examine the ways in which specific building types were translated from newly conquered regions and incorporated into the context of the private residence of the ruler Thupa’ Inka. Thus by examining these new architectural forms at the royal estate, we can see the ways in which architectural types and spatial practices were adapted and developed to aggrandize royal authority and prestige in highly performative ways.

SIMULTANEOUS NARRATIVES IN EARLY NETHERLANDISH PAINTING

Sponsor: Historians of Netherlandish Art
Organizer: Shelley Perlove, University of Michigan, Ann Arbor
Chair: Mark Trowbridge, Marymount University

Sally Coleman, Independent Scholar

Hans Memling’s Simultanbilder and the Discourse of Piety

Hans Memling’s Simultanbilder, the Scenes from the Passion of Christ, and the Scenes from the Advent and Triumph of Christ are among the earliest paintings in the history of art to portray simultaneous narratives in broad, panoramic landscapes. That these two features should appear in paintings at the same time is not a coincidence. The landscape and the vignettes work together to create a particular type of devotional experience. Other scholars have already indicated the connection between Memling’s simultaneous narratives and pilgrimage as well as theater. My analysis focuses upon the interaction between Memling’s audience and his complicated narrative structures. I demonstrate that the purpose of both the landscape settings and the simultaneous narratives is to engage a viewer’s subjectivity. I also reveal that the discourse of the narrative structure, in each case, is related to the patron and the original, physical context of the work of art.

Mitzi Kirkland-Ives, Missouri State University

Sequela Christi: Memling’s Passion Narratives and Early Modern Pilgrimage

While Memling’s simultaneous narratives in Turin and Munich have been considered fruitfully through a number of lenses — especially their parallels with dramatic practices — this essay explores their relationship to the practice of early modern Holy Land pilgrimage and related devotions, practices during which Christians engaged not only in contemplation of the episodes of the Passion but also in imaginative reenactments of those events. Shared by Memling’s paintings and the pilgrimage experience is the sense of processionality that structures them, the importance of location and the real or imagined passage through geographical space, and the techniques through which both take advantage of the continuous narrative format. The viewer’s or traveler’s engagement with various episodes does not simply relate them in narrative or causal order but evokes typological content and similarly rich associations. In closing, the narrative character of Memling’s Ursula shrine and its evocation of the pilgrimage to Rome are considered.

Tianna Uchacz, University of Toronto

From Simultaneous Narratives to Anachronistic Conflations: Scenes from the Book of Tobit in Sixteenth-Century Antwerp Painting

Around 1550, Antwerp painters changed the way they depicted scenes from the Book of Tobit. Previously, the complex double story of Tobias and Sara had lent itself to elaboration as a series of panels structured by simultaneous narrative — a strategy borrowed from the story’s earlier representations in stained glass, prints, majolica, and tapestry. The earliest paintings, like those by the Master of the Prodigal Son, encouraged viewers to follow the story’s protagonists on their journey by showing
discrete narrative moments set throughout expansive landscape settings. These images thus showcased the dangerous yet enterprising nature of long-distance travel — a fitting inflection during Antwerp’s trade boom. After 1550, Jan van Hemessen, Jan Massys, and Maerten de Vos produced remarkably similar single-scene representations of an anachronistic yet climactic moment; the resulting emphasis on filial piety and the comfort of family marks a shift in inflection precipitated by changing formal tastes and growing social unrest.

LETTERS AND FEMININE VIRTUE

10223
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Floor 4
Parlor 411

Chair: Andrea Moudarres, University of California, Los Angeles

Sharon Hampel, University of Denver, Center for Judaic Studies
Clothing the Outcast Woman: Milton, Female Rebellion, and Early Talmudic Sources
In the Doctrine and Discipline of Divorce, Milton defines a rebellious wife as one who demonstrates “continual headstrong behaviour” (YP 335). This definition is somewhat softened in Tetrachordon when Milton excuses rebelliousness because a wife is “not bound to be a vassal” (YP 591). Here Milton contends that the New Testament counsels divorce for waywardness, not adultery. Throughout the Divorce Tracts and in his poetry, Milton becomes increasingly charitable toward such wandering. Although Milton references the Maimonidean precept that a husband “must be compelled to divorce” a woman who cannot abide him (Book of Women 2.148.89), Milton moves beyond Maimonides and his own contemporary, John Selden, when, in Tetrachordon, he advocates charitable provisions for a rebellious or outcast woman. Milton thus echoes the Medieval Gaonic judgments of the Palestinian Talmud and the Near Eastern marriage contracts based upon those judgments.

Melina Madrigal, University of California, Los Angeles
Fonte’s Il merito delle donne and the Feminist Predicament in Sixteenth-Century Italy
The first half of the Cinquecento experienced an effusive push forward in profeminine thought, only to be sharply interrupted with the implementation of new laws and ideologies resulting from the Council of Trent. Fonte is a reflection of the elements of feminism that survived as well as the elements representative of this shift. She is what I would term a reluctant feminist. Il merito is indisputably a profemale piece, but the fragility of her feminism is evidenced throughout the text with moments indicating her position is not one driven by unprovoked instinct, but rather one assumed reluctantly as a defensive tactic. Her profeminism is emotional and domestic, not institutional and public, which ultimately translates as allegiance to a patriarchal society but with improved interpersonal relations between the sexes. I will examine how this approach affected the profeminist trajectory and argue that its antiradical nature was most beneficial for early modern feminists.

Jaclyn Cohen-Steinberg, University of Southern California
Shame and Empire in Ana Caro’s El Conde Partinuplés
In 1611, the Tesoro de la lengua castellana defined a person with vergüenza, or shame, as one with virtue. Julian Pitt-Rivers, in Honour and Shame: The Values of Mediterranean Society, mentions that if a woman loses her shame, as in the tainting of her sexual purity, she loses her life. This paper therefore examines how Ana Caro Mallén de Soto, a female playwright during Spain’s Golden Age, intermingles these ideas of a woman’s shame with the concept of empire in her play El Conde Partinuplés. Rosaura, the main female character and empress of Constantinople, is unable to rule the kingdom without a husband. Caro’s play represents the female protagonist’s attempt to satisfy her male vassals and, at the same time, lose her status as a desvergüenza, or a shameless one. Caro provides an impossible future for her female character, showing that expectations of shame for women are unfeasible.
HUMANIST THOUGHT

Chair: Peter Argondizza, University of Strathclyde

Diane L. Johnson, Western Washington University

Dicitula Fatua Garrula Bestia: Eobanus Hessus on Liberal Arts Education

By 1515, a 200-year tradition of scholastic educational policy was being seriously challenged by German humanist scholars. On May 23, the twenty-seven-year-old bad boy Latin poet Eobanus Hessus delivered a lecture before Erfurt’s undergraduates, promoting his course on Cicero’s De officiis, later published as Oratio sive praelectio in auspicio Officiorum M. Tulli Ciceronis. Although claiming to promote the study of moral philosophy, Eobanus proceeds instead to deliver a manifesto for liberal arts education, presenting a stunningly irreverent allegorical tableau of the Seven Liberal Arts, Philosophia, and Poetica. In this paper I am going to argue that, in selecting this topic, Eobanus not only creates a very Platonic, and hence ironic, mythos of the relative status of philosophy and poetry, but also directly challenges prevailing assumptions about the place of contemporary poetry in the curriculum.

Rodney J. Lokaj, Università degli Studi di Roma

Pontifical Perceptions of Fifteenth-Century Germany: Agostino Patrizi Piccolomini’s Commentarii

The paper plans to explore the perceptions of Germany in its cities and people through the eyes of Agostino Patrizi Piccolomini, Pius II’s former secretary, almost twenty years after the fall of Constantinople in 1453. Pointing out to his skeptical fellow Italians the wonders he saw on his diplomatic journey to Regensburg in 1471 to participate in yet another attempt to rally German support in a crusade against the Turks, Patrizi pauses on what he repeatedly calls the “splendours of the German people.” The source for this paper is a manuscript, the Vat.lat.3842, containing the Commentarii by Agostino Patrizi Piccolomini, the future author of the Pontificalis liber.
oxymoronic “binding freedom” and “sweet pain” which accompany love, Scève’s lover is perforce trapped in a suspended state (D184:1) that he metaphorically describes as an intermediate condition between life and death. In the Délie, the lover’s in-betweeness manifests itself in one of three ways: as a no man’s land between extremes (“limbo,” D280 or “purgatory,” D215), as a concordia discors of the extremes (death-in-life), or as a constant cycle between them. Suffering and death are inseparable from love, and as Scève explains to Délie in the introductory huitain, the deaths she renews in him are the foundation of their love and the focus of his poetry.

Michael Ursell, University of California, Santa Cruz
The Elements of Inspiration: John Donne and the Poetics of Discordia Concors
Can John Donne’s seventeenth-century poetics of wit be reconciled with earlier Neoplatonic theories of poetic inspiration that insist on harmony? To answer this question, this paper locates a physics of inspiration in poetry that Samuel Johnson famously described as metaphysical. Donne’s poetics have long been understood to contort the classical ideal of harmony imagined to bind together earth, water, air, fire. But his overarching technique of discordia concors (Johnson’s reversal of concordia discors, in direct reference to Donne’s poetry) reveals a deformed Platonism within the early modern concept of wit, and also explains the persistence of inspiration in a lyric mode that seemed to have evolved away from composition through mystified transports in the 1600s. The discordia concors/concordia discors chiasmus is worth revisiting to reveal Donne’s role in a tradition of inspired poetics which was grounded in the dynamic movement of physical elements: breath, blood, ink, paper, among others.

10227
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THEATER AND DRAMA II

Chair: Horacio Sierra, Bowie State University

Kerry Doyle, University of Iowa
Pitiable Papistry and the Friar, Redemptive: John Ford’s Tragic Catholicism
Had John Ford faithfully followed the conventions of revenge tragedy in ‘Tis Pity She’s a Whore (1633), he might have disallowed any redemptive possibility for his Catholic figures. Indeed, his play does feature a parishioner turned apostate, Giovanni, who intellectualizes himself into debauchery and murder, and a luxuriating Cardinal, rife with all of the earthly corruptions with which Protestant rhetoric would indict him. Between these two debased men, however, Ford suspends the lowly priest — the friar, entrenched in redeeming the earthly and spiritual fates of his congregants. Bonaventura’s motivations and attempted reconciliations are firmly rooted in his Catholic faith. Through this construction, Ford complicates the Catholic condemnation endemic in the omniscient trials of conscience of his genre. My paper examines how Ford’s deviation has the potential to suggest the worth of uncorrupted Catholic faith in the midst of bloody and sinful drama.

Andreea Marculescu, Harvard University
The Demoniac Speaks: Affective Disorders in French Mystery Plays
The voice of the possessed has traditionally been studied within the terms of a “shuttle” between two hegemonic discourses: namely that of ecclesiasts or doctors, and the domain of the devil. I will demonstrate that the space of late medieval French mystery plays — “secular” cultural artifacts of “religious” inspiration — provide room for a lot of agential activity on the part of the possessed. I argue that the possessed in theater performs his/her identity within the boundaries of certain theological registers concerning the notion of demonic possession. However, this performance simultaneously leads to an excess of meaning through the contingent irruption of a series of tactile, sensorial, and visceral reactions that the demonic idiom produces on the corporeal self. This enterprise enables us to analyze how demonic presence pervades structures and frameworks of everyday life and is appropriated by individual subjects outside disciplinary ecclesiastical circles.
Frank R. Ardolino, University of Hawaii, Honolulu

The Influence of Apuleius's *Metamorphoses* on Spanish Tragedy

*The Spanish Tragedy* has been influenced by Apuleius's *Metamorphoses* in a number of important ways. Most significantly, Kyd uses the example of the Golden Ass as a Silenus box to create a mystery play, a revenge tragedy with a political allegory as its subtext. Moreover, like Apuleius, who presents initiation into the mysteries of Isis as a process leading to the awareness of the nature of destiny, Kyd parallels initiation into the mysteries to a hermeneutic process of enlightenment concerning the play’s political subtext. In addition, Kyd changes the narrative box-within-box structure of the Golden Ass into an analogous scheme of four plays-within-the-play by which he creates the multiple perspectives on the dramatic action. Finally, Kyd recasts the ritual launching of the ship, the “Isidis navigium, or ‘Ship of Isis,’” during Lucius's initiation as the symbolic defeat of Spain in Hieronymus’s revenge playlet.

ENGLISH LITERARY CULTURE I

Chair: Daniel D. Moss, Southern Methodist University

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10228

Mareile Pfannebecker, University of Manchester

*Ben Jonson’s Volpone: Citizen Fox and the Humanist Beast*

Since the 1990s, Jonson criticism has seen a turn towards a “pluralist Jonson” and away from the “anti-theatrical tyrant.” At the same time, critics have found the boundaries of the human as unsettled in early modern texts as in postmodern ones. This paper offers a reading of *Volpone* as posthuman before liberal humanism becomes the status quo, as a play that investigates the possibilities and limitations of fictions of human agency and unity through the fox. To be human, to be a citizen, in *Volpone*, means to move faster than truth, although even expert liars do not reign the stage for long. In the context of increasing opportunities for travel and growing speed of movement of goods and people, *Volpone* figures precarious exchanges of self and city at the brink of modernity before any modern identity economies.

Noam Flinker, University of Haifa

*Lying and Truth in Chapman’s Odyssey*

In his *Odyssey*, George Chapman took on a complex problem that had concerned countless thinkers and critics since ancient times. Odysseus constantly lies as the epic unfolds and Chapman worked out an approach to Homer’s use of fiction to account for its justification and importance in terms that are ultimately allegorical and spiritual. Part of the problem lies in the position of Athena as the goddess of wisdom and truth but who is often delighted with the lies that Odysseus tells to conceal his identity. This is part of Chapman’s conception of the lie as a “veil” that conceals a spiritual truth. As such the veil lends allegorical significance to the fictions and ultimately ascribes a biblical aura of authority to Homer’s work. I will trace the way the translation portrays the significance of lying and show how this contributes to the complexity of the allegory that underlies Chapman’s project.

Louise Wilson, University of St. Andrews

*Recreational Reading in Early Modern England*

This paper explores the contested status of late Elizabethan popular prose fiction and attendant reading practices through contemporary concerns about the physiological impact such texts would have on the reader. In his dedicatory poem to Florio’s translation of Montaigne (1603), Samuel Daniel deplores the numbers of books in the English marketplace which “confound / The apetite of skill with idle store.” Daniel’s concerns about “idle” reading, like those of many other commentators at the time, are framed in terms of bodily processes and disease, and speak to the emergence of prose fiction bestsellers read for recreation rather than action as the book trade and literacy expanded. Placing attitudes to popular reading and the physiological effects it was thought to engender alongside extracts from Elizabethan prose fiction that deal imaginatively with such concerns, my paper suggests the importance of medical culture to our understanding of early modern reading.
The year 1605 marked the publication of two monumental works of Western thought, Francis Bacon's *The Advancement of Learning* and Miguel de Cervantes's *El ingenioso hidalgo Don Quijote de la Mancha*. In his self-styled project of “instauration,” or renewal, Bacon sought to redefine epistemic certainty about the material world based on what could be proved through scientific experimentation. Previous interest in the *Quijote*'s perspective on contemporary epistemological debates has focused on skepticism, the attack on the reliability of reason and the senses, which dominated Continental critiques of Aristotelianism in the sixteenth century. Reading the *Quijote*'s interpolated tale of *El curioso impertinente* against the principles of empiricism put forth in *The Advancement of Learning*, however, reveals that Cervantes, like Bacon, did more than envision a world where knowledge was based on experiment: he saw its limits.

Marsha S. Collins, *University of North Carolina at Chapel Hill*

**Reframing Reality in Cervantes’s *Illustrious Kitchen Maid***

This paper analyzes Cervantes’s rhetorical strategies of fragmentation, indirectness, and misdirection in *The Illustrious Kitchen Maid* (1613). The study shows how Cervantes deploys the technique of the artful reframing of the quotidian or seemingly trivial, commonplace, and everyday to make serious statements about art, artists, and artistic process in general, and about narrative in particular. An important aspect of this reframing is the way in which Cervantes’s story foregrounds fragmentation and the constituent parts that are subsequently woven together to create an artistic whole. In the process, the author generates a quasi-divine role for the artist in the act of creation. The study also focuses on the aura of mystery and enigma produced by these strategies to engage readers in active aesthetic decipherment.

Mar Martínez Góngora, *Virginia Commonwealth University*

**Beyond Islam: Africa in *Don Quixote***

Criticism of the policies of the Hapsburg monarchy in the Maghreb in the Captive’s Tale in *Don Quixote* (1.39) as well as in the colonial fantasy of Sancho in the adventure of Princess Micomicona (1.29) are manifestations of the author’s views on Africa. These have been studied; however, Cervantes’s refusal to include the neighboring continent in the imperial agenda is confirmed in other segments of the text. The fight of Don Quixote against the herd of sheep (11.18), the adventure of the lions (2.17), and Maese Pedro’s puppet show (2.25–27) may all be analyzed in light of the imperialist discourses of the Renaissance. Therefore, Cervantes’s text could constitute a reaction to the fantasies and colonial desires projected in so-called Crónicas de Berbería, in which the representation of animals and populations legitimates and naturalizes Spain’s intervention in Africa.

Mary B. Quinn, *University of New Mexico*

“Un cierto claro escuro”: Night and the Performance of Class in the Palace Episodes of *Don Quixote*, Part 2

Historically, night was something that united all humankind. But, as Craig Koslofsky has observed, in the early modern period, people living in cities and at court began to evolve toward our more modern nocturnal socialization. This created a profound difference in the way in which urban and rural peoples experienced night. This tension can be seen explicitly in the relationship between the Duke and Duchess and Sancho Panza in the palace episodes of *Don Quixote* part 2. While the Duke and
Duchess exploit the modernization of night to exert a premodern control, Sancho begins to see in the night a modern possibility of higher social standing. The palace episodes therefore demonstrate how reactions to night convey differing responses to Spain’s nascent modernity.

10230
Bay Tower
Lobby Level
Monterey

CONCEPTS: SELF-TRANSLATION, STYLE, AND GENRE

Sponsor: Princeton Renaissance Studies
Organizer: Marina S. Brownlee, Princeton University
Chair: Ronald Surtz, Princeton University

Rubén Maillo-Pozo, Sarah Lawrence College
Alfonso de Palencia and the Theory of Self-Translation

This presentation will pay attention to the phenomenon of self-translation that distinguished the scholarly work of the Spanish humanist Alfonso de Palencia. Renowned as a translator both from Italian and Classical languages, Palencia had also translated at the early stages of his career two of his own works from Latin to Castilian: *Bellum luporum cum canibus* (ca. 1456) or *De la guerra y batalla campal de los perros contra los lobos* (1457), and *De Perfectione Militaris Triumphi* (ca. 1458) or *La Perfeçión del Triunfo Militar* (1459). By studying the prologues of these two moral treatises I aim to recover and shape the unique theory of translation that Alfonso de Palencia offers to his readers and contemporaries. In addition, I will gather other reflections scattered in his personal epistolary.

Marta Albala Peregrin, CUNY, The Graduate Center
Crafting a Present Past: Terence, Palencia, and Hernán Núñez’s Comedy

The journeys inscribed in the manuscripts of fifteenth-century Terence pull us back to the transnational trips of historiographers, rhetoricians, and humanists precisely in a time when the classical past is being reinterpreted. In these traces one can read the physical inscriptions of this past being literally rewritten through the process of scribal copying, and actualized by the many marginalia that make of them a textbook for the study of the newly acquired past. In my study I will pay attention to the microhistory of a copy containing the *Vita Terentii*, *De Fabula*, and the commentaries of Donatus, in which concepts such as comedy will rapidly shift and regain new meanings, providing an example of the material construction of “macronotions,” such as comedy, of a classical past whose present will be actualized by the very marginalia.

Javier Patiño Loira, Princeton University
Baltasar Gracián: Style and the Thinking of the Past

Baltasar Gracián’s *Agudeza y arte de ingenio* has been the center of impassioned polemics since it was published in 1648. This presentation addresses the question of how this treatise theorizes a historical gap between the present in which it was written and the poetry of the past. The work may be described as a work on the notion of *concepto*. Whereas concepts/conceits are defined as that which is necessary for a discourse to be “alive” and meaningful, style is contingent. It appears as a value dependent on convention and use. My purpose is to approach the particular choice or difference of “style” upon which Gracián conceives of the poets of the *Cancionero General* (1511), as opposed to that of his contemporaries. I discuss the implications of such a periodization built on stylistic criteria as well as conventions prevalent in his time as it can be grasped in this maneuver.
Le canzoni distese di Dante: Boccaccio's Collection of Dante’s Lyric Poems

Boccaccio left us a large legacy of autograph manuscripts, and four containing mostly or exclusively Dante’s works, whereas we do not have hard evidence of manuscripts in Dante’s hand. In particular, when Boccaccio copied fifteen of Dante’s canzoni, he fashioned a group of lyric poems, which became a key component of the Dante canon. This collection, which Boccaccio refers to as “le canzoni distese di Dante,” was extremely successful inasmuch as subsequent anthologists picked up not only Boccaccio’s choice of these poems, but also the order in which he placed them. My study analyzes how the fact that the three canzoni of the Convivio are placed together and transmitted as an independent grouping of three songs, rather than redistributed thematically or stylistically suggests a culling from another source heavily influenced by the hand of a compiler more than Dante’s will in ordering the collection.

The Textual Cultures of Fourteenth-Century Florentine Storytelling after Boccaccio: Notes on Franco Sacchetti’s Book Construction Techniques

With authors such as Petrarch and Coluccio Salutati, the late Trecento is often credited with the birth of Renaissance Humanism; from a textual standpoint, such cultural renewal does not just depend on individual literary genius, but is deeply rooted in important changes in the writing and reading culture of the time, with the rise of modern composition practices such as drafts, annotations, variants etc. This paper attempts to assess the peculiar linguistic and writing culture of Boccaccio’s most important imitator in the century, Franco Sacchetti (1332–1400), looking at both the narrative sections of his surviving olograph (Laur. Ashb. 574) and at some traces of his style of mise-en-texte in later copies.

New Narrative and Old Dream Interpretation: The Decameron and the Somniale Danielis in the MS Vaticano Rossiano 947

MS Vaticano Rossiano 947 is one of the oldest witnesses bearing Boccaccio’s text of the Decameron. Domenico di Franceschino in Conegliano, Veneto, in Northern Italy, composed it in a Friulian dialect in 1395. In the second half of the thirteenth century, Francesco Caronelli, Domenico’s father, authored several literary and philosophical works on visions. This suggested to or inspired his son Domenico to add the Somniale Danielis in the codex with Boccaccio’s Decameron. Indeed, the Decameron contains several dreams, the symbols of which the reader would have been able to decipher with the help of the dream manual closing the codex. My study analyzes the connection between the dream symbols contained in the Somniale Danielis, and in the novelle of the Decameron featuring a dream. Interestingly, the MS Vaticano Rossiano 947 confirms the hypothesis of a meaningful connection linking poetry production in medieval Italy with the circulation of dream sciences.
French Literary Culture II

Chair: Corinne Noirot, Virginia Polytechnic Institute & State University

Gerard A. Beck, George Mason University

Linguistic Nationalism and the Evolution of French in Rabelais’s Pantagruel

Analyzing Rabelais’s first two books as Erich Auerbach did in 1950 and using Sainéan’s work on the writer’s lexicon, I decided to go further than the hypothesis proposed by Floyd Gray in 1974 that the very subject of the book is the language itself. Through a minute examination of a few seminal chapters from Pantagruel, I propose that Rabelais — who had experience with theater while studying in Montpellier — stages the French language on multiple levels: its birth, its evolution, and its place in a multilingual society. This paper also investigates the inner structure of the text, from morphological specificities to the semantics of the narrative, and highlights new evidence of a deliberate attempt from Rabelais to “illustrate” the French vernacular avant la lettre.

James Helgeson, University of Nottingham

The Martin Guerre Case and Cognitive Approaches to Historical Reading

The concepts self (and moi) are often said to have emerged between 1580 and 1610, at least in English and French. To provide a cognitive counterargument to this critical topos, I look at early modern discussions of the mysterious Arnauld du Till’s impersonation of Martin Guerre, e.g., Jean de Coras’s Arrest memorable du Parlement de Tolose (an account of du Till’s 1560 trial, first printed in Lyon in 1561 by Antoine Vincent and often reissued in the final decades of the sixteenth century). Jean de Coras cites the saying that “a friend is another self” (Erasmus, Adagia 1.1.2: “Amicitia aequalitas: amicus alter ipse”). I investigate to what extent lexical accounts (such as historical arguments about the words self and moi) might obscure potentially transhistorical cognitive continuities, and how such cognitive considerations might change our thinking about historical reading, for example in the Martin Guerre case.

Kendall B. Tarte, Wake Forest University

The Poetic Echoes of Madeleine and Catherine Des Roches

This paper examines the figure of Echo in the poetry of Madeleine and Catherine Des Roches. The poets represent the Ovidian nymph, who was transformed and doomed only to repeat the last words spoken to her, in various guises. The character provides a self-referential figure for the mother and daughter. An onomastic metaphor unites the Des Roches with the mythological character. Intertextual allusions to Ovid’s “resonabilis Echo” highlight the acoustic properties of the figure. Madeleine Des Roches adopts the strict form of the echo scheme: in successive verses the poetic voice addresses Echo, whose brief responses repeat the last syllable (or syllables) of each verse. This poem contrasts with earlier works such as Du Bellay’s “Dialogue d’un amoureux et d’Echo”: moving beyond typical images of the thwarted lover that dominate allusions to Echo in Renaissance poetry, Des Roches figures Echo as an alter ego for the erudite female poet.

Food and Diet: Culture, Health, Art, Economy

Chair: Daniel M. Unger, Ben-Gurion University of the Negev

Eunice D. Howe, University of Southern California

Food, Health, and Culture at the Court of Sixtus IV (1471–84)

My point of departure is Bartolomeo Platina’s On Rightful Pleasure and Good Health (1462–63), often called the first cookbook. A resounding success, it was in print by 1470, with many editions to follow. In compiling advice on medicine and health, Platina turned to classical authors, chiefly Pliny, and to Ibn Butlan, the medieval
Arabic physician. The author also appropriated the recipes of the famous chef, Martino da Como. The combination of medical and culinary traditions resulted in a treatise on well-being that transcended the modern definition of a cookbook. Platina occupied a vital position at the court of Sixtus IV. The Vatican librarian was a seasoned scholar, but also involved in multiple projects, from political to intellectual concerns and from art commissions to urban strategies. This paper attempts to situate his ideas on healthy living within an extensive humanist discourse with ramifications for visual and material culture and the built environment.

Margaret Harp, University of Nevada, Las Vegas
From Rabelais's Pantagruelion to Yver's Spartanie: Thematic Motifs in Miraculous Herbs
Rabelais concludes his Tiers Livre (1546) with an expansive description of the miraculous herb, pantagruelion. It has countless uses and virtues, all of which lead to the betterment of society. With this episode Rabelais reinforces the verbal play and scientific erudition that he first revealed in Pantagruel (1532) and Gargantua (1534). In my paper I will compare how Jacques Yver's collection of short stories, Le Printemps (1572), also includes the motif of a miraculous herb but for a different effect. His spartanie, whose principal quality is to assuage hunger pains, is a sought-after commodity among the stories' characters, weary from the religious wars of the late sixteenth century. Yver's emphasis of an herb that is palliative rather than transformative reinforces the plaintive themes of Le Printemps. More generally, the passages of the herbs reflect each author's distinctive narrative style and humanist perspective.

Barnaby R. Nygren, Loyola University Maryland
Maize, Paradise, and the New World
Although it has not been noted in the literature, an altarpiece of the Fall of Man from the Della Robbia workshop currently in the Walters Art Museum (Baltimore) contains one of the earliest representations of maize, or corn, known in European art. Produced in connection with the entry of Leo X into Florence in 1515, this work is almost exactly contemporary with what has been claimed to be the earliest such representation in the Loggia of Psyche in the Villa Farnesina, but, unlike that depiction, seems much more attentive to the entire morphology of the plant, suggesting a close knowledge of it. This paper will explore the context for this inclusion in terms of both the Medici's engagement with horticulture and the New World and attitudes about the New World in the years after its discovery.

Further Thoughts on the Origins of the Strozzi Chansonnier
New evidence suggests that Florence, Conservatorio MS Basevi 2442 — the “Strozzi Chansonnier” — is of Roman origin. In three articles on this manuscript, Howard Brown persuasively argued that the four partbooks, of which three survive, were bound in Florence. But it does not necessarily follow that they were copied there, a conclusion to which he himself subscribed. There is now good reason to think that the partbooks were planned and compiled in Rome for use by the pope's private chapel, possibly with the support of a powerful Florentine financier, and later given as a gift to the financier's brother. Though my findings contradict some of Brown's, I take comfort in knowing that he would not have been offended by this disagreement on speculative matters.
Edward F. Houghton, *University of California, Santa Cruz*

Aspects of “Incompleteness” in the Masses and Motets of the Chigi Codex

The readings of the Chigi Codex (Biblioteca Vaticana, MS Chigi C VIII 234) and its related sources transmit a number of mass and motet settings with missing movements or elements. The causes are often manifold and uncertain. Internal musical evidence in some settings and collations of related readings in others, however, suggest compositional decisions, processes of accretion and revision, sometimes extended over time, and the transmission of works at various stages of completion.

Herbert Kellman, *University of Illinois, Urbana-Champaign*

Poetry, Jousting, Art, and Music in the Life of Philippe Bouton and in the Chigi Codex

Philippe Bouton (1434/5–1515), a Burgundian nobleman, the godson of Philip the Good, and the patron of the Chigi Codex, entered Burgundian court service in 1456 under Charles, count of Charolais (later Duke Charles the Bold), and with only a short hiatus at the court of France, continued to serve the dukes of Burgundy, and Burgundy-Habsburg, until his death. His circle included the poets Georges Chastellain and Jean Moline, his cousin Olivier de la Marche, and his drinking companion Antoine, *le grand bâtard de Bourgogne*. Reflections of his court life can be observed in his allegorical, satirical, and eulogistic poetry; in his self-image as a devout seigneur, valiant knight, humble servant of the dukes, and self-mocking old man; and in his undoubted encounters with Ockeghem and other composers. And all of these are in turn reflected in the Chigi Codex.

10235
Bay Tower
Upper Level
Coronado B

**CONFRATERNITIES AND URBAN PERFORMANCE II: THEATER AND RITUAL**

*Sponsor:* Society for Confraternity Studies

*Organizer:* Diana Bullen Presciutti, *The College of Wooster*

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

Joanne Allen, *American University*

*Stage and Screen: Rood Screens as Locations for Confraternity Drama in Renaissance Florence*

In Italian Renaissance church interiors, rood screens (known as *tramezzi*) are often characterized as powerful physical barriers between the lay and religious spheres. However, they also functioned as sites for prominent lay chapels and spectacular stage sets for religious dramas organized by urban confraternities. In the 1440s, the fourteenth-century screen in Santa Maria del Carmine in Florence was altered to enhance the popular annual *sacra rappresentazione* on Ascension Day. A staircase was built adjoining the screen — which also ascended to the roof — facilitating access for players and enabling the installation of complex sets and pyrotechnic effects. The staircase — unusually on the opposite side of the church to the convent — formed part of a series of improvements symbolizing increased appropriation of the screen by the laity. Using the Carmine as a case study, this paper will contextualize the influence of confraternity drama on the organization and ownership of sacred space in the Italian church interior.

Matthew Smith, *Azusa Pacific University*

*Hospitality and the Assimilation of the Profane in Chester’s The Last Supper*

The Chester Whitsun Plays were a three-day festival of performances acted on mobile carriages, depicting the biblical narrative from “The Fall of Lucifer” to “The Last Judgment.” Individual pageants were funded, produced, and acted by guilds. These plays were not only entertainments, but were also opportunities for the guilds to fashion an identity of spirituality and civic generosity. As confraternal exhibitions, these plays held in tension their popular conditions and the sacred content with which they were entrusted. This paper will focus on the “The Last Supper,” fittingly produced by the Bakers of Chester. It provides a unique opportunity to study the overlap between the civic, creative, and religious conditions of popular theater,
distinctive of confraternal identity. In particular, I will look at the phenomenology of religion in “The Last Supper” in the form of theatrical hospitality and how hospitality straddles the seam of popular piety and the profane.

Paul Anderson, California State University, Los Angeles

Piety, Urban Performance, and Popular Imagery of Confraternal Societies in Renaissance and Baroque Rome

Works of art created for Roman confraternal churches and oratories typically reflect popular displays of piety and devotion that were witnessed by the public in the processions carried out during holy week, as well as the feast days of local and civic patron saints. Indeed, the frescos carried out for the Oratory of the Gonfalone recalled the Holy Week processions of Maundy Thursday and Good Friday in which the sodality of the “Raccomandati della Virgine” played a leading role. The Confraternita del Gonfalone functioned in the same manner as other Roman professional, national, and lay sodalities; namely, the Compagnia housed pilgrims, administered to the sick, liberated prisoners condemned to death, provided dowries to young women, gave proper burial for the dead, and honored fellow associates by saying mass and conducting processions in their honor.

IDEAL/IDOL: THE FEMININE IN EARLY MODERN CULTURE II

Sponsor: Society for the Study of Early Modern Women (EMW)
Organizers: Judith Allan, University of Birmingham; Rebekah Tipping Compton, Columbia University
Chair: Judith Allan, University of Birmingham

Michael Subialka, Bilkent University

In Pursuit of an Ideal: Rewriting Saint Catherine of Siena from Domestic Mystic to Epic Hero

Early modern rewritings of the life of Saint Catherine should be read as a site of cultural context in which the tensions between idealization and idolatry are visible in the shifting rhetorical strategies of her hagiographers. I analyze those tensions by examining the historical stages of the saint’s hagiography, starting with that by her friend and devout spiritual student, Raimondo da Capua, who idolized her to promote her canonization. I trace this picture forward to an epic rewriting of that hagiography by the prominent Baroque author, Lucrezia Marinella, arguing that the specific ways in which Catherine’s life is idealized serve politicized functions. I conclude that Marinella’s version constitutes a genre-bending effort to refrigure the Reformation notion of female virtue from within — not by smashing a false idol but by transforming the contours of its idealization.

Roisin Inglesby, Victoria and Albert Museum

Whose Feminine Ideal? A Very Unusual Seventeenth-Century Embroidery of Mary Magdalene

In 2006 conservators at the V&A discovered an embroidery of Mary Magdalene, shown reclining in a garden awaiting the risen Christ. Although images of “exemplary” women are common in seventeenth-century English domestic embroidery, the depiction of New Testament subjects is unusual. Moreover, an image of the Magdalene alone in the garden is considered unique. Why did the (presumably female) maker depict the Magdalene in this way? This paper revisits Rozsika Parker’s groundbreaking work on the nature and meaning of women’s textile craft. I question whether the image is still in the “exemplary women” genre, or instead speaks to an artistically inspired representation of femininity in which a woman is idealized for her bodily self as much as for her heroic actions. Is the salvation this Magdalene offers through identification with her body rather than through her relationship with Christ? Does this physicality mark the boundary between idol and ideal?
Lisa Viktoria Kranzer, University of Birmingham

Anne Askew: The Real Woman versus the Ideal Martyr

The Protestant reformer John Bale's *Examinations of Anne Aiswe* are in a constant dialogue with Askew's own written testimony about her examinations. Yet this is not a dialogue between two equals, but the subversive attempt of Bale's dominant male voice to suppress Askew's authentic female voice. The *Examinations* can be read as representative of all reformist discourse on the subject — or object? — of the woman. During the Reformation(s) many found their voice amid the clamor for change, yet female voices were immediately suppressed. This was achieved through a process of idealization of the female that rendered real women short of the ideal and thus unworthy of being heard. I would like to explore this process through examining reformist pamphlets from across Europe and questioning the role religious fanaticism plays in establishing female idols, thereby determining the ideal conduct for all real women and thus depriving them of self-determination and liberty.

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10237
Bay Tower
Upper Level
Point Loma B

SELF-FASHIONING BEFORE THE LAW: CONVERSOS AND JEWS TELL THEIR STORIES BEFORE RABBIS AND INQUISITORS

Sponsor: Hebraica, RSA Discipline Group
Organizer: Bernard Cooperman, University of Maryland, College Park
Chair: Dale Shuger, Tulane University

Matt Goldish, The Ohio State University

Autobiographical Fragments in Early Modern Responsa

*Responsa*, the legal questions directed by Jews to their rabbis and the rabbis’ detailed answers, were often preserved in collections that offer a wealth of information for the historian. With the advent of print a large number of these collections were published, so the early modern period offers many *responsa* to mine. *Responsa* are especially good sources for popular culture. Witnesses are often quoted verbatim, in many cases including statements that they made that were unconnected to the case at hand. Some of these contain meaningful autobiographical fragments that give us a glimpse of everyday life. We can look for hints of self-fashioning and selective reporting in these almost as we would in a memoir or diary. I will bring some examples of these fragments and discuss their historical significance.

David Graizbord, University of Arizona

Baptized Jews (not New Christians) in Sixteenth- to Eighteenth-Century Iberia: Autobiographical Fragments

This paper will explore the conversion of Jewish travelers in Iberian lands after 1492 through an examination of autobiographical fragments drawn from Inquisitorial sources. At the center of the analysis will be the question of what these travelers made of their trajectories, and what identity meant to them in the absence of modern conceptions of the self. The paper will sketch a comparison and contrast of some of the converts’ respective narratives in order to propose a working typology of formerly Jewish subjects in the Iberian empires of the sixteenth-eighteenth centuries.

Ronnie Perelis, Yeshiva University

"Just the Facts": Narratives and Counternarratives of Self in Luis de Carvajal’s Spiritual Autobiography and His Inquisitorial Testimony

The inquisitorial *Discurso de la vida*, a prelude to interrogation, is a precious resource for the study of early modern self-writing. The fact that these accounts are given under duress, as part of a juridical process that may include torture and end in death at the stake, informs and shapes how we read these texts. However, the structure of these *discursos*, set a pattern for, and were intimately related to, many of the other forms of early modern self-writing in the Iberian world such as the spiritual autobiography, the *relación*, even the pseudo-autobiographic picaresque. In this paper I will deal with the spiritual autobiography of the Mexican crypto-Jew, Luis de Carvajal, *el mozo* in the version he offered the inquisitors and in his idiosyncratic and carefully crafted *Vida*.
Thursday, 4 April 2013
2:00–3:30

10301
Marina Tower
Lobby Level
Executive Center 1

CELEBRATING JANET COX-REARICK III:
THE MANNERISTS AND THE MEDICI

Organizer: Louis A. Waldman, University of Texas at Austin
Chair: James M. Saslow, CUNY, Queens College
Stephanie Ariela Kaplan, Washington University in St. Louis

A Touchy Subject: Constraint, Collaboration, and Innovation in the Noli me tangere
The Noli me tangere, painted by Pontormo after a cartoon by Michelangelo, has been curiously understudied. Although both iconographically and historically significant, essential questions have yet to be addressed. Why did Michelangelo uncharacteristically choose to represent Christ as fully clothed? What inspired Pontormo to depict the dome of the Florentine cathedral in the background? Ultimately, what did Michelangelo intend to convey and how did Pontormo translate it into paint? Understanding the circumstances of the commission allows one to engage with the particulars of this enigmatic painting, which is unusual when considered in the context of either artist’s opus as well as within this popular scene’s traditional Florentine iconography. This paper considers the commission, creation, and interpretation of the Noli me tangere, resituating the image within the Florentine convention and Pontormo’s oeuvre.

Maria Ruvoldt, Fordham University

Michelangelo, the Medici, and the Battle of Montemurlo
Victory over the Florentine rebels at the Battle of Montemurlo in 1537 secured Cosimo I de’Medici’s tenuous claim to the duchy of Florence. Janet Cox-Rearick’s studies of Medicean dynastic art demonstrate that Cosimo frequently memorialized the battle directly and indirectly in his personal iconography. This paper addresses the first of those memorial works, Battista Franco’s Battle of Montemurlo, a private painting commissioned in the immediate aftermath of the victory. A pastiche of quotations from Michelangelo’s presentation drawings, the painting offered apt mythological parallels to Cosimo’s history — the Rape of Ganymede allegorizes Cosimo’s elevation to the dukedom by Charles V — and challenged viewers to identify Franco’s figural sources. Locating the painting within a larger Medicean strategy of appropriating Michelangelo’s imagery, I argue that it makes pointed reference to Michelangelo’s own role in anti-Medicean politics and his alliance with the Strozzi family, Cosimo’s chief political rivals, ultimately reclaiming Michelangelo for the Medici.

Robin L. O’Bryan, Independent Scholar

Portrait of a Dwarf, Reflections on a City: Bronzino, Morgante, and the Accademia Fiorentina
Building on the work of Janet Cox-Rearick, this paper proposes new ways of interpreting Bronzino’s double-sided portrait of the dwarf Morgante, particularly as it relates to contemporary events in mid-Cinquecento Florence. I begin by examining the portrait within the continuum period fashion for dwarfs and dwarf imagery, showing how this specific theme played to Medici political interests. As well as analyzing Bronzino’s depiction of bodily deformation, I assign greater iconographical significance to the creatures and objects the artist included in each scene. In turn, I argue for a moderating and crucial influence played by the Accademia Fiorentina, both with regard to the literary output of its membership as well as to the internal discord affecting the academy, which led to Bronzino’s (and others’) ouster in 1547. Ultimately, I contend that this connection is fundamental for our understanding of the Morgante portrait and the special cultural climate in which it was conceived.
ART, DEVOTION, AND REFORM I

Chair: Linda A. Koch, John Carroll University

Livia Stoenescu, California Lutheran University

The Recuperation of the Mandylion for Art: Creative Replication of a Lost Archetype

The incorporation of the miraculous icon of St. Veronica, or the Mandylion, into new artifacts reflects less the replication of the holy relic venerated in Rome, Paris, and Genoa than an update on its religious efficacy at the level of meaning. El Greco and Francisco de Zurbarán referred back to the Mandylion to negotiate novel pictorial solutions that link past to present. In his versions of the Mandylion, El Greco integrates creativity with a history of replication of the Mandylion in icon paintings, funerary portraits, the emperor's image, and altarpieces. Focusing on the effectiveness of the post-Tridentine treatment of visual material and its mandate to entice, attract, and entertain, Zurbarán startles us with a mystical portrait of Christ on Veronica’s veil and recalls the remote past of the Mandylion's appearance as acheiropoieton.

Felipe Serrano Estrella, Universidad Jaén

The Devotion of the Mandylion in Spain: Cathedral of Jaén

The devotion to the Mandylion was of high relevance in Spain. Jaén’s Cathedral was built as reliquary in stone for the “Verónica” and resulted in a great pilgrimage twice a year: on Good Friday and on Assumption. Referring to this well-known reliquary, a very rich literature and artistic promotion processes were developed, which will be the topic analyzed in this study.

Martina A. Hesser, San Diego Mesa College

Juan Sánchez Cotán’s San Diego Still-Life as a Depiction of the Five Senses

The focus of this paper is Juan Sánchez Cotán’s still-life painting Quince, Cabbage, Melon and Cucumber from 1602. This painting was produced before the artist entered a Carthusian monastery. Carthusians are known not only for strict adherence to vegetarianism, but also for practicing a quiet life style. Members had to heighten their senses and prepare themselves for the circumstances in their new environment. I believe that this artwork is testament to this process of self-alteration. All objects shown can be associated with symbols for the five senses. With this painting Juan Sánchez Cotán puts himself into the line of Spanish thinkers of the Counter-Reformation, such as Saint John of the Cross. This painting had acted as a piece of ars memorativa for the artist. It stood at the end of the artist’s transformational process and was no longer needed. He was now ready for his unity with God.
at Romorantin for which he suggested spectacular solutions, fountains included. The lecture wants to point out that the inventions made by da Vinci in projecting fountains for French patrons influenced garden design in Europe.

Constance Joan Moffatt, Pierce College

Leonardo’s Topographic Studies

Like Petrarch before him, Leonardo drew specific geographical features as well as more politically charged city plans to understand his surroundings. His practice began with locating himself on the maps he drew as a foundation for his theoretical studies. Area maps and several technical constructions of cities reveal his interest in creating accurate records, whereas topographical studies demonstrate where nature and experience converge. Leonardo proceeded from landscape, orography, choreography, and city plans, later advancing to drawings that incorporated ideas about politics and power. His agency was in the employment of natural science in the mapping of power. Maps were metaphors of power. They served his patrons well in determining how to literally gain ground; for Leonardo they provided the linkage between knowing and being. Hundreds of sketches for buildings, earthworks, temporary structures, and the management of land, water, and space began with locating his place in the landscape.

Robert J. Williams, University of California, Santa Barbara

The Discursivity of the Devotional Image in Leonardo and Raphael

Leonardo brought a new degree of narrative complexity to the traditional formulae of devotional images, most conspicuously in the Last Supper, but also in versions of the Madonna and Child with St. Anne or St. Elizabeth produced after his return to Florence. Leonardo’s approach had a deep influence on Raphael, who from the time of his encounter with the older painter continued to develop its possibilities. Modern art historians have tended to interpret this “narrative turn” with reference to Alberti’s notion of the istoria, but also to have understood “narrative” and even “history” in a very limited way, as involving a literal approach at odds with the traditional attitude toward sacred subjects. The evidence of the pictures themselves, together with texts, suggests rather that “history” was understood to involve the possibility of poetic, rhetorical, even philosophical content, and that a comprehensive discursivity was the real aim of Renaissance artists.

1ART AND HEALING, 1300–1700

10304
Marina Tower
Lobby Level
Executive Center 3A

Organizer: Christina S. Neilson, Oberlin College

Chairs: Frances Gage, Buffalo State College; Christina S. Neilson, Oberlin College

Louise Marshall, University of Sydney

The Apparitions of St. Roch and the Dynamics of Healing in Renaissance Plague Images

This paper focuses on a series of apparitions of the universal plague saint Roch to a Lombard miller in 1524 as a case study by which to explore the curative dynamics at work in Renaissance plague images. Roch healed Ambrogio de Breis of plague and appeared to him to request construction of a church in his honor on an orchard next to the miller’s house. Ambrogio’s visions coincided with years of devastating pan-Italian epidemics (1523–25). His account was widely publicized and the oratory became a noted pilgrimage destination, credited with many miraculous cures. In 1545, the founding apparitions were memorialized in frescoes by Callisto Piazza. My paper interrogates this cycle for the light it sheds on Renaissance expectations of healing from and protection against the ever-present threat of bubonic plague. How did the images function in the anticipated salvific exchange between devotee and saint, himself both plague martyr and healer?

Liliana Leopardi, Hobart and William Smith Colleges

Camillo Leonardi and the Thaumaturgical Powers of Engraved Precious Gems

This paper proposes to analyze the thaumaturgical and magical powers of engraved gems as discussed in Camillo Leonardi’s sixteenth-century manual, the Speculum
Lapidum. Plain and engraved gems, set in rings, will be considered as talismans and fetishes used to navigate social transformations and anxieties: a transitional object used to mediate the relationship of the self — unmediated experience of body and mind — to the other — external world. This analysis will evidence the period’s concerns and fears that body and mind could be transformed by images as matter was transformed by the divine energies it absorbed. By conceptualizing the use of magic images and objects as an early modern’s attempt to provide a path to psychological integrity for a self that was understood not as an autonomous and self-contained entity but as porous and fragmented, this paper will also highlight the difficulties that emerge when historicizing a modern somaesthetics understanding of the body-mind experience.

Michael S. Scham, University of St. Thomas
Reading, Walking, Seeing: Narrative and the Nexus of Physical and Spiritual Recuperation in Cervantes
Cervantes’s “Dogs' Colloquy” is transmitted by a syphilitic soldier within a hospital. While the ‘sweating cure’ is part of his treatment, it is the delivery of the narrative itself that allows him, by tale’s end, to stroll in the public square with his friend, to ‘refresh the eyes of our body, for we’ve already refreshed those of the understanding.’ The final image reinforces Cervantes’s association of the aesthetic realm with other recuperative spaces. My paper examines Cervantes’s engagement with Aristotle’s eutrapelia and “hygienic” notions of healing through art and recreation. Considering activities from walking and card-playing to reading fiction, the Spanish tractatus ludorum emphasized the importance of play for body and mind. Some, like Méndez’s Libro del ejercicio corporal (1553), are notable for their medical orientation. The broader humanist context includes Alfonso X’s Book of Chess (1282), Boccaccio, Erasmus, Vives, Montaigne, and Burton.

FAMILIES AND COURTS
10305
Marina Tower
Lobby Level
Executive Center 3B
Chair: Giovanna Benadusi, University of South Florida
Diana Rowlands Bryant, Independent Scholar
Beatrice and Ferrante d’Este at the Aragonese Court in Naples, 1477–89: Fosterlings or Hostages?
When Eleonora d’Aragona, duchess of Ferrara, left Naples in October 1477 after visiting her father, Ferrante I, she left behind her two-year-old daughter, Beatrice, and her month-old baby son. These children would remain at the Aragonese court for many years, before being returned to Ferrara, Beatrice in 1485 and her brother four years later. This paper will present a number of private and diplomatic letters that passed between Ferrara and Naples during those years, revealing the fears that were held for the children’s safety when relations between Ferrante and Ercole d’Este disintegrated and the initiatives that were made to enable their return to Ferrara. It will also be suggested that the graphic descriptions of these children’s lives at Ferrante’s court contained in these letters render them a valuable source of information that may cast some light on the lives of the children of other ruling families in the Italian Renaissance.

Montserrat Pérez-Toribio, Wheaton College
Doing Business in Sixteenth-Century Catalonia and Valencia: The Family Enterprise of the Countess of Palamós
The Requesens family was one of the most important noble families of the Catalonia of the fifteenth and sixteenth centuries. After her husbands’ death, Hipólita Roís de Liori, Countess of Palamós became the beneficiary of all his possessions and, therefore, one of the most influential noble women in Catalonia. From the moment she widowed, she actively embraced the task of administering and increasing the family’s extensive properties and future inheritance of her only daughter Estefanía de Requesens. While the letters exchanged between the countess and her daughter have often been addressed in literary criticism, there is very little on the business
correspondence she maintained with Miquel Noia, in charge of administering the countess’ possessions in Valencia, and Bernat Capeller, her administrator for the properties in Catalonia. My aim is to study the countess’ latest correspondence, almost exclusively economic and commercial in nature, where she amply displays her excellent business acumen.

Mairi Cowan, University of Toronto

Royal Childhoods at the Court of Renaissance Scotland

The children who lived in and around the court of James IV, King of Scots (r. 1488–1513), appear frequently in royal records as recipients of care by nurses and tutors, as workers, as performers, and as both givers and receivers of gifts. In spite of their visibility at court, however, these children have attracted almost no attention from historians. Drawing upon the Accounts of the Lord High Treasurer of Scotland, The Letters of James IV, and various reports from visitors to Scotland, this paper will explore the experiences of several children with a focus on the offspring — both “legitimate” and “natural” — of the king. It will argue that the material culture and daily lives of children differed somewhat according to gender and more significantly according to social status, and that social status for children at the royal court of Renaissance Scotland was neither straightforward nor entirely predictable.
on the subject. Likewise, the central role of popular culture in the formation of gender ideology is widely recognized, as is the saturation of early modern Spanish culture with the lives of the saints. This paper brings this triangle of disciplines together, analyzing how the lives of female saints may have influenced the ways in which Ignatius perceived women. The 1520 *Leyenda de los santos*, the book to which Ignatius's conversion is traditionally attributed, is peppered with fanciful female heroines whose stories were eliminated from subsequent, more decorous hagiographic volumes, but whose romance-style adventures surely kindled the future saint's imagination. What did Ignatius learn about women from the book that turned his life around?

William David Myers, *Fordham University*

Ignatius, Luther, and the Fate of Medieval Religion

Persistent among Reformation scholars is the temptation to compare and contrast the personalities and beliefs of Martin Luther and Ignatius Loyola as a key to understanding the evolution of the Reformation and Catholic Reformations. Though the contrast can be useful, its aptness is questionable except under very cautious conditions. This paper will review the history of such comparisons and suggest a new way of examining these towering religious figures: not as archetypes for Reformation movements but as individuals responding to the stresses of late medieval religion. To understand the nature of their religious practices, the paper will view their approach to transgression and forgiveness. In addition, the growth of Luther's and Ignatius's religious responses will contrast both men with the emerging secular understanding of the world, typified by thinkers such as Machiavelli.

10307

Marina Tower
Lobby Level
Harbor Island 1

**COSMOPOLIS: LOCAL KNOWLEDGE AND HYBRIDITY IN GLOBAL CITIES OF THE RENAISSANCE WORLD III**

*Sponsors:* Centre for the Study of the Renaissance at the University of Warwick, UK; Centre for Renaissance and Early Modern Studies (CREMS), Queen Mary

*Organizers:* Claire Judde de Larivière, *Université Toulouse II-Le Mirail*; Rosa Miriam Salzberg, *University of Warwick*

*Chair:* Claire Judde de Larivière, *Université Toulouse II-Le Mirail*

Kate J. P. Lowe, *Queen Mary, University of London*

Recognizing Cosmopolitanism through Difference: Global Populations and Global Products in Sixteenth-Century Lisbon

Portugal's global empire in the sixteenth century ensured that Lisbon's population of enslaved diasporic peoples was ethnically and linguistically mixed. Virtually all descriptions of Renaissance Lisbon allude to what could be termed its cosmopolitan nature, struggling to define the particularity of its identity through its global populations and its global products, and its position as a global news hub. This paper will examine a range of types of evidence — such as travel guides, censuses, merchants' correspondence, ambassadors' letters, Jesuit reports, confraternity records — to analyze how contemporaries understood this cosmopolitanism. For instance, how were factors such as ethnicity, skin color, religion, and nationality perceived in relation to Lisbon's new populations in the sixteenth century? The circulation of global products through Lisbon also called for economic and mental readjustments, and formalized worldwide hierarchical relationships between countries and areas.

Elizabeth Pettinaroli, *Rhodes College*

Bernardo de Balbuena's “La Grandeza Mexicana”: New World Cosmopolis and the Poetics of *Parergon*

One of the earliest eulogies to Mexico, Bernardo de Balbuena's *La Grandeza Mexicana* (1604) portrays the city as the central jewel of a global world.
Underplaying the glories of prehispanic Tenochtitlan, he transforms it into a utopic cosmopolis and axis between East and West. This study addresses how Balbuena engages the poetics of *parergon*, a secular geography present in cartographic practice in atlases such as *Theatrum Orbis Terrarum* (Abraham Ortelius), and chorography, the description of local places. Changes in the logic and practice of these genres suggest new ways to articulate shifts of perception of the local and the global. Through an amalgamation of visual and textual practices, Balbuena interfaces local knowledge with novel universal contexts, developing an emblematic program that sheds light into how writers contributed to the construction of a cosmopolis that repositioned Mexico’s place in the context of early modern globalization.

Rosa Miriam Salzberg, *University of Warwick*

The Cosmopolitan City in Print and Performance in Sixteenth-Century Venice

In the middle decades of the sixteenth century, Venice’s population grew by 50 percent, mostly owing to migration. These migrants included refugees from war and famine, as well as travellers, traders, artisans, and artists from Venice’s land and sea empire and beyond. Meanwhile, a significant vein of popular literature published in the city depicted these migrant populations, frequently in a satirical way, lampooning their language and customs. This was closely related to a culture of street performance and early theater which played out some of the same themes of foreignness and cultural difference. This paper looks at some of these sixteenth-century prints and performances to explore how they helped Venetians make sense of their own community and the wider world. But given that many of the printers, writers, and performers were immigrants themselves, it also considers how they influenced these depictions, and who, exactly, was laughing at whom.

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**EPIC AND EMPIRE: PAST, PRESENT, AND FUTURE III**

Organizers: Ayesha Ramachandran, SUNY, Stony Brook University; Sarah van der Laan, Indiana University

Chair: Andrea J. Walkden, CUNY, Queens College

Ben LaBreche, *University of Mary Washington*

In Unity Defective: Conflicts of Natural Sociability in Early Milton

Recent scholarship has argued that the early modern natural law theories of Grotius and Selden had an important effect on Milton’s work in the 1640s. My research suggests, though, that even before the Civil Wars classical conceptions of natural law had already influenced Milton’s understanding of the relationship between the individual and society. This paper will focus on *Epitaphium Damonis* and its citation of Cicero’s and Plutarch’s different conceptions of natural sociability. In response to these authors’ disagreement, Milton’s elegy works out how individuals may relate on the basis of difference rather than similarity. This theory of sociability had important implications for how Milton thought of national and religious boundaries, the public sphere, and how individuals could associate politically on a free and egalitarian basis. And these early insights continued to influence Milton’s work even after the Restoration, particularly in Adam’s account of human nature in book 8 of *Paradise Lost*.

Hannah Crawforth, *King’s College London*

Milton and Euripides: The Politics of Genre

Considerations of the debt Milton’s political writings owe to Euripides, dubbed his “favourite dramatist,” have thus far prioritized the epigraph to *Areopagitica* taken from *The Suppliants*. But scholars have begun to uncover a more profound influence of Euripides upon Milton, detecting allusions to Euripides in poetic works ranging from “The Nativity Ode,” the Sonnets, *Samson Agonistes*, and his epic, *Paradise Lost*; the range of texts evoked is also wider than previously thought, encompassing...
Medea, Alcestis, The Trojan Women, and Iphigenia in Tauris, among other plays. My paper addresses the twin concerns of this strand of panels, taking in questions of both politics and genre, as I seek to reconsider what Milton thought he was doing when invoking Euripides’s plays in his political writings. What political motivations underpin such allusions? And what does it mean for Milton to cross genre divides, importing fragments of dramatic verse into his prose tracts?

Seth Lobis, Claremont McKenna College

Milton’s Satan and Epic Wounds

The wounding of Satan in the War of Heaven stands out as one of the more farcical moments in a book that critics of Paradise Lost have long dismissed as absurd. Michael splits Satan’s sword and then grievously injures him, but Satan’s wound, exuding “a stream of nectarous humour,” heals almost immediately. One reason to take the passage seriously is that it is particularly dense in its reference to prior epics, recalling passages in the Iliad, the Aeneid, and The Faerie Queene. In this paper I will argue that Milton uses the passage to put philosophical pressure on the idea of theomachia and ultimately to redefine trauma as an epic convention. He sets up a pointed contrast between the wound sustained by Satan in the War in Heaven and the wound sustained by Adam in the birth of Eve. Milton subordinates combat to creation and Satan’s healing power to God’s.

10309
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Marina 2

GENOA AND THE MEDITERRANEAN III:
THE BANK OF SAN GIORGIO

Organizers: Serena Ferente, King’s College London; Carlo Taviani, Istituto Storico Italo-Germanico, Trent

Chair: Eric R. Dursteler, Brigham Young University

Yoko Kamenaga Anzai, Gakushuin University

The Value of the Colonne as Primary Source for Social History about Medieval Genoa

The colonne register of public debt for the Banco di San Giorgio in Genoa includes many interesting details, but has not been fully utilized for historical research because of its many volumes. I will show its rich possibility as a primary source for social history through the many types of information found in it. In particular I examine it from the viewpoint of family history. For example, this source reveals the rich people in a family or an aspect of the family property. Sometimes we find information about dowries or inheritances. We also find an ex-slave or various ecclesial bodies as creditors. The diffusion of the public debt was a characteristic phenomenon of Genoa. The colonne clarifies the receptivity or the utility value of public debt for the creditors.

Serena Ferente, King’s College London

Zaccaria Ghisolfi and the Genoese Settlements in the Black Sea from the 1470s to the 1480s

The 1470s and 1480s are two crucial and confusing decades in the history of Genoese settlements in the Black Sea. While the Banco di San Giorgio struggled to keep control of its outposts, “little tyrants” like Zaccaria Ghisolfi, a Genoese lord of Matrega, played their cards on more than one political table. This paper will focus on the enigmatic Ghisolfi, his relationship with Genoa and San Giorgio, Ivan III of Muscovy, and the Turks, as a window on continuities and change in a crucial borderland of Europe.

Carlo Taviani, Istituto Storico Italo-Germanico, Trent

From Public Debt to Joint Stock Companies: The Fortune of the Bank of San Giorgio

German scholars of late nineteenth century, looking for the origins of the joint stock companies, anachronistically considered the Bank of San Giorgio as the first case. By reversing this perspective, and starting instead from the Bank itself, I intend to show the fortune of the San Giorgio in the centuries following its creation. From the seventeenth-century Netherlands to the James Madison’s papers, the Bank of San Giorgio was studied as a model for various financial institutions; a passage in
Machiavelli’s *History of Florence* was the main source of later ideas of the fortune of the Bank but some empirical knowledge of it also existed. Terms like “public debt,” “bank,” and “joint stock company” are often used without historical specificity and—as a consequence—have no history. By comparing several financial companies that had territorial power, this paper puts these concepts into a larger historical perspective.

10312
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**SPENSER STUDIES**

*Chair: Lowell Gallagher, University of California, Los Angeles*

Brian Christopher Lockey, *St. Johns University*

Secularizing Supremacy: The Papal Right of Deposition in the Works of Sir Philip Sidney and Edmund Spenser

Commentators regularly refer to the fictional works of Sidney and Spenser as embodying a militant Protestant aesthetic, but such a characterization conceals the extent to which episodes within the *Arcadia* and *The Faerie Queene* show an ambivalent engagement with contemporary English Catholic views on tyranny. On one side of this engagement were Nicholas Sanders’s and Robert Persons’s controversial views on ecclesiastical oversight of temporal magistrates and the papal right to depose tyrannical sovereigns. While Sidney and Spenser were obviously vehemently opposed to such a right, I offer a reading of book 2 of the revised *Arcadia* and book 5 of *The Faerie Queene* that suggests that these poets were aware of the arguments of their exiled Catholic opponents. Furthermore, in Pyrocles and Musidorus’s adventures among the tyrants of Asia and Britomart’s conquest of the Amazon Radigund, they put forward their own secularized, cosmopolitan alternative to the papal right of deposition.

Christine Hoffmann, *Georgia Institute of Technology*

Winning as a Loser in Spenser’s *The Faerie Queene*

This paper explores the curious means by which an audience may be paradoxically seduced and repulsed by incredible discourse, focusing primarily on Scudamore’s incredible narrative of his visit to the Temple of Venus in book 4 and on Artegall’s awkward dispensation of Justice in book 5. Using Avital Ronell’s meditations on stupidity as “a replica of absolute knowledge” that “does not suffer from its own lack,” this presentation will suggest that Scudamore’s stupidity is a special kind of nonsense, that Artegall’s fraudulence has generative potential. “You can get away with being ridiculous without having to pay a penalty,” says Ronell. How, exactly? What lessons, what knowledge practices—what ethics, even—can we learn from characters who win approval as liars and losers?

10313
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**RENAISSANCE STUDIES AND NEW TECHNOLOGIES III: SUBSTRATES: RESEARCH INFRASTRUCTURE**

*Sponsor: Toronto Renaissance Reformation Colloquium (TRRC)*

*Organizers: Diane Katherine Jakacki, Georgia Institute of Technology; Michael Ullyot, University of Calgary*

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

Michael Ullyot, *University of Calgary*

Unnatural Language Processing: The Protocols for Encoding Shakespeare

Natural Language Processing algorithms can automate the encoding of modern English texts to prepare them for text analysis, recognizing parts of speech and other linguistic features. But when they process early modern texts, even normalized and
modernized texts present syntactical and other barriers. (The accuracy gap between modern and early modern English is between 97 percent and 89 percent.) I am investigating whether a hand-encoded set of Shakespeare's texts might serve as a training set for these algorithms; which linguistic and rhetorical features will enable the most productive research queries; and how to design the best protocols to encode them. This paper is both a progress report and consultation.

William Bowen, University of Toronto Scarborough

The Collaboratory: Planning Digital Platforms for Collaborative Research

The growing commitment to collaborative research in the humanities motivates the exploration and testing of rich digital environments to facilitate and enhance such initiatives. This paper outlines the initial steps being taken by Iter in cooperation with a number of associated research projects to move beyond Iter Community, a preliminary, freely available platform for social networking based on Drupal Commons. To develop an appropriate environment to support scholarly community engagement and knowledge building, leading to the creation of specialized collaboratories, the team is working on models wherein repositories of interlinkable data are placed together with sophisticated tools for collaborative work and interaction among researchers.

Marina Tower
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Seabreeze 1

Sponsor: Centre for Reformation and Renaissance Studies, University of Toronto
Organizer: Paul Anthony Stevens, University of Toronto
Chair: Lynne Magnusson, University of Toronto

Richard Strier, University of Chicago

Lyric and Bondage

This paper attempts to demonstrate that there is a special relationship between the medium of poetry — and especially the genre of lyric poetry — and the issue of freedom and constraint. It will argue this on two different fronts: first, it will claim that lyric poetry as a genre is inherently involved with the issue of freedom and constraint, and implies a somewhat paradoxical understanding of the relation between these terms. Second, it will suggest more surprisingly that the issue of psychological bondage has been central to the entire tradition of lyric poetry in the West from the Roman elegists through the Renaissance and beyond. This second claim will result in the rather startling view that the picture of the self that arises from some of our greatest lyric poetry is not a picture of an autonomous, self-making, and self-directing agent, but rather of a deeply puzzled, deluded, and non-free self.

Elizabeth Scott-Baumann, University of Leicester

Venus and Adonis and Genealogies of Form

Shakespeare's narrative poems were among the most popular and widely published works in his lifetime and are among his least popular works now. Focusing on Venus and Adonis, this paper will explore the place of the poems' form in early modern and modern reception. Shakespeare's contemporaries praised his poems for their honeyed softness, but the exact meaning of such critical terms in the sixteenth and seventeenth centuries demands some unpacking. The six-line stanza used in Venus and Adonis is often described as the "Venus and Adonis stanza," yet this stanza pattern was used by many authors before Shakespeare including Surrey, Sidney, Spenser, and Donne. Highlighting the "genealogy of form" behind Shakespeare's poems, this paper will consider how this complex heritage might inform Shakespeare's use of stanza patterns and how early modern readers might have judged and valued these formal choices.
Paul Anthony Stevens, University of Toronto

Shakespeare’s *Henry VIII* and Drama as Liturgy

Nothing is more familiar than the way Shakespeare exploits scripture and the commonplaces of early modern religion to intensify theatrical effect. In *Henry V*, the sublimity of God’s freedom as expressed in Job is arrogated by both the Dauphin (in the 1623 folio) and King Henry, the Dauphin when he identifies his horse with God’s war horse (3.6.9–23) and the King when he imagines his army as the Leviathan that only Yahweh can draw out with a hook (3.3.104–7). This kind of commodification of religion might be taken as evidence of the culture’s incipient secularization. In *Henry VIII*, however, something very different appears to happen. Shakespeare and his co-author, John Fletcher, so I want to argue, appear to be experimenting, not always successfully, with the drama as a new form of national liturgy or public worship — not a turn away from religion but a turn towards it.

10315

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Seabreeze 2

MARY UNDER DURESS I:

POST-REFORMATION CHANGES IN MARIAN DEVOTIONAL PRACTICE

Sponsor: English Literature, RSA Discipline Group

Organizer: Elizabeth A. Patton, The Johns Hopkins University

Chair: Robert S. Miola, Loyola University Maryland

Thomas C. K. Rist, University of Aberdeen, King’s College

Astrophil and Stella Maris: Poetic Ladies, the Virgin Mary, and the Culture of Love in Reformation England

From Francis Yates to Helen Hackett, scholars have discussed the Virgin Mary in order to understand Elizabeth I. The language of devotion to the Virgin, these scholars note, is like the language used to celebrate Elizabeth. Yet that language was very far from being exclusively used to celebrate Elizabeth: contemporary poets also used it to celebrate much more ambiguous figures such as Stella, Idea, or Fidessa. This paper therefore proposes to examine representations of idealized ladies where ambiguity about the addressee allowed Marian connotations to remain Marian. It thereby reassesses the so-called Petrarchan lady of Elizabethan culture, Elizabeth’s influence on that construction, and the religious purposes of Elizabethan love.

Lilla Grindlay, University College London

Sham Queens of Heaven: Early Modern Iconoclasm and the Virgin Mary

The early modern Protestant church sought to render the figure of the Virgin as Queen of Heaven obsolete not only by smashing statues but also by literary iconoclasm, which defaced and mocked the figure via the printed word. This paper will explore the Protestant polemical construction of sham Queens of Heaven, which were meretricious and often sexually degraded. Its main focus will be the satire *Pasquine* by the Italian reformer Curione, which was translated into English in the mid-sixteenth century. In this we find two different sham Virgin Marias: a peevish, vain, and morally suspect statue of the Queen of Heaven, and the Queen of a false Catholic heaven, a shadowy figure empowered by man’s artifice and greed. Such representations of the Queen of Heaven as a metonym for spiritual whoredom are in conflict with the Protestant image of the Virgin as humble, silent, and obedient handmaid.

Gary Waller, SUNY, Purchase College

“Hail Full of Grace” or “Hail Favored One”: The Translations of the Annunciation Greeting and Early Seventeenth-Century Polemic and Poetry

“Hail full of grace, the Lord is with you” is the Douay-Reims translation from the Vulgate version of the Gospel of Luke 1:28; the King James Version has “Hail favored one, the Lord is with you.” In this paper I trace the divisions, and their enormous implications for theology and devotion, between these versions of the
angelic Annunciation greeting, focusing on polemical and devotional literature (biblical commentaries, sermons, treatises, books of devotion) and poetry, including both Catholic and Protestant verse; and, in the case of George Herbert, an emerging centrist position that marks the emergence of what becomes called Anglicanism as an early seventeenth-century, rather than an Elizabethan, phenomenon. Some connections to the traces and echoes of medieval Marian devotion within post-Reformation England will be noted as will the King James translation, and the conflict between Protestant controversialist William Crashaw and his Catholic son Richard’s flamboyantly enthusiastic Marian verse.

10316
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Spinnaker 1

FRAUD AND DECEPTION IN EARLY MODERN EUROPE III

Sponsor: History of Legal and Political Thought, RSA Discipline Group
Organizer: Dennis Romano, Syracuse University
Chair: Dympna C. Callaghan, Syracuse University

Chris R. Kyle, Syracuse University
"Without Licence": Fraudulent Political Speeches in England in the 1620s

When the London wax chandler and book collector, Humfrey Dyson, purchased printed parliamentary material in the 1620s, he annotated his notebooks with the phrase “w[i]thout licence.” This paper will examine the trade in unlicensed political works in the 1620s via the lens of both subversive and corrupted texts. The pamphlets collected by Dyson run the gamut of fraudulent practices from speeches never delivered and even attributed to another author, to the controversial speech of the Duke of Buckingham on 4 April 1628, and the unauthorized “theft” of the parliamentary speeches of Benjamin Rudyerd and Sir Henry Marten in 1628. Writing Parliament and politics then became a contested space of fact and fiction, with the added difficulty of not only untying rumors from reality, but also deception from truth. Examining the pamphlets and their public reception, enables us to see how writers, printers, and the government dealt with deceit in political print.

Thomas Cogswell, University of California, Riverside
A Libel “More Damnable than the Rest”: Dr. George Eglisham and the Prodromus Vindictae, 1626

Sometime in the 1630s Sir Balthasar Gerbier, Charles I’s diplomatic agent in Brussels, had an astonishing visitor. A few years earlier, George Eglisham had scandalized English readers and spawned a parliamentary investigation with his tract Prodromus Vindictae (The Forerunner of Revenge), which alleged that the Duke of Buckingham had poisoned a string of illustrious Englishmen including James I himself. Because Charles vigorously defended the duke, the belief quietly spread that Charles was an accomplice in the duke’s conspiracy. Yet when Eglisham came to see Gerbier, he confessed that his celebrated tract was a pack of lies, and he offered to repudiate it, if only Charles I would let him return to England. Eglisham’s tract was arguably the succès de scandale of early Stuart England, and as Eglisham acknowledged, the entire tract was fraudulent. This paper will analyze the reasons for Eglisham’s success and discuss its remarkable long-term success.

Jason Peacey, University College London
"Abuses stript and whipt": George Wither and the Corruption of Parliament

George Wither is well known as the author of Britain’s Remembrancer and The Schollers Purgatory, and as a poor poet, a better psalmist, and a prolific pamphleteer. Less well known is that Wither was also an acute critic of constitutional corruption, whose less famous prose and verse from the 1640s and 1650s analyzed what is sometimes referred to as the “assault on parliamentary politics.” This paper explores such texts in order to demonstrate that the “corruption” of Parliament was a lively topic of public debate. This will mean showing what Wither considered to be
wrong with Westminster politics from electoral corruption to financial malfeasance and examining what he hoped to do about it. My argument will be that Wither's analysis involved innovative political thinking, on issues like representation and accountability, but that his critique grew out of personal experience, and that his solutions were grounded in political practice.

DANCE IN AND AROUND SHAKESPEARE: RECONSIDERATIONS AND REAPPRAISALS

Sponsor: Massachusetts Center for Renaissance Studies
Organizer: Arthur F. Kinney, University of Massachusetts Amherst
Chair: Bella Mirabella, New York University

Brandon W. Shaw, Brown University
Feet for Dancing: Shakespeare and the Dancing Body in Romeo and Juliet

Current dance scholarship reveals dance in Shakespeare's time to be diverse and problematic in manners not anticipated by Brissenden's Shakespeare and the Dance (1981). Medical historians demonstrate that the Renaissance, while transitioning away from the Galenic model, housed a number of conflicting understandings of the body and mind. But Shakespeare's unique understanding of the body must take into account his own poetic imagination. With this paper, I consider how dance and medical historical scholarship can be combined with a reading that is sensitive to Shakespeare's disorganized organs in an account of the dancing body. Shakespeare's adaptation of Pauline imagery of the church body provides a crucial element in constructing the dancing body. In Romeo and Juliet, Shakespeare presents us with organs that have not only talents, but also competing volitions. Education, desire, gender, and social status, I argue, must also contend with the presence or absence of feet for dancing.

Emily Winerock, Carthage College
The Underside of Dancing in Early Modern England

“Have you a ruffian that will swear, drink, dance, / Revel the night, rob, murder, and commit / The oldest sins the newest kind of ways?” rails King Henry in Henry IV Part 2 (IV.v.132–134). Dancing in sixteenth-century England was associated with riotous living and sexual license at least as much as with grace, order, and cosmic harmony. Whereas Shakespeare's comedies usually employ dance to convey festivity and mark happy endings, in the history plays, Shakespeare often alludes to dancing's darker associations. This paper looks at the underside of dancing in early modern England, paying particular attention to invocations of dance in the Henry plays. The paper situates these references within the cultural debate on dancing discussed in treatises and sermons, and considers how the evidence of dance practices from quarter sessions and church court records confirms and complicates literary depictions.

Nona Monahin, Five College Early Music Program
“And So Dance Out the Answer”: Dancing in Shakespeare's Comedies

Shakespeare's plays contain numerous references to dance, some of which are used to create puns, others to illuminate a particular character or dramatic situation. Dancing also occurs as part of the action of many plays, although Shakespeare does not name specific dances in such situations. In this paper I focus on the dance scenes and dance references in Much Ado About Nothing and Twelfth Night in order to show how an understanding of the dances of the period can enlighten one's reading of the texts. I also draw on my experience in reconstructing and staging sixteenth- and seventeenth-century dances to address practical questions such as the following: How does a director or choreographer today find appropriate period dances that fit the given dialogue and action? How can Shakespeare's dance references be made intelligible to today's audiences? How might this be attempted in productions not using period staging?
H. Darrel Rutkin, Stanford University
Were the Heavens Alive in the Renaissance? Ficino’s and Pico’s Contrasting Views on the Animation of the Heavens

In 2013, we often ask if there is life — intelligent or otherwise — in the heavens, but almost never whether the heavens themselves are actually alive or animated, that is, infused somehow with a soul, the anima mundi, or some such entity. This was not the case in the Renaissance. Although Aristotelians normally answered no to this question, Marsilio Ficino took a decidedly Platonic turn when he answered the question positively, insistently, and consistently in a broad range of works over his entire philosophical career. By contrast, Giovanni Pico della Mirandola, Ficino’s younger contemporary, began by embracing the new Platonic position but returned to the Aristotelian fold in his later works. In this talk, I will compare and contrast Ficino’s solid and consistent position with the changing trajectory of Pico’s views over the course of his short but intense career.

Dario Tessicini, University of Durham
Giordano Bruno on the Life and Motions of the Celestial Bodies

Giordano Bruno’s conception of a physically infinite and homogeneous universe entails a cosmological animism according to which the infinite planetary systems that populate the universe are conceived as self-sustaining organisms. The existence of these beings is granted by the exchange of elements from one celestial body to another. The motions and distances between the celestial bodies also appear to be regulated by their “vital” necessities. The aim of this paper is to reconsider Bruno’s “astrobiology” and its sources, motives, and philosophical consequences in light of new research on late sixteenth-century astronomy and cosmology.

Patrick J. Boner, Johns Hopkins University
A New Star and a Novel Philosophy: The Challenge of Change in Early Modern Astronomy

The “new star” of 1604 was a great spectacle that inspired many scholars to fathom novel natural philosophies. In this paper, I explore the accounts of astronomers who deployed the star in favor of new views about the nature of the cosmos. My analysis focuses on Johannes Kepler and his circle of peers who actively exchanged observations and opinions about the new luminary. As debate raged over the cause and origin of the star, Kepler and his contemporaries confronted the consequences of change beyond the sublunary sphere. For some, the solution involved applying ancient philosophy and a system of “living physics” that assigned to the heavens the same cycle of generation and corruption that occurred on earth. This was not only a rejection of the radical division of the celestial and terrestrial spheres, but also a reaffirmation of the ancient principle of universal perfection.
Charles V with Himself: Introspection, into Life and Death, of the Renaissance Prince

Charles V was gossiped, for centuries, as he attended a rehearsal of his own burial, feeling that an era of history was disappearing together with his vitality, swallowed both by his defeats and victories, his disease and pain. His attitude toward life and death was emerging from the elements of traditional Christianity, Erasmian humanism, Hispanic pride, and a sense of honor, civic responsibility, and tidiness — even protestant modesty. The richness of his life and afterlife might contributed to the fact that the French school of Analles anathema, dropped on historical biography, turned out to be ridiculed and almost simultaneously exaggerated. Fernand Braudel recognized that Charles V was mysterious and inaccessible, for history devoid of mystery and personal drama may turn meaningless and superfluous. A Renaissance character, Charles V dived deep under the surface in a quest for perfect proportion, uniqueness, and beauty — or evil — of each individual.

Jessie J. Park, University of Arizona

Ephemera or Permanence? Temporaneity of Classically Inspired Structures in Pieter Coecke van Aelst’s Triumph of Antwerp of 1550

In an effort to promote Philip II as a competent successor over the Holy Roman Empire, Charles V commissioned Pieter Coecke van Aelst to produce designs for ephemeral structures on the occasion of Philip’s grand entry into Antwerp in 1549. In the following year, these structures were illustrated in a book to be distributed for a wider audience. In this paper, I will examine the Triumph of Antwerp by Coecke van Aelst and the humanist Cornelius Grapheus in regards to the conflicting ideas of ephemera versus permanence. Not only did Coecke van Aelst produce designs for the resplendent structures based on his knowledge and interest in classical architecture, but he also explored the possibilities of creating sustainable structures without restraining his imagination. I will argue that his designs for the Triumph of Antwerp were a curious embodiment of the tumultuous political and religious state of sixteenth-century Northern Europe.

Annika Ström, Södertörns University

The Function of Funeral Orations Written to King Gustav II Adolf, 1632

The death of a king in Sweden in the seventeenth century gave rise to a rich and prolific production of orations and poetry in Latin, specimina of the epideictic genre. Their content is in close accordance with, for example, the advice of Menander Rhetor for a funeral oration, generally containing lamentation, laudation, and consolation. The laudatory parts comprise the general topics when the deceased is of high rank, since the most obvious function of these orations is to commemorate an important person. Examples of good personal qualities and praiseworthy actions are set forth, i.e., common values essential for social cohesion and good citizenship. Several of these texts speak directly to the audience and tell them to adopt the same virtues; the text performs the act of forming good citizens with laudative assets. The orations sometimes also have clear argumentative strategies. My paper will focus on the function of these orations.
Nicla Riverso, University of Washington
Actresses and the Counter-Reformation in Early Modern Italy
The Catholic revival, begun with the Council of Trent, coincides with the opening of the commedia dell'arte stage to women, leading to progress for female performers and ending the male-only theatrical culture. But the presence of women on the commedia stage immediately shows contradictions and disagreements with the teaching of the Catholic Church. During this time women were depicted as an emblem of Catholic morality; they were supposed to be devoted mothers and wives, and their lives were confined within the domestic household. I will analyze how difficult it was for women to prevail against religious and cultural prejudices and gain respect and recognition as actresses. My aim is to point out how the presence of women on the stage changed women's role in Western culture, offering freedom of expression against the traditional moral pattern and giving the female performers a chance to demonstrate cleverness and professionalism.

Martine Van Elk, California State University, Long Beach
"Before she ends up in a brothel": Female Actresses on the Public Stage in the Low Countries and England
This paper explores the implications and consequences of having women act on the public stage in early modern England and the Low Countries. Recent work by Michael McKeon has argued that the devolution of absolutism in England can be linked not only to the emergence of a public sphere, but also to the conceptual separation of the public and private spheres and the development of a strong ideology of domesticity. These developments can also be seen in the Low Countries. In this paper, I examine the appearance of actresses on stage, a public realm that was strongly dominated by men, for what it meant in these two countries to women's place in the public sphere and for the kinds of plays being staged.

Horacio Sierra, Bowie State University
Extraconventual Escapades: Erstwhile Nuns in Erauso's and Behn's Fictions
I examine representations of nuns in Catalina de Erauso's La monja alférez (1626) and Aphra Behn's History of the Nun (1688) to see how authors from opposite ends of the Iberian-Anglo divide portray women who entered a convent at a young age and left it by their own volition. Both women feel constrained by the vows of conventual and heteronormative married life. Whereas the convent is the safe and consistent space of their youth, the extraconventual world is wrought with strife and uncertainty. I deconstruct how the stories of these two nuns reflect, respond, and inform early modern ideas about nuns and socialized gender norms in respect to the advantages and pitfalls of extraconventual life along the Catholic-Protestant socioreligious spectrum. Both protagonists have uneasy relationships with private and public spaces that both nurture and inhibit them. These complex links offer us a well-rounded view of early modern religious women.
STAINED GLASS I: RADIANCE AND SYMBOLISM IN RENAISSANCE ART

Sponsor: Association for Textual Scholarship in Art History (ATSAH)
Organizer and Chair: Liana De Girolami Cheney, University of Massachusetts Lowell
Respondent: Tina Waldeier Bizzarro, Rosemont College

Sara N. James, Mary Baldwin College
Bonino of Assisi’s Window of the Life of the Virgin at Orvieto
For centuries, citizens of Orvieto have expressed devotion to the Virgin Mary with a spectacular procession on the Feast of the Assumption. However, the complementary and culturally significant window in the tribune of the cathedral has received little notice. Between 1325 and 1334, Giovanni di Bonino of Assisi installed the enormous window, which he signed and dated. His program eloquently presents the Life of the Virgin in novel ways, reflecting not only the dedication of the cathedral, local devotion, and the growing cult of the Virgin throughout Italy, but also it continues the mandate of the pope who laid the foundation.

Brad Cavallo, Temple University
Of Medici and Mamluk Power: Islamic Forms in a Renaissance Florentine Stained-Glass Window
In the early 1460s, Alesso Baldovinetti created a design for a stained glass window exemplifying the possibilities of Quattrocento, aesthetic cross-culturalism. In the center, diamond rings with golden bands, falcon’s feathers, and twisting scrolls embrace crimson orbs on a golden field, all representing the coats of arms of Piero di Cosimo de’Medici. Surrounding this heraldry in a band of glass pieces appear laudatory epithets in the Naskhi script used in the Mamluk Sultanate. The stained glass window’s pan-Mediterranean iconography represents the only example of nonpseudo Arabic calligraphy incorporated into an artwork of medieval or Renaissance Florence. This paper examines the sources for Baldovinetti’s cross-cultural design, and explicates how the combined symbolism of the window’s Medici coats of arms and ostensibly “foreign” forms bolstered Piero’s political power by communicating his patronage as that of a devout public benefactor and also a powerful private ruler based upon physical proximity to the object and social proximity to the patron.

SACRED LANDSCAPE IN RAPHAEL AND FRENCH PAINTERS OF THE SEVENTEENTH CENTURY

Organizer: James D. Clifton, Sarah Campbell Blaffer Foundation
Chair: Peter M. Lukehart, CASVA, National Gallery of Art

Lisa Pon, Southern Methodist University
Raphael’s Woven Landscapes
Raphael’s tapestries for Leo X added significant expanses of landscape to the Sistine Chapel’s pictorial decoration in the settings for the scenes they depict from the lives of Saints Peter and Paul. Some of these landscape passages have been discussed as “topographical portraits” of contemporaneous Rome, others have been seen as areas in which Pieter van Aelst’s weavers in Brussels did not understand or disregarded Raphael’s intentions, filling in with the traditional verdure motifs with which they were more familiar. Looking in particular at the miraculous draught of fishes and the charge to Peter, this paper instead argues that the tapestries’ nonfigural parerga were sites in which Raphael wove together his work with local colleagues and the efforts of more distant collaborators. Thus my paper offers an understanding of the sacred landscapes in the Acts of the Apostles tapestries as prime examples of practical collaboration.
Jonathan W. Unglaub, *Brandeis University*

**Poussin’s *Ordination* for Cassiano dal Pozzo: Landscape and the Apostolic Mission**

Poussin’s *Ordination*, like the other images in his two series of the Seven Sacraments, the earlier painted for Cassiano Dal Pozzo (1637–41), the later for Paul Fréart de Chantelou (1644–48), approaches sacred history through the lens of early Christian archaeology and the didactic narrative mode of Raphael’s Vatican tapestries. This study considers how Poussin references Raphael’s *Feed My Sheep* and Perugino’s earlier Vatican fresco to stage Christ’s charge to Peter, an evident affinity that has unfortunately demoted the Dal Pozzo *Ordination* to a mere variant, opposed to the seemingly greater archaeological rigor and historical scope of the Chantelou version. Nonetheless, this paper will show how Poussin’s earlier *Ordination*, following Raphael’s example, uses the landscape setting itself, its distant figures, and arboreal motifs, to invest the scene with a broad historical resonance that preordains the subsequent Apostolic mission, and its Pauline expansion to encompass pagan Rome.

James D. Clifton, *Sarah Campbell Blaffer Foundation*

**Blindness, Desire, and the Way up to Jerusalem in Philippe de Champaigne’s *Christ Healing the Blind***

Philippe de Champaigne’s *Christ Healing the Blind* of ca. 1660 (Timken Art Gallery, San Diego) is unusual in giving over much of the composition to landscape and, scarcely noted in the scholarship, in depicting the moment just prior to the healing, when the blind men call out to the “Son of David” as he and his followers pass by, and Christ stops, calls them, and questions them (Matthew 20:29–34). Champaigne emphasizes the desire of the blind men, whom Augustine and Aquinas saw as representing perseverance, prayer, and self-mortification to overcome the carnal appetites represented by the multitude with Christ. This paper argues that Champaigne’s visual exegesis of the scriptural passage relies in great part on the landscape, in part by assimilating it — including the hut in which the blind men dwell — to a type that he had used in his series of hermit paintings for Val-de-Grâce (1656).

Tatiana Senkevitch, *University of Toronto*

**The Landscape of Prefiguration in Sébastien Bourdon’s *The Flight into Egypt***

The paper examines Sébastien Bourdon’s *The Flight into Egypt* in the context of academic theory of painting. The conférences focused particularly on the role of landscape in sacred narratives. Bourdon’s painting deliberately paraphrased Annibale Carracci’s examples of the Flight. Regarded as the founder of the academic tradition of landscape that was further developed by Lorrain and Poussin, Carracci affords a template that Bourdon attempts to develop in a different direction. The paper demonstrates that Bourdon treated landscape neither as the pastoral framing for Biblical stories as in Lorrain, nor as an allegorical platform as in Poussinesque *modi*, but as an indelible part of pictorial composition, one that links the components of painting as technique — drawing, composition, light, and expression — to the painterly representation of nature. This reading of Bourdon’s landscapes is supported by the artist’s lectures “On Light” and “On Carracci’s Stoning of St. Stephen” presented in *Les Conferences*.
rebirth — is the organizing and poetic “principle” of the work as a whole. Before his spiritual enlightenment, Amy’s views on human life were partial, confused, and problematic; by the end of his journey to God, he has come to see himself and the world around him from a perspective of certainty and transcendence.

Jan Miernowski, University of Wisconsin, Madison

Chansons Spirituelles: Songs for a “Delightful Transformation”

I will consider Marguerite’s Chansons spirituelles as embodiments of a poetic and religious “chant,” which is, alongside narrative fiction, theatrical play, and allegorical poetry, one of the main modes of the queen’s artistic and spiritual expression. Benefiting from the research done by Edwin Duval, Michèle Clément, and Ehsan Ahmed, I will examine how the queen’s chant relates to her poetic word on the one hand, and, on the other, to the mystic silence for which she longs. The resolution of this antimony lies, as I believe, in the performative aspect of the Chansons spirituelles. Indeed, Marguerite’s poetic chant does not have only a particular discursive and musical texture, but also constitutes a puzzling religious gesture.

Philip Ford, Clare College, University of Cambridge

Neoplatonic Themes in the Poetry of Marguerite de Navarre

The role of Neoplatonism in Marguerite de Navarre’s thinking has been hotly debated, as Stephen Murphy points out in the introduction to his edition of J. de La Haye’s French translation of Ficino’s De amore. An important article by Christine Martineau, which takes issue with the way in which she saw Abel Lefranc blurring the distinctions between Platonism, religious Neoplatonism, and Neoplatonic love theories, has to a certain extent defined the terms of the debate. In my paper, I shall attempt to reconsider these important issues by examining how Marguerite’s ideas developed on entering into her writing, while bearing in mind that Marguerite was neither a philosopher nor a theologian, but was receiving many of the ideas that she embraced second or third hand. It is the images with which these ideas are associated rather than necessarily the underlying theory that will have the most impact on her writing.

10324
Marina Tower
Floor 4
Parlor 415

Sponsor: Arizona Center for Medieval and Renaissance Studies (ACMRS)
Organizer: Jean R. Brink, Henry E. Huntington Library
Chair: Roger J. P. Kuin, York University
Respondent: Lori Anne Ferrell, Claremont Graduate University

Cyndia Susan Clegg, Pepperdine University

High Politics, Low Art: Literary Criticism and the Impact of Humanist History

Renaissance “history” is often seen as failing to discriminate between fiction and fact, hence we often believe English Renaissance historiographers did no real history. This paper surveys “histories” published in English between 1560 and 1615 to discover that historical categories were fixed. “History” as a class of evidence was privileged as both authentic and authoritative, and its authors employed distinctive methods. The reluctance to accept Renaissance history as legitimate “high” history derives from the post-Rankean predilection for political and military history — a preference with an inverse effect in literary criticism. This inverse effect may be seen in the skeptical critical reception of the two major Renaissance literary works that most explicitly refer to historical events: Shakespeare’s Henry V and book 5 of Spenser’s Faerie Queene. The reception of these two works — sometimes seen as “mixed” genres — locates the history and literature dichotomy in the modern and postmodern critical and historical imagination.

119
Jean R. Brink, *Henry E. Huntington Library*

Lodowick Bryskett and His Humanist Commentary on “Civill Life”

Lodowick Bryskett, the author of *A Discourse of Civill Life: . . . Fit for the instructing of a Gentleman in the course of a vertuous life*, was the son of Antonio Bruschetto, a naturalized and affluent Italian merchant. Though ten years their senior, Bryskett was closely associated with both Sir Philip Sidney and Edmund Spenser, the two most important nondramatic writers of the Elizabethan period. He accompanied Sidney on his European tour, leaving England in May 1572. It is usually assumed that Bryskett made Spenser’s acquaintance when they both served under Lord Arthur Grey of Wilton in Ireland. Turning to *A Discourse* Bryskett frames his translation of the Giraldi dialogue with a description of an intellectual gathering on the outskirts of Dublin. The speakers include actual people, such as Edmund Spenser, Christopher Carleil, and Thomas Norreys. Bryskett blends fact and fiction to introduce a humanist work of moral philosophy.

Norman L. Jones, *Utah State University*

Burghley and the Intelligentsia

Lord Burghley is recognized as a civic humanist whose interest in Roman history shaped his understanding of the state. But he was also a powerful gatekeeper for the intelligentsia. He managed academic disputes as Chancellor of Cambridge, and managed and monitored relationships with learned and artistic people in general. His correspondence with Dering concerning Dr. Cartwright, his handling of the turmoil in Cambridge leading up to the Lambeth Articles, his support of historians such as John Reynolds, his intervention on behalf of recusant intellectuals, and his own intellectual interests demonstrate his reluctance to interfere with people who shared his own enthusiasm for intellectual culture. He may never have read poetry, but it needed no defense from him unless it threatened the stability of Elizabeth’s rule.

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*TARRYING WITH THE NEGATIVE: IDIOCY, DUMBNESS, AND UNKNOWING*

Organizer: Heidi Brayman Hackel, *University of California, Riverside*

Chair: Anne Lake Prescott, Barnard College

Adam Zucker, *University of Massachusetts Amherst*

Slimslacks, Idiot Huddypeaks, and Other Drizzells Like Me

This paper uses now-obscure insults to explore how stupidity figures in religious polemic, satire, and, more broadly, in our encounters with the historical subjects of our scholarship. Tudor and Stuart writers had a rich lexicon for ignorance, error, and stupidity. While it remains clear enough that terms like those in my title were meant to castigate people we would now call “dumb,” it is equally clear that the nonfigurative meanings of these terms are now more or less impenetrable. What is a huddypeak? John Foxe expected his readers to know. At a remove of four centuries, are we making our own stupid mistake if we ignore the lost etymologies of this and similar terms? The paper concludes with a reflection on the goals and limits of historicism itself, a mode of cultural explanation that often fails to consider the place of ignorance in philology and in its own practices.

Heidi Brayman Hackel, *University of California, Riverside*

“Dumb Eloquence”: Forms and Benefits of Muteness

This paper explores the status of deaf-mutes and other nonspeaking persons in early modern England, considering the challenges and power of dumbness. Attending to representations of vocal silence in contemporary engravings and on stage, the paper explores the difficulty of representing the absence of speech. Figured as inarticulate, inaudible, imperceptible, illegible, and inexplicable, speechlessness was a state most often defined by what it is not. The paper then troubles the association of dumbness and idiocy by tracing contemporaneous legal challenges centered on muteness.
While the congenitally deaf were often classified with idiots and excluded from most legal rights, the practice of “standing mute” — or refusing to plead — brought courts to a standstill until 1772, when muteness became the legal equivalent of conviction. The paper closes by invoking the role of gesture and sign in moving towards a cultural notion of “dumb eloquence.”

Carla J. Mazzio, SUNY, University at Buffalo
The Omniscient Idiot: Humanism, Mathematics, Hamlet
This paper offers a new context for approaching questions of knowledge in Shakespeare’s Hamlet in terms of a history of mathematics as it intersected with the history of rhetoric and humanism in the late sixteenth century. While shedding light on some curiously neglected aspects of Shakespeare’s play, this paper gestures toward a larger set of questions about forms of idiocy (or sudden, conspicuous, and unsettling exposures of unknowing) at the nexus of humanism and mathematics. Several questions concern me here: what did mathematics “do” to humanism as mathematics began to emerge (and establish itself) as a newly validated and culturally relevant set of knowledge practices and modes of thought? And what did humanism “do” to mathematics? And finally, how might an exploration of humanism and mathematics help us to reconsider the stakes of error and unknowing in some of the most powerful and well-known dramas of the early modern period?
Ellen MacKay, Indiana University

Floating Unsignification in the Early Modern Theater

Early on in Middleton and Dekker’s The Roaring Girl, the play’s patriarch steps out of the plot to set the scene. Pointing to the audience below, he says, “the very floor, as ‘twere, waves to and fro, / And, like a floating island, seems to move / Upon a seas bound in with shores above” (1.230–2). My paper will take up the floating island as a figure for good spectatorship that is premised on the pleasures of disindividuation and social deformation — a reading that I mean to show is not far off from the picture of the commonty we see in the frontispiece of Hobbes’s Leviathan. My interest is to show the ways that early modern drama was experienced subrationally, and traded in the pleasures of the unstructured, the unformed, and the unthought.

10328
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ENGLISH LITERARY CULTURE II

Chair: Jacob Anthony Tootalian, University of Wisconsin, Madison

Ethan Guagliardo, University of Notre Dame

Sidney’s Defence and the Disenchantment of the Idols

Scholars have long questioned Sidney’s distinction in The Defence between right poetry and prophetic poetry, suggesting that contemporary critics who have seized upon it as evidence of an emerging “secularist” poetics have anachronistically imported their own prejudices into Sidney’s text. My paper complicates this debate, putting Sidney’s critique of prophetic poetry in the context of contemporary Protestant efforts to disenchant idols and related superstitions like witchcraft, which were once thought to contain their own demonic agency. The result is an alternative story of secularization: in concert with Reformist disenchantment, Sidney reforms his fictions, draining them of metaphysical significance and revealing them to be mere human creations. Yet what is disenchanted on the metaphysical level is reenchanted on the moral or secular level; thus while Sidney’s poetics is in one sense secular, its lingering attachment to charming images can teach us about the continuing presence of enchantment in our secular age.

Natalie K. Eschenbaum, University of Wisconsin, La Crosse

Songs, Sensations, Souls: Robert Herrick and the Metaphysicals

In the mid-twentieth century, when the metaphysical style was celebrated for its depth and complexity, Herrick’s lyrics were regarded as comparatively shallow and simple. I argue that Herrick’s poems about music reveal a depth that should be read more literally. Instead of being deep in the metaphysical sense — abstract, philosophical, deliberating — Herrick’s lyrics are about physical depth and they complicate our understanding of seventeenth-century sensation. Specifically, he describes music through liquid metaphors; his songs become fluid objects that penetrate the ears, or permeate the bodies, of listeners. Herrick uses this liquid lyricism to negotiate the boundaries of bodies and souls, and to reveal that physical depth is philosophical depth: the seventeenth-century body is a sponge for “melted melodious melodies.” Herrick focuses on the surfaces of the body, and the senses as its points of permeation, to draw connections among feelings, thoughts, emotions, and the objects that incite them.

Urvashi Chakravarty, University of Hawaii, Manoa

“The Debt Immense of Endless Gratitude”: Indenture, Indebtedness, and Paradise Lost

This paper explores the discourse of indebtedness and gratitude in Paradise Lost alongside seventeenth-century narratives of indentured servitude to argue that the Miltonic “debt immense” participates within larger discursive and affective fictions about servitude and obligation in early modern England and America. If written contracts of indenture in the seventeenth century emphasize mutual obligation between master and servant, the practice of servitude frequently insists on the performance of “free” or willing service together with iterations of gratitude and indebtedness to the master by the servant. Part of a larger project about early
modern fictions of free service and consent, this paper argues that Adam’s, Eve’s, and Satan’s languages of debt, gratitude, and dominion articulate an understanding of servitude that paradoxically lays claim to liberty, and of indenture that engenders indebtedness, in rhetoric resonant of the political and affective fictions surrounding indentured service in early modern England and America.

10329
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Lobby Level
Carmel

CERVANTES’S OTHER CHOICES: TRANSLATION, EMOTION, AND ETHICS IN PERSILES AND SIGISMUNDA

Organizer: Luis F. Avilés, University of California, Irvine
Chair: Ivette Hernández-Torres, University of California, Irvine

Paul Michael Johnson, University of California, Irvine
Aporias of Love: Articulating the Ineffable in Cervantes’s Persiles
In spite of the recent scholarly attempts to rescue certain modern elements from Cervantes’s last work, The Trials of Persiles and Sigismunda: A Northern Story (1617), the novel’s generic properties as a love story have continued to be taken for granted. I would like to explore, however, the ways in which the Persiles, although importantly influenced by the Hellenistic romance, destabilizes the notion of love by challenging language’s capacity for assigning emotions clear or easily agreed upon categories and values. Through its appropriation and undermining of various Neoplatonist authors, such as Leone Ebreo, and Renaissance tropes, such as ineffability, I argue that the novel produces an aesthetic effect that evokes its own digressive qualities as a narrative, the early modern conception of the human soul as in a perpetual and dynamic state of movement, and the indeterminate nature of affect itself.

Sonia Velazquez, University of Pennsylvania
Of Poets and Barbarians: Translation and the Ethics of Linguistic Difference in Cervantes’s Persiles
Classical and Renaissance epic models offer three general models for representing linguistic difference. The barbarian is denied speech altogether and is reduced to communication through signs; he is “tamed,” that is to say his speech is rendered in the same language and through the same generic conventions as that of the heroes; or finally, as David Quint would have it, the barbarian is allowed a voice, an enabling curse that will get the heroic adventures going. In this paper I shall argue that Cervantes’s last work, The Trials of Persiles and Sigismunda: A Northern Story (1617), a remarkable prose epic, offers a more ethical alternative to these options by making the barbarian’s words intelligible through translation and, more daringly, effecting through that very act of translation a change in the texture of the receiving language itself thus suggesting a surprising affiliation between poets and barbarians.

Luis F. Avilés, University of California, Irvine
The Ethics of Liberality in Cervantes’s The Trials of Persiles and Sigismunda
In my paper, I will explore liberality and generosity in Cervantes’s last novel, The Trials of Persiles and Sigismunda (1617). My main interest is to analyze the ways in which Cervantes proposes liberality as a significant and highly desirable action during war and captivity. My main thesis is that liberality is the preferred choice of action whenever the narrative constructs a context in which such an action would be highly improbable. In other words, Cervantes’s representation of conflict deviates from what can be considered the expected responses by characters (for example, answering to violence with more violence). On the contrary, in the majority of cases liberality is chosen, generating what could be called a prospective field of generosity and a nonconflictive path to friendship. The “structure” generated by liberality articulates the same structural cohesion that has been theoretically assigned to gift-giving, encouraging reciprocity and commerce in hostile environments.
THE MARRIAGE PLOT: MATRIMONY AND FAMILY IN EARLY MODERN SPAIN I

Sponsor: Hispanic Literature, RSA Discipline Group
Organizer: Laura R. Bass, Brown University
Chair: David A. Boruchoff, McGill University

Ignacio Navarrete, University of California, Berkeley

The Marriage Plot and the Early Modern Persona
The early modern marriage plot asserts bourgeois values of money and individuality (including emotional attachment and sexual gratification) as a comic alternative to aristocratic concerns about lineage and courtly love. In the final acts of Celestina, Melibea, overhearing her parents' discussion of her marriage prospects, declares to her maid that she will never marry, preferring to remain Calisto's lover. While her father Pleberio presents his desire for descendants in terms of preservation of the wealth he has worked so hard to amass, and her mother Alisa insists on her daughter's acquiescence and sexual innocence, Melibea's outburst underlines how she has become the principal sexual actor of the novel, a lover of Calisto in every sense who will not accept a husband chosen for her. Complementing Celestina, I read Cervantes's Las dos doncellas not as preordained romance (El Saffar) but as a novelistic triangulation of love, sexual experience, and financial security.

Elena Sánchez de Madariaga, Universidad Rey Juan Carlos, Asociación Feminista de Fuenlabrada Sophías

Four Centuries of a Family's Dowries: A Case from Sixteenth-Century Spain
Dowries were central to early modern women's marriage arrangements. Families provided women with dowries to help them acquire appropriate social status as spouses in earthly marriages or, less frequently, as nuns in “divine marriages.” Women lacking sufficient family resources and at risk of becoming prostitutes could sometimes receive dowries from charity foundation. This paper will explore an exceptional case combining family interest and action with the advantageous institution of a charity foundation. Two sisters (siblings) from a large merchant family of mid-sixteenth-century Madrid, Alonso and Juana del Monte, created through their wills a pious foundation whose objective was to provide dowries for all their future female descendents. The foundation accomplished this objective throughout four centuries, until it disappeared under Franco's rule in the 1950s.

Darcy R. Donahue, Miami University

Adultery and Its Discontents in the Conduct Literature of Early Modern Spain
My paper offers a comparative analysis of recommendations for the containment of male adultery in three works of conduct literature. Francisco de Osuna’s El norte de todos los estados (1531) is a manual for lay males at various stages of their lives that portrays adultery as a fundamentally moral vice rooted in concupiscence and excess. In Coloquios matrimoniales (1555), Pedro Luján represents the husband’s adultery as a breach of personal and civic responsibility that leads to the disintegration of marriage and the household. Luisa Padilla de Manrique’s treatise Fuente de lágrimas por la nobleza (1635) presents male infidelity as a threat to social structure as well as a personal betrayal of the spouse. All three works offer evidence of changing attitudes toward the role of male monogamy and marriage in maintaining social stability in early modern Spain.

Alison Weber, University of Virginia

Cervantes Reads the Arbitristas
Recalling Cervantes’s satire of would-be social reformers in The Dog’s Colloquy, readers might conclude that he dismissed arbitristas as foolish dreamers. In fact, however, he may have concurred with them about the causes of social ills. In the early seventeenth century, Spain’s population was in serious decline. Arbitristas
like Martín González de Cellorigo and Cristobal Pérez de Herrera attributed the demographic crisis to the high cost of dowries, prostitution and concubinage, and epidemics. The vulnerability of unmarried women, and the financial difficulties their fathers faced, resonated deeply with Cervantes. He was also greatly concerned with prostitution and disease, as evident in El casamiento engañoso. Cervantes may not have believed in the reformers’ quick fixes for Spain’s marriage crisis, but reading the Novelas ejemplares in dialogue with them can help us better understand how he approached the problem of writing stories that simultaneously engaged both the readers’ aesthetic and moral sensibilities.

Michael Papio, University of Massachusetts Amherst
Nicholas Trevet and Albertino Mussato as Mediators of Boccaccio’s Seneca
Boccaccio’s familiarity with Seneca has never been questioned. Less obvious is his reliance on two particular sources: Nicholas Trevet’s commentaries and Albertino Mussato’s commentaries and Vite Senecae. From Trevet, Boccaccio took not only information regarding the staging of classical Roman plays but also a series of notions related to Varro’s theologia tripertita and a productive interpretation of Boethius’ “scenae meretriculæ musae.” Mussato provided the foundations for Boccaccio’s defenses of poetry, as well as arguments for considering Seneca a secret Christian and an expert on ancient philosophy. The principal contribution of this paper lies both in illuminating Boccaccio’s debt to Trevet and Mussato and in reconstructing how Seneca the tragedian, a “poeticus theologus,” upon whose works a coherent poetic apology may be constructed, may be considered a major link between Boccaccio’s work as a medieval commentator and a humanistic hermeneutic.

Simona Lorenzini, Yale University
From Apollo to Orpheus: Classical and Medieval Mythography in Giovanni Boccaccio and Giovanni del Virgilio
In the Genealogie Deorum Gentilium, Boccaccio draws on a great range of sources blending classical and medieval authors. Among the medieval mythographers he certainly knew Giovanni del Virgilio, author of the Allegorizae librorum Ovidii Metamorphoses. Even if Boccaccio never mentions him, in this paper I will argue that the interpretation of some classical myths in Boccaccio’s works may be derived from del Virgilio. Particularly, I will focus on four myths: the Pierides and the Muses, Apollo and Marsyas, Arachne and Minerva, and Orpheus. Each myth ambiguously blends the classical tradition with medieval forms of interpretation — a symptom of an environment where the boundaries between medieval and humanistic culture were blurred. These two aspects of the culture of Boccaccio’s time coexist in his works without being in contradiction since they respond to different purposes: that of the medieval mythographer and that of the humanist Latin poet.

Peter Roland Schwertsik, Ludwig-Maximilians-Universität, München
Boccaccio’s “Theodontius”: The True Nature of the Most Controversial Source of the Genealogie Deorum Gentilium
In his Genealogie Deorum Gentilium (1365–75) Boccaccio makes extensive use of a so-far-unidentified source named Theodontius. As Boccaccio claims, he draws all of these citations from excerpts he took during his youth in Naples from Paul of Perugia’s Collectiones, which were destroyed even before Boccaccio wrote his work. My paper shows that the miscellaneous codex V F 21 of the National Library of Naples contains a compendium of the myths in the Metamorphoses of Ovid distinguished by very special genealogies of the gods and mythological variants otherwise known only from Boccaccio’s Theodontius. It thus comes to
the conclusion that Theodontius was at least a common source of both Boccaccio and the compendium. It also advances the hypothesis that Paolo used V F 21 as anthology and/or sketchbook for the writing of his Collectiones.

**French Literary Culture III**

10332
Bay Tower
Lobby Level
La Jolla

*Chair: Antonio Joaquim Eduardo de Ridder,
Cornell University and Arizona State University*

**Kathleen Loysen, Montclair State University**

*Les Agreables divertissemens français: Believing Your Eyes or Your Ears?*

My paper examines *Les Agreables divertissemens français*, an anonymous story collection (Paris, 1654) that has received scant critical attention. The collection appears to participate in the Boccaccian tradition that precedes it, with a series of *nouvelles* apparently transmitted by a male narrator. While the text does not depict a storytelling circle, this voice intervenes so often in the stories themselves as to constitute a mediating, contextualizing presence that tends toward the creation of a storytelling scene. With its blend of references to courtly romance and *précieux* themes, as well as to texts participating in both sides of the *Querelle des femmes*, the collection calls into question the status and the location of truth-telling discourse: is truth to be found in what one personally witnesses? Or in the stories one hears told? With its clever interplay of multiple narrative levels, the *Agreables divertissemens* playfully resists easy answers to this question.

**Rudy Chaulet, Université de Franche-Comté**

*Jean Matal and the New Words*

Although he is not recognized as a leading figure in Renaissance humanism, the Burgundian of Franche-Comté Jean Matal is still regarded by those who have tried to reconstitute his career as an eminent legal scholar as well as one of the founding fathers of philology, epigraphy, numismatics, and modern library science. This contradiction is particularly due to the discretion he displayed in editorial matters and his preference for anonymity. Moreover, his moderate and conciliatory political positions, contrasting with the often violent debates opposing religious factions in Europe at the time, allow for a better understanding of his self-effacement, which was both self-imposed and forced on him. This specificity makes it difficult to evaluate his work as cartographer and geographer, a domain in which he was nevertheless very active and in contact with the leading names in that area, Mercator and Ortelius, with whom he collaborated.

**Anne Regent-Susini, Université Sorbonne Nouvelle Paris 3**

*Writing Universal History in Sixteenth-Century France*

In France, while the thinking and writing of history took a crucial turn around 1560, universal histories might seem to be outside of this far-reaching shift from a vast and symbolic memory of warriors and clerics to a more microstructural and “scientific” memory of scholars and lawyers — which is probably the reason why they were often neglected by historians. Nevertheless, the signs of historical scholarship liberating itself from theology are already visible, very tenuously so in Belleforest, Vignier, Chappuys, and Charron, but more marked in La Popelinière, De Thou, and most of all Bodin and Loys le Roy. As a part of broader research on early modern universal histories, this paper will help me define more precisely what is at stake in this kind of historiography: the building of the “universality” concept, the setting up of a new way of writing history, and its gradual emancipation from theological frames.
Nicholas S. Baker, Macquarie University

“‘The Chanciest Commodities’: Credit, Fortune, and Risk in Renaissance Gambling
Games of chance were pervasive in Italian Renaissance culture, from the mythical freedom to gamble between the twin pillars of Venice’s Piazza San Marco to the tables of the noble elite. It was also often illegal or subject to strict regulation (more observed in the breach) as well as rigorous condemnation by moral commentators. With observations drawn from the memoirs of two of Renaissance Italy’s best-known gamblers — the Florentine merchant-adventurer Buonaccorso Pitti and the Milanese astrologer and physician Girolamo Cardano — and glances at a cast of lesser-known supporting characters, this paper offers some preliminary answers about the meaning of games of chance within broader attitudes towards the role of fortune in human existence. It suggests that gambling made manifest some deep tensions in Italian Renaissance culture, and provided opportunities and posed risks beyond the winning or losing of money or material possessions.

Jeroen Puttevils, University of Antwerp

The Gambling Merchant in Sixteenth-Century Antwerp
The history and development of commerce and banking in the Middle Ages and early modern era has received renewed attention from several economists and economic historians alike. While this research, using economic modeling, certainly has its merits and has improved our understanding of the preindustrial economy, it tends to marginalize evidence that does not match the image of preindustrial entrepreneurs as rational, modern, efficient economic agents. In my research on sixteenth-century Antwerp and Low Countries merchants, I observed how they juxtaposed investments in real estate and long-distance partnerships, bonds and bill of exchange transactions with the moneys won and lost while playing cards or when betting on a variety of events in their account books. Many of these merchants were also heavily involved in lottery schemes which became popular in the sixteenth-century Low Countries. This participation of Antwerp merchants in games of chance will be the scope of this paper.

Devon Baker, Temple University

Le ruote della fortuna: Fortune-Telling Books in Early Modern Venice
Charting the skies to foretell of impending doom or determine advantageous days was an intricate, involved process of calculations and celestial observations. While these were matters best suited for trained astrologers, more jovial and lighthearted forms of fortune-telling were shared in books as games such as Sigismondo Fanti’s Triompha di Fortuna (1527) and Francesco Marcolini’s Le Sorti (1540). Although outcomes were still governed by chance, fate was held in the player’s hand by rolling a die or selecting a card instead of predetermined in the stars. The accessibility and sociability of the books attracted its players to have their fortunes read without the necessity of instruments and exactitude that was required of astrolabes and compasses. Though focusing primarily on Fanti’s and Marcolini’s games, this paper explores Venetian fortune-telling books in the Renaissance as sources of entertainment as well as distractions from reality.
HOWARD MAYER BROWN
TRIBUTE III: EARLY MODERN
SINGERS, SINGING, AND VOICE

Sponsor: Music, RSA Discipline Group
Organizer: Kate Van Orden, University of California, Berkeley
Chair: Drew Minter, Vassar College

Frank A. D’Accone, University of California, Los Angeles
The Singers of San Giovanni Revisited

Years ago I wrote about chapel singers at the Florentine Cathedral and Baptistry during the fifteenth century, the Cantori di San Giovanni. My research, based on previously unknown documents, enabled me to trace the singers’ activities from the chapel’s establishment in 1439 through periods of instability and rebirth in the 1480s, when the chapel became one of the outstanding Italian institutions of its kind. The documents and their interpretation are crucial to an understanding of Florentine and, indeed, Italian musical development in the Quattrocento, making it worthwhile to revisit them in view of some recently raised alternative readings and newly discovered records. Areas at issue include administrative policies regarding the singers’ employment at the Cathedral and the Baptistry, the role of continued Medici involvement in staffing and directing the chapel’s affairs, and, by extension, the effect of Medici policies on the future course of Florentine music.

Ellen T. Harris, Massachusetts Institute of Technology
Volume, Pitch, and Text Setting: Is There a Connection?

In a direct reference to the singing treatise of Conrad von Zabern (De modo bene cantandi chordalem canticum, 1474), Johann Mattheson (Der voll-kommene Capellmeister, 1739), cited a “Latin rule that has already served for two hundred years, that each singing voice, the higher it goes should be produced increasingly temperately and lightly, but in the low notes, according to the same rule, the voice should be strengthened, filled out, and invigorated.” In the wide vocal ranges of baroque arias, this relationship between pitch and volume has a critical impact on text setting and accentuation. But for earlier music, the alleged relationship has not been closely examined. In this paper, I consider seventeenth-century musical examples from Caccini to Purcell, in an attempt to discern whether and how late Renaissance composers considered this volume-to-pitch “rule” in setting texts.

Louise K. Stein, University of Michigan, Ann Arbor
Psyche’s Lament and the Gendered Singing Voice

In “Psyche’s Lament,” Howard Brown recovered and reconstructed the lament sung by adolescent Giulio Caccini as the moving centerpiece of a Florentine intermedio in 1565. Psyche’s vocal grazia was deeply feminine, never mind the visual gender switch that confused some viewers. Although Psyche’s lament was the first in a series of laments by abandoned women on the Italian stage, settings of the Psyche story are almost absent from a century of early Italian musical drama. The primacy of voice over visage shaped a Spanish musical play by Calderón on the Psyche story, performed in Madrid and Rome by voices entirely feminine, and this play became an Italian opera by Alessandro Scarlatti (Naples 1684) featuring a star castrato as Amore. Having recovered the “lost” music for both play and Italian opera, my paper explores Psyche’s tragedy in music since 1565 and the question of gendered voice.
Confraternities and Urban Performance III: Spectacle and Power

Sponsor: Society for Confraternity Studies
Organizer and Chair: Diana Bullen Presciutti, The College of Wooster

Nicole T. Hughes, Columbia University
The Politics of Processing: Juan de Zumárraga’s Political Adaptation of Religious Syncretism in New Spain

Confraternities were a successful tool for conversion in early sixteenth-century New Spain. These brotherhoods organized processions that attracted Indians to the Church by allowing them to sing and dance for Christ and the saints as they had previously done for their gods. However, in 1544 Bishop Juan de Zumárraga prohibited such religious syncretism in these processions when he published and added an appendix to a Spanish translation of Denis the Carthusian’s De modo agendi processiones (ca. 1470). In this treatise, the bishop argued that the Indians were unable to distinguish between “custom” and “law.” Under the guise of eradicating idolatry, he appealed to this inability in order to strengthen his legal power over Spanish customs. The result of Zumárraga’s reforms was not only the prohibition of religious syncretism but also a regulation of Spanish public religiosity based on the Indians’ perception.

Alexandra Woolley, Université Toulouse-II
Parisian Confraternities of the Seventeenth Century: Glorifying Charity and Status

Seventeenth-century Parisian charitable confraternities founded by noble elites under the protection of saint patrons — such as Saint Anne, Saint Prix, Saint Honoratus — organized processions, where images of their holy guardians were handed out to the crowd. These engravings, dating from 1654 to 1699, depicted charitable deeds from the saint’s life combined with orations lauding the patron’s powers of intercession. Destined to educate the illiterate and seduce the devout, following the Council of Trent’s decrees, these images also served as reminders to the confraternity’s members, who were obliged to follow their patron’s charitable example. This paper will show how these sacred processions and images, far from being exclusively pious, provided an opportunity to promote the confraternities’ wealth and social connections. Indeed, the engravings featured the arms of the confraternities’ founders, advertised the king’s authorizations, and made public the Pope’s indulgences, which promised the salvation of pious members.

Vesna Kamin Kajfež, Independent Scholar
Confraternities and Their Role in Processions in Coastal Towns in Istria

In 1709, the Venetian painter Angelo de Coster (1680–1736) depicted the Procession of St. George in the parish church of St. George, located in the Istrian town of Pirano. Because of its ceremonial and emotional character, the procession — staged annually in Pirano — was one of the most efficient instruments for stressing the church’s power, as well as one of the most explicit mechanisms of social acceptance or rejection. As such, the members of the Confraternity of Corpus Christi — the most important confraternity in Pirano both financially and in terms of charity — felt the need to have this event properly represented. In this paper we will compare the painting and the main characters, members of the Piranese confraternities, with the excellent literary reference of Bishop Paolo Naldini (1632–1713) and his Corografia ecclesiastic a o sia descrittione della città e della diocesi di Giustinopoli detto volgarmente Capo d’Istria (Venice, 1700).
Christopher Shirley, Northwestern University

Reading and the Performance of Gender, ca. 1530: The Devonshire Manuscript

Scholars often point to statistics on women's literacy in the Renaissance and the misogyny of much of early Tudor culture to argue that women, represented as powerless, rarely participated in the literary activities of that culture. The 1530s miscellany the Devonshire Manuscript, however, records the lively activity of women courtiers Margaret Douglas, Mary Shelton, and Mary Howard, among others. This paper construes the act of reading as one type of gender performance of the kind theorized by Judith Butler, instead of an activity conditioned by a preexisting gender identity, to argue that these women participated in a misogynistic cultural milieu by appropriating the conventions of courtly love complaint to perform feminine gender identities in ways that were, in fact, empowering. Their literacy, both textual and cultural, thus enabled their performances of gender and their participation in the Henrician court.

Maura Giles-Watson, University of San Diego

Playing as Literate Practice: Script and Gender on the London Stages

The sixteenth century saw significant gender-bound change in the working lives of performers in England. Women, who had played dramatic roles throughout the Middle Ages, were relegated to ancillary tasks by the London theater industry of the later sixteenth century. Phyllis Rackin has observed that “the reason the English professional companies excluded women from the stage has never been satisfactorily explained.” This paper proposes that the humanist cult of literacy played an overlooked but significant part in marginalizing illiterate performers who relied upon their improvisational abilities and aural memorization skills. Many of these illiterate performers were female. As, prior to the seventeenth century, women had significantly lower rates of literacy than men, the theater's growing demand for literate players over the sixteenth century had a particularly negative impact on opportunities for comparatively lower-status female performers. The London professional theater's script-dependent culture thus effectively erased the centuries-old gendered tradition of unscripted performance.

Amy Froide, University of Maryland, Baltimore County

Comparing Men's and Women's Financial Literacy during Britain's Financial Revolution, ca. 1680–1750

Britain’s Financial Revolution created a number of new investment opportunities, such as joint stock companies and the national debt, in which both women and men could invest. How did people learn how and where to invest? And did access to this knowledge vary depending on one’s gender? This paper will examine the gendered history of financial literacy in early eighteenth-century England. Using periodicals, letters, and account books, this paper will argue that there was a steep rise in both men's and women's financial literacy ca. 1680–1750. While men may have had more access to training in accounting than women, the latter were expected to have a certain level of numeracy and accounting skill. And, while the financial press targeted a male audience, many titles also included women as prospective readers or aimed their information at a female audience. While the medium may have been gendered, the content was not.
TROPS, TOPICS, AND THEMES IN THE ITALIAN JEWISH RENAISSANCE

Sponsor: Hebraica, RSA Discipline Group

Organizer and Chair: Bernard Cooperman, University of Maryland, College Park

Gail Wingard Gould, University of Oregon
Donna Catenata (Woman in Chains): The Self-Representation of Venetian Poet Sara Copio Sullam

This paper studies the impact of the seventeenth-century Venetian Ghetto on the life and literary career of Sara Copio Sullam, focusing on the literary and visual history of the portrait she commissioned of herself in chains. Sullam describes herself as existing in a condition of slavery, and constriction and confinement are features of her sonnets. In this she was responding to pressures from the Venetian literary elite that sought to convert her to Christianity from Judaism. In her Manifesto she defined herself as a martyr for her Jewish faith. In the portrait in chains she aligns herself with images of enchained women martyrs that were popular in seventeenth-century Italian art, such as Andromeda and Santa Bibiana, and thus with their stories. Her choice in self-representation brings to light the broad parameters of her legacy, a brilliant body of work that was sadly marred by scandal and by her early death.

Cheryl Goldstein, California State University, Long Beach

Immanuel HaRomi’s Hebrew Sonnet: Thinking through an Example of Cross-Cultural Literary Practice

Although the dates of Immanuel HaRomi’s life situate him in the late medieval period, his literary decisions place him substantially ahead of his contemporaries. He composes sonnets in Hebrew only fifty years after the origination of the form, making Hebrew the first language after Italian in which sonnets appear. His picaresque Machbarot, in which these sonnets are included, suggests a multicultural construction of the literary man that anticipates various Renaissance and early modern ideals, particularly those of writers like Castiglione in The Courtier. A consideration of the placement of the sonnets within the greater whole of the Machbarot will provide an opportunity to appreciate the complex and self-reflective position of the literary persona HaRomi constructs in his work.
CELEBRATING JANET COX-REARICK IV:  
IDENTITY AND MEANING IN  
PORTRAITS BY PONTORMO  
AND BRONZINO

Organizer: Louis A. Waldman, University of Texas at Austin  
Chair: Mary Westerman Bulgarella, Independent Scholar

Mary Hogan Camp, Courtauld Institute of Art  
Reading into Friendship: Pontormo’s Portrait of Two Friends, ca. 1524 (Fondazione Giorgio Cini, Venice)  
Jacopo Pontormo’s portraits present a body of unconventional and even radical images of graphic force and psychological intensity that consistently employ formal elements of painting to convey meaning. As evidenced by his oeuvre, Pontormo approached nearly every portrait assignment as an opportunity to expand the boundaries of the genre while employing the highest skills of disegno. This paper analyzes the composition and formal elements of Jacopo Pontormo’s Portrait of Two Friends painted during the decade of the 1520s in Florence. Two men are portrayed displaying a piece of paper with a passage from Cicero’s De amicitia that praises friendship above all other gifts. While this portrait is deeply indebted to the tradition of double portraiture, it also draws from literary and rhetorical conventions, fusing them into a complex and metaphoric image that suggests a form of friendship can be realized, outside of time, in the act of reading.

Julia Alexandra Siemon, Columbia University  
Pontormo’s Portrait of Carlo Neroni  
For nearly two hundred years, Pontormo’s Portrait of Carlo Neroni was considered to be lost. Now in London’s National Gallery, the Florentine youth clasps a letter to his chest, the writing legible, but largely obscured by his fingers. Since the painting’s rediscovery, the gallery’s publications have considered this inscription to be unintelligible. However, an examination of the biography of the sitter, and the connections between this and other paintings from the period, help to render the Carlo Neroni a little less mysterious, while in turn complicating our approach to several quintessentially Florentine portraits. This paper presents new historical information linking Pontormo’s Carlo Neroni to a portrait by Bronzino, and in turn helps shed light on the particular visual elements that have long defined the genre of 1530s Florentine portraiture — paintings now seen to share significant personal and ideological ties.

Andrea M. Gáldy, Independent Scholar  
What’s in a Portrait? The Many Faces of Cosimo I de Medici in the Context of His Renaissance Court  
Cosimo I de’ Medici came to power in 1537 while still a very young man who had been kept out of the limelight by his politically astute mother, Maria Salvati, a circumstance that he was quick to remedy by creating a public persona for himself as a new Augustus, by entering into a marriage with the family of the Spanish viceroy of Naples, and by his move to the Palazzo della Signoria. Portrayed by both Pontormo and Bronzino, his likeness was going to adorn rooms in the ducal residences and to create a personal link through diplomatic gifts with the major princely courts of Europe. But was it his likeness or a political statement: persona or personal features? This paper looks at a range of portraits from the 1530s–1550s and attempts to establish how the two court painters contributed to the shaping of a ducal portrait.
Caravaggio's Problematic Self-Representations

Caravaggio’s problematic self-representations include his image as the evil Goliath in his *David with the Head of Goliath*, where, through the inscription on the sword, the artist admits to his own pride. He includes his self-portrait as a fleeing man, a neophyte awaiting baptism, in his *Martyrdom of St. Matthew*, an image implying that as an adult he is not yet a Christian — a blasphemous idea. In his *Taking of Christ*, he depicts himself as the one who holds the lamp to facilitate the Lord’s arrest. I argue that even though Caravaggio was a thoughtful artist who approached the task of making religious paintings with insight, he nevertheless was unable to suppress his pride and found it useful to promote himself through self-representation as an offensive man. In these images he also reveals his failure as a Christian. His oppositional stance in these self-images makes him a modern artist.

Carlo Borromeo and Caravaggio: The Intersection between Art and Devotion

Much ink has been spilled on the subject of Caravaggio’s sacred works as expressions of Counter-Reformation ideology. Those who see a positive correlation between these two seemingly anomalous subjects often draw parallels between Caravaggio’s sacred scenes and his Roman exposure to the humility of the Oratorians, the *Spiritual Exercises* of the Jesuits, and the Augustinian light of grace. This paper proposes that the artist’s fundamental understanding of the intersection between Counter-Reformation art and devotion was formed not in Rome, but in Lombardy under the spiritual and pastoral aegis of Archbishop of Milan Carlo Borromeo. Borromeo’s pilgrimage to the Sacro Monte di Varallo, his promotion of relics and the practice of meditation, and his emulation of St. Francis of Assisi, formed the earliest and most significant influence on Caravaggio’s predilection for the humble and the tangible as a means to reach the *popolo*.

The Visionary Portraiture of Giovanni Battista Moroni

The pervasive currents of Catholic Reform affected every facet of sixteenth-century life. While its influence is often acknowledged, the extent to which this movement transformed the portrait remains elusive. To ascertain its response to the shifting precepts of Church and patron, this paper examines Giovanni Battista Moroni’s (ca. 1520/24–79/80), *A Gentleman in Adoration before the Madonna* (ca. 1560) and *A Devout Couple in Prayer before the Madonna and Child* (ca. 1557–60). Commissioned at the height of the Counter-Reformation close to Trent, these works blend sentient sitters with sacred visions producing an original iconological pattern. Considered alongside the efflorescence of the autonomous portrait and the visionary altarpiece, these images move beyond conventional classifications. Rather, Moroni’s works emerge afresh in what I term visionary portraits: intimate mystical constructions intended as templates to inspire the beholder’s interior spirituality and catalyze his endeavor to achieve a personal encounter with God.
ART AND THEORY

Chair: Patricia Fortini Brown, Princeton University

Margaret M. D'Evelyn, Principia College
Daniele Barbaro, Andrea Palladio, and the Practice of Perspective in Venice
In 1979, Bruce Boucher noted that one of the British Library's La Pratica della Perspettiva of 1569 by Daniele Barbaro, patron of Andrea Palladio and Paolo Veronese, might have been annotated by Barbaro himself. If this tentative attribution is correct, as I believe it is, the annotations enable us to explore an important issue: what role did Palladio play in Barbaro's apparent change of heart from his earliest understanding of Vitruvius's definition of "perspective" to his latest — from the preparatory manuscripts and published Commentaries on Vitruvius's Ten Books on Architecture, published in 1556 and 1567, to the annotations to his La Pratica della Perspettiva of 1568/69? A close reading of the texts and images in light of Barbaro's developing thought on Venice and architecture as he worked with Palladio, particularly for the Commentaries of 1556, puts into context Barbaro's sense in 1556 of a link between perspective and the divine.

Cristiane Rebello Nascimento, Universidade Federal de São Paulo
Francisco de Holanda's Dialogue in Rome
Francisco de Holanda's Dialogues in Rome (1549) was associated with the controversy about the reliability of Francisco de Holanda toward the theoretical positions of Michelangelo Buonarroti, who is the leading interlocutor of the very first three dialogues. In the Dialogues in Rome, Francisco de Holanda approaches artistic and theoretical matters reverberating in other writings of the Italian period, such as the defense of the liberal character of the painting through the traditional ut pictura poesis arguments, and the defense of the primacy of the disegno. This paper will discuss the artistic and theoretical topics exposed in the Dialogues in Rome from the typical topoi of the genre of biography in the Renaissance in which the effect of reliability is due to the artistic virtues that Holanda attributed to Michelangelo.

Simone Westermann, University of Zurich
The Discourse on Art before Theory: Altichiero da Zevio's Fresco Cycle in the Oratory of San Giorgio (1379–84)
Altichiero da Zevio's fresco cycle in the Oratory of San Giorgio (1379–84) in Padua represents one of the most remarkable reflections on the mode of artistic practice before the rise of artistic and aesthetic theory. The artist's inclusion of portraiture, plant illustrations, and optics within the frescoes show practical considerations on how art could be used effectively in its social environment and how it might reflect upon scientific and artistic novelties of the time. This work-immanent discourse allows an insight on how early Renaissance artists like Altichiero overcame the status of mere craftsmen and consciously inserted themselves in a knowledge culture that generated reflections on the work of art itself and on the artist's status in society. The proposed talk intends to highlight the intellectual complexity of artistic practice at a time when the discourse on art did not yet take place on paper, but within the artworks themselves.
ART, PIETY, AND FAMILY VALUES IN TUSCANY

Chair: Margaret A. Morse, Augustana College

Samantha Hughes-Johnson, Birmingham Institute of Art and Design

Picturing the *poveri vergognosi* in Quattrocento Florence

Despite the scholarly, coherent efforts of social historians since the 1970s, the term *poveri vergognosi*, or “shamed poor,” has resisted social categorization. Furthermore, written Quattrocento sources reveal little regarding this particular sociocultural division. Nevertheless, the fresco decoration of the Oratorio dei Buonomini di San Martino, Florence, executed by the workshop of Domenico Ghirlandaio does. Previous studies concerning the *poveri vergognosi* have set out differences between indigence and poverty and define the “shamed poor” as honest folk who had fallen upon hard times and for whom it was socially unacceptable to beg. This interdisciplinary paper considers the depictions of the “shamed poor” found in the Buonomini’s fresco cycle in tandem with fresh, unpublished archival data and contemporary literary sources. Through intertextual analysis of these visual and literary sources this paper will explore the notion that the *poveri vergognosi* were more of a fluid, ethical concept than a social classification or stratum.

Shannon Emily Gilmore, Syracuse University in Florence

Girdled Power: The Cappella della Sacra Cintola in the Cathedral of Prato

Agnolo Gaddi decorated the Cappella della Sacra Cintola in the Cathedral of Prato with frescoes of the Life of the Virgin Mary and the Story of the Sacred Belt (ca. 1393–95). The chapel attracted married women who were hoping to conceive, as it houses the fertility-granting relic of the Virgin’s belt. This paper addresses the chapel’s feminine audience, an issue only peripherally treated by scholarship. The in-depth study recreates a woman’s experience when visiting the chapel by taking four factors into account: the pressures placed on wives in fourteenth- and fifteenth-century society, the cult of the relic, the chapel space’s original appearance, and the ways in which social status determined access to and experience of the exclusive chapel space. An examination of these elements reveals that the chapel served to reassure women in a time when childbirth was perilous, thereby encouraging population growth and the continuation of the family line.

Iva Olah, University of Chicago

Procreative Ornament in Renaissance Florence

Reproduction was a foremost concern in late Quattrocento Florence due to widespread deaths by plague and other blights. While scholars have examined the material culture surrounding Renaissance childbirth (Musacchio 1999), this work has not fully considered the ways the city-state encouraged procreation. My paper explores how cornucopian motifs used in Florence’s personification as a pregnant nymph reinforced an ethos of fecundity. Specifically, I argue that mesmeric ornamentation embodied civic messages surrounding marriage and procreation that were subsumed under the popular culture of chivalric love. I focus on the Paris and Helen drawing in the *Florentine Picture Chronicle* (a large collection of history drawings), which drew on the nymph’s cornucopian symbolism to proleptically encourage Florentines to produce frolicking baby boys. By investigating the talismanic messages of procreation embedded in civic imagery, this project illuminates how ornament was a vehicle for enacting a Florentine generational renewal policy.
Materiality and Immateriality in Images of Household Servants

Household servants deal with base materials, among them dirt and excrement. This association led to a desire to make servants invisible. In seventeenth century England they began to be housed in attics and basements, and back stairs were designed so that the elite would not meet servants on the stairs. In Holland, dolls’ houses hid servants’ living quarters and easel painters cast servants in shadows or in the background. Yet because servants can make the home sparklingly clean, they were associated with such immaterial qualities as godliness and purity. Concurrently with actual servants becoming invisible, their material substitutes, dummy boards and servant dolls, began to be displayed. Besides cleanliness, servants were also associated with another immaterial quality: loyalty. Consequently, portraits of elderly servants were sometimes commissioned. Finally, canonical images generally omit one material aspect of servants’ lives: their labor. Other images, however, make clear how physically demanding their work was.

Juliann Vitullo, Arizona State University

Children as “Masserizia”: Emotional and Material Bonds between Fathers and Sons

Leon Battista Alberti and Giannozzo Manetti both idealized the bonds between fathers and sons, yet also described their offspring as material goods, or masserizia. Although it might seem paradoxical that Alberti and Manetti emphasized their power over their sons by describing them as possessions, while they also expressed how they were, to a certain degree, dependent on them through both flesh and affection, this essay suggests that this was a mercantile attitude toward household management that recognized the mutability of status and resources in fifteenth-century Florence, and suggested that fathers should accept that flux in order to successfully guide their families. Martha C. Nussbaum defines emotions “as judgments in which people acknowledge the great importance, for their own flourishing, of things that they do not fully control . . .” A focus on emotion in Alberti’s and Manetti’s works emphasize that successful patriarchs needed to recognize that dependency.

Ian F. Moulton, Arizona State University

Monstrous Teardrops: The Materiality of Early Modern Affection

The idea that love was a physical affliction and thus subject to physical intervention and cure played a fundamental role in both popular and intellectual notions about love in early modern Europe. Early modern medical discourse assumes that love has material causes and can be treated by physical means: diet, exercise, medicine, and surgery. My paper explores the intersection of theories of lovesickness and notions about parental affection in the early modern period, as represented in the plays of Shakespeare and the Essais of Montaigne. I argue that in the early modern period, the perceived materiality of affective relations was a source of great ambivalence; while the material world offered a certain solidity, it was also the realm of death and decay. The notion that parental bonds, like the sexual desire that created them, were in some sense physical and not rational or spiritual could be deeply troubling.
The Spiritual Exercises and Literature

By the end of the sixteenth century, the newly established Society of Jesus had taken over the administration of some of the most renowned colleges of Europe, and had launched an unheard of number of new institutions throughout the rest of the world. Ignatius of Loyola, the aging founder, insisted until his last breath upon the necessity of integrating his spiritual exercises within the learning approach of every discipline of human knowledge. Until the 1760s, when Spain, Portugal, Rome, and France all expelled the Society, the Jesuit fathers would educate some of the most significant figures of seventeenth- and eighteenth-century Western European literature, such as Cervantes, Gracián, Descartes, Voltaire, and Sade. This paper will focus on a series of authors whose Jesuit education and close contact with the practice of the spiritual exercises not only enhanced their imagination but also often lead them to an ambiguous relationship with Ignatian education.

Christopher Van Ginhoven, Trinity College

The Jesuit Instrument: On Saint Ignatius of Loyola's Modernity

This paper will explore Ignatius of Loyola's place within the transition to modernity. It will place the Spiritual Exercises and the Jesuit Constitutions in dialogue with a philosophical tradition that conceives of the modern world as a response to the late medieval emphasis on the contingency of the cosmos and of the dictates of grace as defined by the doctrine of God's potentia absoluta. Humanity's experimental quest for self-assertion through the instrumental domination of nature will serve as a backdrop for an analysis of the little-discussed metaphor of the Jesuit as an "instrument" of the divinity and of Ignatius' theology of God ad modum laborantis. The Jesuit instrument and the global missionary project in which Ignatius inscribes it in the Constitutions will emerge as an important counterpoint to the redefinition of man's place on the planet undertaken by a nascent modern science.

David Marno, University of California, Berkeley

The Spiritual Exrecises and Objectivity

My paper aims to examine the role of objectivity in early modern Catholic and Protestant meditations. In Loyola’s Spiritual Exercises, two passages are dedicated to the question of what state of mind is required of the exercitant at the beginning of the exercises. The fifteenth annotation focuses on the role of the director, who “must not move him who receives [the exercises] more to poverty or to any other promises than to their contraries, nor to one state of life more than to another.” Within the space of the exercises, the sixteenth annotation explains, any “inordinate affection” (afición desordenada) needs to be set aside so that the exercitant may be able to begin the meditations without any distraction. My paper examines this suspension of affect in the context of meditations, and asks whether we might see in it a precursor of the philosophical epoché of judgment in Cartesian philosophy.
Earl Modern England and Global Markets: Performance, Piracy, and Political Economy

Sponsor: History of Art and Architecture, RSA Discipline Group
Organizer and Chair: Karen-edis Barzman, SUNY, Binghamton University

Hyeyun Chin, SUNY, Binghamton University
The Theater of Global Commerce in Early Modern London: Performativity and the Royal Exchange
This paper examines the Royal Exchange, the newest addition to the nascent marketplace of global capital when constructed in London in 1571. Here merchants from around the world gathered to exchange goods, capital, and gossip in assigned trading zones in the courtyard, which mapped the world from the perspective of the English Crown (a statue of Charles II installed in the middle in 1684). Here merchants were joined by Londoners who also shopped in the galleries above. This central space in the city became one in which new identities were imagined, realized, and critiqued, providing a stage for self-fashioning as well as world commerce. I focus on the Royal Exchange’s architecture and organization of space, arguing that they shaped the dynamic transactions (commercial and otherwise) within its walls, which are best understood in terms of theater, the preeminent form of cultural production in early modern London in terms of staged performance.

Daniel J. Vitkus, Florida State University
Enemies of All Mankind: Pirates, Merchants, and the Emergent Discourse of Global Capital in Early Modern England
The paper focuses on the role of pirates and merchants in the newly transformed maritime environment of early modernity, and their representation in prose pamphlets, plays, and legal writings from 1570–1620. The paper will describe and analyze the way that these English texts attempted to negotiate the boundaries around lawful commerce and war against piracy and treason during the era of the first joint-stock companies, war with Spain, the establishment of the first English colonies in North America, and the emergence of capitalism. These writings struggle to accommodate the new economic practices and identities that helped to generate, from the early modern matrix of long-distance trade and plunder, the foundations of a globalized capitalism.

Philip Stern, Duke University
Corporate Ethic(s): City, Company, and Colony in the Seventeenth-Century British Empire
This paper explores the critical role the idea of the corporation played in shaping seventeenth-century British conceptions of global expansion. Deeply implicated in both discourses of political economy and colonial ideology, the corporation — particularly but not exclusively the municipal corporation and the incorporated company — served as a fundamental organizing principle for the project of colonial plantation and commerce alike. Premised upon the notion that the corporation was a rival if complimentary category for organizing early modern political community and sovereignty, this paper thus proposes an organizing principle for narrating that expansion, which can move beyond traditional divisions such as “Atlantic” and “Asia,” “commerce” and “colonization,” “settlement” and “rule,” while also arguing for a more fragmented and pluralistic understanding of legal geography, authority, and power in the early modern British Empire.
EPIC AND EMPIRE: PAST, PRESENT, AND FUTURE IV: ROUNDTABLE

Organizers: Ayesha Ramachandran, SUNY, Stony Brook University; Sarah van der Laan, Indiana University

Chair: Ayesha Ramachandran, SUNY, Stony Brook University

Discussants: Barbara Fuchs, University of California, Los Angeles; David L. Quint, Yale University; Walter Stephens, The Johns Hopkins University; Susanne L. Wofford, New York University, Gallatin School; Jessica Lynn Wolfe, University of North Carolina at Chapel Hill

The year 2013 marks a twenty-year anniversary: 1992–93 saw the publication of several monumental books on Renaissance epic. It was a scholarly moment that crystallized a field of study that had seemed to languish for some decades, and launched a new wave of interest in the Renaissance long poem across the traditional boundaries of national literatures. The new studies on epic moved away from excavating primarily literary genealogies to registering the impact of political, economic, generic, and theoretical concerns as well. The study of epic also reiterated the fundamentally comparative nature of Renaissance literary study. Twenty years on, however, the field seems due for reconsideration: What are future directions for studies of epic? What is the future of comparative literary study in the early modern period given the tightening of resources within the academy? How do the scholars who launched the “epic moment” of the early nineties see their legacy today?

GENOA AND THE MEDITERRANEAN IV: PATRONS, CHARITY, REFORM, AND TRADE

Organizer and Chair: George L. Gorse, Pomona College

Rebecca Gill, University of Reading

Alessi, the Sauli and Early Church Reform in Sixteenth-Century Genoa

This paper assesses for the first time the influence of members of the Sauli family over Galeazzo Alessi in his design of their church, Santa Maria Assunta in Carignano, Genoa. The numerous links between members of the Sauli and individuals associated with early Church reform are considered. In particular, the Sauli’s close relationship with Gian Matteo Giberti, the reforming bishop, who was himself Genovese and whose father had worked for the Sauli, is examined. The influence of the figure of Filippo Sauli, who as Bishop of Brugnato sought to reform his own diocese, and in so doing influenced the young Giberti, is also assessed. The paper goes on to consider how through these men Alessi was exposed to ideas associated with Church reform which filtered through into his design of the Carignano church and can be particularly seen in his choice of plan and the location of the tabernacle.

Céline Dauverd, University of Colorado, Boulder

The Genoese Charitable Spirit in Spanish Naples

The Genoese community of Naples was given to charities. There is no scholarly consensus on Genoese charities in their homeland. Some historians argue that they were adapted to political and financial ends, others that commitment to charitable institutions was regulated by morality and religiosity, while others still that the Genoese charities grew out of political menace and ostentatious consumption. Examining bankers’ records, organs of beneficence’s inventories, and aristocrats' dowries this paper examines some of the rationales for the charitable spirit in the kingdom of Naples, a foreign land to the Genoese. The first reason for charities was
true Christian feelings. The second stemmed from the ability to gravitate within the circles of wealthy aristocrats. The third proposes the emergence of conspicuous consumption among the “favorite nations” of the Spanish crown. And finally, charities contributed to their acquisition of wealth because such behavior was rewarded with fiefs or funds.

Marco Veronesi, University of Tübingen

Genoa, Bruges, and the German Hanse

From the thirteenth to the fifteenth century, the city of Bruges has been the gateway-market for the entire Flemish city belt and its industrial output, including metalwares and, first of all, the famous Flemish woolens. For this reason, Bruges attracted as many merchants from the cities of the German Hanse as from the centers of Italian commerce, like Venice, Florence, or Genoa. Most authors thus believe that Bruges has also been the great trading node in the Northwest, connecting the trade of the Hanse merchants with the trade of the Italians. Actually, almost nothing is known about personal relations between these two groups of merchants. This paper, first, explains the peculiarities of the sources to this effect, second, evaluates the relationships between the Italians and the Hanse at Bruges, and, third, arranges the results in the wider horizon of European economic history.

Catrien Santing, University of Groningen

Laughing at the Court of Emperor Maximilian, A Serious Matter

On Shrove Tuesday 1501, poet laureate Konrad Celtis (1459–1508) and his humanist sodales staged a play with music before the Emperor Maximilian and his court in Linz. The play was an impromptu matter, departing from the myth of the goddess Diana, but the theme from antiquity was heavily influenced by medieval carnivalesque traditions as well as goliardic literature. The original text seems to have been a collective enterprise of the performers. The 1505 printed version of the Ludus Dianae, however, mentions Celtis as sole author. He completely revised the play. This paper will explore both versions of the Ludus Dianae in the context of joyful culture and its prerequisites: improvisation, collectivity, ambiguity, irony, and temporariness.

Ruben Buys, University of California, Los Angeles

“He is ruler over all”: Man and “His” World at the 1539 Ghent Refrains Contest

In 1539, nineteen chambers of rhetoric presented their refereyns int vroede at the famous rhetorician contest of Ghent. Taken together, these poems provide a series of closely related perspectives on mankind, human nature, and the world. In general
they consider man to be the most powerful of all creatures, as only he — or in some
cases more specifically she — is able to overcome any worldly danger, temptation, and
challenge imaginable. However, true dominance is typically restricted to people who
meet certain specific conditions set by nature, God, or both — mostly: rationality,
piety, and a readiness to subdue one’s inner world of desires and self-conceit. As such,
the refrains present various ideal types of the human self. This paper aims to analyze
those perspectives on mankind and its relation to the world, while it also considers
possible connections to humanist attitudes towards man and his education.

Arjan van Dixhoorn, *University of Ghent*

Readers and Wits: Theater and the Knowing Subject of Early Modern Dutch Discourse

In the social history of knowledge and the public sphere, the early modern
public is often cast in the largely passive role of the recipient, through books
and lectures, of circulating knowledge created elsewhere. To put it more bluntly,
the public often emerges as the ignorant object of Enlightenment projects aimed
at spreading useful knowledge and stimulating the thirst for more. The public
is necessary and present in the narrative, but largely remains the enigmatic
given of European virtuoso cultures. Vernacular literatures, however, abound in
representations of readers and wits, creating a discourse of the knowing subject.
Focusing on the elaboration of the *leser* (reader) and *geest* (wit) in liminary texts
and other paratexts from a selection of books of secrets, arts, and sciences in
Dutch, this paper will examine how the inquisitive, knowing, and learning
subject was constructed in a discourse that closely resembles the discourse of
theatrical-rhetorical culture.

Catrien Santing, *University of Groningen*

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and temporariness.
tributary labor obligations of indigenous communities along the road from Mexico City to Acapulco to provide transportation. The paper argues that the economic success and interconnectedness of the Spanish Empire depended on the hard work and attention of local administrators.

Henrique Leitão, *University of Lisbon*

Daily Life at Sea and Ship Culture in Oceanic Voyages

Long-distance oceanic voyages played a crucial role in the shaping of European economic strategies and imperial ambitions during the sixteenth and seventeenth centuries. These long, perilous voyages were directly experienced by thousands of people and were part of the imaginary world of many more. During the months it took to reach final destinations, travelers had to live under extremely harsh conditions. They were exposed to a maritime or ship culture whose content, justification, accepted authorities, hierarchies, and modes of transmission differed drastically from any training or education on land. In this paper I will look into the cultural elements of these voyages, focusing in particular on the scientific and technological aspects of that ship culture, in which, among other things, practical skills blended with rough theoretical notions: experience was valued over books, the novel in nature was met with curiosity.

David Underwood, *University of South Florida*

Aesthetic Dimensions of the Galleon: European Ship Design from Renaissance to Baroque

The Iberian galleon played an enormous role in the conquest and colonization of the New World and in the rise of a new, specifically transatlantic culture created by the exchange of ideas, forms, and commodities between Europe and the Americas after 1492. The basic galleon design, developed initially in Portugal and Spain beginning ca. 1520, built on the existing ship types of the Age of Discovery: caravels and carracks (naos/naus), themselves the product of a complex design history and long cultural interchange among northern European, Iberian, Mediterranean, and Arab ship-building traditions. The purpose of this paper is to relate major developments in early modern European ship design to the larger cultural and art historical contexts of the sixteenth and early seventeenth centuries, focusing on how the evolution of the galleon engaged the theoretical and stylistic discourses of “Renaissance,” “Mannerism” and “Baroque,” as developed and debated by Heinrich Wölflin, José Antonio Maravall, and others.

Lilia Campana, *Texas A&M University*

Connected by the Sea: Technological Exchange in Shipbuilding Practice and Nautical Science from Medieval Times to the Age of Discovery

The introduction of new practices in shipbuilding in the late Middle Ages comprised a revolution in seamanship. Major changes were introduced in the architecture of round ships and galleys sailing in the Mediterranean. And, with the unpredictability of weather particularly significant in transatlantic and transpacific navigation, the “discovery” of the New World and colonization in Asia also required changes in shipbuilding suitable for sailing on high seas. This paper discusses the technological improvements that were introduced in naval architecture in terms of ship design, rigging plan, steering apparatus, and rowing systems in the early modern era. It also analyzes the circulation of ideas and knowledge in seamanship and seafaring within the Mediterranean, and explains how technical changes in naval architecture were adapted to navigation on the open seas.
SPENSER’S SENTENCES

Sponsor: Princeton Renaissance Studies
Organizer: Jeff Dolven, Princeton University
Chair: Joseph Loewenstein, Washington University in St. Louis

Harry Berger, University of California, Santa Cruz
The Menace of Poetic Despair: Sentence, Stanza, and Story in The Faerie Queene, Book 1, Canto 12

The menace of despair is both reactivated and repressed or displaced by the therapy Redcross undergoes in the gynarchic House of Holiness. Under the guidance of “saving stereotypes” (Lisa Jardine) of female virtù — the good mother Celia and her three daughters — the hero suffers the return of the abjected, empowered by the magic of a Protestant idolatry. In spiritual rebirth he is newly infantilized, tormented, filled with self-loathing (10.21–22, 29–35, 52–53). The abjected body of sin will not simply be purged, but will be confirmed and sustained as the inner lining of the reborn body of grace.

Colleen Ruth Rosenfeld, Pomona College
Spenser’s Crooked Square

Amphibologia is the rhetorical figure describing a sentence that can be ‘turned both ways.’ Most often occasioned by ambiguous punctuation, an amphibological period recasts the other-speaking characteristic of allegory in narrative as a problem of syntactical joining and mis-joining across a single laborious sentence. I argue that book 5 of the Faerie Queene marks amphibologia as the cause of both worldly degeneration and Spenser’s signature stanza: having missed “the first point of his appointed sourse,” the poet depicts a world that has “runne quite out of square” even as his own period misses its first opportunity to end at the close of the medial couplet (Proem, 1). Ultimately, I want to suggest that Spenser provides one origin story for his stanza, here. According to this story, the extra poetic foot of his closing hexameter line is a formal effect of the wayward period and its world unhinged.

Jeff Dolven, Princeton University
Spenser’s Sense Drawn Out

Amidst the forms of regularity in The Faerie Queene, its pentameters (and recurring alexandrine), its stanzas, its cantos, and books, the sentence is a rogue element. This paper will consider what constitutes syntactic completeness in Spenser’s poetry, its kinds and its degrees. Among the questions: how sentences (and independent clauses) are characteristically disposed across his stanzas, the shapes sentences take according to the poem’s immediate business (narration, allegorical unfolding, lesson-drawing), enjambment as a syntactic function, punctuation, and larger-scale patterns of sentence variation. Behind them all: what would The Faerie Queene sound like if we read it as prose? In addition to the epic, some consideration of the Amoretti, and comparison with the sentences of Sidney’s sonnets and his prose epic Arcadia. Finally, some attention to contemporary theories of syntactic closure (e.g., the period) before the modern notion of sentence hits the grammar books.
Rethinking the Archive: Digital Projects and Dealing with Traditional Archival Methods

Whether material or virtual, archives are always mediated: the librarian, the compiler, and the encoder each shape and control how scholars find and read texts. Because library archives were traditionally organized by genre and author, it can be difficult for researchers to gather data on other aspects. For instance, printer John Day often used tables of content to influence his readership. ESTC records are inconsistent in cataloging these, likely because the archivists considered the information irrelevant. This paper will address this conflict by considering the relationship between traditional archives and new digital projects and research. Is it possible (or desirable) to conduct research on Renaissance texts entirely online, without visiting library archives? How do the limitations of archival records impact innovative scholarship? As we consider the impact of new technologies, we should contemplate how to use research findings to expand our digital catalog and put old archives to new uses.

Scott J. Schofield, University of Toronto, University of Victoria

The Uses of a Digital Interleaf

How might a better understanding of early modern note-taking inform the design of digital reading environments, and how, in particular, might a user-studies approach contribute to the modeling of such spaces? This talk offers preliminary answers to these questions by introducing a working prototype I am calling the Digital Interleaf. As William Sherman, Peter Stallybrass, and other early modern scholars have taught us, Renaissance readers subscribed to the Erasmian dictum that marking a book closely with purpose was essential for productive note-taking. While scholars often wrote manuscript notes in the margins of their books, as well as endpapers and any other white spaces they could find, when extensive note-taking was required, they had their books bound interleaved. In creating a modified prototype based on an early modern textual exemplar, this paper adheres to INKE’s belief that past technologies should inform the design of current digital reading spaces.

Mara R. Wade, University of Illinois at Urbana-Champaign

The OpenEmblem Portal: Searching and Browsing

This paper shows how the OpenEmblem Portal offers searching and browsing at multiple levels of granularity of emblem objects: at the book level, as well as at the emblem and subemblem level. On the basis of a corpus of 623 books containing ca. 70,000 emblems, the OpenEmblem Portal offers a comprehensive corpus of emblem literature which continues to expand. Additionally, app. 20,000 individual emblems are searchable for both texts and images at the subemblem level through Iconclass indexing of elements from the *picturae* and a database of emblem mottoes. Iconclass also offers sophisticated hierarchical browsing of themes and topics.

Rebecca Welzenbach, University of Michigan

Books Without Covers: Binding the EEBO-TCP Dataset

Taking as a model the early printed book, sold unbound and then trimmed and bound to suit the needs, tastes, and budget of a particular owner, this paper investigates the relationship between electronic data and the applications and interfaces that allow it to be used. It takes as a case study the corpus of nearly 45,000 electronic texts produced by the Early English Books Online-Text Creation Partnership, which are available online through at least five major, distinct web
portals. The paper compares the function and purpose of each point of access in order to make a broader argument: that just as in early printing and publishing, there is a gap — perhaps a useful and desirable one — between producing and publishing information on a large scale, and preparing it to be easily handled and consumed by individuals.

**Mary Under Duress II:**

**Post-Reformation Changes in Marian Devotional Practice: Roundtable**

*Sponsor:* English Literature, RSA Discipline Group

*Organizer:* Elizabeth A. Patton, *The Johns Hopkins University*

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


Exploring changes in Marian devotional attitudes across time and confessions, participants will discuss the continuity, alteration, or rejection of pre-Reformation devotional attitudes towards the Blessed Virgin Mary in early modern England and continental Europe, drawing examples from prayer and polemic as well as from the literature, art, music, and cultural practices of the period. Within the larger context, changes in women’s practice and participation will be considered as well: as worshipers and polemicists, as authors and readers of devotional literature, as artists and musicians, and as patrons and audiences.

**Fraud and Deception in Early Modern Europe IV**

*Sponsor:* History of Legal and Political Thought, RSA Discipline Group

*Organizer:* Dennis Romano, *Syracuse University*

*Chair:* Frances E. Dolan, *University of California, Davis*

Dympna C. Callaghan, *Syracuse University*

**Fraudulent Fictions**

At the end of Shakespeare’s *The Comedy of Errors*, upon seeing the twin Antipholi together for the first time, the wife of one of the brothers declares, “I see husbands or mine eyes deceive me,” while the Duke asks, “Which is the natural man and which the spirit?” This episode conveys the sense that whenever there are two identical entities, only one is real while the other is a copy, and crucially a fraudulent replica of the original. However, the implausibility of such identity — the play reunites not just one set of identical twins but two — connotes not only the oxymoron “two originals” but also the fundamental Renaissance notion that fiction is itself fraudulent and that literature, because it is not real, is a highly developed form of prevarication and untruth. This paper explores, via Shakespearean examples, the resonances and implications of literature as untruth in early modern England.

Patricia Cahill, *Emory University*

**Mechanical Tricks: The Staging of Affect in Ford’s The Broken Heart**

This paper starts by thinking about a deceptive stage property in John Ford’s revenge tragedy *The Broken Heart*, which explores notions of stoic steadiness. The prop is a trick chair. While this remarkable stage property has not garnered much attention in recent scholarship, it once captured the imagination — and drew the ire — of
readers. This paper takes seriously the notion of the trick chair as a kind of machine in order to suggest that the deployment of this ingenious device crystallizes the play’s deep concern with, first, the relationship between the mechanical and the human, and second, the stoic claim that one can remain untouched by events. Noting that here as elsewhere in this drama, Ford suggests a narrative of imperturbability even as he foregrounds the devious machinations of revenge, I ultimately suggest that Ford’s staging of deception offers insights into the culture’s complex stance toward the potentially terrifying force of affect.

Walter Geerts, *Academia Belgica*

**Loyalty and Disloyalty: Romans versus “Africans” in Sixteenth-Century Tragedy**

Changing military and diplomatic alliances were common practice in early modern times, as they were in Roman antiquity, with the difference that military hegemony was in ancient times much more clear-cut: one was in alliance with Rome or not. The Second Punic Wars are a good example of this. The “assisted suicide” of Sophonisba and the circumstances that made it unavoidable found their way as an important theme in literature and historiography until well into the seventeenth century. Tragedy then took up the topic in the early sixteenth century, both in Italy and France. At the heart of the different relationships deployed in these tragedies is loyalty and the changing circumstances that served to influence, break, rebuild, or preserve it. This paper explores the changing perception of the loyalty and disloyalty, faith and unfaithfulness complex as it appears in some of these tragedies.

Marina Tower

**POETS AND POIESIS IN SHAKESPEARE’S DRAMA**

Organizer: Laura Elizabeth Kolb, *University of Chicago*

Chair: Russ Leo, *Princeton University*

Megan Heffernan, *University of Chicago*

**Ovid’s Nose: Smelling the Flowers of Fancy in Love’s Labor’s Lost**

It is often noted that poems abound in *Love’s Labor’s Lost* (ca. 1594). Sonnets, odes, and songs are composed and recited so frequently that, as one critic notes, the “[l]overs onstage embody a veritable physiology of reading.” To the extent that the play can be said to have a plot, action is generated through a constant performance of textuality. This paper explores the particular model of poetics staged by Shakespeare’s early play: Tracking the almost random juxtaposition of onstage poems, it proposes that we read *Love’s Labor’s Lost* as a dramatic response to the Tudor miscellanies — the poetry collections that dominated English literary culture in the decades following Richard Tottel’s *Songes and Sonettes* (1557). Recognizing this somewhat latent paradigm, we can rethink the play’s thematic investment in inept textuality, understanding it not as a failure of dramatic writing, but rather as a theatrical experiment driven by evolving habits of book use.

Matthew Harrison, *Princeton University*

**Shakespeare and the Stock Poet**

During the last decades of the sixteenth century, the bad poet emerges as a stock figure, developing attributes and behaviors so familiar as to be easily subverted, riffed off, and otherwise transformed. By positioning Shakespeare’s bad poet figures — particularly Orlando of *As You Like It* and the would-be scholars of Navarre in *Love’s Labors Lost* — within this larger stage history, I argue that the theater serves as a massive engine for the consolidation of Elizabethan poetics, by providing a shared and communal set of experiments and best practices. What is most useful about the bad poet, I will suggest, is that he lets playwrights have it both ways, combining the sonic pleasures of outdated verse effects (doggerel, alliteration, Latinate puns) with a developing sense of *poiesis* as a sort of craftsmanship with words, perhaps nonchalantly tossed off, but always precisely made.
Laura Elizabeth Kolb, University of Chicago

Golden Worlds: Materialist Poetics in *Timon of Athens*

Annnouncing, “Thus much of this will make / black white, foul fair, wrong right,” Timon attributes to gold the transformative power that classical authors claimed for rhetoric and Elizabethans for poetry. With speeches tying verbal and imaginative excess to inspiration provided by the tangible, worldly, and luxurious, he also invokes an English stage tradition. This paper situates *Timon of Athens* against this tradition, suggesting that its linguistic obsession with economic categories — debt, gold, landowning, usury — critiques earlier plays’ materialist poetics. From Marlowe’s Barabbas to Jonson’s Volpone and Epicure Mammon to Shakespeare’s merchant and Jew, characters concerned with the physical stuff of wealth act as spokespersons for worldly poiesis, linking man and money as both endowed with the power to make worlds — or remake the world. *Timon*’s myriad economic issues become a staging ground for questions of the human capacity to make, and for the relationship of word to world.

10418
Marina Tower
Lower Level
Nautilus 1

**INTERPRETATIONS OF LIFE IN HEAVEN AND EARTH IV**

_Sponsor:_ History of Medicine and Science, RSA Discipline Group

_Organizers:_ Monica Azzolini, The University of Edinburgh; Hiro Hirai, Radboud University Nijmegen

_Chair:_ Patrick J. Boner, Johns Hopkins University

Dane T. Daniel, Wright State University

_When Ghosts Become Visible: Natural and Supernatural Beings in Paracelsus’s Cosmology_

In his cosmological system, Paracelsus addressed the phenomenon of ghosts along with a plethora of invisible entities such as nymphs, demons, and angels as subjects of natural philosophy. He also assigned habitants to a “celestial realm” as subjects of “adect philosophy.” What were his sources for these unusual beings? I will explore his invocations or exegeses of Biblical passages, Neoplatonic authors, medieval alchemists, and folklore literature to begin addressing the question. As Paracelsus explains in his major work, *Astronomia Magna* (1537/38), ghosts are simply the sidereal bodies of humans that have not yet returned to their source, i.e., the stars. In nature there are indeed a number of these “natural” sidereal entities, which differ from what he sees as “celestial” beings, e.g., resurrected people. What is the difference in composition of “natural” bodies and “supernatural” beings, and how are the “sidereal” and “celestial” sensed and/or accessed differently?

Vera A. Keller, Clark Honors College, University of Oregon

_Life in the Blood: Johann Ernst Burggrav’s Lamp of Life and Death_

For decades, Johann Ernst Burggrav’s _Biolychnium or Lamp of Life and Death_ (1610, 1611, 1629, and 1630) provoked debate about the relationship between life and blood. Burggrav was a physician, alchemical editor, and an associate of Johann Hartmann at Marburg. Based on his views concerning the vital flame that burned within blood, Burggrav claimed that an individual’s health could be judged through a flame kept burning with their blood. The _Lamp_ provoked a variety of responses, rebuttals, and further experimentation. The discoveries of William Harvey renewed these debates, when even some of those who denied Burggrav’s ability to build such a lamp, such as Walter Charleton, adopted his terminology of the _Biolychnium_ for new theories concerning blood and vitality. This paper explores Burggrav’s vital philosophy and its role in continuing debates.

Kaz Shibata, University of Tokyo

_Conception of Life in Francis Bacon’s De viis mortis_

Francis Bacon (1561–1626) was keenly interested in the prolongation of the human lifespan and tried to establish its theoretical foundation. The conception of life and
death was thus important in his natural philosophy. A small work entitled *De viis mortis*, written intermittently in the 1610s, was one of the early writings in which Bacon addressed these biological phenomena and developed his first speculations on the prolongation of life. Although this treatise is a key to understanding his biological ideas in general, it has often escaped the attention of historians. The present paper will examine Bacon's discussion on the preservation of nonliving natural beings — wood, water, fruits, etc. Why did he focus on these matters? How did Bacon perceive their relationship with the human life span and its prolongation? These questions are crucial to grasp his early conception of life.

10419
Marina Tower
Lower Level
Nautilus 2

**POLITICAL IMAGES AND IMAGE-MAKING III**

**Chair:** Zdenka Gredel-Manuele, Niagara University

**Angelina Milosavljevic-Ault, Belgrade University**

*Vasari on the Apparati Designed for Margaret of Austria's Entry into Florence on 3 June 1536*

In February 1536, the betrothal of Charles V's daughter, Margaret of Austria, and Duke Alessandro de' Medici was sealed in Naples where Alessandro went to solicit the Emperor's support against the *fuorusciti*. The union between the Habsburgs and the Medici was celebrated on 3 June 1536, when Margaret entered the city. Giorgio Vasari was put in charge as the designer and supervisor of the *apparati* by the Duke. We learn from his letters to Francesco Rucellai (May 1536) and Pietro Aretino (3 June 1536) that the *apparati* made for Charles's spectacular entry into Florence on 30 April 1536 remained in place. However, Vasari described new works that were designed to adorn the city and that rendered this *entrata* more spectacular than Charles's, as it celebrated the political victory of the Medici over their enemies, as well as their acceptance by the European aristocracy.

**Antonio M. Rueda, Colorado State University**

*Venice and Spain Celebrate Lepanto: Fernando de Herrera, Titian, and Philip II*

The Catholic victory at Lepanto was celebrated with particular enthusiasm in Spain and Venice. Fernando de Herrera composed his epic poem *“Canción en alabanza”* a year later praising Spanish manhood. I analyze the poem as an instrument of construction of political history as it verifies the concepts of heroic virtue and divine providence. Herrera combines the ideas developed by Philip II with the concept of reason of state in which the monarch assumes a role directly appointed by God, reflecting the practices that influenced his decision making during this period while seeking self-aggrandizement. In Venice, however, the victory was celebrated in a rather different way. I will explore these historical differences as they appear in literature and painting (particularly Titian, who also painted for the Spanish king) in both places in order to examine the interaction between Venetians and Spaniards as well as the motivations behind both states.

**Carlos González Reyes, Universitat de Barcelona**

*Via Maqueda of Palermo, the Symbol of the New Image of Spanish Power in Sicily in the Early Seventeenth Century*

The desire of Philip III of Spain in 1598 to cease any open confrontations by signing a much desired international *pax* was accompanied by the idea of projecting a friendly image of the monarchy. A new generation of viceroys was sent to the major European cities ruled by the Spanish with specific instructions to win the recognition of the people through this new friendly image of the monarch. One of the fundamental figures in this new line of action was the third Duke of Maqueda, viceroy of Sicily (1598–1601). One of his first decisions upon arrival in Palermo was to promote a thorough renovation of the city's urban fabric projecting Via Maqueda in Palermo. The importance of this measure lies within the wish for Palermo to be a modern city capable as a seat of government.
Venturing into Public Spaces: Isabella Whitney’s A Sweet Nosegay and Moral Protection for the Porous Social Body

Drawing upon prevalent early modern theories of the humoral body and its shared material bases with surrounding environments, in addition to recent scholarship on recipe books as one socially accepted genre of women’s writing in the early modern period giving voice to lower class maid-servants (such as the one Whitney presents herself to be in A Sweet Nosegay), I argue that the moral-material nexus of early modern beliefs concerning the spread of pestilence and the related dangers of “smelling” the plague in early modern London allow us to see Whitney’s project as one of moral protection and perhaps even reform.

Pamela J. Benson, Rhode Island College
Negotiating Aemilia Lanyer’s Textual Lives
I will discuss Aemilia Lanyer’s interviews with the astrologer Simon Forman and the law suits and petitions that she filed. I will argue that they offer a thus far neglected opportunity to observe Lanyer creating textual voices and boundary-crossing images of herself as courtesan and school administrator, for example. Crossing disciplinary boundaries, I place Lanyer in the context of Forman’s interview methods and theories of astrological judgments and the formulas of depositions and petitions. My paper will present evidence of exactly how remarkable a woman Lanyer was; her shaping hand, so obvious in her book of verse, is equally in evidence in the documents that she produced through intermediaries — the astrologer and the solicitor. My research demonstrates conclusively the falsity of the notion that Renaissance women writers wrote from the heart and offers the opportunity to see a Renaissance woman inventing her selves.

Heather G. S. Johnson, Southern Illinois University Edwardsville
Terror and Joy: Anna Trapnel’s Border Crossings in Report and Plea
Anna Trapnel’s Report and Plea (1654) is an account of her journey into Cornwall, which is considered politically dangerous by Cromwell and his associates, who fear that she will spread dissent and discontent. Her second border crossing is less literal, but just as important: she’s a prophetess, and spends much of her journey in an ecstatic trancelike state. Her perambulations are interrupted by a pseudo-trial and subsequent (unlawful) imprisonment. During the trial scene, Trapnel’s interpretation of her sacred journey and the judges’ less salutary understanding of it collide. From the judges’ perspective, she’s a recruiter for a group of religious fanatics and potential terrorists. Report and Plea is itself an extension of her travels to Cornwall — a spin document that promulgates the portrait of Trapnel as a deeply spiritual innocent whose vision and divinely inspired rhetoric is strong enough to frighten the authorities and turn her into a symbol of sectarian rebellion.
STAINED GLASS II: RADIANCE AND SYMBOLISM IN RENAISSANCE ART AND ITS IMPACT

Sponsor: Association for Textual Scholarship in Art History (ATSAH)
Organizer: Liana De Girolami Cheney, University of Massachusetts Lowell
Chair: Maureen Pelta, Moore College of Art and Design

Liana De Girolami Cheney, University of Massachusetts Lowell
Giorgio Vasari and Guillaume de Marcillat: Mystical and Visual Splendor
Under the influence of his teacher, Guillaume de Marcillat (1467–1529), a French stained-glass maker and painter, residing in Arezzo, Giorgio Vasari depicts several religious paintings on the theme of the life of Christ. In his paintings of the Carrying of Christ to the Sepulcher of 1534, for example, Vasari displays colors and light effects acquired from Marcella's stained-glass paintings of the Carrying of Christ to the Sepulcher and the Passion cycle. In his paintings, Vasari incorporates Marcillat's religious fervor: a gentle, warm, and mystical approach to the imagery of Christ's Passion. Vasari also transforms the visual experience of stained-glass effects into panel paintings, honoring his mentor as well as projecting a new way of perceiving in sixteenth-century paintings.

Jennifer Bates Ehlert, Harvard University
Sarah Wyman Whitman: American Opalescent Stained Glass at Harvard University’s Annenberg Hall
Sarah Wyman Whitman’s two stained glass panels located in Harvard’s Annenberg Hall, titled Honor and Peace commemorates the Harvard students who fought in the Civil War, or as the inscription calls it “The War of the Rebellion.” Whitman, mostly known for her Art Nouveau style book cover designs, also had a stained glass art studio where she worked in the opalescent glass technique. This technique created by Americans John LaFarge (1879) and Louis Tiffany (1881) allowed artists to design realistic scenes and incorporate a myriad of colors in the same sheet glass, without painting directly onto the glass. The purpose of this presentation is to examine Whitney’s use of this technique while also exploring the Renaissance symbolism and influences of Whitney’s homage to Harvard’s soldiers in the Peace and Honor panels.

Virginia Chieffo Raguin, College of the Holy Cross
Renaissance Stained Glass in Los Angeles Museums
The Los Angeles County Museum of Art and the J. Paul Getty Art Museum contain examples of Renaissance stained glass from England, France, the Lowlands, Germany, and Switzerland. The collection is remarkably diverse and comprehensive, with both large-scale windows panels and single-segment silver-stain roundels. A brilliantly executed heraldic panel produced by the Hirschvogel, a Nuremberg family of stained-glass makers who fabricated designs by Albrecht Dürer, shows sorting marks. The great cloister programs of the later Middle Ages are also represented by four panels with brilliant enamel as well as traditional pot-metal colors from the Swiss convent of Rathausen.
SUBVERTING CLASSICISM

Sponsor: Historians of Netherlandish Art
Organizer: Shelley Perlove, University of Michigan, Ann Arbor
Chairs: Martha Gyllenhaal, Bryn Athyn College; Jürgen Müller, Technical University Dresden

Margaret A. Sullivan, Independent Scholar
The Past Made Present: Bruegel the Elder’s *Thin People Eating the Fat*
Satires are concerned with contemporary life. As inherited from the ancient world the genre has a long history in the north providing both rationale and models for attacking the problems of one’s own time. Newly invigorated during the Renaissance as the printing press made the writings of the ancient satirists readily available, the genre became an important source of innovation for artists and writers. In the visual arts Bruegel the Elder is a key figure in this development. The purpose in this paper is to treat Bruegel’s powerful, but little-known painting, *Thin People Eating the Fat* (Copenhagen, National Museum for Art) as a revealing example of his use of the precepts of ancient satire and its literature to create a visual statement about his own dangerously polarized times.

Joanna Sheers, Institute of Fine Arts, New York University
Humanistic Parody in the Work of Rembrandt and the Amsterdam Theater
Renewed interest in Aristotle’s *Poetics* among Dutch scholars and dramatists in the first half of the seventeenth century impacted the way staged tragedies and narrative paintings were composed. With the resulting codification of an early modern interpretation of Aristotelian dramatic theory — the foundation of what became known as classicistic theater — conventions for storytelling became increasingly strict and thus easier to parody both in content and in structure. With this in mind, this paper revisits the question of how parody, or *dissimulatio*, functions in Rembrandt’s *Abduction of Ganymede* (Dresden, 1635). First, a brief historiographic analysis will illuminate the assumptions and biases behind the polarized characterizations of the painting either as the artist’s ultimate anticlassicist statement or as an arcane Neoplatonic allegory. Then, new observations about the recently conserved painting in relation to forms of parody on the Amsterdam stage and Franciscus Junius’s 1637 *De Pictura Veterum* will be presented.

Tijana Zakula, Utrecht University
The Catalog of Failed Histories: In Search of Gerard de Lairesse’s Norms and Their Appearances
Although the full title line of Gerard de Lairesse’s 1707 treatise reads *The Art of Painting in all its Branches: Methodically demonstrated by Discourses and Plates, And exemplified by Remarks on the Paintings of the best Masters; and their Perfections and Oversights laid open*, little attention has been paid to the actual works of art the author listed thereby. Using the descriptions the erroneous inventions as a point of departure, my paper will demonstrate that De Lairesse’s theoretical concepts were very much influenced by paintings he had seen in real life. Careful scrutiny of the negative and openly ironic references De Lairesse made, will, however, not only show what kind of art he adamantly disapproved of, but also lead to a better understanding of his preferred norms and their appearances, and ultimately unravel the subverted side of De Lairesse’s classicism, which fundamentally differs from that of his predecessors.
RUDOLPH AGRICOLA AND THE DEBATE BETWEEN SCHOLASTICISM AND HUMANISM

Sponsor: Philosophy, RSA Discipline Group
Organizer: Lodi Nauta, University of Groningen
Chair: Brian P. Copenhaver, University of California, Los Angeles

Evelien Chayes, University of Cyprus
Agricola’s Dialectical Method at Louvain ca. 1539
In this paper I will explore how, within the perspective of changing curricula and conflicting interests among professors of different Louvain faculties, Rudolph Agricola’s De inventione dialectica was received by its editor and commentator, Alardus of Amsterdam, in the generation just after Agricola’s. I will study Alardus’s interpretation of Agricola’s work within the context of Louvain quarrels, while paying special attention to the place Alardus attributed to authorities such as Erasmus and Bessarion and how he dealt with the concepts of providence and divine foreknowledge. I will show, among other things, that in his own work Alardus shifts between dialectic, natural philosophy, and theology.

Lodi Nauta, University of Groningen
De-Essentializing the World: Valla, Agricola, and Nizolio on Universals
Humanists criticized the scholastics for their language and their abstract approach in philosophy and theology. Such criticisms can already be found among medieval nominalists, which have led scholars to conclude that the humanists were stepping in the footsteps of the nominalists. In this paper I address this issue by analyzing the views of three humanists who have often been associated with nominalism (Valla, Agricola, Nizolio). While my conclusion will be negative concerning the nominalist background, I will argue that there was a de-ontologizing tendency in humanism. Indeed I will argue that we can see a move toward a horizontal ontology in which concrete things, grouped in classes on the basis of what we empirically observe, take center stage, rather than hierarchies of universals such as genus and species somehow residing in, though never identical with, individual things. But this move was not necessarily inspired by nominalism or supported by it.

Alan Richard Perreiah, University of Kentucky
Humanist Criticisms of Scholasticism: Power Points or Tweets?
It has long been the custom in some circles of Renaissance studies to recite a familiar list of charges about the perversities and errors of scholastic dialecticians and their practices. As research on both scholasticism and humanism has developed over the past half-century, many of those claims have raised doubts in the minds of scholars who study both traditions. Were scholastic dialecticians as corrupt as some humanists would have us believe? What is true and what is false in humanist characterizations of scholastic logical doctrines and practices? Renaissance studies has reached a point where we can constructively consider and reevaluate the standard humanist criticisms of scholasticism. In this paper I review a representative set of humanist charges against scholasticism and offer an assessment of their truth.
**ROUNDTABLE: METHODS FOR STUDYING AND TEACHING VERNACULAR PALEOGRAPHY**

*Sponsor:* Newberry Library Center for Renaissance Studies  
*Organizer:* Carla Zecher, *The Newberry Library*  
*Chair:* Gail Feigenbaum, *The Getty Research Institute*  

Many universities offer courses in Latin paleography for medievalists. Training in vernacular paleography for early modernists is harder to come by. This roundtable will bring together five speakers who have taught or organized training sessions in vernacular paleography in many different formats: as a weekend workshop, a tutorial or independent study, a semester-long graduate course, a semester-long online course, and an intensive three- or four-week summer program. Four languages will be represented: English, French, Italian, and Spanish. The speakers will reflect on their experiences with vernacular paleography as researchers and instructors and will offer suggestions both for beginners as well as for seasoned scholars looking for ways to refresh their skills.

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**FIGURING TRANSLATION IN ENGLISH RENAISSANCE DRAMA**

*Organizer:* Joseph M. Ortiz, *University of Texas at El Paso*  
*Chair:* Daniel D. Moss, *Southern Methodist University*

Kyle Pivetti, *Norwich University*

**Tongue-Tied: The Text as Violent Translation in *The Spanish Tragedy***

While critics of *The Spanish Tragedy* have shown that the play deconstructs national languages, they have not examined the role of real and imagined texts in such fragmentation. This essay addresses that oversight by focusing on the moment at which Hieronimo orchestrates his violent revenge by staging a play in four separate languages. The publisher of the 1592 quarto introduces the meta-drama with this explanation: “Gentlemen, this play of Hieronimo in sundry languages was thought good to be set down in English more largely for the easier understanding to every public reader” (4.4). His note, though, is offset by the same play-text Hieronimo hands to his enemies at that moment. This parallel puts the audience in the position of both villain and victim, and the printed work emerges as a deeply ambiguous figure of translation: it simultaneously creates and destroys the “public reader” by rendering his language a material body.

Joseph M. Ortiz, *University of Texas at El Paso*

**“I am a scribbled form”: Translating Bodies in Shakespeare’s History Plays**

This paper addresses the tension between textual and theatrical representation in Shakespearean drama. Specifically, it suggests that the representation of linguistic translation in Shakespeare’s history plays often figures a shifting relationship between book and stage. The rhetorical conflation of body and text in these plays (often set into motion by a translinguistic encounter, as in Katherine’s English lesson in *Henry V*) is symptomatic of an uneasy relationship between historical chronicle and public theater. For reasons that have not been fully explained, characters in Shakespeare’s history plays often invoke the textuality of their historical existence, often describing themselves as though they were translated into poetry. It is possible that the staging of the historical subject uniquely allows Shakespeare to test the
limitations of cultural transmission (the movement of texts across geographical boundaries) and literary history (the movement of texts in time), both of which depend on the translatability of language.

Kathryn Vomero Santos, New York University
“Let me be th’interpreter”: Staging the Interpreter-Mediated Exchange in Early Modern English Drama
This paper examines the figure of the bilingual interpreter who mediates and translates between speakers of two different languages in the drama of Shakespeare and his contemporaries. Early modern English playwrights, I argue, did not merely represent bilingual interpreting in their plays but also demonstrated that the aural, visual, and textual features of drama were especially well equipped to expose the potential hazards and humor of a translational activity that unfolded in real time and demanded the problematic physical presence of the translator. Though the bilingual interpreter was a fixture in many arenas of exchange, this paper focuses primarily on the battlefield as a space and occasion for interlinguistic encounters that are echoed in marital negotiations in Shakespeare’s Henry V, 1 Henry IV, and All’s Well That Ends Well.

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ENGLISH LITERARY CULTURE III
Chair: Carol A. Blessing, Point Loma Nazarene University

Margaret Simon, Florida State University
Mary Wroth’s Ephemeral Epitaphs
In The Defense of Poesy, Philip Sidney famously dooms the enemies of poetry to being forgotten “for want of an epitaph.” That threat, though tongue in cheek, underscores the potential powers of epitaphic transmission within poetry itself, which his niece Lady Mary Wroth exploits in Pamphilia to Amphilanthus. Her speaker, Pamphilia, wishes that a passer by, “some such lover,” might find her lines and “place them” on her tomb. With Pamphilia, and especially in the first song, Wroth explores the controversial relationship between poetic epitaph and funerary monuments in seventeenth-century culture, revealing a suspicion about monumental writing’s implicit claims for permanence and preeminence. This paper demonstrates how Wroth brings conventions of the archaic Greek epitaph to bear on medieval and Renaissance memorial practices, particularly those, such as the use of ephemeral wooden plaques placed on the tomb, that focus on the material as well as rhetorical dimensions of epitaphic poetic expression.

Kristiane Ruth Stapleton, University of Wisconsin, Madison
Mirroring Authorship in Salve Deus Rex Judaeorum
Paying close attention to the discourses of mirroring within Salve Deus Rex Judaeorum (1611) illuminates Aemilia Lanyer’s authorship in interaction with material culture. Lanyer writes at a time of evolution for mirroring as a concept, an evolution resulting from developments in mirror-making and the ways that clear crystal glass, as opposed to green glass, murky glass, or steel, revolutionizes representation. I will argue that this changing framework creates an opportunity for Lanyer to redefine literary mirroring strategically and effectively, broadening the scope of more traditional discourses of and on mirroring and creating a treatment of the subject as diverse as the genres of her texts. Mirroring speaks to Lanyer’s authorship and the reflection it leaves upon the page, but it also speaks to craft and craftsmanship; ownership, profit, and status; biblical hermeneutics and styles of readership; and the creation of a community based upon likeness even as differences threaten.

Jeffrey Knapp, University of California, Berkeley
Shakespeare, Jonson, and Junk
Critics of mass entertainment typically claim that authors who hope to reach a mass audience must reduce their work to “the general mass-level” (Clement Greenberg)
of kitsch or junk. My paper will argue that both Jonson and Shakespeare manage to defend the mass entertainment they produce without denying its negligibility. For Jonson, a commercial play such as his *Bartholomew Fair* encourages a proper estimation of “toys,” whereas the critics who are “scandalized” by the play demonstrate their “overvaluation” of junk. In Shakespeare’s *Winter’s Tale*, the rogue Autolycus mocks the peasants who spend their good money on the “nothing” of his “trinkets,” but the play encourages its own consumers to embrace “no thing” as the proper return on their investment, and to expect that, in the economy of mass entertainment, they must share or “partake” this nothing with “everyone.”

**IMAGING/IMAGINING CERVANTES: THEN AND NOW**

*Sponsor:* Early Modern Image and Text Society (EMIT)

*Organizer and Chair:* Amy Williamsen, University of North Carolina Greensboro

Bradley Nelson, Concordia University

**Middle Science Fiction: A Quantum Approach to Don Quixote**

In the late sixteenth century, the theologian Luis de Molina elaborates a theory of *scientia media*, or “middle science,” as part of an enormous effort to create a more flexible model of free will in Counter-Reformation Europe. Vigorously contested by Dominican theologians, Molina’s notion of middle science establishes that although God knows all of the possible ramifications in all of the possible worlds that hinge on man’s “free” elections, he cannot know or control which worlds will actually obtain until such time as man decides, similar to the way in which quantum physics posits that an elementary particle exists in both a “spin up” or “spin down” mode until someone actually observes it. The goal of this paper is to read *Don Quixote* through both early and late modern notions of science “fiction.”

Alvaro Molina, University of California, Los Angeles

**Quixotic Madness and Nude Titians in Pedro Almodóvar’s The Skin I Live In**

This paper examines the latest film by Pedro Almodóvar in light of what some Cervantine criticism has seen in Don Quixote’s unhealthy relationship to women, i.e., a type of madness and lust with serious pathological roots and repercussions. I previously argued how the nurse Benigno in *Hable con Ella* amounts to the closest parallel in the director’s filmography to the quixotic and obsessive-compulsive pursuit of a nonexistent love relationship. But his latest protagonist, the plastic surgeon Robert Ledgard, could now be seen as competing in quixotic insanity with his Almodovarian predecessor. The director also channels this obsession with the female body through a series of strategically placed nudes by Titian, images that not only point to the flesh of his characters, but also and more indirectly to the status of his films as shocking and provocative works of art.

Juan Pablo Gil-Oslé, Arizona State University

**Amicitia transparente y ocultación en “El licenciado vidriera”**

En el “Licenciado Vidriera,” las menciones al universo conceptual de la amistad son escasas, además de no conformarse con los ideales ciceronianos de la vera amicitia. Y sin embargo existe una constante referencia a la transparencia y apertura necesarias en la verdadera amistad por medio de la alegoría del hombre fenestrado y de la alegoría de la vera amicitia, de las cuales existen numerosas imágenes. En “El licenciado vidriera,” en apariencia, las menciones a la amistad se reducen, por ejemplo, a que Rodaja y el reclutador Diego de Valdivia se hacen “camaradas” de camino y armas, a través de una dinámica muy similar a la de Rincón y Cortado. No obstante, como se va a analizar en esta ponencia, “El licenciado vidriera” manifiesta la evolución del discurso visual de la transparencia de la amistad hacia la imagen de la fragilidad del ser humano en sus relaciones sociales.
Sacred Marriage: Margarita de la Cruz and the Rituals of a Royal Bride of Christ

After coming to Spain in 1581, the Infanta Margarita of Austria refused a marriage proposal from her uncle, Philip II. Margarita sought to become a bride of Christ, rather than a royal consort, and she subsequently entered a convent in an elaborate ceremony celebrating her divine nuptials. Like many early modern nuns, Margarita (who took the religious name Margarita de la Cruz) used visual representations of Christ in enacting rituals of matrimony and motherhood. She expressed sentiments of conjugal love when engaging with images of the Crucifixion, and she played maternal roles by clothing and cradling sculptures of the Christ Child. My paper argues that the performance of this sacred marriage was integral to Margarita’s negotiation of her dual status as a princess and a nun: as a woman expected to marry and propagate her lineage, and as one who repudiated worldly duties in favor of her holy spouse.

Kurt Reinhard Hofer, Tulane University

The Marriage Plot and Dynastic Politics in Luis Vélez de Guevara’s Reinar después de morir

Tridentine theology made marriage a matter of free will and individual liberty. Yet marriage for love was a radical proposition, especially for royal families constrained by political exigencies. Guevara’s drama Reinar después de morir (1635) pits Tridentine marriage against dynastic marriage. By marrying a noble lady-in-waiting, Inés de Castro, Prince Pedro defies his father, King Alonso, undermining a crucial political alliance in the process. Within the corpus of comedias, Pedro’s choice exemplifies a comparatively rare foray into regal domesticity: a portrayal of familial bliss shared by husband, wife, and children. Less foreign to the genre is the brutality of King Alonso’s privados who exact Inés’s death as the only means to preserve the body politic. Setting competing notions of family against each other, Guevara suggests that conjugal love and feminine virtue should have a place in early modern royal politics.

Shifra Armon-Little, University of Florida

“‘I Do’”. How Baroque Spanish Women Writers Do Marriage Plots

The discourse on marriage in post-Tridentine Spain served many masters besides the Church. This paper explores what four Baroque women writers did with the traditional marriage plot. In brief, they mobilized marriage plots to advance political agendas, to promote themselves, and to satirize the court. Marta de Zayas and Mariana de Carvajal freighted their fictional narratives with coded references to the then-current crisis of Hapsburg dynastic succession, references decipherable by their strategically selected dedicatees. Luisa de Padilla attempted to restore her name, sullied by the Aragonese uprisings of 1591, by identifying with the virtuous wife of The Book of Wisdom in her Lágrimas de la Nobleza (1639). And Leonor de Meneses, writing from the newly constituted court of João IV of Portugal, lampooned Hapsburg dynastic machinations in El deseñado más firme (1554). These textualizations of the marriage plot reaffirm Hélène Cixous’s words: “La libération des femmes passe par le langage.”
Mythical Culture Heroes and the Semi-Divine Origins of Human Civilization

In his *Genealogia deorum gentilium*, Boccaccio includes several delineations of oecists, ancient culture heroes who introduced civilizing institutions to primitive towns and territories. This is evidenced most clearly in one of his discussions of the quasidivine first Jupiter. At *GDG* 2.2 he explains that this Jupiter was once called Lysanias, an Arcadian man who brought law, marriage, and civilized forms of worship to Attica; the population therefore believed him divine and made him king. In such narrativized historical chronologies dependent upon ancient literary prototypes and euhemeristic assumptions, Boccaccio develops a consistent *topos* that bridges the gap between divine and human.

“The mind is its own place”: Boccaccio’s Hippocrates and the Shaping Force of Genius

The object of this paper is to trace the mythological precedents for Boccaccio’s conception of genius. Like Guido Cavalcanti in *Decameron* VI, 9, Boccaccio’s intellectual and artistic prodigies are often portrayed as successfully vaulting over the social standards, cultural traditions, and physical — or metaphysical — obstacles in their path. Boccaccio treats Guido, Giotto, and Dante as historical anomalies, mavericks whose independence from the conventions and assumptions of their time allows them to perform an imaginative “leap” — beyond their immediate historical context, across the centuries, and even from time to eternity. This rousing portrait of the genius as an individual who, through sheer force of intellect, is liberated from the restrictions that bind the rest of us, may have been influenced by the mytho-historical account of Aesculapius, Hippocrates, and the rebirth of medical science as pieced together by Boccaccio from Isidore, Rabanus, Pliny, and other sources.

Allegory and History: The Premises for Postmedieval Social Discourse

This paper explores Boccaccio as a humanist by examining in detail his theorization and use of allegory for historical and social interpretation. I argue that Boccaccio should be read as a social critic and as a philosopher of language, and that we must see through the irony and parody of his several literary voices. By focusing on three distinct clusters of works — the early epics, Day VI of the *Decameron*, and the *Genealogia Deorum Gentilium* — I hope to show how Boccaccio’s work was already pointing ahead to secularization and to a realist social discourse.

Une saincte et memorable marque: The Parisian Inscriptions of Etienne Jodelle (1532–73)

The poet Etienne Jodelle frequently identified himself as “Parisien,” yet his ambivalent relationship to the city of Paris comes to light most fully during the
French Civil Wars. Deeply troubled by the troubles of his time and concerned about the preservation of Valois rule, Jodelle wrote a number of poems in the late 1560s and early 1570s that were openly critical about royal changes of direction and concessions granted to the Huguenots. At the same time, outside the confines of the page, he sought to inscribe his pro-Catholic, royalist version of the Wars on the city of Paris in the form of inscriptions and epitaphs for the city's monuments and tombs. This presentation will consider the ways in which Jodelle draws on the epitaph tradition to ensure the readability of Parisian space through his own narrative of royal power and Huguenot intransigence at a moment of intense civil unrest.

Marc Bizer, *University of Texas, Austin*
“Ce penible sentier”: Weakness of Will, Lyric, and Du Bellay’s *Regrets*

Lyric, in particular love lyric, is often framed in terms of the opposition lyric/epic, otium/negotium, etc. I propose to discuss Du Bellay’s *Regrets* in terms of the theme of “weakness of will,” or *akrasia*, a topic inherited from medieval readings of Aristotle’s *Nicomachean Ethics* but that was widely read and reinterpreted in sixteenth-century France. The concept of *akrasia* will shed light on the poet of the *Regrets*, who seems poised on the brink between an otiose lyric persona and one engaged in the world — but almost despite himself, and furthermore subject to forces beyond his control.

Louisa Mackenzie, *University of Washington, Seattle*

Animal Studies and French Renaissance Poetry

The field of animal studies spans many disciplines, but to date has mostly presentist stakes. Furthermore, some scholars in the field tend to present Renaissance humanism as a monolithic ideology, similar to Cartesian dualism, which inaugurated a modernist, violent separation between humans and animals. Some early modernists have started to question this representation of humanism as not being concerned with animals. This paper builds on such work and asks how we can read the function of animals in French Renaissance poetry. I will suggest that animals are not simply a stock of ready-made and anthropomorphized images and allegories — although they certainly are that — but also that poets are also concerned with animals as animals and not just images. Scientific poetry in particular draws on zoological treatises, and shares with them an engagement with what Carla Freccero calls the “ontological uncertainty” raised by animals in humanist epistemologies.

**BRAWLS, BAWDS, AND BEER: THE EARLY MODERN ALEHOUSE AND TAVERN**

*Sponsor*: Renaissance Conference of Southern California (RCSC)

*Organizer and Chair*: Emily Sloan-Pace, *University of California, Santa Cruz*

Kimberlee Keeline, *San Diego Shakespeare Society*

“You are in an ill name”: Elynour Rummyng, Mistress Quickly, and Other Fictional Tavern Women

The language of consumption and sexuality intertwines in all images of women in the workplace, but perhaps nowhere more viscerally than in portrayals of the tavern and the alewife. Reproduction, production, and consumption, as my talk will reveal, are linked in early modern ideology. I will begin the discussion with three pieces that bookmark the time period I’m dealing with: Skelton’s “The Tunnyng of Elynour Rummyng,” Shakespeare’s Mistress Quickly, and Thomas Deloney’s murderous tavern keeper in the story “Thomas of Reading.” In each case, the women’s sexuality and their credit (reputation and economic sense entwined) are so muddled together that their status as a business person becomes clouded: a woman who sells things is constantly under suspicion that she, herself, is for sale. For these fictional women, the product for sale (the ale), becomes connected to their bodily functions and their personal reputations, to their detriment.
M. C. Bodden, Marquette University


I have been examining early modern English depositions that allow us to witness women devising forms of talk and conversation to insist on a different knowledge of their economic and sexual position, to openly negotiate the terms of their subordination — while sometimes being complicit with those terms — and to speak themselves into existence in relation to the present and past of their communities. My work finds that alewives were not always regarded with the disdain that literature and history have led us to assume. In some cases, alewives are respected citizens of their community, capable of framing legal discourse, constructing their own economic or sexual identity, and/or openly intervening to critique cultural “truths.” I have two cases in mind, and a possible third: Elizabeth Moorfoote v. William Crowther (1589/90), Margaret Ffrauncis v. John Sparks: Alewife in blows with Sparks over unpaid dues (1624), and Isabel Berely and the town council of Kirkham (1621).

Howard Mayer Brown Tribute IV: Emulation, Competition, and Homage

Sponsor: Music, RSA Discipline Group
Organizer: Kate Van Orden, University of California, Berkeley
Chair: John Kmetz, Holtz Rubenstein Reminick, LLP

Susan Forscher Weiss, The Johns Hopkins University, Peabody

Emulation and Homage: Teachers Referenced by Their Students in Renaissance Musical Texts and Compositions

In 1982, Howard Mayer Brown’s fundamental essay “Emulation, Competition, and Homage: Imitation and Theories of Imitation in the Renaissance” launched a still ongoing discussion of techniques of borrowing by Renaissance musicians. This paper examines borrowing in two distinct situations: the first involves musicians in the early stages of their careers emulating their teachers in treatises, and the second includes some well-known composers who acknowledged their masters in musical compositions. Teachers and their respective students include Bartolomeo Ramis de Pareja and Giovanni Spataro and Johannes Cochlaeus and Heinrich Glarean. During roughly the same period, composers such as Johannes Ockeghem, Antoine Busnoys, Josquin des Prez, and others paid homage to their departed teachers in their own musical compositions. A closer look reveals two kinds of homage here: one similar to the type of borrowing seen in the pedagogical treatises and another of a more competitive type.

Cathy A. Elias, DePaul University

Theories of Imitatio and Varietas Revisited in Context: Sixteenth-Century Masses Modeled on Chansons

Ongoing dialogues of why composers based masses on secular songs tacitly imply that a chanson might be less appropriate as a model for a mass than a motet. I will discuss the debate between the Ciceronians and the Eclectics on imitatio and suggest that a secular model, according to theorists, might elevate the style of a mass. In particular, Tinctoris and Cortese agree that the mass should have the most varietas, and Cortese points out that a carmina has the power to move the emotions of the soul. Thus, in masses based on chansons, (1) the shorter model allows for an abundance of varietas, and (2) chanson allusions make the mass more emotionally driven. Although Bembo would disagree with these ideas, Erasmus — while expressing concern about the use of secular songs in church — would find chanson masses by composers such as Crecquillion and Richafort exemplars of Christian piety.
The Consolidation of Early Sixteenth-Century Lute Vocabulary: Francesco Spinacino’s and Joan Ambrosio Dalza’s Lute Ricercars on Focus

In his article “Embellishments in Early Sixteenth-Century Italian Intabulations,” Howard Mayer Brown compares Francesco Spinacino’s and Joan Ambrosio Dalza’s style indicating how the former is influenced by Franco-Flemish models and the latter by the Italian frottola. Indeed, the main difference between Spinacino’s and Dalza’s approaches to lute composition resides in the way they create texture either privileging a contrapuntal or a treble-dominated polyphonic fabric. In my essay I will develop Brown’s statement by discussing Spinacino’s and Dalza’s ricercars and dances repositioning these within the cultural milieu of the Italian Renaissance. I first place Spinacino’s lute books within the history of lute music as the culmination of the lute tradition that precedes 1507. Secondly, I will show how Joan Ambrosio Dalza’s anthology of “dance music” (1508) compliments Spinacino’s in solidifying the unwritten repertoire of lutenist-improvisatori.

CREATING CONTACT:
INTERSECTIONS OF RELICS, RITUAL CEREMONIES, AND MIRACULOUS SPECTACLES

Organizers: Ashley Elston, Rollins College; Madeline Rislow, Kansas City Art Institute

Chairs: Ashley Elston, Rollins College; Madeline Rislow, Kansas City Art Institute

Tera Lee Hedrick, Northwestern University
Mourning Reenacted: The Stone of Unction and Late Byzantine Liturgy
In 1169/70, Byzantine Emperor Manuel I Komnenos brought the Unction Stone to Constantinople. In 1180 he was buried with the relic, and an inscription on his tomb described Manuel as the new Joseph of Arimethea, because like Joseph he “bare[d] on his shoulders that stone upon which Christ’s body was placed.” In the centuries following the translation of the relic to the imperial capital, imagery featuring the Unction Stone proliferated. Entombments and lamentations were pictured in both wall painting and in other media, most commonly on the embroidered epitaphios, a textile used during the Divine Liturgy. This paper explores the ways the relic, as both literally possessed by the emperor and as pictured in hundreds of images throughout the Byzantine and post-Byzantine worlds, prompted worshipers to reenact the roles of the biblical mourners, and thereby insert themselves more fully into the ritual remembrance of Christ’s Crucifixion and Resurrection.

Jessica Weiss, University of Texas at Austin
Spiritual Geography, Aesthetics, and the Devotional Eye in Renaissance Spain
Images transferred across geographic boundaries held an elevated status in Renaissance Spain. Visual culture imported from the Low Countries dominated the marketplace and permeated liturgical spaces. The use and display of objects such as the Transcoro Triptych at Palencia Cathedral suggest that these foreign images held an elevated status not only as commodities but also as spiritual aids. While physical touch was the primary means of transferring sacred power from one object to another, my paper will explore how conceptual contact with a place also impacted devotional efficacy. In the absence of a specific relic the location itself becomes the primary bestower of sanctity. This connection between an image and its locus of origin was often communicated through the language of visual aesthetics. For images produced in the Low Countries, the Northern European artistic style marked the object as produced in spiritual geography of the devotio moderna.
Loren Whittaker, University of Kansas

Perpetuation of Veneration: Antiveduto Grammatica's Depiction of San Carlo Borromeo and Milan's Sacra Chiido

In response to the 1576–77 plague in Milan, the city's bishop, Cardinal Carlo Borromeo, pleaded on behalf of the Milanese for God's mercy by reenacting a penitential procession that Pope Gregory the Great had led when a plague ravaged Rome nearly a thousand years prior. Borromeo walked barefoot through the city's streets with a noose draped around his neck. On his back, he carried a cross to which was affixed the Sacra Chiido, or “Holy Nail,” a prized Milan Cathedral relic which St. Helena had brought to the West. Sienese painter Antiveduto Grammatica commemorated this penitential act with an oil on canvas completed two years after Borromeo's 1610 canonization. This paper will explore Grammatica's portrait in terms of how the work verified the efficacy of Carlo Borromeo's intercessory powers, both as a bishop on earth and heavenly saint, and how it perpetuated the veneration of the Sacro Chiido.

GENDERING THE PASSIONS IN EARLY MODERN EUROPE

Organizer: Marion Wells, Middlebury College

Chair: Katarzyna Lecky, Arkansas State University

Marion Wells, Middlebury College

Purging Grief in Early Modern Maternal Elegy

Using the example of Mary Carey's Meditation and Poetry (Rawl. MS D. 1308), this paper will consider the use of the so-called “life narrative” genre by early modern women writers to explore difficult affective experience — particularly the death or illness of a child. The paper will pay close attention to the different treatment of maternal loss in poetry and prose, arguing that the poetry undertakes a quasi-physiological venting of grief (what Carey herself calls a “purging”) that brings the language closer to the non-semantic vocalizations of screaming or crying than the logical arguments of the prose. I will also consider the ways in which the Protestant ideals of self-control and restraint are reflected in the tensions of Carey's manuscript, including the exchange of poems between herself and her husband about the appropriate mode of mourning.

Jessica Erin DeVos, Middlebury College

The Gender of Amorous Desire and Poetic Passion in Louise Labé's Sonnets

While many excellent studies have explored how Louise Labé, as a woman author, inverted the “masculine” poetics of Petrarch's Canzoniere, such works also invite us to consider how we determine and assign gender to a poetic voice. This paper will examine how Labé exploited the gender ambiguities inherent in a variety of classical and Italian models in order to craft a voice of amorous desire that defies rigid classification as male or female. Although the paratextual material written by Labé and the strategies employed by her sixteenth-century printers and publishers addressed social expectations of a female author, once we enter into the literary universe of the poems themselves, an essentially “female” subjectivity and voice often eludes us. There is, however, one passion that Labé confidently proclaims and unambiguously maintains throughout her collection — that of the poet.

Femke Molekamp, University of Warwick

Elizabeth Delaval's Good Friday Meditations (1670): Longing for Passion

Elizabeth Delaval notes that her thirty-one manuscript meditations upon the Passion are a response to Lancelot's Andrewes's Good Friday sermon, based upon the scriptural text, “Haue ye no regard O all ye that pass by the way, consider and behold if euer there were sorow like my sorow.” There unfolds in Delaval's meditations an anxiety that her regard is inadequate and that she has not felt enough. Contemporary emotion theory emphasizes the physically and spiritually transformative nature of the passions, while the trope of mystical marriage was used
to characterize the relationship of the female devotee with Christ. Delaval longs for affectivity and its transformative consequences, and she laments her unnaturalness in not being sufficiently moved. I show that she progresses in the meditations from an increasing emphasis on the violence suffered by Christ to a plea for the wounding of her own heart, as the seat of her affections.

CONVERSOS AND EXILES

Chair: Larissa Brewer-García, University of Pennsylvania

Lisette Balabarca, Siena College
Crypto-Jews and Crypto-Muslims in Sixteenth-Century Spain: Towards the Construction of an Image

After the Fall of Granada in 1492, the Jews were expelled from Spain and the Muslims were forced to convert to Christianity. Nonetheless, some of the “New Christians,” the so-called conversos and moriscos, secretly kept their faith. Being both communities considered as minorities by the “Old Christians,” the question that arises is if there was any kind of contact between them given their marginal condition within the Catholic Spanish society of the sixteenth century. Hence, the purpose of this paper is to answer these questions: How did both minorities see each other? More specifically, what was the image that Crypto-Muslims had of their Crypto-Jewish counterpart? Taking as a starting point a morisco Koranic treatise, Tafsira, by Mancebo de Arévalo, the young man of Arevalo, I will analyze the depiction of Jews that it presents, through its construction of Jewish characters and their relationship towards the text’s morisco author.

Binyamin Cohen, University of California, San Diego
Sepharadi Families and Communal Identity at the Turn of the Sixteenth Century

Sepharadi families changed dramatically after their expulsion from Spain in 1492. Betrothal age decreased, child marriage and polygamy became common, and anxiety about offspring survival was unprecedented. Scholars argue that these phenomena resulted from a considerable loss of children and the influence of a dominant Ottoman host culture. Examining the expellees’ logic of family through the lens of their social context, however, shows they actively addressed their Diasporic predicament relatively free from Ottoman influence and in a more nuanced way than simply filling the Jewish people’s depleted ranks. Lonely and impoverished, the expellees developed an egalitarian communal identity through new Kabbalistic discourses that emphasized their few assets, their offspring. My talk examines one such discourse as it appears in responsa literature, sermons, and Torah commentaries; namely the logic of levirate marriage, a commandment obligating the brother of a man who has died without an heir to marry the deceased’s widow.
Friday, 5 April 2013
8:45–10:15

20101
Marina Tower
Lobby Level
Executive Center 1

Celebrating Janet Cox-Rearick V:
Italian Influences at the Court of France

Organizer: Elizabeth L’Estrange, University of Birmingham
Chair: Sheila ffolliott, George Mason University

Kathleen Wilson-Chevalier, American University of Paris
French Art and the Italian Connections of Anne of Brittany and Claude of France
The years just prior to 1500 and the first decades of the sixteenth century brought with them a new sensitivity to Italian art in France. In The Collection of Francis I: Royal Treasures, Janet Cox-Rearick gathered together a number of signs of the contributions of Queen Anne of Brittany and Queen Claude of France as patrons and/or recipients of art works in their own right. This goal of this paper is to revisit and take stock of the ways these mother-and-daughter queens interacted with Italian art.

Elizabeth L’Estrange, University of Birmingham
Bellifontaine Frames: The Decoration of Fontainebleau and Sixteenth-Century Manuscript Illumination
This paper explores the relationship between the decoration of the palace of Fontainebleau, especially the Galerie François Ier, and manuscript painting of the 1540s. It will consider a little-known Book of Hours from the University of Liège which, although attributed to the so-called 1520s Bellemare Workshop, differs considerably from other manuscripts in the corpus due to its frames, which are distinctly bellifontaine in style. Placing this manuscript in relation to others of the 1540s and analyzing the Italianate influences they contain will help our understanding not only of artistic exchange, but also enable us to further understand this important but complex French manuscript workshop.

Nicole S. Bensoussan, University of Michigan, Dearborn
The Grotte des Pins and the Origins of a French Rustic Style
Primaticcio’s Grotte des Pins was the first architectural grotto in France. It was part of Francis I’s larger endeavor to create an Italianate garden setting at Fontainebleau. The work bears the influence of Primaticcio’s teacher Giulio Romano and his Bolognese compatriot Sebastiano Serlio. It employs rustic architecture, partial pediments, and dropped keystones to suggest a structure on the brink of collapsing, or returning to a natural state. Flanking the archways are giants that attempt to emerge from the sandstone, their arms and shoulders bound to the material while they struggle to break free. At either end of the grotto were herm figures, suggesting themes of fertility and natural abundance that linked the structure to the natural spring nearby. This paper explores the connections between the Grotte des Pins and later French grottoes, and discusses Bernard Palissy’s “style rustique,” which similarly thematizes states of transformation in art and nature.
Kori Lisa Yee Litt, Columbia University

The Material “Artist”: Reexamining the Status of the Artisan in Trecento Siena

During the fourteenth century, evolving attitudes toward the status of the Italian artist-artisan were captured in the form of payment records — not only in the compensation of artists, but also in the cost of materials. Trecento Siena provides a particularly rich case study, for the three major institutional patrons (Palazzo Pubblico, Duomo, and Spedale) all maintained thorough ledgers of their expenses. It would be easy to suggest that an increasing number of references to specific artists by name in these account books reflects a general attitudinal shift from the painter as artisan toward the artist as an individual during this early Renaissance period. My paper instead considers the changing status of the artist as inseparable from the cost of materials and the cost of technical skills. I suggest that fourteenth-century patrons continued to see inherent value in what we often deride as manual activity even as their definition of artist changed.

Edward H. Wouk, Courtauld Institute of Art

Dominicus Lampsonius and the Vindication of the Northern Artist

The Bruges-born humanist Dominicus Lampsonius, arguably the first “art historian” of the Low Countries, pursued two interrelated goals: elevating the status of artists in his region, who were still considered craftsmen subject to guild regulations, and ameliorating the standing of the Netherlandish tradition following the devastating treatment of northern artists in the first edition of Vasari’s *Vite*.

Based on newly discovered material, my paper reconsiders the circumstances that lead to Lampsonius’s decision to take up his pen in defense of his circle of artist friends. Although his letters to Vasari, Titian, and Clovio are well known, they have never been examined in relation to his extensive correspondence with Northern artists and humanists. A comparison of these projects makes clear that Lampsonius retooled the political doctrine of *translatio imperii* to match his vision of art which assured Northern artists a noble status as practitioners of a liberal art.

Sarah W. Lynch, Princeton University

What’s in a Name? Architect and Stonemason in Sixteenth-Century Prague

In an inscription in his manuscript translation of the works of Ptolemy, the architect Bonifaz Wolmut described himself as “ein leibhaber aller freyen khünst.” Wolmut’s library included mathematical and astronomical texts, far exceeding what would have been necessary for his work. Despite his erudition, Wolmut also identified himself as a stonemason, rather than an architect. Wolmut’s Italian colleague and rival, Giovanni Aostalli, is remembered in his epitaph as “fabricarum magister magna cum laude.” Some scholars have rejected Wolmut as an architect because of his northern origins and his combination of Gothic and Renaissance styles, but Aostalli’s classical designs should have merited the use of the classical term. This paper examines the terms used to describe architects in sixteenth-century Prague, arguing that while the intellectual prestige of architecture increased in the Renaissance, both architects and patrons continued to value the traditional role as a director of works, or stonemason.
Federico Barocci, Lorenzo Lotto, and “Accidents of Light”

Federico Barocci used lighting effects quite deliberately to enhance his images’ naturalism, and through this the emotional appeal of his predominantly religious subjects. Although his numerous chiaroscuro preparatory drawings testify to his study of the play of light from nature, his method of deploying light to create particular and somewhat unexpected — almost accidental — shadows was, I argue, inspired by altarpieces painted by Lorenzo Lotto. The placement of shadows in Lotto’s paintings accessible to Barocci in the Marches convincingly knits together his figures without apparent artifice, giving the viewer the strong impression of directly observing sacred personages and events. Barocci achieved comparable effects of intimacy between the viewer and his subjects by adopting a similar approach to lighting. Barocci borrowed certain motifs from Lotto as well, designed, like the use of light, to generate empathy from the viewer, which was key to the stimulation of heartfelt piety.

Tanja L. Jones, University of Alabama

Painting, Sculpture, and Invenzione: Sophonisba Anguissola’s Boston Self-Portrait

Sophonisba Anguissola’s miniature self-portrait (ca. 1556) now at the Boston MFA is traditionally read as testifying to the artist’s mastery as a painter. But the significance of the large disk that Anguissola appears to hold, sometimes identified as a shield, remains little understood. This paper suggests that the circular object represents a design for a bronze portrait medal: it is painted to resemble a low relief sculpture, bears an inscribed surround, and the diameter is comparable with period medals. Anguissola’s depiction of a full-sized sculpted object within the diminutive painted portrait, and the manipulation of scale that required, engaged ancient topoi of artistic merit. Further, the suggestion that Anguissola possessed facility in multiple media aligned her with the ancient artist Marcia, whose name the medallion inscription evokes. Recognizing the complex composition as a demonstration of invenzione offers wider implications for understanding early modern conceptions regarding female artistic capacity.

Barbara Tramelli, Max Planck Institute

“I vari concetti che strani mi venian”: The Life and Achievements of the Painter Giovanni Paolo Lomazzo

The painter and writer on art Giovanni Paolo Lomazzo, author of the Trattato dell’Arte (1584), was characterized by what he himself called “a mind full of strange thoughts,” testified by the wide range of interests in subjects that fall beyond the scope of his artistic activity. Member of the burlesque Academy of the Blenio Valley and writer of ironic poems in “Bleniese dialect,” the personality, connections, and achievements of Giovanni Paolo are of extreme interest. The rivalry between him and the painter Bernardino Campi is well known, but not much research has been done on his connections with other personalities, such as the astrologer Girolamo Vicenza and the natural philosopher Girolamo Cardano. Starting from his literary works, the paper investigates the Milanese artist from his early years as an apprentice in the bottega of Della Cerva to his election as chief of the Academy of the Blenio Valley.
The accumulation of pictures in sixteenth-century Venetian households was a domestic practice related to the articulation of taste and learned entertainment, resulting in a Venetian “brand” of domesticity. The idea of “home” thus became a hybrid space of social exchange playing a role in the formation of the domestic or private salon. From the perspective of domestic sociability the numerous paintings that appear with frequency in the inventories of Venetian patrician families could be viewed as being akin to musical instruments or intellectual, card, and board games that have been shown by recent studies to support a climate of sociability in the interior. Paintings, as discussed by Di Porzia, Negri, Baldassare Castiglione, and Paolo Pino, when displayed within the home could elevate the moral and aesthetic values. This paper will investigate paintings as objects of entertainment in not only the residential interior but also the recreational casa delle delizie.

Elizabeth Carroll Consavari, San Jose State University

Problematising Paintings in the Venetian Interior

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Gómez Pérez Dasmariñas was sent to the Philippines as governor-general in 1589. He took with him much baggage from his upbringing: he was born near Santiago de Compostela, and Santiago Matamoros cast a long shadow. I shall show how his religious rigidity and racial intolerance colored the role of this excellent governor of the early Spanish Philippines. The Muslims in Mindanao were a thorn in his side, and Spain never conquered them. Those in the spice island of Ternate were perhaps worse since they were in league with the Dutch. Besides these Gómez Pérez had to cope with a whole variety of cultures, including the Chinese, who were vital for the sustenance of the Philippines and yet reviled, the Japanese whom he respected and delicately appeased, and the many distinct ethnic groups in the Philippines whose differences he exploited. In the end his lack of understanding contributed to his murder.

Guido de Labezaris was a Seville bookseller who in 1536 went to Mexico as factor of Juan Cromberger, founder of the first printing press in America. In 1542 Labezaris joined López de Villalobos’s expedition to the Philippines where he was captured by the Portuguese and sent back to Lisbon. Again in Seville, the Crombergers contracted him to return to New Spain as their agent; again he deserted, exploring the coast of Florida and, in 1564, sailing with López de Legazpi’s expedition to the Philippines. Upon Legazpi’s death, Labezaris was appointed Governor of the islands. Many years later when he had been replaced as governor, his wife and daughter were accused in Manila of being witches. Drawing on archival sources from Mexico and Spain I shall examine this case to investigate perceptions of witchcraft among Spaniards in the Philippines, and the political and economic motives underlying the accusation.

Spain’s Philippine colony presented a wide array of non-Western residents. As the Spaniards had brought from Europe to America their familiarity with, and contempt for, North African Muslims, so they transferred to the Philippines their accumulated New World experiences among out-groups. In so doing, they were almost altogether critical in their assessment, ostensibly on the grounds of religion, but also for reasons of race, ethnicity or culture. They characterized those they encountered as defiant Muslims, pagan profaners of their religious sites, and notorious Chinese sodomites. In all cases — whatever the reaction or punishment — the practices and subjects associated with them rarely escaped comment and were denounced with vigor. This paper will address instances of these practices and the rhetoric used to describe them, based on research conducted in Spain, Mexico, Macau, and Manila.
Brian Jeffrey Maxson, East Tennessee State University

The Humanists and the Emperor

With the Italian peninsula readying for war, Frederick III traveled to Rome in 1452 to be crowned Holy Roman Emperor. Political opportunities and risks rode in the shadows of the king's entourage: to some Italians Frederick held the hope of a return to power; to others he was a threat; and to still others he was a nuisance to endure until the war between Venice, Naples, Florence, and Milan could properly begin. As this polarizing figure made his way south, humanists wrote works that were tied to these political events — such as speeches, but also works that ostensibly were not — such as Poggio Bracciolini's first invective against Lorenzo Valla, published in Rome shortly before Frederick III's arrival. This paper will look at both kinds of writings to explore the boundaries between professional and personal humanism in the context of political events on the Italian peninsula in the mid Quattrocento.

Jamie McCandless, Western Michigan University

Fines sine fines: Borders and the Making of the Late Medieval Empire

This paper links three reactions to the "thickening" of the political institutions of the Holy Roman Empire in the long fifteenth century. The attempt to create common institutions in the Holy Roman Empire both horizontally across the empire and vertically from the great territorial lords down to their subordinates had a causative effect on resources available for cultural competition. First, the aristocrats could choose resources for their self-fashioning that involved conflicting attitudes towards foreign cultures, especially French or Italian. Second, in competition with both aristocrats and lower social orders, the urban ruling class likewise chose to strengthen their own internal boundaries between those who belonged within the city and those who did not, which likewise involved heightened awareness of differences. Finally, the development of religious reform connected German institutions with foreign associations. This paper will demonstrate that influences and resources, considered foreign, helped create early modern German identities.

Elizabeth Ross, University of Florida

The Ecumenical Ecumene of Fifteenth-Century Cartography

Fifteenth-century cartography sought to reconcile conceptually dissimilar genres of information transmitted through disparate networks across Italy, southern Germany, and the Levant. Before 1400 mappae mundi, portolans, and a fragmented knowledge of Ptolemy's Geography coexisted without collating the three traditions into a single worldview. The significance of the Latin translation of Ptolemy's complete work lies in its stimulating cartographers to sift through and consolidate the different types of cartographic information available. The resulting hybrid maps and atlases in Italy and Germany were ecumenical, both for their consonance with the space of the ecumene in its original sense as well as their attempt to create a Catholic visualization of that ecumene by finding common ground among distinct versions. In this, they model one of the preoccupations of the period as whole, for example, as the Church balanced corporate and papal power in order to maintain Catholic unity among diverse and far-flung constituents.

Brian N. Becker, Delta State University

Genoa's Fifteenth Century: A Time of Shifting Commercial Emphases and Economic Transformation

The fifteenth century in Genoa represented a time of transition for the very nature and focus of the Genoese economy and its areas of influence abroad. It was a period
during which the commercial ties that had for centuries so firmly rooted the Genoese in the Eastern Mediterranean were deteriorating. By 1475, Genoa had lost most of its major trading colonies. This diminution of Genoese influence in the East directly encouraged a concomitant search for commercial ties in the Western Mediterranean and beyond. By the end of the century, this “shift to the west” of Genoa’s trading networks initiated a fundamental shift in Genoese commercial activity abroad from trade to finance. By the middle of the sixteenth century, Genoese loans to the royal houses of both France and Spain initiated “el siglo de los genoveses,” or “century of the Genoese,” during which Genoa reigned supreme in European finance and affairs.

INQUISITORS AND EXPERTISE:
REGULATING KNOWLEDGE IN EARLY MODERN VENETO

Organizer: Eleonora Carinci, Society for Renaissance Studies
Chair: John Jeffries Martin, Duke University

Hannah Marcus, Stanford University
Rehabilitating Fuchs: Constructive Censorship in Sixteenth-Century Italy
For a period in the sixteenth century Catholic censorship in Italy was understood as a constructive process that relied on collaboration between Church authorities and local readers. Focusing primarily on the infrastructure of this system of expurgatory censorship, I argue that censorship in the late sixteenth century must be understood as a negotiated enterprise in addition to one of intellectual and social control. In the 1590s this collaboration was made official and the Congregation of the Index delegated the expurgation of prohibited books to groups of scholars and ecclesiastics at universities across Italy. This paper uses Padua’s censorship of medical texts as a case study and point of entry for examining the Curia’s outsourcing of expurgatory censorship to local ecclesiastic and lay authorities.

Sean D. Parrish, Duke University
Pharmacy in the Courtroom: Apothecaries, Notaries, and Professional Networks in Early Modern Venice
In 1565 Venice’s apothecaries successfully petitioned the Council of Ten to establish their own College of Apothecaries, effectively distinguishing their trade from the grocers and spicers with whom they had shared a guild since 1282. Based on published statutes, scholars have traditionally understood assertions of apothecary expertise in Renaissance Italy as defensive responses to pressures from university physicians and government regulation. Judicial archives in Venice, however, suggest a more complicated portrait of apothecary associations with important nonmedical professionals including notaries and commercial brokers. Drawing on these sources, including several Venetian Inquisition cases, I show how the career strategies and practices of apothecary families often overlapped with these “information-broker” professions that mediated between the urban economy and the Venetian state. The extensive presence of apothecaries in several Venetian tribunals suggests the density of these professional relations which also lent legitimacy to pharmacy as an increasingly important field of professional expertise.

Eleonora Carinci, Society for Renaissance Studies
A Female Scientist and the Paduan Inquisition: The Inquisitorial Response to Camilla Erculiani’s Lettere di Philosophia Naturale (1584)
Camilla Erculiani’s Lettere di Philosophia Naturale is a rare — possibly even unique — work of natural philosophy written by an Italian woman in the sixteenth century. In the Lettere, Erculiani surprisingly contradicts and revises accepted scientific theories, basing many of her ideas on her own experience. Erculiani’s work did not pass quietly and unnoticed. A consilium published by the lawyer Giacomo
Menochio recounts how Camilla Erculiani was accused of heresy for the ideas expressed in her Lettere. The document describes the inquisitorial trial that ensued and the gendered nature of the inquisitor's approach to Erculiani. Erculiani's book is an important example of how scientific texts and women's writings were treated by the Inquisition and provides valuable information about the contested relationships between science, theology, and inquisition in the sixteenth century.

PERFORMATIVE LITERARY CULTURE IV: ROUNDTABLE ON HUMANIST CONVIVIALITY AND VERNACULAR LITERARY SOCIABILITY: WHERE DO WE STAND AND HOW TO MOVE FORWARD?

Organizers: Katell Lavéant, University of Amsterdam; Simone Testa, Royal Holloway College, University of London; Arjan van Dixhoorn, University of Ghent
Chair: Arjan van Dixhoorn, University of Ghent
Discussants: Jane E. Everson, Royal Holloway, University of London; Katell Lavéant, University of Amsterdam; Bart Ramakers, University of Groningen; Denis Reidy, British Library; Lisa M. Sampson, University of Reading; Simone Testa, Royal Holloway College, University of London

In recent decades the trend in intellectual history has been to focus on the processes of making, diffusing, and applying knowledge in the social settings where action and interaction actually took place. Consequently, attention has also turned to problems of civility, sociability, and performativity in the collaborative efforts of knowledge communities. In this context, humanist-learned conviviality has become a commonplace reference, often associated with the vernacular culture of the Italian academies and their European influence. Recently, other vernacular forms of literary and learned sociability, rooted in late medieval theatrical and festive culture, have been associated with or compared to humanist conviviality. The roundtable will discuss how humanist and vernacular literary forms and learned sociability relate historically and historiographically, and how the study of early modern literature and learned sociability, including the Italian academies, should move forward.

SACRAMENTS IN DISPUTE

Sponsor: History, RSA Discipline Group
Organizer: Kathleen M. Comerford, Georgia Southern University
Chair: Lance Lazar, Assumption College

Hans Gustafson, Jay Phillips Center for Interfaith Learning
Sacramental Caution and Finding God in All things: Sacramentality and Spirituality in Luther and Loyola

This paper examines the theology of sacramentality and spiritual experience of Martin Luther (1483–1546) and the pansacramental spirituality of Ignatius of Loyola (1491–1556). Sacramentality refers to that element of the Christian tradition which accounts for the presence of God in the world through corporeal signs and symbols. Luther, set within his German context, spawned an air of suspicion concerning the classical scholastic philosophical categories employed in the explaining of
sacramental functionality. Loyola, set within his Basque context, developed a deep pansacramental vision which produced his *Spiritual Exercises* and the Ignatian principle of “finding God in all things.” This paper argues that Luther and Loyola exemplify the Protestant principle and the sacramental principle respectively, which have continued to resonate throughout the ensuing history of Western Christianity. Luther and Loyola offer different, yet not wholly incompatible, approaches to experiencing the sacramental presence of God in the world.

Jeanne E. Harrie, *California State University, Bakersfield*

The Curious Case of the Paris Conference of 1566: A Study in Eucharistic Politics

The failure of the Colloquy of Poissy (1561) is seen as the point at which theological accommodation between French Catholics and Protestants was no longer possible. A Paris conference of 1566, which involved the court, the nobility, and prominent theologians and ministers, suggests otherwise. The conference, prompted by Françoise de Montpensier's conversion to the Reformed faith, was her father's attempt to persuade her to return to Catholicism. Françoise’s request that the “Supper” be addressed led to a heated debate. Using Protestant and Catholic accounts of the proceedings, I will analyze the conference and its context to determine how a family matter became “a public affair and a matter of confessional honor” and what this tells us about the possibility of doctrinal reconciliation between Catholics and Calvinists after Poissy and Trent. The conference suggests that many considered reconciliation possible and illustrates the fluidity of religious loyalties throughout the French religious wars.

Martin I. Klauber, *Trinity Evangelical Divinity School*

Edmé Aubertin and the Eucharistic Debates of the Early Seventeenth Century

Edmé Aubertin (1595–1652) was probably the most effective of the Reformed Charenton pastors in responding to the view of French Roman Catholic Cardinal Jacques-Davy du Perron on the nature of the Eucharist. Aubertin pastored first at Chartres from 1618 to 1631 and then joined the pastoral staff at the huge church at Charenton just outside of Paris. His first major work on the Lord’s Supper was his *Conformité de la créance de l’Église avec celle de St. Augustin sur le sacrement de l’Eucharistie* (Paris, 1626). He later published a revision of it entitled *L ’Eucharistie de l’ancienne Église* (1629). This paper will look at Aubertin’s works on the Lord’s Supper and indicate their importance in the Eucharistic debates of the early seventeenth century.

20112
Marina Tower
Lobby Level
Marina 5

**ALLEGORY AND MODERNITY: THE CASE OF THE FAERIE QUEENE**

Organizer and Chair: Jason Crawford, *Union University*

Thomas A. Festa, *State University of New York, New Paltz*

Spenser’s Allegory as Cognition

What Spenser represented realistically in *The Faerie Queene* was not so much the world, as a way of making sense of it poetically. In his allegory we are very far from the kind of mimetic abstraction exemplified by the syllogism as it informs Dante’s *Paradiso* or high Gothic cathedral architecture. Spenser’s propensity for open-ended heuristics challenges readers to embrace the informational play of detecting patterns. As Gordon Teskey has argued, “the poet discovers his thought as he proceeds, such that the poem seems to think on its own instead of merely representing thought.” Spenser’s allegory advances modern thought’s dialectical self-consciousness, albeit by means of a medieval structure. Grounding the hypnotic effects of allegory in *The Faerie Queene* in theories derived from cognitive cultural studies, I seek to show how the conception of mind modern thinkers have adduced as the foundation of subjectivity gets embodied in Spenser’s eccentric way with allegory.

Brenda Machosky, *University of Hawai’i West O’ahu*

Spenser’s Allegory and the Consequences of the Protestant Reformation

For allegory to be a useful term it must be both consistent and flexible. As a structure that enables writers to say what cannot be said, allegory remained constant, but
what allegory needed to say changed radically during the Protestant Reformation. In the hegemonically Catholic world of the medieval period, all knowledge already existed; allegory provided a structure for revealing it. Protestants had to figure out for themselves both God’s plan and their particular place in it. Without the moral structure of divinity prescribed by God, humankind became responsible for its own moral code. Allegory offers a structure that supports this inquiry. Edmund Spenser’s *Faerie Queene*, especially the concluding Mutability Cantos, provides a demonstrative and explanatory example of how the structure of allegory supports a new way of being human and articulates a very different relationship to the divine.

Brent Dawson, *Emory University*

Spenser’s Allegory of Worldhood

The complex allegory of *The Faerie Queene* strives to construct a world as all-encompassing and as fractured as the modern globe. Allegorical literature develops in medieval Christianity as a form through which to examine the relation between the complexity of the world and divine order. Written in the wake of the social upheavals and encounters with outside nations that mark European modernity, Spenser’s *Faerie Queene* resists the medieval integrity of order and world. The poem continually revises its own allegories, offering multiple worlds and worldviews, and suggesting that the modern globe no longer coheres as a single decipherable order. Challenging while working through medieval allegory, Spenser’s poem suggests that the fundamental multiplicity of the modern world is what can be glimpsed at allegory’s limits.

2013
Marina Tower
Lobby Level
Marina 6

**RENAISSANCE STUDIES AND NEW TECHNOLOGIES V: ROUNDTABLE**

*Sponsor:* Toronto Renaissance Reformation Colloquium (TRRC)

*Organizers:* Diane Katherine Jakacki, *Georgia Institute of Technology*; Michael Ullyot, *University of Calgary*

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

*Discussants:* William Bowen, *University of Toronto Scarborough*; Janelle A. Jenstad, *University of Victoria*; Daniel Powell, *University of Victoria*; Scott J. Schofield, *University of Toronto, University of Victoria*; Andrea Silva, *Wayne State University*; Mara R. Wade, *University of Illinois at Urbana-Champaign*; Rebecca Welzenbach, *University of Michigan*

This roundtable will focus on the research in Renaissance Studies that is only possible in 2013 — namely, research enabled by new digital platforms and resources. New modes of address are expanding the potential of our field, but they rely on what Quentin Meillassoux calls “aspects of the object that can be formulated in mathematical terms.” How do we build qualitative research on quantitative foundations? What structures do we need beneath and above the surfaces of our objects?
Little Books of Philosophy and Ethics in Hebrew in Renaissance Italy

The fifteenth and sixteenth centuries saw printed editions of several short medieval Hebrew treatises in Northern Italy. Together they form a category of books on the border between learned philosophy and popular ethics, and thus balance what we know about later kabbalistically-inspired popular ethical genres of the time. Though they range from ethics, philosophy, and science to anthologies of moral and satirical tales or proverbs, these were often printed together or at least issued simultaneously in a series of pamphlets, a grouping practice that seems common already in late medieval manuscripts. This paper examines this group of works and their early printed editions with an eye toward understanding how late medieval and early modern Italian Jews imagined this liminal category of knowledge.

Michela Andreatta, University of Rochester

Wordy Gifts: Encomiastic Poetry for Christians by Hebrew Authors of Early Modern Italy

Jewish literature written in sixteenth- and seventeenth-century Italy includes several encomiastic poems in Hebrew dedicated to Christians. Either occasioned by public events like royal births, aristocratic nuptials, and official visits of foreign dignitaries, or meant as a private homage between Jewish and Christian intellectuals (the latter not infrequently figuring as patrons), these compositions provided authors, and the community for whom they spoke, with an uncommon opportunity for social visibility and participation in civic ceremonials. To express a bond of gratitude or friendship toward a Christian or to celebrate a ruler required mastering complex rules of panegyric linguistic exchange, sometimes disguising idiosyncratic emotions, and consequently restraining or conventionalizing self-expression. Examples of such Jewish encomiastic poems will show how the use of Hebrew allowed a form of exchange with the Christian counterpart that affirmed Jewish cultural specificity and confirmed the existing hierarchical order of power, but simultaneously served to overcome social barriers.

Andrea Gondos, Concordia University

Transforming Kabbalistic Knowledge in the Age of Printing

The need to reorganize and represent Jewish mystical knowledge for new readers informs the work of R. Yissachar Baer. While the details of his life remain obscure, his four extant works printed between 1609–1611 in Prague, attest to the creative ways in which this Kabbalist utilized and endorsed the communicative values inherent in the printed medium, attenuating the elitist exclusivity of kabbalistic knowledge by producing study guides and digests for readers who wanted to understand the printed classics of Jewish mysticism. R. Yissachar Baer also displays a keen awareness of his audience, the consumer, whose needs he sought to fulfill and whose intellectual efforts he aimed to accommodate. In my paper, I will examine the ways in which Yissachar Baer reorganized and repackaged kabbalistic knowledge for a newly emerging reading community that required concrete tools to unlock a literary corpus that had until then been largely arcane and sealed.

Bernard Cooperman, University of Maryland, College Park

From Grammatical Study to Printing Kabbalah

It is often asserted that the popularization of kabbalah in the sixteenth century was a result of the spread of printing among Jews in Italy. What has been less studied
is the role of the text editor, a professional born of the print era, in shaping these kabbalistic texts. In this paper I will focus on the financial restraints that arose from professional rivalries between editors, restraints that then shaped the early production of kabbalistic texts.

20115
Marina Tower
Lobby Level
Seabreeze 2

MARGARET CAVENDISH I:
CAVENDISH AND THE ARTS

Sponsor: International Margaret Cavendish Society
Organizers: James B. Fitzmaurice, University of Sheffield;
Lisa Walters, University of Ghent
Chair: Julie D. Campbell, Eastern Illinois University
Respondent: Cristina Malcolmson, Bates College

Brandie R. Siegfried, Brigham Young University

Conjuring the Portrait of Elizabeth I: Empresses, Jewels, and the Philosophy of Enchantment in Margaret Cavendish's Blazing World

This paper will be a close reading of the figure of Elizabeth I in Cavendish's writing, and will explore how the Duchess braids three strands to hilarious effect: first, there is what we might term "strategic bedazzlement," a playful invocation of famous sixteenth-century portraits of bejeweled female noblewomen revived as a form of literal power in the New World of the novel's newly made empress. Second, Cavendish shades the humorous pictorial and historical pastiche with elements from seventeenth-century debates on perception, which given her focus on visual trickery, cleverly dramatizes key difficulties at the heart of the new philosophy. Finally, she taps into contemporary interest in cabalistic writing and tradition — a move meant, paradoxically, to reinforce Cavendish's radical materialism. Although the discussion will focus on the battle scene in Blazing World, elements from Nature's Pictures and Sociable Letters will bolster my reading of her science fiction novel.

Tien-yi Chao, National Taiwan University

"Authorress of the World": The Image of Alchymya and the Empress in The Blazing World

Published in London in 1666, The Description of A New Blazing World (usually referred to as The Blazing World) remains Margaret Cavendish's most compelling and complex work. In order to examine its volatile and versatile narratives, my study reevaluates the text in the intellectual milieu of early modern alchemy, a subject gradually gaining scholarly attention in recent years. My study suggests that The Blazing World contains extensive alchemical allegories and imagery, a significant feature shared by works of John Donne and Edmund Spenser. In this paper, I choose to discuss the connection between the Empress and the alchemical emblem of Alchymya, namely the feminine personification of the Art. I argue that the image of Alchymya allows us to explore Cavendish's portrayal of her female protagonist as not only an androgynous "Mercurian Monarch," but also a "Happy Creatoress" of various worlds.

James B. Fitzmaurice, University of Sheffield

Painting, Sculpture, and Domestic Space in the Writing of Margaret Cavendish

Margaret Cavendish often wrote admiringly of the general power of painting to depict nature "to the life." She was more ambivalent, however, in her feelings actual painting and sculpture. In Convent of Pleasure, she praises the enjoyment that pictures hung in galleries and staircases can bring, but in "Of Poverty," found in Poems and Fancies, she distances herself from the ownership of art, in an attack on what we might understand today as crude consumerism. She is not, I think, worried about poverty in the sense that the word is used currently, but rather ties connoisseurship to vain competition among the wealthy for status. "Poverty" is honorable and aligns with living modestly. While making her points in this poem and elsewhere, she shows us, sometimes obliquely or in self-parody, how works of art can, and should, fit into domestic space.
**FRAUD AND DECEPTION IN EARLY MODERN EUROPE V**

Sponsor: History of Legal and Political Thought, RSA Discipline Group  
Organizer and Chair: Dennis Romano, Syracuse University

Amanda G. Madden, Georgia Institute of Technology  
“Those who Commit Homicide and other Misdeeds and Attempt to Save their Goods”: Vendetta and Fraud in Early Modern Modena  
In 1580, Duke Alfonso II amended the Modenese statutes and required those who ruptured peace agreements to register their property with the Ducal Camera. In particular, he accused those bound by peace accords of undertaking fraudulent transactions in order to protect their estates. Tracing the circumstances that led to this law, this paper analyzes fraud in the context of several vendettas among the governing elites in early modern Modena. Based on an examination of family records, governmental correspondence, chronicles, and legal sources, this paper argues that vendetta practitioners undertook these fraudulent transactions in their efforts to minimize the financial risks of continued violence and strategically pursue their longstanding grudges. These practices of vendetta and fraud represented factional resistance to ducal interference in Modenese politics just as the d’Este sought to centralize their political control over disparate territories. Fraud in this context is expressive of the inherent tensions in state formation.

Paul M. Dover, Kennesaw State University  
Describing Papal Dissimulation in Fifteenth-Century Diplomatic Correspondence  
This paper explores the nuanced rhetorical strategies employed by ambassadors in Rome to describe papal dissimulation under Popes Paul II and Sixtus IV (1464–84). Aware that these popes acted largely according to the calculus of political princes, ambassadors expected to be misled by the pope and his curial or familial associates. But it was one thing to report that lay princes widely known for dissimulation were bending the truth; it was something altogether different to describe in ink that the Holy Father was a liar. Thus ambassadors used a variety of formulations as a commentary on a pontiff’s capacity to deliver untruths, such as the “sweetness” or “beauty” of a pope’s words, or when one Milanese ambassador reported of Pope Paul II: “His Holiness speaks very well, but his words differ from the facts.” Reporting that one was being lied to by the Pope required an arte all its own.

**READING SHAKESPEARE AND THE BIBLE I**

Sponsor: Medieval-Renaissance Colloquium at Rutgers University  
Organizer: Thomas Fulton, Rutgers University  
Chair: Brian Cummings, University of York

Kristen Poole, University of Delaware  
Shakespeare’s Puns and Reformation Hermeneutics  
It has long been a truism in Reformation history that the Protestants advocated a dramatic shift away from interpreting the Bible through the four-fold allegorical model known as the quadriga to reading the Bible literally. Indeed, the working assumption that “allegorical” and “literal” are antithetical terms structured most nineteenth- and twentieth-century scholarship on Reformation hermeneutics. Recently, however, this basic assumption has been problematized by literary scholars such as Brian Cummings and Reformation historians such as David Steinmetz.
Building upon their work, and drawing from scholarship in both theology and literary studies, I will demonstrate how the allegorical-literal binarism is an anachronistic imposition of Enlightenment terms. This understanding gives us new purchase on understanding Protestant language theory and literary texts. While Shakespeare does not engage directly with the hermeneutical debates, I will argue that Shakespeare’s incessant punning reflects the larger conversations about the layering of allegory within the literal.

Jamie Harmon Ferguson, University of Houston
Linguistic Contagion in Shakespeare and the Bible
When Shakespeare’s characters (Armado, Holofernes et al.) speak comically strange English, they allude to debates about the translation and interpretation of the Bible. Linguistic contagion in the biblical context flows in various directions: most famously, Roman Catholic translators Latinize the English of the Rheims-Douay Bible, but the translators of the Geneva Bible likewise restore Hebrew proper names “to their integrity,” and, more radically, two Protestant translators of the Hebrew Bible working in England, Tremelius and Junius, adhere in their Latin as closely as possible to Hebrew forms. Catholic critics attacked this attachment to Hebrew, as Protestant critics attacked biblical Latinism; both camps charge attention to form at the expense of content. What the biblical context reveals is how deeply questions about mere “words and syllables” resonate. Shakespeare’s satire of the verbal affectation points to interconnected ideas about the autonomy of the language, literature, and church of early modern England.

Thomas Fulton, Rutgers University
Rethinking the Impact of the Geneva Bible
Shakespeare’s biblical allusions reveal that he read the Geneva translation, giving rise to much speculation, since the Bible and its notes have been seen as playing a charged, if not radical, social role. This role is usually attributed to the notes, which Archbishop Parker suggested were “bitter” in designing the Bishops’ Bible, and James I, in a resounding indictment made prior to Measure for Measure in 1604, called “very partiall, untrue, seditious, and savouring, too much, of dangerous, and trayterous conceites.” These instances heavily color modern conceptions of the Geneva text, which has been seen by historians such as Christopher Hill as both religiously and socially radical: a “Bible of the people,” and a “revolutionists’ handbook.” This paper will reexamine the body of evidence around official and cultural responses to the Geneva Bible, and, using Shakespearean allusions as one gauge, suggest new ways of understanding the Bible’s social impact.

20118
Marina Tower
Lower Level
Nautilus I

ROUNDTABLE: RECENT TRENDS IN THE HISTORY OF SCIENCE, TECHNOLOGY, AND THE ARTS

Sponsor: History of Medicine and Science, RSA Discipline Group
Organizers: Monica Azzolini, The University of Edinburgh; Sven Dupré, Max Planck Institute for the History of Science; Sachiko Kusukawa, Trinity College, University of Cambridge; Alexander Marr, University of Cambridge
Chair: Monica Azzolini, The University of Edinburgh
Discussants: Sven Dupré, Max Planck Institute for the History of Science; Sachiko Kusukawa, Trinity College, University of Cambridge; Alexander Marr, University of Cambridge; Eileen A. Reeves, Princeton University

The past several years have witnessed a sustained interest in the relationship between science, technology, and the arts in the early modern period. A flurry of recent monographs on topics such as the connection between humanism and
natural philosophy, mathematics and material culture, literature and cosmology, and technology and the visual arts point to what may be termed a “cultural turn” in the history of science and technology. This round table brings together leading scholars in the field to discuss the historiography, implications, and future direction of this cross-disciplinary field. Contributors from literature (Eileen Reeves), history (Nick Wilding), history and philosophy of science (Sven Dupré, Sachiko Kusukawa), and history of art (Alexander Marr) will deliver remarks on “Galileo as Humanist,” “Early Modern Machination,” “History of Science and Art ‘Technology,’” “Science as a Visual Pursuit,” and “Science, Technology, and Bildwissenschaft” before engaging in a moderated conversation on these themes.

20119
Marina Tower
Lower Level
Nautilus 2

MACHIAVELLI AND THE MACHIavel:
HALF A MILLENNIUM LATER I

Sponsor: Yale University Renaissance Studies
Organizer: Angela Capodivacca, Yale University
Chair: John M. Najemy, Cornell University
Respondent: Albert Russell Ascoli, University of California, Berkeley

Giovanni Giorgini, Università degli Studi di Bologna
The Question of Machiavelli’s Intention: Discourses II, 5
Why did Machiavelli decide to address a seemingly abstract and philosophical question, that of the eternity of the world, in a work purportedly dedicated to examining political matters, ancient and modern? In Discourses II, 5 Machiavelli examines the problem of the “oblivion of things past” connecting it to the question of the eternity of the world. He maintains that the world is actually eternal (against the doctrine of the Church, which had repeatedly condemned the notion of the eternity of the world) but we do not have memory of events that happened very long ago; the chapter contains a strong anti-Christian polemic as well as a subdued teaching. The author examines the ancient sources of Machiavelli’s account of the eternity of the world and then proceeds to investigate the purpose of his examination of the topic: it is part of Machiavelli’s education of the future statesman.

Judith Frömmer, Ludwig-Maximilians-Universität, München
Art at War: Machiavelli’s War with the Ancients in the Libro dell’arte della guerra
Machiavelli’s Libro dell’arte della guerra is not only a dialogue on the art of war, but also a practice and scrutiny of that very art. By combining Platonist and Ciceronian models of dialogue it reenacts the arte della guerra on the poetical level of a multilayered text, where different concepts of “art” are themselves at war. This paper focuses on the dialogical poetics of the Libro dell’arte della guerra in order to expose it as a hidden hermeneutics of Machiavellianism. Conceived of as a military practice, Machiavellianism reveals itself not only as an artful practice of writing, but it also confronts us with the question of the relationship between military and “artistic” practices in early modern republican thinking.
Fabricating Women: Embroidery, Emblematics, and Encryption in the Art of Female Self-Memorialization

Sponsor: Society for the Study of Early Modern Women (EMW)
Organizer: Chris Laoutaris, University College London
Chair: Margaret Hannay, Siena College

Patricia Phillippy, Kingston University London
“The Grave is but a Cabinet”: Women’s Monuments and the Material of Memory
This paper explores the texture of a monumental conversation that crossed the divide of the Reformation between two women attached to Queen Elizabeth’s court: Blanche Parry, chief maid of honor and keeper of the queen’s jewels and linens, who died aged eighty-two after a lifetime in royal service; and Elizabeth Russell, Elizabeth’s childhood friend and mother of two maids of honor; one who left the queen’s service through marriage, the other through death. I link Parry’s and Russell’s self-authored monumental programs by way of the figurative embroidery of Russell’s Masque of Eight Ladies, where the queen’s Privy Chamber appears as an interwoven tapestry of female sociability, and Parry’s literal use of emblematic textiles in her memorial for herself and her sovereign. Through the related commemorative forms of emblematics, court performance, and embroidery, Russell and Parry weave together materials to advance their own and their sovereign’s social, political, and religious agendas.

Chris Laoutaris, University College London
Yasmin Arshad, University College London
“Still renewing wronges”: The Persian Lady Revealed
The centerpiece of the Queen’s Gallery’s 2013 exhibition on court dress will be the breathtaking lifesized portrait by Marcus Gheeraerts known as the Persian Lady. Wearing a fantastical embroidered tunic and Persian-style mitre, she stands beside a cartouche enclosing a cryptic sonnet expressing her pensive thoughts. The painting’s enigmatic subject has taxed art historians for over three centuries, with a gallery of illustrious women put forward as likely candidates: Arbella Stuart, Frances Walsingham, and, most controversially, a pregnant Queen Elizabeth I. This paper will present a compelling new theory, revealing the true identity of the woman beneath the disguise. Uncovering the cultural, intellectual, and political contexts of the painting’s original composition, it will demonstrate how its real subject mobilized the language of embroidery, the arts of emblematic inscription, and the culture of encryption, in order to negotiate her entry into the dangerous world of Elizabethan espionage and court intrigue.

Mary Magdalene: Iconographic Studies from the Middle Ages to the Baroque I

Organizers: Michelle A. Erhardt, Christopher Newport University; Amy Millicent Morris, University of Nebraska at Omaha
Chair: Amy Millicent Morris, University of Nebraska at Omaha

Joanne W. Anderson, University of Warwick
Coloring the Magalene in the Early Renaissance
In early Renaissance Italy, the visual arts typically codified Mary Magdalene by her long golden hair, scarlet red dress, and white alabaster vase. It was a shorthand that aided both artists and devotees in urban cult loci. But how attached was this saint to her “standardized” colors? When loaded with symbolic value, what did it mean to buck the trend? This paper will suggest that alternative color
combinations can reveal new identities for the Magdalene that are site-specific. It will do so with particular reference to the overlooked artistic production of the Alpine territories.

Vibeke Olson, University of North Carolina, Wilmington

Christ’s Blood, the Magdalene’s Tears, and Mary’s Milk: Matter, Miracle, and Affective Piety in Late Medieval Devotional Art

This paper will consider the late medieval trend of affective piety in relation to fluid relics, fluid miracles, and the representation of bodily fluids in devotional painting, thereby examining the fluid nature of discourse between image, relic, and vision. How might we understand a viewer’s response to an image of the Maria lactans, a weeping Mary Magdalene, or Christ’s bleeding wound within the framework of this discourse? Through an examination of mystical treatises, miracle stories, and relic veneration we can begin to contextualize the role of fluids as active agents in the devotional experience. Relics included Christ’s blood and drops of the Virgin’s milk and miracles included stigmata, crying, and spontaneous lactation — all abundantly represented in images. Through such a contextualization, I argue that relic, image, and vision could coalesce in the imagination of the devotee through the senses of sight, touch, and taste into a powerful and fully interactive devotional experience.

Michelle Moseley-Christian, Virginia Polytechnic Institute & State University

Marketing Mary Magdalene in Early Modern Northern European Prints and Paintings

Images depicting Mary Magdalene as a penitent elevated in ecstasy and as a wilderness dwelling hermit appeared in Northern European paintings and prints between ca. 1450–1550, developing as two themes made distinct from a longstanding medieval visual and literary tradition of the saint as an aristocratic courtesan. This study identifies significant iconographical innovations introduced by Northern painters and printmakers to depictions of Mary Magdalene as an ecstatic or wilderness penitent, themes that went hand in hand with an emerging interest in landscape as subject and a growing taste for sensuous nudes. This essay argues that certain themes and iconography of the penitent Mary Magdalene emerged in part because this saintly subject was particularly adaptable as a nude allied with novel landscape settings. Paintings and prints picturing Mary Magdalene as penitent will be investigated as a set of complex responses to visual precedents and coalescing market demands.

Organizers: David J. Drogin, State University of New York, F.I.T.; Robert G. Glass, Oberlin College

Chair: Gary M. Radke, Syracuse University

Amy R. Bloch, SUNY, University at Albany

Lorenzo Ghiberti’s Iconographic Inventions in the Gates of Paradise

The recent restoration of Lorenzo Ghiberti’s Gates of Paradise has revealed the innovative nature of his bronze casting technique. The restoration has also uncovered details in the reliefs that make abundantly clear the novelty of Ghiberti’s narratives. His representations of Old Testament episodes often break decisively with medieval conventions and offer unique iconographies. My paper will focus on three biblical stories — the creation of Adam, the creation of Eve, and the departure of Noah and his family from the ark — in which Ghiberti forged new interpretations and will offer explanations for his iconographic inventions. I will suggest that in all three cases Ghiberti’s radical departure from traditional approaches, which considered Old Testament episodes as prefigurations of moments in the Christian salvation story, can be explained with reference to his profound interest in the origins and history of art and architecture, topics of compelling concern to Ghiberti and his contemporaries.
David J. Drogin, State University of New York, F.I.T.
Perspective and Narrative Modes in Donatello’s Relief Sculpture
This paper addresses Donatello’s uses of linear perspective to support narrative, focusing on the Ascension with Christ Giving Keys to Saint Peter (Victoria and Albert Museum), the Assumption of Saint John (San Lorenzo), and the Miracles of Saint Anthony (Santo, Padua). I suggest that Donatello used perspective to emphasize narrative content by giving it two types of signifying potential. In the Ascension and Assumption, the artist used a literal mode so that perspectival construction articulates figures’ vertical movements and the gaze; the Santo reliefs instead reveal a more complex, connotative approach where, in the two violent scenes, distorted perspective and architecture create illogical, vertiginous spaces that complement the narratives’ disjointed bodies and violated social norms.

The paper relates Donatello’s technique to perspective’s broader significance in the period and asks, if perspective helped to shape paradigms of representation and subjectivity, what does it mean when an artist disrupts the perspectival system?

Adrian Randolph, Dartmouth College
Donatello’s Skin: Toward a Renaissance Sculptural Imagination
In The Sculptural Imagination Alex Potts describes three developmental stages. These are reference points for the emergence of the autonomous sculptural art object in the eighteenth century, its dissolution in the twentieth, and, in the sculpture of the 1960s and 1970s, the flourishing of a dynamic and enfoldng relationship with the spectator. I shall engage with Potts’s account by setting some Renaissance sculptures against the “rules” he defines. My attention falls on Donatello, not to recognize a precocious site of the classical-figurative or of the metacritical modern, but instead to imagine an early Renaissance sculptural imaginary akin to those later developments that Potts sees as taking place during minimalism and beyond. In thinking about skin, I shall not only attend to the pellicular veracity of Renaissance sculpture, but also to the challenging ways in which corporeal wholeness and veiling operated — and continue to operate — to engage spectators.

PRINT CULTURE
Marina Tower
Floor 4
Parlor 411
Chair: Andrew Fleck, San Jose State University
Carmen Peraita, Villanova University
Mechanick Exercices of Printing: Printers and Booksellers’ Agency in Francisco de Quevedo’s First Collected Works
Although Francisco de Quevedo (1580–1645) was the most widely printed author in the seventeenth century, he was not actively involved in the printing of his works. This paper explores the roles played by printers, editors, and booksellers, and a wide cast of supporting actors in producing his earlier editions of collected works. Focusing on the first printed collections of Quevedo’s prose works, I examine several pertinent issues, from material and editorial features to the commercial and distribution geography, paying attention to the role played by Madrid booksellers, Pedro Coello and Tomás Alay, and the printer Diego Díaz de la Carrera, among others. I survey how a variety of patterns, which shaped early modern collections, were coded for consumption, including the selection of the corpus; addition or suppression of prologues and dedications; variations in the writings’ title; and the inclusion of illustrations and frontispieces, or the presence of indexes and tables.

Heather Muckart, University of British Columbia
Vision and Knowing in Printed English Martyr Portraits
What makes a martyr true? In sixteenth- and seventeenth-century England, the answer to this question, typically, followed Augustine: “Martyrem non facit poena sed causa” — “not the punishment, but the cause, makes the martyr.” That is, martyrs were made so based on their interior state of mind. The observable act of martyrdom — execution — was simply a byproduct of this state. So, in a period consumed with
debates on distinguishing true from false martyrs, the question remained pressing: How could one visually recognize a true martyr? Where could one locate difference? This paper examines seventeenth-century English printed portraits of English martyrs. These portraits, in their iconographic echoing of the portrayal of Catholic saints (and the related practice of the veneration of the saints) — in both their form and their content — occupied a hermeneutically contradictory ground. If truth was related to vision, and if mutually antagonistic things seemed identical, how could one know which was true?

Martine Sauret, Macalester College

La géographie anthropomorphique dans trois cartes du 15e et 16e siècle: Reflets sur Pantagruel (chapitre 32)

Nous nous proposons d’examiner ici l’anthropomorphisme des textes et cartes à travers l’étude de trois cartes particulières; premièrement celle de Opicinus de Canistris, puis celle de Joannes Bucius intitulée “L’Europe sous les traits d’une femme” de 1537, et enfin d’une carte paysage “Campus Anthropomorphus.” Nous finirons sur l’étude du chapitre 32 de Pantagruel de Rabelais qui révèle une carte implicite dans le texte. Nous tenterons de démontrer que ces cartes et textes utopiques reflètent un changement important dans l’attitude du corps en le mettant en relief de façon différente pour les siècles suivants. Les textes et les cartes étudiés ouvrent en brèche tout un système de savoir par le biais de leur écriture ou de leur graphisme. En même temps, dans leurs fictions cartographiques, les cartographes/écrivains représentent encore un monde inachevé, saisi en cours de gestation, aussi imprévisible que flexible.

20124

Marina Tower

Floor 4

Parlor 415

RHETORIC

Chair: Daniel J. Nodes, Baylor University

Brendan Cook, Carthage College

False Pleasures and Epicurean Rhetoric

The paper attempts to reevaluate the relationship between Lorenzo Valla’s 1431 dialogue On Pleasure, and certain later works, notably Thomas More’s Utopia and Erasmus’s Epicureus. It challenges the recent scholarship that presents Valla’s Christianized version of classical Epicureanism as an important precedent for the two later authors. The paper will argue that Valla’s “Epicurean Christianity” diverges radically from the superficially similar philosophies presented by More and Erasmus. Valla is more uncompromising and more consistent in developing the claim that pleasure is the highest good, and he explicitly rejects the distinction, found in both Utopia and Epicurus, between “false” and “true” pleasures. It is only on the rhetorical level, in the deliberately shocking claim that the teachings of Christ and Epicurus can be reconciled, that On Pleasure actually serves as a model for the works often associated with it.

Pavneet Singh Aulakh, University of California, Santa Barbara

Unnatural Metaphors and Apt Similitudes

Though we tend to consider metaphors and similes as fraternal twins, proponents of the new science attempted to achieve a firmer, albeit occasionally precarious distinction between the two terms, despite their general hostility to tropological language. While deeming metaphor, in the words of Locke, a “perfect cheat,” thinkers from Bacon to Hobbes frequently stressed the value of similitude. But what made similitude worth salvaging? As I will argue, similitude’s association in Renaissance rhetoric with vivid visualization complimented both a consistent sourcing of knowledge back to visual experience in the seventeenth century (Hobbes’s “fancy” and Locke’s “Ideas,” for example) and corresponding attempts to reform pedagogical practices by turning to visual supplements. With attention to the early seventeenth-century, specifically Baconian, response to the Renaissance rhetorical tradition, this paper seeks to untangle the seventeenth century’s nuanced
attitude towards figurative language and contextualize its allowance of similitude within its broader attention to the visual.

Terra Eggink, University of California, San Diego
Can the Homicidal Animal Speak?
This paper examines the theoretical implications of one particular aspect of the larger phenomenon of criminally prosecuting animals in Renaissance France in formal trials that complied to established procedures for human defendants. Proceedings were carried out by professional lawyers, witnesses were summoned, and the animals were kept in the same prison as human defendants and given the same king’s bread. Accused animals were also tortured on the rack to extort confessions. It has been claimed, “the cries which the animals uttered under torture were received as confessions of guilt.” This paper brings this question of animal confessions into conversation with recent critical posthumanist theory by scholars including Cary Wolfe, Jacques Derrida, and Donna Haraway that has worked to rearticulate the relations between language, subjectivity, and species difference. Riffing off Gayatri Spivak’s “Can the Subaltern Speak?” and Timothy Mitchell’s “Can the Mosquito Speak?” I ask: can the homicidal animal speak?

20128
Marina Tower
Floor 5
Parlor 518

TRUTH AND FIGURATION
IN RENAISSANCE ENGLAND

Organizers: Yulia Ryzhik, Princeton University;
Jacob Anthony Tootalian, University of Wisconsin, Madison
Chair: Jeff Dolven, Princeton University

Yulia Ryzhik, Princeton University
Between Allegory and Metaphor: The Truth of Metaphysical Conceit
This paper examines several of Donne’s metaphysical conceits to offer a new conception of the metaphysical conceit as an intermediate step in the transition from allegorical to metaphorical poetics that occurs in the late sixteenth and early seventeenth century. The stability of allegory depends on the vision of a harmonious universe, with the macrocosm corresponding to the microcosm. The metaphysical conceit tears through this illusion, exposing the brute mechanism of poetic figuration. Like allegory, the metaphysical conceit asserts its objective truth value, but unlike allegory, it ironically highlights its subjectivity through the self-conscious performance of the poet. It continues to seek the stability of the allegorical symbol, either through an accumulation of secondary conceits around one primary idea or through a scrutiny of the same idea from many angles. The latter type of conceit achieves a partial return to stability, but also presages the casual subjectivity of the modern metaphor.

Judith H. Anderson, Indiana University
Radicalizing Analogy
Analogy is not new to early modern studies. It has both convoluted roots and widely divergent applications, ranging from the Protestant analogy of faith, with its Pauline foundation, to scientific analogies based on glancing tennis balls or earthly magnetism. Such applications have drawn the attention of historians and philosophers of science, of rhetoric, of literature, of philosophy, and of religion, but often in fundamental isolation from, or narrow relation to, one another’s concerns. While a short talk can hardly embrace all these disciplines, it can explore the implication of analogy at once in metaphor and in mathematics, the recurrent tugs and tensions this genealogy has fostered, and some representative intellectual and poetic efforts to avoid or get beyond them. The theorized roots of analogy, like its psychological basis in the imagination, are Aristotelian; accordingly, I shall start with them, passing through late antiquity and the Middle Ages, to Renaissance examples.
Jacob Anthony Tootalian, University of Wisconsin, Madison
Leviathan and the Bagpipe: Hobbes, Davenant, and the Matter of Figures
Skeptical of figures that fail to “profess their inconstancy,” Hobbes nonetheless develops a figurative strategy for deflating tropes that contradict his materialist standard of truth. He employs this strategy in celebrating Davenant’s *Gondibert*, an epic poem that disposes of the invocation to a muse. Casting it as a superstitious distortion of the imagination’s actual material motions, Hobbes challenges the epic convention by suggesting that only a foolish poet desires to be “like a bagpipe,” played by a nonexistent deity. Hobbes refigures the muse — the master trope of poetic expression — with a simile that dismantles the notion of inspiration by materializing it. This paper examines how Hobbes’s assault on the muse rectifies our understanding of the figurative imagination itself, unbinding it from the deceptive metaphors that misconceptualize its power. The result is a tropology invigorated, rather than undermined, by the material motions of reality.

Matthew Ancell, Brigham Young University

“Nor am I so deformed to sight”: Doubleness of Perception in Marvellian Pastoral
Andrew Marvell’s pastoral poetry confronts the epistemological and ontological problem of how to reorder a world that has become profoundly chaotic during the civil war and regicide. Marvell holds a mirror to the pastoral picture-world that functions as a retreat from the vicissitudes of history — from the realm of *negotium* to that of *otium* — and reveals the innate distortion and disfiguration of reality in second nature. Ironically, by distorting that world even further, his satirical message comes into focus. As the picture-world of his pastorals is a response to the epistemological crisis of his own first world — post–civil war England — Marvell exposes a chronic ambiguity or doubleness of perception and meaning in his world. This paper examines Marvell’s mower poems and their relationship to the pictorial figuration of the regicide, particularly the anamorphic portraits of Charles I, which dramatize the epistemological crisis of the age.
questions about early seventeenth-century notions of the genre. As the most significant printer of the Spanish picaresque, he produced five editions of the *Vita del Picaro Gusmano d’Alfarace*, four adaptations of the *Vita della Picara Giustina Diez*, and, in 1627, Cervantes’s *Novelas ejemplares*. Barezzo Barezzi’s poignant editorial choices suggest a much more informed understanding of a genre that continues to evade the restrictive definitions of modern critics.

Barbara Fuchs, *University of California, Los Angeles*

**Exemplary Itineraries**

This paper explores the perversity of travel in Cervantes’s *Novelas ejemplares*. Far from exemplary, the itineraries mapped in this collection take the protagonists on a series of detours and ill-advised wanderings. They also insistently foreground pleasure over duty as the rationale for travel. Signal examples include *La ilustre fregona*, *Las dos doncellas*, and *El licenciado vidriera*, all of which feature protagonists whose curiosity or search for pleasure leads them on alternative itineraries. They evade, most noticeably, the call to arms, and instead pursue their own penchant for another place, another self, and another version of experience. In historical terms, these perverse itineraries ironize Spain’s place within Europe and the vexed pursuit of European empire. In formal terms, a critical focus on the journey rather than the endpoint allows us to register most fully the complexity of the texts that Cervantes places before us.

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**TRANSLATIONS**

*Chair: Marc David Schachter, University of Oregon*

**Annet Den Haan, Rijksuniversiteit Groningen**

Giannozzo Manetti’s New Testament: Tracing the Translation Process

In the middle of the fifteenth century, the Florentine humanist Giannozzo Manetti (1396–1459) produced a new Latin translation of the New Testament from the original Greek, which has not yet appeared in print. Modeling his version after the Vulgate, Manetti drew inspiration from the translation theory of Jerome and Leonardo Bruni. He carried out his biblical scholarship almost simultaneously with Lorenzo Valla, but unlike his more famous contemporary, left no notes to explain his translation choices. However, the writing process of the text can be reconstructed in some detail from Manetti’s personal copy of the translation and from the biblical sources in his library. The aim of this paper is to show how Manetti’s translation method can be traced from the textual evidence provided by his manuscripts. In addition, it investigates to what extent this method was influenced by Valla’s notes on the New Testament.

Maria Gabriela Kozlowska, *Jagiellonian University*

Translation and Popularity: An Old Polish Paraphrase of Erasmus’s *Lingua* as a Case Study

This paper presents an Old Polish paraphrase of Erasmus’s *Lingua* and examines translation as a reception mode of his thought. It seeks to present the treaty as having a popular, didactic potential, which may have prompted writers to translate it into more accessible vernacular languages. The anonymous translator of *Lingua* into Polish, whose work was published in sixteenth-century Krakow, used specific strategies to make the text even easier and more understandable. Comparative analysis shows how meaning of the term “popular” can vary if one applies it to the Latin original or to the vernacular version. The paper seeks to understand these different levels of popularity, and a more precise definition of this misleading category is attempted.

Marie Alice Belle, *Université de Montréal*

Translating Virgil for the “Lusty Ladies”: Generic and Interpretive Ambiguities in Gavin Douglas’s *Fourth Book of Eneados* (1513–53)

In the prologue to book 4 of *Eneados*, Gavin Douglas directs his translation to the “lusty ladies,” instructing them to learn the lesson of Dido’s tragic death. As often noted, Douglas’s moralizing presentation responds to French and English vernacular
“stories of Dido,” which pictured her as a victim of male treachery. By focusing on the issues of readership and genre, this paper highlights the interpretive ambiguities of Douglas’s translation project. I will first show how, in order to overwrite these precedents, Douglas exploits the generic codes and reading habits associated with the vernacular tradition and its female readership. I will then seek to situate these strategies in the context of Douglas’s explicit attempt to redefine the epic genre according to the humanist categories of epideictic rhetoric. The paper will finally demonstrate how these generic tensions survive in the first printed edition of the *Eneaido* published by William Copland in 1553.

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**BOCCACCIO’S DECAMERON, DAY 4: NEW PERSPECTIVES**

**20131**
**Bay Tower**
**Lobby Level**
**Del Mar**

**Sponsor:** History of Classical Tradition, RSA Discipline Group

**Organizers:** Timothy Kircher, Guilford College; Michael Sherberg, Washington University in St. Louis

**Chair:** Michael Sherberg, Washington University in St. Louis

Timothy Kircher, *Guilford College*

**Love, Latinity, and Aging in Decameron 4.**

The paper examines the overt topic of love in Boccaccio’s authorial intervention through three related perspectives. It investigates the way Boccaccio uses the Tuscan idiom in context of received Latin models of argument, and analyzes how this use is conditioned by a sense of historicity and temporal change, in particular an awareness of aging. It explores how this conditioning is illuminated by the exemplum of Filippo Balducci. This exemplum showcases as a central theme the manner in which language at a given moment may conceal or disclose reality, especially the reality of amorous desire.

F. Regina Psaki, *University of Oregon*

**The Chiaroscuro of Day Four of the Decameron**

Day Four of the *Decameron* stands out from the rest of the tales by virtue of its tragic matter. It has therefore been more regularly studied as a storytelling unit than other *giornate*. Tales 1, 5, and 9 have featured in criticism as the day’s scaffolding, with their shared thematic of secret and transgressive love, obscure familial motivation, bodily mutilation, and anthropophagy. Other tales contrast with this nexus. In 4.6, instead of adultery, we have a secret marriage; instead of a possessive and vengeful father, a sorrowful and forgiving one; instead of a defiant and punitive daughter, a contrite and affectionate one; instead of nightmares in real life, premonitions in dreams. A detailed analysis of *Decameron* 4.6 suggests that Boccaccio explores the *fi era materia* of Day Four not only by the explicit horror but also by the unlike signs of solicitude, generosity, propriety, and honor which illuminate that horror.

Suzanne Magnanini, *University of Colorado, Boulder*

**Spinning Yarns in Decameron 4.7**

Although many tales in the *Decameron* feature characters that are impoverished but possess a nobility of spirit that attracts a lover of a higher socioeconomic class, tale 4.7 features two working class lovers, the spinner Simona and the wool trader’s assistant Pasquino. When the narrator Emilia introduces this novella, she claims it resembles the previous novella because in both stories when the male lovers die mysteriously in gardens their female companions face murder charges, but ultimately prove their innocence by telling their stories. As a spinner, Simona resembles the traditional female storyteller who simultaneously spins wool and tales; however, although her narration before the judge saves her reputation, it leads to her death. This paper examines the ways in which this tale participates in a broader commentary on the relation between the socioeconomic status of female narrators and the efficacy of their words in the *Decameron.*
ITALIAN MATTERS IN FRENCH
RENAISSANCE LITERATURE

Organizer and Chair: Marc Bizer, University of Texas, Austin

Gary Ferguson, University of Delaware
The Absent Sodomite: Antoine Véard's Decameron, Marguerite de Navarre, and the History of Sexuality

Decameron 50 is a much commented text within the history of sexuality. In previous publications, I have explored a number of suggestive echoes between the Decameron and the Heptaméron that seem to reflect Marguerite de Navarre’s “corrective engagement” with Boccaccio’s tale of the sodomite Pietro di Vinciolo. In addition to the translations of Antoine Le Maçon (1545) and Laurent de Premierfait (1411–14), Marguerite may have known that said to be by Premierfait published by Antoine Vérard from the late fifteenth century onwards, which offers a particularly distinct rewriting of novella 50. What can this reworking of the story of Pietro tell us about the reception of Boccaccio’s Decameron in France, its influence on Marguerite, and the history of sexuality?

Aileen A. Feng, University of Arizona
The Politics of Petrarchism: Court Ladies, Beloveds, and Violence in Bembo’s Rime and Ronsard’s Sonnets pour Hélène

When Ronsard calls his beloved the “fille d’un Cygne” in his Sonnets pour Hélène, he exalts her beauty by aligning her with Helen of Troy while subtly launching two threats: he reminds her that she is the product of Leda’s rape by Jupiter and that as the “French Homer” he controls her history. Although the resultant hierarchy of power described in the collections dedicated to Hélène de Surgères of Caterina de’ Medici’s French court counters the traditional Petrarchan paradigm of desire, it strongly recalls Bembo’s discursive treatment of his beloveds, including Lucrezia Borgia, in the Rime (1529–35) where he too threatens them with his power to control their histories. This paper will explore the political ramifications of a Petrarchan-inspired tradition that models beloveds on living women, a development that converts the love lyric into a negotiation of courtly power and examination of the emerging role of Renaissance courtly women.

JoAnn DellaNeva, University of Notre Dame
Richelet Reading Ronsard through an Italian Lens

Pierre de Ronsard is no doubt the single most important French poet of the Renaissance. That this opinion originated even in his lifetime is apparent by the elaborate paratexts that often accompanied his poetry in early printed editions. In particular, in an apparent effort to elevate the stature of this poet, Ronsard’s love poetry was sometimes printed in a commentary edition, much like the classical works of Virgil or the fourteenth-century classic, Petrarch’s Rime sparse. While some attention has been given to the commentaries penned by Muret and Belleau on Ronsard’s early works, the later commentary by Nicholas Richelet on Ronsard’s Sonnets pour Hélène has been relatively ignored. This paper will examine Richelet’s commentary, particularly his repeated references to Italian literary texts, especially those of Petrarch and Tasso, in an effort to determine how Richelet read (and perhaps sometimes misread) Ronsard through an Italian lens.

Gabriella Scarlatta Eschrich, University of Michigan, Dearborn
It’s a Matter of Genre: Philippe Desportes’s Transformations of Italian Genres

In matters of imitation, does the genre of the source poem count? Or should we mostly consider its images, themes, and language? This paper examines Philippe Desportes’s imitation practices and transformations of Italian genres. His copy of Nocturno Napolitano’s Opera Amorosa (1521) contains annotated words and passages that demonstrate that Desportes was particularly attracted by a variety of attitudes, words, and expressions about love’s pangs, but also by the diversity and possibilities of Italian lyric genres. Indeed, Napolitano’s canzoniere contains
strambotti, capitoli, epistles, sonnets, as well as a disperata, a medieval genre that was very popular during the Quattrocento. A close analysis and comparison of Nocturnos and Desportes’s texts will enhance our understanding and appreciation of the French poet’s passion for Italian authors and their poetic forms.

20133
Bay Tower
Lobby Level
Shutters

REVISIONIST HISTORY

Sponsor: Humanism, RSA Discipline Group

Organizers: Kristine Louise Haugen, California Institute of Technology;
Margaret Meserve, University of Notre Dame

Chair: Margaret Meserve, University of Notre Dame

Robert Goulding, University of Notre Dame

Pythagoras among the Atoms: Ramus and the History of Indivisible Lines

At the end of his life, Petrus Ramus (1516–72) undertook a critique of Aristotelian natural philosophy, eventually published as his Scholae physicae, even as his pedagogical and philosophical interests turned sharply towards mathematics (his Scholae mathematicae date from the same period). His enthusiasm for arithmetic and geometry were, in part, a reaction against Aristotle’s own ambivalence about the role of mathematics in natural philosophy. But this phase of his work was also informed by wide reading in the Platonist tradition, particularly Athenian Neoplatonists like Proclus and Syrianus. From them, he derived both an armory of arguments against Aristotle and tantalizing details of the history of Platonic and Pythagorean philosophy. In some of the most successful sections of the Scholae physicae, Ramus assailed Aristotle’s often muddled account of the continuum and the infinite, and promoted the existence of indivisibles, a view he associated with the Platonic school and Pythagoras.

Kristine Louise Haugen, California Institute of Technology

Historical Chronology meets Thomas Lydiat

The prophecy of the seventy weeks from the Book of Daniel had no interpreter more determined or more intrepid than Lydiat, whose interventions rested on a series of ever more recondite sources from ancient Greece. Ctesias, the Greek historian of Persia, was merely contrarian and baffling; the newly discovered Parian Chronicle was genuinely exciting but happens to be mistaken; the letters attributed to the Athenian general Themistocles, also newly discovered, were actually forged. How Lydiat underwrote his bold chronological theory with this hat trick of faulty sources reveals his conviction that a single, crucial document could overturn large edifices of received knowledge. Little interested in any theological implications of Daniel’s prophecy, Lydiat, working in the era after Joseph Scaliger, viewed chronology as a competitive and technical field in which any forward advance almost necessarily implied the demolition of the old.

Mordechai Feingold, California Institute of Technology

Newton’s Rewriting of Ancient History

For nearly half of a century Isaac Newton attempted to forge a coherent postdiluvian history of mankind through a creative correlation between the Genesis narrative and pagan myth. As he proceeded to drastically abbreviate ancient history, Newton felt obliged to undermine the credibility of three major sources in particular: the Persika of Ctesias of Cnidus, the Aegyptiaca of Manetho, and the Marmor Parium — key sources for the history of, respectively, Assyria, Egypt, and Greece. In addition, he engaged critically with texts written in the form of poetry rather than prose. My paper will analyze Newton’s unique ways of thinking about problems of history, theology, and mythology, and the manner in which his conception of evidence informed his novel universal history.
Howard Mayer Brown  
TRIBUTE V: SACRED MUSIC, LITURGY, COMPOSITIONAL PROCESS, AND EDUCATIONAL POLITICS IN ITALY

Sponsor: Music, RSA Discipline Group  
Organizer: Kate Van Orden, University of California, Berkeley  
Chair: H. Colin Slim, University of California, Irvine

James Borders, University of Michigan  
A Brief Introduction to Post-Tridentine Pontifical Chants
Within fifty years of its 1570 promulgation, the reformed Roman Missal spawned six independent musical revisions of the Mass Propers. The best known, the 1614–15 \emph{Editio Medicea}, contains new music, but most chants were revisions of traditional melodies in which melismatas were truncated and notes rearranged to bring settings into conformity with classical Latin prosody. Most chants were notated in equal rhythmic values, accented syllables receiving more and higher pitches than unaccented ones. The \emph{Editio Medicea} and other reform Graduals were once thought to have had a lasting impact, but Theodore Karp challenged this in a 2005 study documenting the survival of medieval readings long after Trent. To complement Karp’s findings, this paper surveys the publication history of the \emph{Pontificale Romanum}. Noting a high degree of musical variance in the 1485 \emph{editio princeps}, it will sample the kinds of revisions made to the uncustumary pontifical chants before and after Trent.

Murray Steib, Ball State University  
Two Unrecognized Martini Motets Unmasked: \emph{Flos virginum}, \emph{Jhesu Christe piissime}, and Self Reinterpretation
This paper illuminates how composers reinterpreted their own music. Trent 91 has two contrafacta of Johannes Martini’s \emph{Missa Coda pavon} (\emph{Flos virginum} from the \emph{Et in terra} and \emph{Jhesu Christe piissime} from Agnus Dei 2). The second motet is more than a simple contrafactum: while a third of the piece is derived from the Agnus Dei, two thirds are new. \emph{Jhesu Christe piissime} is especially instructive because the composer transformed a three-voice work into one for four voices. The new section of \emph{Jhesu Christe piissime} has standard imitation but a progressive use of paired duets. Nearly half of \emph{Jhesu Christe piissime} unfolds in duets (some are paired). This is significant because duets were not a part of \emph{Missa Coda pavon}, nor a technique Martini employed systematically until the end of his career in late motets. I suggest paired duets can be traced to music by Compère, Weerbeke, and now Martini.

Stefano Mengozzi, University of Michigan  
The \emph{Quadrivium} as \emph{Imago Principis}: Manuscript Cesena, Malatestiana, S. XXVI.1
This paper argues that a manuscript commissioned around 1450 by the lord of Cesena, Domenico Malatesta Novello, for his new public library was designed to nurture the civic image of the patron. A product of politically motivated scholarship, the manuscript celebrated the presumed dynastic history of the Malatesta family, even as it delivered the quadrivial sciences to the local citizens. Along with treatises on arithmetic, geometry, and music by Boethius and other authors, the manuscript features two short epigrams in honor of Pope Sylvester II — Gerbert of Aurillac (946–1003), who had taught the quadrivium to future emperor Otto III. Because the Malatesta claimed to be direct descendants of the Ottonian dynasty, and specifically of Otto III, il Novello may have regarded his new “Boethius” not only as an educational opportunity for the people of Cesena, but also as a testament to the aristocratic origin and scholarly vocation of his family.
The French Préservatif: Exploring the Boundaries of Disease-Free Sexual Acts and Morality

Historiography on the notion of “safe sex” has generally focused on the condom and missed the more common medical product recommended to prevent the spread of venereal disease in early modern France. Although eighteenth-century medical men knew of the condom, they discouraged its use and proclaimed it to be immoral. Instead, they suggested a liquid préservatif to be applied after coitus. Thought to incite licentiousness, the product was fairly controversial within the medical field, nonetheless it was a rising star in the arsenal of remedies marketed for venereal disease. The history of the préservatif illustrates the tensions between allegiance to religion, the common good, and personal gain in eighteenth-century medicine. It also illuminates which sexual acts were considered safe with the use of the préservatif, developing ideas on conjugal sex, and the gendering of sexual health.

Sarah Elizabeth Parker, Jacksonville University
Reading and Sex in the Early Modern Medical Manual
Repeated printings and multiple translations of certain medical titles into different vernaculars evidenced a widespread fascination with topics related to health and illness in the early modern period. From specific advice about sexual positions that would produce male heirs to provocative images of genitalia, many of these works included discussions of topics that were “off-limits” in other licit contexts. This paper examines the relationship between medicine’s broader struggle at this time to establish itself as a legitimate and professionally defined discipline and its nonprofessional public readership. Drawing on the marginalia of editions and translations of works by physicians who published for both specialist and lay audiences, I argue that contextualizing discussions of sex within the medical discipline did not simply legitimize a titillating topic. Instead, these sections of medical works are an important part of the attempt to “professionalize” the field while engaging in the vagaries of the publishing marketplace.

Amyrose McCue Gill, Centre for Reformation and Renaissance Studies
An Apologetic Preacher in the Marriage Bed: Teaching Sex in Frate Cherubino’s Regola della vita matrimoniale
Frate Cherubino’s vernacular handbook for spouses, the Rule for Married Life, was composed during the 1470s and disseminated in inexpensive printed editions in the decades following. One-third marriage manual, two-thirds sex manual, the text details appropriate and inappropriate sex acts for late fifteenth-century Christian couples with the goal of educating a broad married readership in the “how to” of sanctioned spousal sex. Cherubino’s handbook is, itself, a kind of verbal sex act — one which requires extensive explanation and apology — and is also a remarkably plainspoken guide to physical sex acts — their mechanics, their theological and social purpose, and their potential for moral risk. In examining Cherubino’s text as constituting and describing the act of sex, this paper considers the Regola’s actual and desired readership of husbands and wives, its ambivalence towards its own pedagogical project, and its creative imagining of good and bad spousal sex.
Carmen Granda, Brown University
The Affective Body in *Don Quixote*

A detailed analysis of several bodily manifestations in Cervantes’s *Don Quixote* — tears and sighs — that encompass all forms of nonverbal communication, reveals that the weeping body is more than a physiological phenomenon. In fact, I argue that these bodily manifestations have a communicative and/or affective function. As visible representations of affect, tears and sighs represent an exteriorization of the interior. Although many times there is an underlying intention behind these manifestations that can create ambiguous affects, when closely analyzed, they create a more intimate reading. By reading *Don Quixote* through a traditional (sixteenth-century medical treatises) and more modern lens (affect theory), I argue that the body is a central carrier of meaning that can be read as a sign or emotion able to contribute a deeper understanding of the relationship between affect and the body, and a new reading of the novel.

Brittany Asaro, University of California, Los Angeles
The Question of Love by Hearsay in Luc’Antonio Ridolfi’s *Aretefìla* (1562)

Love by hearsay is both a poetic topos and a point of polemic in early modern Italian literature. The most significant work on the subject is undoubtedly Luc’Antonio Ridolfi’s dialogue *Aretefìla* (1562). One of Ridolfi’s interlocutors argues that the phenomenon is possible in real life by submitting literary evidence, while his opponent, relying on a highly sophisticated understanding of the relationship between perception and emotion, insists that it violates the specific functions of the body’s sensory organs. The latter’s victory in the debate represents the general mid-sixteenth-century victory of an academic, humanistic understanding of love over one that was essentially courtly. Ridolfi reinforces the division between what is poetically and realistically possible, effectively banishing love by hearsay to the realm of chivalric literature and marking the end of the debate within the Italian tradition.

Daniel T. Lochman, Texas State University, San Marcos
Pierced Bodies in Sidney and Spenser

Jacqueline T. Miller has shown that the poetics that produced Sidney’s *Arcadia* and Mary Wroth’s *Urania* aligns early modern theories of imitation and energetia with the discourses of medicine and the body, strengthening the idea that subjectivity need not be alienated from or opposed to the “other,” whose presence and effects can be absorbed, as by osmosis, into thought through senses and passions. Early moderns could imagine the body as more than the mind’s enemy since it was thought to stimulate healthy mental affect, apart from cold reason. This paper investigates the discourse of “piercing” in narratives by Sidney and Spenser, with both writers demonstrating its resulting pain and pleasure, including pity, characters’ and potentially readers’ self-recognition of themselves and others resulting from the perfusion of the alien through portals such as wounds or sensory organs.

Yaakov Akiva Mascetti, Bar-Ilan University
“Their inward state of mind”: Conceptions of Fall, Cognitive Distemper, and Passions in Milton’s *Paradise Lost*

Milton’s narrative representing the birth of subjectivity is intimately related to the ensuing physicality of postlapsarian cognition. My paper wishes to show how the Fall of Satan, Adam, and Eve brings distemper and chaos to their will and thoughts, forcing an insuperable break on the self, and leading to a violent desire for the bodily presence of the “other.” After his rebellious speech, Satan grows “enamoured” with his daughter Sin, and takes “joy” in her “in secret.” Similarly, Adam and Eve “take no thought”
while they eat the fruit, and “as with new Wine intoxicated” in their new cognitive status, enflaming “carnal desire” takes the place of the “collateral love” that bound them together. Eve becomes “exact of taste,” and the sexual encounter with Adam turns into a physical *ludus* of enjoyment. Subjectivity emerges out of these broken selves, and from the misdirected joy and passionate distemper of physical enjoyment.

20137
Bay Tower
Upper Level
Point Loma B

FILELFO, MAN OF LETTERS I

Organizers: Jeroen De Keyser, Katholieke Universiteit Leuven; Jan L. M. Papy, Katholieke Universiteit Leuven
Chair: Christopher Celenza, The Johns Hopkins University

Jeroen De Keyser, Katholieke Universiteit Leuven
Francesco Filelfo: A Portrait in Letters
In this paper I will explore the portrait of Filelfo as a humanist letter-writer that emerges from my forthcoming edition of the entire *Epistolarium*, and try to assess which image of their author this massive “familiar” letter collection conveys. While some letters are a real potpourri of themes and topics, most of them are merely displaying private concerns or are, on the contrary, learned essays dedicated to prominent contemporaries. Both types, however, are equally crucial to Filelfo’s self-fashioning, and their alteration in itself deserves closer attention. Taken as a whole, the collection becomes an apologetic diary and a legacy that testifies to the intellectual journey of a self-conscious humanist erudite who sought to impress both contemporary and future readers.

John Monfasani, SUNY, University at Albany
Filelfo and the Byzantines
Francesco Filelfo not only famously spent the better part of four years in Constantinople, where he studied at the school of John Chrysoloras and came to know some of the major Greek intellectuals of the day, but he also returned home with a Greek bride, the daughter of John Chrysoloras. For the rest of his long life Filelfo was in constant contact with Greeks, both those in Italy and in Greece. Émile Legrand’s classic *Cent-dix lettres grecques de François Filelfe* is a monument to this relationship. I propose to explore in methodical fashion Filelfo’s dealings with the Greeks who emigrated to, or visited, Italy. We know a lot more now than did Legrand about Filelfo and these Greeks. So pulling together the strands of new information on Filelfo and the individual Greek émigrés should give us a clearer picture of several Quattrocento intellectual currents.

Noreen Humble, University of Calgary
Filelfo’s Dedication Letters: Self-Promotion and Learned Display
This paper will explore how and why Filelfo displays his learning and wide reading in the dedication letters accompanying his Latin translations of Greek works. For example, in the dedication letter accompanying the translation of Xenophon’s *Spartan Constitution*, there is very little about Sparta that pertains to the content of the work being translated, but much that shows how widely he had read in general about Sparta (with material from Herodotus, Justinianus, and Plutarch). He manages to accommodate this learned display while at the same time supplying the standard features of such letters, such as flattery of the patron, assertion of his own status as a person of learning, and his need for patronage as a translator.
Friday, 5 April 2013
10:30–12:00

20201
Marina Tower
Lobby Level
Executive Center 1

CELEBRATING JANET
COX-REARICK VI: MANNERISM IN
LATE CINQUECENTO FLORENCE

Organizer: Louis A. Waldman, University of Texas at Austin
Chair: Elena Ciletti, Hobart and William Smith Colleges

Anne E. Proctor, University of Texas at Austin

Artists as Members of the Accademia Fiorentina: Polymaths in Medicean Florence

The Accademia Fiorentina admitted many of the court’s most prominent visual artists from the time of its foundation as Duke Cosimo’s literary academy until its 1547 reorganization and reform, when visual artists were expelled from membership. The court’s artists maintained and cultivated connections to literary figures such as Benedetto Varchi and Laura Battiferri throughout this period of exclusion and began to reenter the Accademia in the 1560s. Bronzino re-joined in 1563; his student Alessandro Allori was admitted in 1566 on the same day that the academy also welcomed the sculptor Vincenzo Danti into its membership. Per the membership reforms, these artists also produced and submitted written compositions for membership in the Accademia. As they continued to serve Duke Cosimo’s court primarily as producers of visual material, a handful of artists also demonstrated their desire to broaden their cultural production for the Medici state.

Richard Mathews, College Art Association

Alessandro Allori’s Eucharistic Ensemble in the Large Refectory at Santa Maria Novella

Alessandro Allori (1535–1607) painted an ensemble of two works for the large refectory of the Dominican convent at Santa Maria Novella in Florence which had as their theme the Eucharist. The study of these paintings (ca. 1582–96) sheds light on the post-Tridentine artistic and social milieu of Florence and reveals how one of its most important artists responded to concerns of the Council of Trent. The paintings, a realistic Last Supper depicting the communion of the apostles and a large neomannerist fresco of typological Old Testament scenes, influenced by Bronzino’s Chapel of Eleonora, are not typical of Florentine depictions of the Last Supper and may reflect a strong Venetian influence on Allori. The Last Supper differs significantly from two others he created in the 1580s that more closely followed the pre-Tridentine Florentine models of Leonardo da Vinci and Andrea del Sarto.

20202
Marina Tower
Lobby Level
Executive Center 2A

ART, ARCHITECTURE, AND TECHNOLOGY I: KNOWLEDGE

Sponsor: History of Art and Architecture, RSA Discipline Group
Organizers: Tracy E. Cooper, Temple University; Deborah Howard, University of Cambridge
Chair: Tracy E. Cooper, Temple University

Deborah Howard, University of Cambridge

The Language of Invention

Despite the growing emphasis on theoretical knowledge over the past few decades, the involvement of artists and architects in ingenuity and scientific innovation has received relatively little attention. The fundamental role of technological advance
in the period underpinned many artistic achievements, whether using knowledge gleaned from the ancients or based on practical experience. The affinity between architecture and invention is implicit in the language of the period: in early modern Italy, invenzione could refer to an artistic idea just as much as a scientific one. Similarly the word macchina often referred to a building, while edificio commonly indicated a machine. The language of patent applications in the Venetian Republic offers intriguing insights into the close parallels between “artistic” design and scientific innovation as ways of extending knowledge.

Luca Molà, European University Institute

Luxury Goods and Technical Innovation in Renaissance Italy

The proliferation of goods among the elites and the invention of ever-changing artistic objects on the part of producers are recognized as some of the peculiar traits defining the Italian Renaissance in current historiography. This paper aims at analyzing the fundamental dynamics behind the creation and marketing of new luxury goods in the main economic and political centers of Italy during the fifteenth and sixteenth centuries. By looking at a large variety of artisan productions (textiles, glass, ceramics, books, etc.) it will assess the role played by individuals, families, and institutions in devising and appropriating technical innovations, and will investigate the relative importance of secrecy and publicity in the transmission and/or circulation of applied technological know-how.

Alexander Marr, University of Cambridge

Disingenuous Ingenuity: Appropriation and the imago contrafacta in the Work of Walther Hermann Ryff

The Strasbourg-born physician Walther Hermann Ryff was — if the number of published titles is anything to go by — the most successful German-language author of scientific books active in the early to mid-sixteenth century. Yet much of his success was built on unacknowledged and unauthorized reproductions of the words and images of others. This paper will examine the relationship between verisimilitude, plagiarism, representation, and self-presentation in Ryff’s medical, mathematical, and architectural publications. It will focus especially on the brand of “disingenuous ingenuity” that he peddled so effectively, concluding with an account of his appropriation of the works and legacy of Albrecht Dürer.

20203
Marina Tower
Lobby Level
Executive Center 2B

NEW PERSPECTIVES ON THE LEONARDESCHI

Organizers: Maya Corry, University of Oxford; Jill M. Pederson, Arcadia University
Chair: Jill M. Pederson, Arcadia University

Luke Syson, Metropolitan Museum of Art

“By Leonardo da Vinci”: Leonardism in Milan Revisited

This paper will revisit a topic I have explored previously, comparing pictures designed and entirely executed by Leonardo with examples of Milanese Leonardism from the 1490s. Individualist efforts by several of Leonardo’s collaborators, especially the talented Boltraffio, are quite easily identified. Though working within Leonardesque stylistic parameters, these paintings assert their autonomous authorship. Other pictures, however, have proved stubbornly resistant to precise attribution — pictures that might be best described as workshop products, for which Leonardo may have been held authorially responsible. This paper will explore their making, considering design and execution as separate stages that might be undertaken collaboratively, but with the suppression of evidence of participation by others. In particular I will consider the use of drawings. Finally this paper will ask if Leonardo used such exercises to demonstrate that the perfection of painting was due in part to the elimination of the self in these works.
Maya Corry, University of Oxford
The "Repulsive Effusion of an Aging Homosexual"? The Role of Beauty in Leonardesque Religious Works

Scholars have frequently noted that figures in Leonardesque art works are "idealised." Rarely, however, is this notion of idealization considered in the context of contemporary terms of discourse, in fact it is often perceived as profoundly unsettling. This paper will concentrate on the many panels produced by Leonardesque artists in Milan for private devotion. It will consider why so many figures in these works display such a particular form of ideal beauty. What was the role and function of beauty in religious art? Why has this ideal so often been characterized as "effeminate" or "androgynous"? What impact might such works have had on original beholders? This paper will address these questions. In seeking to do so, although the influence of Leonardo will be of interest, the emphasis will be on the importance of considering contemporary social, cultural, and intellectual currents when approaching the work of the Leonardeschi.

Ricardo de Mambro-Santos, Willamette University
In the Name of the Baptist: Leonardo, Pedro Fernández de Murcia, and the Amadeits

The paper will explore the dissemination of Leonardo’s visual vocabulary, in particular the reception of the Virgin of the Rocks. It will focus on the artist Pedro Fernández de Murcia, who had connections with the Congregation of the “Amadeits” — the fifteenth- and sixteenth-century followers of Beato Amadeo Mendez da Sylva, known as the “Blessed Amadeo” — in Rome and Milan. The paper will examine the documented connections between Leonardo and Francesco Sansone da Brescia, the General of the Franciscan Order in Milan, to establish a historically grounded path of investigation that could explain the recurrence of certain iconographic motifs and compositional devices in de Murcia’s paintings. Furthermore, this paper will explore the potential devotional implications of these images for a specifically Amadeit-oriented audience, through analysis of the description of the Blessed Amadeo’s vision in his controversial Apocalypsis Nova, in which John the Baptist is considered as important as Christ.

Giancarla Periti, University of Toronto
"Delicatissimo e vago": The Art of Bernardino Luini in Renaissance Milan

Bernardino Luini’s relationship with Leonardo da Vinci in Renaissance Milan was multifaceted, ranging from his citations of Leonardesque motifs and adoption of Leonardo’s soft chiaroscuro to the possession of the master’s drawings and, probably even one of his celebrated cartoons. My paper offers an exploration of Luini’s relationship with and reception of Leonardo as a way to open up dynamic discussions on some of the mythological images that Luini produced to decorate the rooms of Gerolamo Rabia’s palace in Milan and villa outside the city. Impressive images for their interplay of illusionism, artifice, and vernacular culture, they constitute a paradigmatic, yet undervalued, episode of Renaissance art history.

Silvia Tita, University of Michigan
Enshrining the Past: Visual Evidence in the Frescoes of the Vatican Archivio Segreto

An elaborate fresco decoration for the Archivio Segreto in the Vatican was commissioned from “anonymous” artists immediately after the inauguration of the institution by Paul V Borghese in 1611. The attention dedicated to contriving the pictorial program demonstrates that the frescoes were designed not as mere embellishment but as a type of evidence meant to complement the physical documents stored in the Archivio. Some of the fresco scenes illustrate the textual content of traditionally controversial historical documents accounting for the foundation of papal prerogatives such as the Donation of Constantine. Copious
inscriptions accompany the images and purportedly represent the key for interpreting them. This paper examines the intricacy of the relationship between text and image as means to both create a credible past and authenticate it. It questions in what ways the visual and textual chronicle led to the peculiar arrangement of the ‘visual documents’ and its impact upon the privileged audience.

Pippa Salonius, Independent Scholar
Representations of Naturalism and Knowledge in Italian Relief Sculpture of the Early Renaissance
There was an intense interest in the encyclopedic accumulation and transmission of knowledge at the papal court of Nicholas IV. The papal doctor Simon of Genoa and the Franciscan friars Marcus of Orvieto and Raymond Lull, who were responsible for writing some of the most innovative systematic presentations of knowledge, were all intrinsically connected to this Franciscan milieu. By examining a series of early fourteenth-century sculpted relief programs on the portals of State and ecclesiastic monuments in the cities of Orvieto, Perugia, and Viterbo, this paper will demonstrate how the referencing system was also extended to the visual arts for mass communication in early Renaissance cities of papal residency. Particular attention will be given to the “lexicon of natural imagery” used as adhesive elements throughout these “encyclopedic” portal programs, which seek to establish in their audience an appropriate world view and modus vivendi.

Rose May, The Nelson-Atkins Museum of Art
Taken on Faith, A Case Study for Questioning Sources
San Giacomo degli Spagnoli, the Spanish National Church in Rome, served a large and powerful expatriate community. The sole remaining marker of the church’s former glory is a chapel dedicated to St. James, the patron of Spain. Because no contract for the chapel has surfaced, scholars have relied on Vasari in their attribution of the chapel’s frescoes and sculpture to Pellegrino da Modena and Jacopo Sansovino respectively. Stylistic analysis corroborates these attributions and the proposed date of 1518–20. Oddly, the chapel’s architectural framework by Antonio da Sangallo, has not received equal attention. Recently discovered documentary evidence reveals that Sangallo was commissioned to design the chapel’s architecture twenty years after the decoration was completed. Reexamining the chapel in light of this new evidence, this paper explores the motivations of the church’s governing board for refurbishing and reconfiguring a chapel in this prominent Roman church.

POETIC EXCAVATIONS: RENAISSANCE PRINTS AND THE REDESIGNING OF MYTH AND ANTIQUITY
Organizer: Giancarlo Fiorenza, California Polytechnic State University
Chair: Sean Roberts, University of Southern California
Giancarlo Fiorenza, California Polytechnic State University
Giovanni Battista Palumba’s Mythological Progeny
Little is known about the printmaker Giovanni Battista Palumba, aka Master I. B. with the Bird, aside from his exceptional series of mythological engravings and woodcuts produced in the early years of the sixteenth century. With subjects including Leda and the Swan, Priapus and Lotis, Diana and Actaeon, and Jupiter and Ganymede, Palumba produced independent and highly erotic imagery based on ancient poetic texts that received humanist approbation. What merits further inquiry is the way in which his prints were studied and experienced, especially because they anticipated and informed other forms of erotic imagery — from paintings to sculpture — developed throughout Italy. Palumba’s further interest in origins and bizarre progeny, both real and mythic, in his prints, as well as his association with members of literary academies in Rome, reveal an artist highly invested in issues of poetic invention.
Priapus and Pan: The Reinvention of Antique Erotic Imagery in Raphael's Roman Circle

A neglected but important precondition for Giulio Romano and Marcantonio Raimondi’s famous I Modi was the reinvention of ancient erotic imagery in Raphael’s circle beginning around 1509. The excavation and modernization of erotic images was initially confined to engravings. Later, the erotic became the central topic of Raphael’s frescoes in Cardinal Bibbiena’s Vatican stufetta. These latter frescoes were published in print almost contemporaneously with their execution, and they were enriched by additional engravings to form a whole series of erotic prints after Raphael. Examples for the reception of antique erotic works of art are Raimondi’s engravings of Priapus. In contrast to earlier engravings, the artist not only alludes to eroticism, but overtly exhibits it: the god’s phallus is shown and sexual action is implied and enforced by a priapic herm. The dominant demeanor of women or satyresses marks an important step in the redesigning of ancient prototypes.

Bringing Forth the Corpse: Engraving, Antique Sculpture, and Rosso’s Fury

Of the humanist endeavor in sixteenth-century Rome, Thomas Greene wrote “There is first the archaeological impulse downward into the earth, into the past . . . and then the upward impulse to bring forth a corpse, whole and newly restored, re-illuminated, made harmonious and quick.” This paper explores this process of exhumation and reanimation as it manifested itself both visually and materially in engravings after antique sculptures. Specifically, I focus on the Fury, designed by Rosso and engraved by Jacopo Caraglio in 1524; it is a haunting image with unmistakable yet ambiguous references to the Laocoön. This paper examines how a number of underlying currents and anxieties surrounding the excavation of antique sculpture from the Roman terrain coalesced in the Fury around the aspect of digging, of unearthing matter, that I argue was common to both the medium and the subject of the image.

JESUIT AND SPECTACLE I

Imaging and Imagining the Feast: Celebrative Images in the Jesuit Culture of Spectacle

From a corpus of Jesuit festivities in seventeenth-century Southern Netherlands, we will analyze the very few visual documents preserved that give an image of the moments and monuments of celebration. We will in particular investigate the status and functions of this spectacular iconography in comparison with the events and architectural devices described in the written sources. The type of messages and effects produced by those images will be studied not exactly as direct representations of the festivities but as symbolical recreations of the ephemeral events and ornaments. This iconography will not only be understood through its diverse references to a visual culture profoundly anchored in the Southern Netherlands from the sixteenth century onwards, but also through the inspiration found in the Italian festive models that circulated broadly at this time.

The Apparatus of Baroque Jesuit Spectacles: Studying the Senses of Ornamental and Framing Devices

Among the various mediums gathered to frame the Baroque festival, ornamentation plays a central role in the transformative effects of the feast. Next to the symbolical
meaning it often takes on, ornament has also to be understood as an agent that intensifies, enlivens but also hides and transforms objects and space by uniting and merging all levels of representation with various materials and devices. The decoration connects not only the mediums among each other, but also, in a broader way, arts and life, and therefore spectators transfigure themselves into actors of this new space-time context. In this paper, through the study of reports and engravings of Jesuit festivities, especially from the Low Countries, I would like to highlight these other senses of ornament, namely those of direction (its operating devices) and sensibility (its aesthetic effects), in order to grasp the powerful efficiency of ornamentation for the festival apparatus.

Grégory Ems, *Université Catholique de Louvain*

Seventeenth-Century Jesuit Festivities and Celebrations: A Case Study of Jesuit Scenographic Specificities

The seventeenth century gave the Jesuits opportunities to organize large festivities and celebrations marking milestones in the historiography of the Society, e.g. the canonizations of the two founders of the Society (Ignatius of Loyola and Francis Xavier) or Francis Borgia’s canonization in 1671. Another important commemoration was the jubilee of the first century of the Society of Jesus in 1640. Various celebrations were organized in 1639 and 1640 in the Spanish Netherlands. Based on the study of a wide range of documents (manuscripts, printed books, etc.), we would like to sketch a historical reconstitution of these festivities in the Low Countries, in order to study the ways in which the decoration was used to set up a particular space-time frame. This will allow us to analyze how the Jesuits staged and designed their own history and activities in order to establish a unique representation of their Society.

20207

Marina Tower

Lobby Level

Harbor Island 1

(Re)Situating the Philippines: Interdisciplinary and Cross-Cultural Perspectives II: Encounters with Southeast Asia

*Sponsor:* History of Art and Architecture, RSA Discipline Group

*Organizer:* Karen-edis Barzman, SUNY, Binghamton University

*Chair:* Dana Leibsohn, Smith College

Eberhard Crailsheim, *Universität Hamburg*

A Stronghold in Asia: Scenarios of Threat in the Political Reality of the Spanish Colonial Philippines (Seventeenth Century)

Spanish rule in the Philippines provides an excellent showcase for a study of conflictive situations in frontier regions, especially in regard to external threats. Besides internal resistance from indigenous peoples, it was the challenge of “out-groups” that really stood out, particularly from the Chinese and from “Moro pirates” who threatened Spanish territories in the Pacific as well as other European colonial powers. It is the aim of this paper to present some reflections on how the Spaniards operated with different variations of threats and conflicts. Four different elements will be compared: The potential for conflict identified by the Spaniards, the measures they adopted, the actual confrontations, and the perception of the conflicts by non-Spanish groups. The paper also looks at how external conflicts had the power to influence the society of the Philippines.

Omri Basewitch Frenkel, *McGill University*

A Story of an Elephant: Alliance and Diplomacy in Late Sixteenth-Century Philippines

In 1594 the governor of Manila received an elephant from the King of Cambodia, an attempt to persuade the Spanish to ally with him against Siam. The King of Siam also sent elephants to Manila that same year. But just as the Spaniards were sought after by Southeast Asian kingdoms, Manila in turn was threatened by major powers
in the region. Thus in 1596 the Spanish gave one of these elephants to Hideyoshi Toyotomi, de facto ruler of Japan, in response to Toyotomi’s threats to attack Manila. Through this story of “elephant exchange,” I will illustrate the uncertain, ambivalent position of the Spanish Philippines at a time of shifting alliances in East Asia, arguing that, contrary to their grand plans for the conquest of China in the 1580s, a decade later the Spanish in Manila adopted a different diplomatic line, more suitable to actual power relations in East Asia.

Raul Marrero-Fente, University of Minnesota

Interacciones globales: Representaciones de Asia en Breve y verdadera relación de los sucesos de la Camboya (1604) de Gabriel de San Antonio

En esta ponencia analizo la representación de las relaciones interculturales en la obra de fray Gabriel de San Antonio Breve y verdadera relación de los sucesos de la Camboya (Valladolid, 1604). Este relato de la expedición militar española a Camboya en 1596 permite entender la dinámica de las relaciones entre España y el Sudeste Asiático en el siglo XVI, en especial el cambio en el foco de atención de los intereses expansionistas de la Monarquía Hispánica hacia esta región después del abandono de los planes de invasión a China. La obra de San Antonio ofrece un relato de las relaciones entre Siam y Camboya y el papel intervencionista de los españoles. En mi lectura de la obra de San Antonio propongo que la misma nos permite reconceptualizar el lugar del Sudeste Asiático y de Europa en el sistema global de la temprana modernidad.

20208
Marina Tower
Lobby Level
Marina 1

THE LONG FIFTEENTH CENTURY IN EUROPE II

Organizers: Brian N. Becker, Delta State University;
Frances Courtney Kneupper, University of Mississippi;
Brian Jeffrey Maxson, East Tennessee State University

Chair: Brian Jeffrey Maxson, East Tennessee State University

Andrea Rizzi, University of Melbourne

Translating Humanism in Quattrocento Italy

This paper argues for a reconsideration of the relationship between Latin and vernacular translation practices in early Renaissance Italy. The two humanisms, Latin and vernacular, are generally studied separately and seen as discrete productions. Instead, this paper will demonstrate how practices and discourses around translations from both Greek and Latin are very closely related. This is for two reasons: on the one hand the majority of volgarizzatori are the same Latin humanists who study Greek and Latin texts; on the other hand several of the Quattrocento translators analyzed in this study share common understandings on authorship, authority, and reception of the translated text. By drawing on prefaces by volgarizzatori and humanists from different Italian cultural centers (Leonardo Bruni, Matteo Maria Boiardo, Ghinazzone of Siena, and Verino Secondo), this paper will show how close Latin and vernacular humanisms are in their translative practices and discourses.

Oren J. Margolis, Ludwig Boltzmann Institute for Neo-Latin Studies

Oratores ad Ytalian: Italian Humanism and the Mid-Quattrocento Origins of European Diplomatic Culture

“You will easily become those whom our king chooses as ambassadors; the kind who will not seem inarticulate when they are sent to the Italians, the princes of all eloquence.” Given in a 1460 letter from John Tiptoft, Earl of Worcester, to the University of Oxford, this justification for teaching the studia humanitatis is one of the pithiest statements on the relationship between humanism and diplomacy as perceived in the Quattrocento. Focusing on some of Tiptoft’s contemporary “hyper-literate” statesmen, active in Italy but coming from across Europe, this paper will take steps toward understanding how, in the middle decades of the fifteenth century, Italian humanism became the code of a new European diplomatic culture. In the
process, it will also shine light on the pan-European implications of some well-known Italian political and cultural networks and suggest a new timeline for the development of Renaissance diplomacy.

Frances Courtney Kneupper, University of Mississippi

Illicit Prophecy Exchanges at the Great Church Councils
The Church councils of the fifteenth century served as nodes of international exchange for ideas and information. They also engendered the developing medium of newsletters, letters written home to report on current events. The councils further acted as a space where illicit material could be promoted and exchanged. Prophecies counted among such material, and a number of prophecies were eagerly circulated, translated, glossed, and disputed by visitors to the councils. Popular among these was a “newsletter” purportedly written by the Master of the Order of St. John in Rhodes. This letter was sensational, as it reported that the Antichrist had been born and was alive and active in the world. This paper will use the letter of the Master of Rhodes as a case study for exploring the way that the Council of Basel functioned to spread prophetic news.

Dominant and Subject Cities in Italian Regions

Chair: Andrew James Hopkins, Università degli Studi dell’Aquila

Stefano D’Amico, Texas Tech University, Lubbock

A Forgotten City: Spanish Milan, 1535–1706

Despite its economic, political, and religious importance, Milan remains the least studied of the major early modern European cities, especially within Anglo-American historiography. Most of the available studies have depicted the years of Spanish rule as a period of crisis and decline for Italian cities in general and Milan in particular. This paper will challenge the idea of Spanish rule as the primary factor of decadence and will argue that, on the contrary, the city of Milan and its elites found room for wealth and prosperity within the framework of the Spanish Empire. The structural transformations and, in a way, the very resilience of Milan during a period of economic and political crisis for the Italian peninsula were due to the city’s new role within the framework of the new imperial superpower.

Haris Dajc, University of Belgrade

England and Venice: An Atlantic and a Mediterranean Power at the Ionian Islands in the Late Renaissance

Venice was still considered a strong commercial power in the Eastern Mediterranean in the seventeenth century. However, it was weakened before long wars with Ottomans due to naval trade competition with Atlantic merchants, both English and Dutch. The Ionian Islands, especially Zante and Cefalonia as the most commercially important, are a good example of Venice losing commercial battles against other Europeans, like the English and Dutch, in the first half of the seventeenth century. The Ionian Islands had a paramount commercial and strategic importance for Venice since they were part of the late Venetian Renaissance system, a system that proved inferior to English Atlantic system. The young and emerging merchant nation was gradually taking control over raisin and sultana raisin, the most important exported product of the Ionian archipelago. Although Venice had control over the Ionian Islands, its influence diminished due to a lack of capability to adapt and confront new commercial challenges.

Michael Paul Martoccio, Northwestern University

Studies in the Failure of the Territorial State: Florentine Lucca, Città di Castello, and Romagna

This paper examines the making of the Florentine state through its unmaking — those moments when Florentine authority briefly advanced only to recede. The purchase of Lucca, the vassalage of Città di Castello, and the partial acquisition of
the Romagna were all moments when Florence looked poised to enlarge. The city’s failure garners little attention. Yet Florence’s failure in these regions can shine light on a number of debates: the prominence of private networks in state formation, the importance of geography for early modern power, and the struggle between spiritual and temporal authority. The paper concludes that a closer look at the “culture of acquisition” — the actual negotiations between Florence and would-be subjects — provide a more complete explanation for the defeats (and, indeed, successes) of Florence than warfare or internal politics. Contracts, not conflict, drew the Florentine state. When these agreements failed to accommodate signatories, so too did Florence.

**RENAISSANCE SALONS AND CÉNACLES**

20210  
Marina Tower  
Lobby Level  
Marina 3

*Sponsor:* Fédération internationale des sociétés et des instituts pour l’étude de la Renaissance (FISIER)

*Organizer and Chair:* Philip Ford, Clare College, University of Cambridge  
Sylvie Le Clech, Archives nationales de Fontainebleau, UMR Artehis

Réseaux sociaux de la cour des Valois: amitiés, ambitions, rivalités, convictions (1515–90)  
On étudie le fonctionnement des cénacles à géométrie variable, réunis dans les villes royales et les lieux de résidence des souverains Valois. Les personnages appartiennent à la nouvelle aristocratie, composée de prélats et d’officiers royaux qui s’adjoignent de jeunes intellectuels, précepteurs et traducteurs, en recherche de reconnaissance et de charge. Elle agit à travers les recueils de poésie qui circulent dans les microcosmes urbains ou les “maisons aux champs,” et utilise les épîtres dédicatoires, pour parler de soi et consolider le réseau social. Les notions de moeurs courtoises, de mobilités territoriales, d’abnégation au service du roi ou de l’humanisme, de convictions politiques ou d’amitié, mais aussi de narcissisme social, d’ambition sont revisitées. L’individu humaniste plongé dans l’univers politique conflictuel s’adapte et les cénacles sont des lieux de défense d’intérêts collectifs.

Ilana Y. Zinguer, *University of Haifa*

Cénacles, cercles, salons: émergence culturelle humaniste  
Mon but est de considérer le phénomène de l’apparition des cénacles, cercles, salons, durant la Renaissance, qui se sont formés spontanément à l’occasion d’une émergence culturelle de tous genres: philosophique, scientifique, littéraire. Récemment, un nouveau terme a été consacré à ces rassemblements où le génie humain cherche à s’exprimer, et c’est justement sur le modèle de ce dernier mot, “genius,” qu’a été proposé par un créateur de musique le terme de “scenius,” qui implique une scène non nécessairement théâtrale mais une production fertile de groupe. Ainsi nous pourrons penser au groupe de Meaux comme le “scenius” le plus significatif de la Renaissance, mais de nombreux rassemblements actifs peuvent être repérés en lettres mais aussi en philosophie, en science. Le cas très spécial de l’alchimie eut un retentissement énorme. D’une façon surprenante les cénacles d’alchimie ont agi selon les caractéristiques de leur art; ni éloquents, ni ouverts. Le résultat fut impressionnant.

Ginette Vagenheim, *Université de Rouen*

Le “cercle Farnèse” à Rome  
Au XVIe siècle à Rome, érudits et antiquaires travaillent ensemble au recueil et à la description de tous les vestiges de l’antiquité de Rome ainsi que des antiquités des autres villes romaines de l’Italie; il s’agit du médecin du cardinal Farnèse, Girolamo Mercuriale de Forli; de Fulvio Orsini, bibliothécaire du Palais Farnèse; on compte encore de nombreux prélats italiens et étrangers comme Marcello Cervini ou l’évêque Antonio Augustin et son secrétaire le bourguignon Johannes Metellus ou le belge Martinus Smetius. On a souvent parlé du “cercle Farnèse” pour désigner...
ces érudits et bien d’autres dont on trouve mention notamment tout au long des pages des “antichità romane” de Ligorio. De nouveaux témoignages permettent de mieux préciser le lieu de réunion de ces humanistes et antiquaires ainsi que les modalités de leur collaboration à l’élaboration de l’encyclopédie d’antiquités romaines la plus importante de la Renaissance, les “antichità romane” attribuées à Ligorio.

Marina Tower
Lobby Level
Marina 4

2011

ANONYMOUS, PSEUDONYMOUS, AND CLANDESTINE CIRCULATION OF HETERODOX TEXTS AND IDEAS IN EARLY MODERN EUROPE (EMODIR)

Organizer: Federico Barbierato, Università degli Studi di Verona
Chair: Fabrizio D’Avenia, University of Palermo

Federico Barbierato, Università degli Studi di Verona
Speaking, Reading, and Writing — Sometimes Printing: Aspects of Venetian Unbelief in the Seventeenth and Eighteenth Centuries

The paper will consider some of the features in the diffusion of religious dissent and unbelief in seventeenth- and eighteenth-century Venice. Particular attention will be paid to the clandestine circulation of prohibited books. In this context, the manuscript output and the role of scribal publication in the diffusion of heterodox ideas will by specially analyzed. Manuscript, in fact, is precisely one of the main vehicles of the penetration of heterodox culture. With its ability to elude preventive censorship, it worked in the long term both as a minor alternative to print and as a form of circulation in its own right: it was functional to a widespread diffusion, one close to the needs of the readers, who often turned writers and copyists, capable of re-elaborate texts and discourses in order to give them a public dimension.

Chiara Petrolini, Istituto Nazionale di Studi sul Rinascimento

Between Clandestinity and the Government: The Many Identities of Paolo Sarpi

In Venice Sarpi and Micanzio were the center of a well-known network producing a flow of clandestine books, pamphlets, and letters. This lively production reached its height with publishing The History of the Council of Trent (London, 1619). Notwithstanding his activity in the network, from the crisis of the interdict, Sarpi never ceased to serve as consultant to the Venetian government. Scholars have long focused on the hidden Sarpi, the one who wore masks and moved per cuniculos. The huge material provided by the official Consulti is a key point to a better understanding of the elusive father Paolo. With this paper, I intend to explore the relationship between Sarpi’s public dimension and his use of anonymity and pseudonyms. Therefore, I will compare the Consulti with famous or little-known works like Della potestà de’ principi, or The Free School of War, that anonymously circulated in Latin, English, and French.

Stefano Villani, University of Maryland, College Park

Gregorio Leti’s Anonymous Works

Born in Milan in 1630, from a soldier of Bolognese origins and a Milanese noblewoman, Gregorio Leti was educated by his cleric uncle who became bishop of Aquapenente in 1655. In 1660 Gregorio Leti went to Geneva where he converted to Protestantism. He lived in France, England, and Holland, where he died in 1701. Leti, along with a large literary production that bore his signature, published dozens of works of anti-Roman flavor that sometimes appeared under a pseudonym, and more often anonymous. Leti was probably also the promoter of Sarpi’s Lettere italiane, published in Geneva in 1673. This paper examines Leti’s radical and libertine works, investigating the communication strategies behind the choice of anonymity.
Poets, Poems, and the Uses of Poetry in the Arcadia(s) and Urania

We tend to look to treatises like Sidney’s Defence of Poesy or other direct statements for insights into poets’ understanding of the poetic enterprise. But for Philip Sidney and Mary Wroth there is another resource for examining how they conceived of the nature, uses, and worth of poetry: their poet-characters, and the poems they produce. The poet-characters allow for consideration of the following issues: When do characters voice lyrics to express strong personal emotion? What other motivations obtain? What kind of attention is given to artfulness, and metrical experimentation? What circumstances are seen to nurture (or hinder) poets? When and why do poets employ covert or allegorical meanings? What criteria are invoked for judging good or bad poetry? What factors influence audience response? What are seen to be the uses of poetry in the private or public sphere? Does gender matter as Sidney and Wroth’s characters engage such issues?

Katrin Röder, Potsdam University

Fulke Greville on Poetry as an Art That “Hath no Powre to Binde”

Recent criticism has acknowledged Fulke Greville’s Of Humane Learninge and his Treatise of Monarchy with regard to their productive intersections of diverse discourses and their compressed density of rhetorical tropes and patterns. Relying on these approaches, I would like to elaborate on the epistemological value of Greville’s treatises and on his notion of poetry as a nonbinding art in the context of early modern discussions of the epistemological value of poetry, especially in connection with Sir Philip Sidney’s nonaffirmative and nonreferential conception of poetry.

Margaret Hannay, Siena College

Detective Work on a Personalized Copy of Mary Sidney’s Discourse of Life and Death

Heather Wolfe, Noel Kinnamon, and I have been working on a 1600 edition of Mary Sidney’s translation, A Discourse of Life and Death, recently acquired by the Folger Shakespeare Library. Inscribed in several hands over a period of some twenty years in the early seventeenth century, the volume has been personalized by the addition of emblems, woodcuts, poems, and scripture in Latin and English. The added poems, some of them perhaps original, meditate on the transitory nature of our lives and on death. We have identified the woodcuts and most of the eighteen different poetic and scriptural elements that have been added, and there are several clues that may connect it with the Sidney-Herbert family at Wilton. Whoever compiled the volume made it into a poetic memento mori.
DIGITAL HUMANITIES AND NETWORKS OF INTERACTION IN THE SIXTEENTH-CENTURY MEDITERRANEAN

Sponsor: Centre for Reformation and Renaissance Studies, University of Toronto
Organizer: Stephanie Maria Cavanaugh, University of Toronto
Chair: Eric R. Dursteler, Brigham Young University
Respondent: Natalie Rothman, University of Toronto

Stephanie Maria Cavanaugh, University of Toronto
Granadan Morisco Slaves in Valladolid, 1570–1614

This presentation will investigate court records from the Royal Chancery of Valladolid documenting Granadan Morisco slaves’ petitions for manumission. These Moriscos were illegally captured as children after the war in Granada. In the Chancery trials, these Morisco slaves were represented by a royally appointed administrator and often succeeded in gaining their liberty. These records are key to understanding the range of experiences of the Granadan Morisco population in late sixteenth-century Valladolid. They reveal Morisco familial relations, community networks, and geographical migrations. They allow us to understand various forms of interaction between Granadan Moriscos and the Old Christian population and administration of Valladolid. As immigrant and enslaved religious-cultural minorities, Granadan Morisco slaves were marginalized people; still, we must consider their legal agency and the nature of their interaction with community and administrative bodies, connections readable using digital database organization and network mapping tools.

Sayema Rawof, Brown University
Faith Healing and Religious Conversion among Moriscos in Sixteenth-Century Aragón

This presentation will examine how Morisco healers — Spanish Muslims baptized as Christians — navigated religious and social boundaries in sixteenth-century Aragón. It focuses on the largely anonymous manuscript compendiums of medical and magical cures that were written in secret by Moriscos. Through digital textual analysis of these Morisco sources and other Spanish medical texts, I argue that Moriscos actively maintained apparently “Islamic” healing practices, which were forbidden and policed by various institutions, while also playing active roles in Spanish Christian society. Initially, these two roles may appear distinct from one another. However, this digital perspective suggests that, despite Inquisitorial scrutiny, Moriscos themselves perceived no such distinction between Islamic faith healing and continued participation in Aragonese communities. Thus, this research demonstrates the potential for digital humanities to help early modernists not only answer, but also ask new questions, and to see new perspectives on their sources.

Sarah Loose, University of Toronto
The Ospedale di Santa Maria della Scala and Siena’s Network of Charity in the Sixteenth Century

The relationship between city and countryside was one of the characteristics that defined medieval and Renaissance Siena. The Ospedale di Santa Maria della Scala, Siena’s largest charitable institution, played an important role in shaping connections across the Sienese state by developing a network of farms and small hospitals. This network was an essential part of Santa Maria della Scala’s charitable activities and contributed to its prominent place in Siena’s civic religion. This paper examines the interactions between Santa Maria della Scala and its rural holdings, including the challenges the hospital faced in maintaining their network of charity during the tumultuous sixteenth century. Additionally, it explores how digital mapping tools can illuminate these connections, enabling the observation not only of the placement, size, and extent of the hospital’s properties, but also the ways in which Santa Maria della Scala and its network facilitated the circulation of goods, people, and ideas.
Strategies and Significance in the Reuse of Woodblocks in Illustrated Books

Sponsor: History of the Book, Paleography, and Manuscript Tradition, RSA Discipline Group
Organizer: Andrew Pettegree, University of St. Andrews
Chair: Caroline Duroselle-Melish, Harvard University

Ilaria Andreoli, Florida State University
Woodblocks on the Move: European Routes of the Illustrated Book from the Fifteenth to the Sixteenth Century
Recent historians have shown that the geography of the printed book during the sixteenth century was quite different from the political and even the religious ones. I will contend that, within this general framework, illustrated books had routes of their own, from the assembly line moment to the moment of commercialization through book fairs or the outlets that German, Italian, and French booksellers maintained in European capitals, and that the uses and reuses of woodblocks in early printed books can only be understood following this intricate network of transnational relationships. My presentation will address different cases of reuse and copy, well beyond the first century of printing.

Maria Alessandra Panzanelli Fratonii, Università degli Studi di Perugia
Woodcuts and the Early Printing Press: The Case of Perugia, 1471–1559
Perugia was a powerful medieval commune and home of a celebrated university (founded 1308) which showed a dynamic intellectual life. Its liveliness seemed to be untouched by the decadence of its political institutions in the fifteenth century and is evidenced by the early introduction of the printing press in 1471. While its output was relatively modest — 280 editions between 1471 and 1559 — a remarkable feature of printing in Perugia was the production of illustrated books. The use of printed images in books started quite early and increased during the sixteenth century. Printers and publishers developed a range of techniques to improve their printing: they copied woodcuts produced elsewhere, they sometimes reused old matrices, but they also pursued an original production. In this paper I would like to discuss this phenomenon, which so far has received only limited attention.

Francois Dupuisgiret Desroussilles, Florida State University
Seventy-two woodcuts illustrate the Old Testament part of the Great Bible, the first authorized Bible to be published in England from 1539 to 1566. I recently discovered that all of these woodcuts, copied from Lyon Vulgates of the 1520s, had already been printed in Paris in 1538, in the bookshop of Francois Regnault under the title Historiarum veteris instrumenti, & Apocalypsis icones ad vivum exprose, one of the first “Figures de la Bible” to be published in Europe. My presentation will focus on the different meanings that these same stylistically archaic woodcuts assume in the opposite graphic contexts of a whole Bible and of the new genre of “Figures de la Bible” where they become visual text.
Bad Writing and the Rhetoric of Cavendish's Orations
Cavendish's early reception history is littered with assessments of her “bad writing.” The rehabilitation of Cavendish's reputation during the last three decades, however, has produced an appreciation for her complex political views and her innovative natural philosophy, but has paid little attention to the aesthetic qualities of Cavendish's prose style. This paper poses the following question: what is the interpretive yield of acknowledging Cavendish's “stylistic failures”? Focusing on the explicitly rhetorical Orations, I identify the simile and the series as the figures of speech that contribute most significantly to Cavendish's style, for good and ill. This paper provides a thorough formal description of Cavendish's prose style that demonstrates how her characteristic tropes produce effects of epistemological transformation and multiplication.

Blazing New Classrooms: Teaching Cavendish's Craft
Like many early modern women whose literary works began to enter the canon only recently, Cavendish's writing tends to be valued for what it might possibly be able to tell us about women's history rather than its aesthetic qualities. Over and above that, Cavendish's own statements against editing and in favor of what we today call “freewriting” often predetermine that her craft goes unrecognized and unappreciated. This paper offers an approach to understanding and teaching Cavendish's craft by reading her writing in the contexts of music and art history, analyzing her structure and character development as examples of the humanist tradition of serio ludere practiced by Erasmus and More, her descriptive passages in comparison to the artistry of Ruben's paintings, and her philosophy of poetry as divine song, as well as the musicality and meter of her poetry itself, in the context of Milton's arguments in Ad Patrem.
described, current forms of such “public-private partnerships” — whose work revolves around censorship of particularly active political expression — may be better understood.

Robin Stewart, University of California, Irvine
Fair Acceptance and Fair Use: Propriety and Appropriation in Ben Jonson’s “Inviting a Friend to Supper”
This paper begins with a brief summary of Paul K. Saint-Amour’s essay, “Your Right to What’s Mine: On Personal Intellectual Property,” wherein the author seeks to expand our current definition of fair use by incorporating Margaret Jane Radin’s conceptual distinction (originating in the context of tenant’s rights) between “personal” and “fungible” property. Saint-Amour advocates a similar application of “personal relationship” claims to the realm of IP, thus cleverly reversing the terms of the “transformative” standard in copyright litigation — rather than asking if a given use endows the IP with “new expression, meaning or message,” we should ask if the IP has had such a transformative effect on the consumer. The remainder of the paper considers this argument through the lens of the pre-modern (and pre-copyright) practice of literary imitatio, turning specifically to Ben Jonson’s poem, “Inviting a Friend to Supper.”

Shaina Trapedo, University of California, Irvine
Shylock in the Lion’s Den: Performative Exegesis in Merchant of Venice
The Book of Daniel and its eschatological prophecies permeated the cultural consciousness of early modern England just before Shakespeare wrote The Merchant of Venice in 1597. My paper examines how the biblical account of Daniel, and its exegetical reception, serve as a model for the playwright’s enacted exegesis in his conspicuously scriptural drama. Shakespeare functions as both playwright and exegete, often drawing from familiar commentaries and contemporary homiletic discourse. Daniel proves a profoundly influential figure, as his struggle to maintain religious identity in a hostile environment resonates with both Jews and Christians. I argue that Shakespeare’s Merchant dramatizes the complicated status of Hebraic scripture in the Christian tradition. Shylock’s bond with Antonio raises the stakes of exegesis to the level of life and death, allowing Shakespeare’s audience to witness the potentially devastating consequences of hermeneutical malpractice while underscoring the pedagogical application of drama and its pliancy as an exegetical mode.

James Kearney, University of California, Santa Barbara
Hermeneutic Risk: The Merchant of Venice and the Hazards of Scripture
In Reformation thought, the experience of scripture was understood to be properly transformative; the individual encountering scripture must give him- or herself over
to the sacred text. And a transformative experience of scripture is at the heart of the multitude of conversion narratives in the early modern period. These conversion narratives took a variety of forms, but one of the most widespread and influential was the readerly or textual conversion, a transformation resulting from the reading of scripture. In this paper I explore the risk inherent in the experience of scripture through a reading of *The Merchant of Venice* generally and the episode concerning Laban’s sheep specifically. My contention is that *The Merchant of Venice* is a play fundamentally concerned with the hermeneutics of risk, and that Antonio and Shylock’s dispute over the proper way to interpret scripture offers crucial insights into the play’s staging of both hermeneutics and risk.

20218
Marina Tower
Lower Level
Nautilus 1

**ROUNDTABLE: THESAURUS PHARMACOPOLARUM: A MULTILINGUAL LEXICON OF MATERIA MEDICA TERMINOLOGY**

*Sponsor: Institute for the Preservation of Medical Traditions*

*Organizer and Discussant: Alain Touwaide, Institute for the Preservation of Medical Traditions*

From the time of the supposed school of Salerno to Linnaeus, the fields of botany and *materia medica* were characterized by a great variety of contributions coming from different groups of linguistic origins. As early as the late thirteenth century, Simom of Genoa felt the need to compile a concordance of the many plant and *materia medica* names used up to his time. Later on, most of the herbals printed from the late fifteenth century on included some list of such names. The proliferation and divergences in this lexicon are often confusing. The *Thesaurus Pharmacopolarum* aims to sum up the names quoted in the herbals produced from the beginning of printing to the end of the sixteenth century. This session, in the format of a workshop, will offer an opportunity to present the work done under the auspices of the Institute for the Preservation of Medical Traditions.

20219
Marina Tower
Lower Level
Nautilus 2

**MACHIAVELLI AND THE MACHIABEL: HALF A MILLENNIUM LATER II**

*Sponsor: Yale University Renaissance Studies*

*Organizer: Angela Capodivacca, Yale University*

*Chair: Walter Stephens, The Johns Hopkins University*

Giuseppe Mazzotta, *Yale University*

*Machiavelli’s Mandragola*

This paper focuses on Machiavelli’s *Mandragola*, and it argues that this play has been badly misread by generations of scholars or, more precisely, it has been understood only in a partial manner, as political allegory, family politics, satire of courtly conventions and of Florentine provincialism, and so on. By contrast, by a careful textual reading of the play, my paper brings out, first of all, Machiavelli’s rewriting of a specific theatrical genre: the medieval “miracle play” and “mystery play.” This genre becomes, in turn, the basis for Machiavelli’s reflection on theological language and, beyond that, on the relation between religion and politics, a relation in which the theater, so does Machiavelli think in line with Livy’s insights on the origins of the Roman theater, plays a central role.

Angela Capodivacca, *Yale University*

*Machiavelli and Translation*

Translation as a space for the performance of individual and collective identity is central to Machiavelli, as was suggested already by Antonio Gramsci. This paper
examines Machiavelli’s conception of translation by looking at his rendering of Terence’s *Andria*. I argue that rather than being an “exercise in hastily translation” as commonly held, Machiavelli’s *Andria* offers a deep reflection on history and its translability. Indeed, Machiavelli’s work is not a question of merely translating terms and concepts belonging to the same subject matter, but offers a meditation on how two societies in such radically different times and spaces might or might not have fundamentally equivalent postulates, be mutually comparable and reciprocally translatable. Looking closely at the translation choices in the play, in turn, sheds new light on *The Prince* (e.g., its bilingualism) and, ultimately, on the importance of the concept of translation in Machiavelli’s overall conception of his political projects.

Maria Clara Iglesias Rondina, Yale University

A New Reason of State: Machiavelli in Jesuit Political Theory from Italy to Spain

In 1589, Giovanni Botero published a political treatise entitled *Della ragion di stato*. The text criticizes Machiavelli’s idea of a necessary separation between the exercise of politics and the parameters of a public ethics. The direct consequence of Machiavelli’s idea is, according to Botero, the notion of a reason of state that implies the elimination of any ethical trace from political practice. Botero, on his side, claims for a renewal of the relationship between politics and ethics in the context of a set of political virtues. This paper explores the decisive influence of Botero’s treatise in the Spanish Jesuit circle, especially in the so-called *escuela eticista* during the late decades of the sixteenth century and first half of the seventeenth century. The reception of Botero’s thesis in that intellectual circle generated a strong anti-Machiavellian movement in Spain that represented the foundation of the Spanish Jesuit school of political theory.

20220

Marina Tower
Lower Level
Nautilus 3

WOMEN, ARCHITECTURE, AND PATRONAGE IN EARLY MODERN FRANCE

Sponsor: Women and Gender Studies, RSA Discipline Group

Organizer, Chair and Respondent: Diana Robin, University of New Mexico

Sophie Marinez, CUNY, Borough of Manhattan Community College

Building Subjects: Women in Architecture in Early Modern France

Discussion of women’s role in early modern architecture often elicits a broader, theoretical question of gender difference. In other words, by comparison to what their male counterparts built, can we speak of something inherently different about women’s buildings? If so, does it lie in the structures, in the visual aspect of their palaces and chateaux, in their spatial distribution? What other factors ought to be considered when we examine their works? This paper addresses some of these questions by developing the assertion that architecture can function as a means to make a claim about social status, lineage, legitimacy, cultural traditions, and political or personal power. Drawing from gender theory and the architectural and literary texts of the Renaissance, it interprets the ways in which architectural forms and functions can make a statement about women’s position in French social and political scenes.

Sigrid Ruby, Justus-Liebig-Universität Giessen

The King’s Favorite Place: Diane de Poitiers and Chateau d’Anet

In the 1540s and 1550s Diane de Poitiers, the longtime mistress of Henry II of France, let the king’s architect Philibert Delorme build her sumptuous new chateau at Anet, which was a modern classicizing residence, richly decorated, comprising three courts and extensive garden grounds that were erected on the premises of her husband’s family property, and integrated with the late medieval manor already in place, thus purposefully connecting to the history and tradition of the place. While Anet is consistently dubbed a “bâtiment du roi,” I will argue that the chateau is the core piece of Diane’s artistic patronage, which, of course, was devised to classify and
enhance her position as royal mistress at court as well as her standing among the highest ranks of the French aristocracy.

Laurent Odde, Kutztown University of Pennsylvania

Montceaux-en-Brie and the Vacherie of la Mi-Voie at Fontainebleau: Early Examples of Catherine de’ Medici’s Architectural Patronage

As a regent and Queen Mother, Catherine de’ Medici often adopted traditionally male icons of power as symbols of her own authority. Her contribution to the development of French architecture during the second half of the sixteenth century can be better understood by looking at her critical role as one of its most influential patrons. This paper will explore Catherine de’ Medici’s unconventional patronage of architecture and direct involvement in the creative process of the buildings she commissioned. By focusing on two of her early commissions at Montceaux-en-Brie and Fontainebleau, I will demonstrate how Catherine used the often male-dominated patronage of secular architecture to both assert her persona and political discourse and reflect the changes in her status at court before and after the death of Henri II.

20221
Marina Tower
Lower Level
Nautilus 4

MARY MAGDALENE: ICONOGRAPHIC STUDIES FROM THE MIDDLE AGES TO THE BAROQUE II

Organizers: Michelle A. Erhardt, Christopher Newport University; Amy Millicent Morris, University of Nebraska at Omaha

Chair: Michelle A. Erhardt, Christopher Newport University

Barbara J. Johnston, Columbus State University

The Politics of Devotion: Political Iconography and Subtext in Louise of Savoy’s Vie de la Magdalene

When Louise of Savoy was presented with the Vie de la Magdalene in 1516, France was coming to terms with a new king, Louise’s son Francis I. Francis had just defeated the Visconti to gain control of Milan and was maneuvering for a much larger prize, the title of Holy Roman Emperor. The creation of a manuscript for the mother of the new king at such a turbulent time was bound to inspire the author and artist to include references to the political climate in the content and iconography of what was, ostensibly, a book of devotion. This paper will examine the political subtext found throughout the Vie de la Magdalene to reveal how this saintly vita can be understood as a record of court intrigue, religious conflict, and political aspirations during the early years of the reign of Francis I.

Lisa M. Rafanelli, Manhattanville College

Michelangelo’s Noli Me Tangere for Vittoria Colonna and the Changing Status of Women in Renaissance Italy

Michelangelo’s lost Noli Me Tangere cartoon for Vittoria Colonna is known to us today through the painted copies of Pontormo (1531), Bronzino (1531–32), and Battista Franco (1537). These paintings bear witness to the originality of Michelangelo’s composition, which defies iconographical expectations established for scenes of the Noli me tangere. His innovative interpretation of the subject focuses on the Magdalene’s privilege and the worth and redemptive power of her words and deeds, rather than her sinful past and penitence, as was typical of other renditions of the Noli me tangere. By celebrating the more empowered aspects of the Magdalene’s identity, this painting participates visually in the debate raging in humanist and theological circles over the status of women in religion and society, and not only reflects Colonna’s personal devotion to the Magdalene but also her active participation in the contemporary profeminist dialogue.

Rachel L. Geschwind, Case Western Reserve University

The Printed Penitent: Magdalene Imagery and Prostitution Reform in Early Modern Italian Chapbooks and Broadsheets
Linked to sins of a sexual nature, the Magdalene served as a role model for prostitution reformers during the early modern era. This essay explores how a particular popular medium known as chapbooks (stampe popolare religiose) frequently drew upon the Magdalene as a subject. These popular print forms, specifically chapbooks and broadsheets, responded to the controversial issue of prostitution, conveying messages that aimed at the conversion of prostitutes. While chapbooks displayed a positive role model for fallen women in the example of the repentant Magdalene, broadsheets portrayed the inevitable negative consequences that awaited the unrepentant prostitute. The novelty of this essay lies in the analysis of the open market of prints and examines the function of one particular genre of Magdalene imagery in social history and popular culture, situating the Magdalene as the exemplar for prostitution reform in the early modern era.

Patrick N. Hunt, Stanford University

The Magdalene and the Skull: Death and the Maiden and the Wages of Sin

Of two separate traditions of Magdalene iconography, whether she is associated with a perfume jar or a skull, the skull attribute appears to be later and in a minority, usually representing her post-Christ experience, where she is often in her grotto, itself allusive to death. Beginning here at least in the Renaissance with Luca Signorelli (ca. 1500) and made emphatic by Theotokopoulos (ca. 1576), Marguerite of Navarre (1492–1549) alludes early to a skull attribute in Heptameron 132. Subsequent artists including Orazio Gentileschi (1615; 1621), Simone Vouet (1623–7), Hendrick ter Bruggen (1627–8), Guido Reni (1633, 1635), and Georges de la Tour (1640), among others, continue the tradition of Mary Magdalene with a “reliquary” skull. Other than as a memento mori, what is the skull’s significance in the Magdalene context? The theme of death and the maiden is apropos for this discussion, as is the Epistle to the Romans.

20222
Marina Tower
Lower Level
Nautilus 5

Organizers: David J. Drogan, State University of New York, F.I.T.;
Robert G. Glass, Oberlin College

Chair: Sarah Blake McHam, Rutgers University

Robert G. Glass, Oberlin College
Filarete’s sciagurata maniera

In his bronze doors for St. Peter’s in the Vatican (1433–45), Filarete largely ignored contemporary innovations in the representation of space and human form that would later be celebrated as hallmarks of Renaissance art. Vasari took this as evidence of Filarete’s incompetence and condemned the doors for their deplorable style (sciagurata maniera). Similar assessments of Filarete and the Vatican doors continued to appear in histories of Renaissance art until well into the twentieth century. More recently, scholars have suggested that Filarete’s unconventional style was the product of erudition rather than ineptitude or ignorance, but systematic consideration of the problem has yet to be undertaken. This paper offers a preliminary analysis by first examining the issue in the historiography of the doors of St. Peter’s and then offering new observations about the possible origins and meaning of Filarete’s stylistic choices.

Shelley E. Zuraw, University of Georgia
Contrapposto and Its Denial

The adaptation of classical contrapposto by sculptors working in the first half of the fifteenth century is an essential marker in the history of Renaissance art. Donatello’s Saint Mark exemplifies the revival of this antique convention for movement and life-likeness. And yet there is a consistent strain in Renaissance art, even Florentine art, that seems willing to ignore or reject this ideal formula. Ghiberti’s Saint John the Baptist can be dismissed, incorrectly, as too Gothic a work to be described as a
repudiation of contrapposto, but such reasoning hardly explains works by artists such as Mino da Fiesole, Federighi, and Francesco di Simone Ferucci, to name just three, who seem to ignore what was surely common knowledge by the third quarter of the century. The rejection of contrapposto was a rejection of the pagan style. Artists used an anti-contrapposto pose to emphasize a spiritual presence, not the physical present.

Britta Tanja Duempelmann, Kunstmuseum Basel
Veit Stoss’s St. Roch and Italian Art Theory
The well-known statue of St. Roch carved by Veit Stoss around 1520 for the Florentine church SS. Annunziata is the only sculpture produced north of the Alps mentioned in Vasari’s Vite. Calling it a miracolo di legno, Vasari referred to the work when explaining perfection in wood carving, supposedly at the suggestion of Vincenzo Borghini. That two of the most important art theoreticians of the Italian Renaissance considered the statue an ideal exemplar suggests that the work can tell us much about the “rules” of sculpture at the time. By discussing some of the main characteristics of Stoss’s sculpture, my paper will seek to explain why the St. Roch became so relevant for Italian art theory. As late as it may seem, a look back from the height of the Renaissance may help shed light on the process of artistic rule-making in the preceding period.

20223
Marina Tower
Floor 4
Parlor 411

EMBLEMS AND PRINT CULTURE

Sponsor: Society for Emblem Studies
Organizer: Mara R. Wade, University of Illinois at Urbana-Champaign
Chair: Tamara A. Goeglein, Franklin & Marshall College

Sooyun Sohn, University of Wisconsin, Madison
A Look at the World: Emblematic Prints in Jan Luyken’s Beschouwing der Wereld (1708)
Jan Luyken’s Beschouwing der Wereld of 1708 is a Protestant religious emblem book describing Luyken’s spiritual mediation on nature and the world. Unlike his prints in his early love emblematics, which still retain hieroglyphic and mystic elements focused on love between Jesus and the soul, Luyken’s prints in Beschouwing der Wereld reflect the latest style and technique of contemporary Dutch prints. His scenes show the realistic representation of contemporary emblematic prints, and also include nocturnal scenes and the depiction of weather. This reflects the popularity of so-called Dutch “Black Prints” and contemporary printmakers’ interest in painterly approaches. Although Dutch emblematics became an international enterprise, emblematic images have not been included along with other celebrated Golden Age painting within the art historical context. This paper explores the change of emblematic prints throughout the shift in consumers’ aesthetic criteria and market value in the early modern Netherlands.

John James Mulryan, St. Bonaventure University
Images of Venus in Vincenzo Cartari’s Imagini (1556, 1608)
Vincenzo Cartari’s Imagini was the first Italian mythography to be composed in the vernacular and to be profusely illustrated — it contains up to 100 images — with captioned images of the pagan gods. Cartari specialized in physical descriptions of the pagan gods and their symbolic meanings. For example, in figure one, Venus is shown leaning on a goat, a symbol of lust, but also with her foot on a tortoise, a symbol of domesticity, since the tortoise carries its house on its head and is mute, as women were enjoined to be silent in the presence of their husbands. In figure two, an androgynous, bearded Venus in female dress extends a comb, the symbol of female vanity; alongside her is Venus mourning for the dead Adonis. These and other images of Venus indicate the ambivalent nature of the goddess in the pictorial tradition.
Positioning Strategies in Ulrich von Hutten's Polemical Dialogues

The polemical dialogues of the German knight and poet laureatus Ulrich von Hutten (1488–1523), originally published in Latin and later in part also translated into German, played an important role in the reformatory and anticlerical discourses between 1517 and 1520. In these fictional conversations Hutten generally follows the model of Lucian's satirical dialogues, except for the participation of well-known contemporaries (e.g., Martin Luther, Cardinal Cajetan, and Hutten's own persona) who position themselves and are positioned by their counterparts. In this paper I shall examine how these acts of mutual positioning, regarding not only the particular content of the dialogue but also the social relation of the participants, have contributed to the impact of Hutten's dialogues and their reception in later Reformation dialogues.

Marc Laureys, Universität Bonn

Competence Matters: Grammar and Invective in Girolamo Balbi’s Rhetor gloriosus

A native of Venice and pupil of Pomponio Leto in Rome, Girolamo Balbi moved to the University of Paris in 1485. There he soon became embroiled in conflicts with various humanists who set out to shape and develop Renaissance humanism in Paris. Just as the humanist republic of letters at large, the microcosm of Parisian humanists was marked by a fundamental tension between collective aspirations and individual ambitions within a narrow professional market. In his Rhetor gloriosus, a satirical dialogue inspired by Plautus’s Miles gloriosus, Girolamo Balbi ridiculed Guillaume Tardif, at that time an acclaimed humanist on the Parisian scene and author of a successful Latin grammar. In this paper I propose to analyze the strategies and techniques of invective, adopted by Balbi to show off his superior knowledge of Latin and present himself as a truly legitimate propagator of the humanist cause.

Christoph Pieper, Leiden University

Invective Strategies in Florentine Epigrams of the Fifteenth Century

The epigram has been since antiquity one of the most prominent genres for blaming and blackmailing. Also in the Italian Quattrocento, starting with Antonio Beccadelli’s famous Hermaphroditus, the invective epigram enjoyed considerable success. My paper will concentrate on epigrams written in Florence in the fifteenth century, most of them written in the time of Lorenzo il Magnifico. I will try to unravel the literary and rhetorical strategies used by the authors to attack the addressee, but also ask why such an aggressive genre could be considered worthy enough to be used as an instrument of self-presentation to a broad public of fellow humanists. In poetic collections the sometimes rather tasteless battle with words was not felt to discredit the author, but rather to increase his auctoritas. Thus, the invective epigram takes pride of place among the literary genres that served the verbal Streitkultur of the Renaissance.
In the workshop of my imagination. Laborious Creativity in the Hypnerotomachia Poliphili

The Hypnerotomachia Poliphili is a text that makes great demands upon the reader’s imagination. The magnificent architectural structures encountered by the dreaming hero are not evoked, but instead intricately described, testing the reader's ability to construct and mentally maintain initially unimaginable objects. As Poliphilo advances further into his dream world, this particular difficulty is replaced with another: the crowding of the mind with dazzling descriptive passages and the subjection of the imagination to a synaesthetic experience that becomes increasingly unstable and chaotic. Drawing upon cognitive aesthetics and theories of metaphor, as well as a long history of dreams as uniquely fertile locations for creativity, this paper explores Poliphilo's dream environment as a workshop or a laboratory, and traces the ways in which mental spaces are understood, manipulated, and challenged throughout the text.

Not in Milesian Wool. The Hypnerotomachia Poliphili and Its Literary Legacies

Over the past five centuries, the Hypnerotomachia Poliphili (Venice: Aldus Manutius, 1499) has commanded attention as an aesthetic and technological triumph ("the most beautiful book of the Renaissance"), an architectural extravaganza, and (from Jean Martin to Carl Jung) a treasury of hidden alchemical lore. But the Hypnerotomachia is also one of the most remarkable pieces of prose fiction to emerge in the fifteenth century. Girolamo Cardano may have recommended “the story of Poliphilo” as a cure for insomnia (Ego cum audio Poliphili historiam statim dormio), but it is clear from the responses of writers as diverse as Rabelais, Castiglione, and Thomas Nashe that the work was exerting significant cultural influence from an early date. This paper will examine the ecphrastic, diegetic, and mimetic achievements and legacies of the Hypnerotomachia, with a particular focus on Robert Dallington's (highly selective and adaptive) translation, The Strife of Love in a Dream (London, 1592).

The Poliphilo Syndrome: Love, Humanism, and the Infatuation of Historiography

The paper moves from the recent critical and fictional success of the Hypnerotomachia Poliphili in the wake of its first complete translation into English by Joscelyn Godwin.
Not only has the book, beautifully illustrated and carefully edited in Aldus's Venetian workshop, inspired new fictional and artistic creations, but it has been equally proposed as the new literary manifesto for the revival of the avant-garde novel and the revision of its historical development. This Poliphilo mania derives from a form of infatuated historiography curiously attentive to the arresting detail that may convey an aura of immediacy; to the bizarre, unexpected, sometimes uncanny fact that allows to blend traditional hermeneutics with a tabloid-like reading praxis; to the mysterious and forgotten palimpsest that encourages to refashion scholarly investigation through the style of a detective fiction. The paper intends to evaluate the quality, pertinence, and legitimacy of this kind of historiography against some of the most intractable aspects emerging from the critical discourse around and about the Hypnerotomachia — its attribution, its literary context, and its underground legacy.

20228
Marina Tower
Floor 5
Parlor 518

GENDER AND ENGLISH LETTERS

Chair: John S. Garrison, Carroll University
Megan Palmer Browne, University of California, Santa Barbara
“In Cleare Gold-silver Cloathed”: Becoming-Bird in Pembroke’s Psalm 68
After her brother Philip’s death in 1586, Mary Sidney, Countess of Pembroke, undertook his project of translating the Psalms into the rich and robust poetic language of the early English Renaissance. Pembroke’s dual artistry and scholarship are especially apparent in her translation of the notoriously difficult Psalm 68. Pembroke focuses on its notion of transformation: God’s presence turns the lowly into the triumphant. Women who had been hidden in the home and blackened by chimney-smoke are transformed into a virgin army who raise their voices in songs of triumph, and shine more brightly “then lovely dove in cleare gold-silver cloathed, / that glides with feathered oar through wavy sky” (31–32). This paper examines the simile of the dove — a figure that authorizes the women’s transformation — and the ways in which it mobilizes the discourses of powerlessness, grace, and transcendence central to Sidney and Pembroke’s understanding of Protestant theology and literature.

Sajed Chowdhury, University of Sussex
“Maistres Marie maik I pray”: The Metaphysics of Authorship in the Maitland Quarto Manuscript (ca. 1586)
This paper considers how relative anonymity could be used in sixteenth-century literary culture as an aesthetic strategy for women authors in a male (or) coterie context. The paper elucidates this supposition by examining the sixteenth-century Scottish verse miscellany, the Maitland Quarto Manuscript (ca. 1586), which is affiliated with the Scottish courtier and writer, Sir Richard Maitland of Lethington (1496–1586), and his daughter, Marie Maitland (d. 1596). I explore how a Renaissance female “maker” such as Marie Maitland could appropriate male discourse and auctoritas to provide herself with a “metaphysics of presence” (Jacques Derrida, 1997). The article builds on the provocative new work on the Maitland Quarto by Sarah Dunnigan and Evelyn Newlyn and recontextualizes Marie Maitland’s “voice” by examining the writings of Michel de Montaigne, Olympia Morata, Sappho, and Mary Stewart, Queen of Scots.

Andrew Sisson, The Johns Hopkins University
Unweaponed Men in Gowns: The Feminine Republic and the English Stage
Lewes Lewkenor’s 1599 introduction to Contarini’s Commonwealth and Government of Venice is striking for the explicitly gendered cast it gives to Contarini’s praise of a demilitarized citizenry — or what Lewkenor calls “unweaponed men in gowns.” This was, I suggest, one of Venice’s fascinations for Elizabethans: its government could be represented as both effective and symbolically female; particularly by contrasting
inviolate, deferential Venice with the dynamic and contentious republic of Rome. Criticism of Shakespeare’s *Othello* has circled around questions of insiders and outsiders, while largely glossing over what its contemporaries saw as the constitutive exclusion of Venetian public life, the barrier placed between military activity and civic reason. Shakespeare, I argue, presents a hyperbolic and anxious version of Lewkenor’s and Contarini’s Venice: a state that has extruded masculine combative virtue to its margins, where it can appear only as an object of uncomprehending fascination or as an agent of irrational perturbation.

20229
Bay Tower
Lobby Level
Carmel

**SPANISH LITERARY CULTURE I**

*Chair: Brys Stafford, University of Toronto*

Artem Serebrennikov, *University of Oxford*

*Don Quixote* and the Tradition of Renaissance Paradox

Cervantes’s novel is often referred to as a work full of ambiguity and driven by complex contrasts and paradoxes. This paper, while accepting Charles D. Presberg’s definition of *Don Quixote* as a paradoxical novel, adopts a different perspective by examining the Renaissance tradition of the mock-encomium, or “praise of the unpraisable,” discourses extolling disgusting or ridiculous things such as ulcers, flies, or tyranny. The paper argues that, from a reader’s perspective, the protagonist’s discourses in defense of the veracity of chivalric romances and in praise of the nonexistent order of chivalry function as an example of this rhetorical genre. However, they offer a deeper and truly paradoxical perspective, due to being placed in the mouth of a madman and in the context of a work of fiction.

Dian Fox, *Brandeis University*

*Hercules, King Sebastian, and Imperatives of Early Modern Masculinity in the Spanish Comedia*

Reproductivity and control are crucial to prevailing standards of both honor and manhood in early modern Spain. In fact, I argue that “honor” is the expression of hegemonic masculinity. Necessary to a man’s honor and masculinity is social reproductivity implied in the desire to marry. The other *sine qua non*, implied by the first, is control. That is, control over blood purity in the family, realized as control over the sexual activity of female family members. Its deep structure is dominating other men, often demonstrated in the *comedia* by prevailing against a rival in a romantic triangle. When a female character refers to her “honor,” she means the honor and masculinity of the man responsible for controlling her. The female’s subsumation into masculinity is therefore key to proper gender performance. My paper examines how iconic male figures in early modern Spain (Hercules and King Sebastian of Portugal, for example) fulfill these imperatives — or not — in several comedias.

Amaury Leopoldo Sosa, *New York University*

*Orders of Delation and the Thread of Dilation: Accountability and the Picaresque in La vida de Lazarillo de Tormes*

This paper seeks to understand how the Spanish Inquisition’s imperative of delation exacted a claim on the individual to know how to examine the subjects and objects of heresy. Moreover, it engages the ways in which the interpellated subject proceeded to respond for herself and the other in fulfilling the demand to delate. Exploring the relation between delation as a judicial process concerned with reporting and dilation as a rhetorical mechanism related to expansion, I propose a reading of the anonymous picaresque novel *La vida de Lazarillo de Tormes* (1554) that presents a protoconfessional narrative by Lázaro who is asked to give an account of his wife’s supposed infidelity. Overall, I will consider how the interjected subject constitutes the experience that arises out of living under the gaze of others, of accounting for that other, as well as, or as a means to, account for the self.
UNSP EAKAB LE TERROR

Organizer: Robert Appelbaum, Uppsala University
Chair: Andrew Keitt, University of Alabama at Birmingham

Robert Appelbaum, Uppsala University

The Language of the Massacre and Other Terrors

“The paper would cry,” writes Simon Goulart in his Mémoires de l’Estat de France, referring to the St. Bartholomew Massacre, “if I recited the horrible blasphemies which were pronounced by those wild monsters and devils during the fury of all those massacres.” Goulart does not say what those blasphemies were, but he does proceed to let the violence of the massacre speak, to make his reader listen to the sounds of the violence, and to the social and religious meanings the violence communicated, through word, deed or acoustic effect. This paper considers the vocalization of violence in literary accounts of the Massacre, and introduces the subject for this panel, “Unspeakable Terror.”

François-Xavier Gleyzon, University of Central Florida

“This is my Body, This is my blood”: Thus Spake Terror

This paper aims at rethinking the Eucharistic utterance “This is my body . . . This is my blood” not merely as the key formulation of representation, but first and foremost as a decisive role in the attempt to write the body as a site/sight of terror and torture. The inherent sacrificial violence of the Eucharist in the Cenacle seems to be confirmed by the startling phrase of Saint Ephrem’s prayers, in which he refers to the body and blood of Christ as “Your all-pure and terrifying Mysteries.” The paper focuses upon specific Renaissance and early modern texts and images — Shakespeare’s The Merchant and Titus Andronicus, Milton’s Paradise Lost book 4, along with paintings by Crivelli, Cimabue and Il Maestro del Codice di San Giorgio — where body/flesh and blood-images are targeted, and offered to the gaze as the ultimate embodiment of terror and jouissance or the jouissance of terror.

Peter C. Herman, San Diego State University

“A Deed without a Name”: Macbeth and Terrorism

One aspect of the discourses surrounding terrorism (however defined) seems to be present from the start. Terrorism, paradoxically, both speaks and is unspeakable. To the perpetrators, terrorism has a precise and clear message. To its victims, the terrorist act is so horrible it defies language. While one can find many examples of this paradigm in the rhetoric surrounding 9/11, one also finds it in the responses to what is the first act of terrorism (as opposed to mere political murder): the Gunpowder Plot. In this paper, I want to suggest how Shakespeare’s Macbeth intervenes in the post-Gunpowder Plot era (analogous in some ways to the post-9/11 era) by incorporating the paradox of speakability/unspeakability into the rhetoric of his play.
“Libera e donna”: Catherine of Siena and the Mystical Body of the Church

Catherine of Siena is often depicted as an overwrought woman who suffered from anorexia and whose thinking vanished in a strained, individual mysticism. However, both her writings and bodily enactments had a compelling actuality. As the first female author in Italian, she entered the historical stage with an extraordinary vibrancy and strength. Her insistence on the volgare in her Libro not only challenged the Latin discourses of contemporary humanists and ecclesiastic authority, but also further strengthened her critique of the theological disagreements that had torn apart the Church during the Avignon papacy. This paper aims to explore how Catherine’s central vernacular dialogue on the mystical body both defends the historical role of the Church and invokes a profound institutional reformation, thus offering a solution to a conflict that had occupied humanists and intellectuals for almost a century.

Gur Zak, Hebrew University of Jerusalem

Ethics and Literary Form in the Works of Angelo Poliziano

Humanist reflections on the ethical value of literature were often divided between an affirmation of its power to provide “muscular” self-mastery, and a concern over its propensity to entice emotions considered as feminine. To ensure literature’s emasculating effect, humanists following Petrarch tended to prize works written in Latin rather than the vernacular tongue, and in the epic rather than lyric mode. The aim of this paper is to explore Poliziano’s complex relations with this humanistic tradition, especially as they emerge from his works of the late 1470s. Whereas in the Stanze Poliziano strove to combine the epic and lyric modes in order to establish a new hybrid ideal of humanistic selfhood — mixing both masculine and feminine attributes — in the following years, and mainly due to personal and political crises, he opted for a renewed muscular ideal of the humanist scholar, evident in his efforts at Stoic philosophical prose.

French Renaissance Nonsense Poetry: From coq-à-l’âne to galimatias

This paper will examine how French nonsense poetry evolved from the coq-à-l’âne of the early sixteenth century, notably by Clément Marot, to the galimatias of court poets, including Motin and Sigogne, one hundred years later. Was the religious and satirical content of coq-à-l’âne during the Reformation diminished with the advent of galimatias during the Counter-Reformation? If so, could the latter still serve political purposes, for example by expressing satire of powerful figures in a highly coded way, or was it more of a pure literary game, involving uncontroversial social criticism of the obscurantist practices of pedants, doctors, astrologers, and other
standard targets of contemporary parody? Are coq-à-l’âne and galimatias two distinct genres of nonsense verse or did the terms become to all intents interchangeable in the late Renaissance?

Mathilde Bombart, Université Lyon 3

Constituer une dignité d’auteur: pratiques de la rumeur et de la calomnie dans les querelles littéraires du premier XVIIe siècle

De la querelle des ‘Lettres’ de Guez de Balzac (1624), à la querelle de ‘L’Ecole des femmes’ (1661) en passant par la querelle du ‘Cid’ (1630), le recours à la calomnie et à la médisance est un trait récurrent des pratiques polémiques du premier dix-septième siècle en France. On pourrait proposer de remettre au centre de ces querelles la question de la réputation des individus attaqués. Et si, finalement, un des enjeux de ces querelles était aussi d’interroger comment se constitue une dignité d’auteur ? L’analyse de la manière dont ces rumeurs mettent en question la vie et les mœurs des auteurs attaqués (avec notamment l’accusation de libertinage et d’homosexualité et d’inceste), l’étude de la formation de ces rumeurs et de leurs modes de circulation nous permettront de tenter de repenser l’articulation conflictuelle, dans un champ littéraire en pleine construction, entre identité sociale et réputation auctoriale.

Guillaume J. Peureux, Université Paris Ouest Nanterre La Défense

Discours insensés et excessifs: réflexions sur la renaissance de la satire

Contemporains des ‘Satires’ de Régnier, les recueils collectifs de poésie satyrique (1600–1622) contiennent de nombreux poèmes inintelligibles pour nombre de lecteurs (textes codés, probablement déchiffrables seulement par quelques ‘happy few’), qui ne relèvent pas explicitement du genre de la satire, et qui s’intitulent coq-à-l’âne ou galimatias. D’autres textes font preuve d’une obscénité ou d’attaques ‘ad hominem,’ injures et calomnies qui ne semblent pas non plus relever de ce genre. Le genre satirique tel qu’il semble bien connu se dilue dans ces recueils, au bénéfice d’une écriture et d’une langue de l’excès, caractérisée en particulier par la diffusion d’informations ou fausses ou insaisissables, dans un contexte qui atténue les frontières entre privé et public, entre diffusion restreinte et diffusion élargie. L’objet de cette intervention serait d’essayer de comprendre les liens entre satire et parole insensée et excessive, notamment en analysant la renaissance multiforme de la satire au XVIIe siècle en France.

20233
Bay Tower
Lobby Level
Shutters

ROUNDTABLE: FORMAL MATTERS:
RETHINKING THE RELATIONSHIP BETWEEN LITERARY FORMS AND THE MATERIAL TEXT

Sponsor: Program in Medieval and Early Modern Studies, University of Michigan

Organizer: Allison Deutermann, Baruch College

Chair: András Kisséry, CUNY, City College

Discussants: Warren Boutcher, Queen Mary, University of London;
Heidi Brayman Hackel, University of California, Riverside;
Frances E. Dolan, University of California, Davis;
Alexandra Gillespie, University of Toronto;
Heather James, University of Southern California;
Jeffrey T. Knight, University of Michigan

Form has become a keyword in literary studies, central to a reemerging interest in literature’s formal properties. So, too, has matter, perhaps most distinctly in the vibrant, interdisciplinary field of book history. This roundtable asks how these two seemingly distinct methodologies — new formalism and the history of the book — can be profitably joined together to rethink the relationship between form and matter in early modern literature. How does the material text condition, or fail to condition, our engagement with specific kinds of texts? In what ways do the formal, internal properties of writing shape the material fact of its production and reception?
Loÿset Compère, the First Italian War, and Humanism in Fifteenth-Century France
In September 1494 the French army invaded Italy, aiming to assert a claim to the kingdom of Naples. The composer Loÿset Compère accompanied King Charles VIII, bringing with him some “old pieces.” He left behind some of those pieces in the form of a small manuscript containing five motets, which were copied in January 1495 and later published in 1502. I shall suggest possible reasons why Compère may have selected them to bring along to the war. The text of one of these motets, *Sile fragor*, sheds particular light on humanism and music. Its subject is the experience of singing and hearing music in church. But the words of its first strophe were “sampled” from an eclogue of Petrarch’s. The high ambition of the poet is further shown by an identification of Bacchus with Christ that depends on what would have been new discoveries in the late fifteenth century.

Mark Allen Rodgers, *Yale University*

What’s in a Name? Philippe de Monte’s *Sonetz de Pierre de Ronsard*
The title of Philippe de Monte’s chanson collection *Sonetz de Pierre de Ronsard, mis en musique a cinq, six, et sept parties* (1575) is more than a little disingenuous: of the twenty-nine poems set to music in the collection, only eighteen are in fact by Ronsard, of which only eleven are sonnets. To illuminate these discrepancies and the broader significance of the collection, I situate it against Monte’s responsibilities at the court of Maximillian II and his extraordinarily prolific madrigal output. Monte’s attempt to establish a presence in the Parisian market for printed music through the collection prompts a consideration of his relationship with Orlando di Lasso, whose cues he appears to have been following. Finally, I propose that the features of Monte’s collection require bridging the historiographic chasm created by the discrete separation of musical genres.

Valerio Morucci, *University of California, Davis*

Secular Patronage at the Orsini Court: Marenzio, Caccini, and the Roman-Florentine Circle
The role of the Orsini, one of the most powerful noble families of Renaissance Italy, in the patronage of music has not received the attention of music historians, in spite of their substantive contribution in the development of Italian art. Based on extensive documentary and archival research, this interdisciplinary study will present a comprehensive picture of the rise of music at a vital center of Italian Renaissance culture, focusing on the artistic activity at the court of Duke Virginio Orsini (1572–1616). By providing new information on composers working under his secular sway, among whom we find Luca Marenzio, Giulio Caccini, and some prominent singers of that time, I will also demonstrate the existence of a Roman-Florentine circle of musicians and poets who gravitated around the houses of the Orsini and the Medici (which remained deeply connected), and played a significant role in the flourishing of early opera.
SEX ACTS IN THE EARLY MODERN WORLD II

Organizers: Vanessa McCarthy, University of Toronto; Amyrose McCue Gill, Centre for Reformation and Renaissance Studies
Chair: Laura Giannetti, University of Miami

Matt Kozusko, Ursinus College
Mis-en-tendre: Finding Fellatio in Renaissance Drama
This paper begins by considering several fellatio jokes in Renaissance drama in order to suggest that they are not, in fact, fellatio jokes, and that despite a rich tradition of bawdy humor, especially in Shakespeare, there is not a single explicit and unmistakable reference to fellatio anywhere in the period. If fellatio does indeed figure in drama of the period, why does it not do so more often and more clearly? I touch on the problem of historical difference and the challenge it presents for editorial glossing by considering how sex acts and body parts can be troped in ways that disguise them to readers and audiences today. Following a brief account of fellare and irrumare from Catullus to Ben Jonson, I conclude by discussing whether fellatio was conceptually available to early moderns as a discrete activity, or whether it was simply coded differently from how it is today.

Lucia Binotti, University of North Carolina at Chapel Hill
Masturbation and Power in Góngora’s Fábula de Polifemo y Galatea
Little attention has been given to “sexual pleasure” in Luis de Góngora’s Fábula de Polifemo y Galatea (1613). This paper presents a sample of how the poem’s linguistically complex imagery allows for an overtly sexual interpretation. My interpretation of the poem builds on a textual analysis focused on baring the sexual symbolism contained in each stanza. Polyphemus represents the spectator, so he stands both as the implied reader and as Góngora’s desired patron, the king. Acis and Galatea perform a choreographed ritual for the voyeuristic enjoyment of the reader-spectator who is engaged in masturbation. Galatea symbolizes the feminine discovery of pleasure away from the fear of penetration. Acis’s delicately chosen gifts for the nymph (fruit, almonds, milk, and honey) can be translated into symbols for male genitalia, thus becoming the medium through which Galatea will acknowledge the power of masculine desire without having to accept its forcefulness.

Sergius Kodera, Universität Wien
Sodomy and Gluttony in Theory and Practice in the Comedies of Giovan Battista della Porta
Michele Rak has rightly characterized della Porta’s plays as exercises in Counter-Reformation ideology; yet della Porta’s comedies contain a huge repertory of sometimes highly grotesque and potentially subversive imagery. This paper investigates some of the numerous representations of sodomy in della Porta’s influential mannerist comedies. This talk will explore the relationship of sodomy to the topical figure of the gulone (the glutton). The porousness of boundaries between animals and humans (a characteristic trait of these representations) raises interesting questions about the malleable nature of the individual in this early modern discourse on the human body. My talk will relate these texts to the larger context of della Porta’s ideas on the properties and the potential of natural bodies, that is to say, to the larger naturalist agenda that della Porta pursues in his highly popular books on natural magic and physiognomy.
COGNITION AND AFFECT II: SHAKESPEARE

Organizers: Daniel T. Lochman, Texas State University, San Marcos; Hannah Chapelle Wojciehowski, University of Texas at Austin

Chair: Hannah Chapelle Wojciehowski, University of Texas at Austin

20236
Bay Tower
Upper Level
Point Loma A

Paul A. Cefalu, Lafayette College
The Burdens of Mindreading in Shakespeare’s Othello, or How Iago Gives the Lie to Cognitive Theory

Critics have generally agreed that Iago’s power over Othello stems from his exquisite attunement to Othello’s temperament. Iago’s evil seems to be sourced in his talent for what cognitive theorists would describe as “mind reading,” the relative ability to access imaginatively another’s mental world and, in Iago’s case, to manipulate cruelly that world. Inversely proportional to Iago’s mind reading ability would be the mind blindness of Othello, who seems too obtuse and closed-off to fathom Iago’s designs. This paper argues against the grain of the cognitivist notion that having a robust “theory of mind” enhances one’s adaptive fitness. I argue that the case of Iago suggests that mind reading, when it becomes all-consuming, can actually serve as a maladaptation and psychological handicap.

Brian Patrick Chalk, Manhattan College
“Murdering Sleep”: Macbeth, Dreams, and the Boundaries of Theatrical Reality

From the moment the play begins, Macbeth’s dramatic context encourages us to associate what happens on stage with the experience of dreaming. Considering the play in conjunction with early modern dream theory, particularly Thomas Nashe’s Terrors of the Night, reveals both subtle and obvious verbal allusions and theatrical effects that Shakespeare’s audience would have associated with dreams. My paper explores how sleep deprivation affects Macbeth’s cognitive abilities and causes him to experience what early modern dreamers would have identified as visums, or cognitive states in which the dreamer uncomfortably straddle the border between sleep and consciousness, and is tormented by visions that confuse and ultimately collapse the difference between these two realms. Macbeth, I suggest, asks its audience to submit to this lack of definition between reality and imagination, and thus itself takes the shape of a visum, a collective dream that confuses and expands the boundaries of the theatrical.

Bradley Irish, Arizona State University
Coriolanus and the Poetics of Disgust

This paper argues that Coriolanus is a play about the experience of being disgusted. Known as the “gatekeeper emotion” by modern affect theorists, disgust is the sentiment that guards both the boundaries of the material body and boundaries of the sociomoral order. The dynamics of disgust, I suggest, correlate with the stylistic, thematic, and dramaturgical investments of Coriolanus, and provide a means of uniting the play’s imagery — dominated by motifs of digestion, disease, and decay — with its narrative structure — dominated by waves of symbolic incorporation and expulsion. Drawing upon a robust network of empirical and theoretical research in the sciences and humanities (such as the work of Paul Rozin, Jonathan Haidt, and Bruno Wicker), I conclude that disgust functions as a master trope in Coriolanus, and I attempt to suggest the importance of disgust as a more general critical category for future work in early modern studies.
FILELFO, MAN OF LETTERS II

20237
Bay Tower
Upper Level
Point Loma B

Organizers: Jeroen De Keyser, Katholieke Universiteit Leuven;
Jan L. M. Papy, Katholieke Universiteit Leuven

Chair: Lodi Nauta, University of Groningen

Guy Claessens, Katholieke Universiteit Leuven

Filelfo’s Plato: Always Already There

Filelfo’s Platonism is generally considered to have reached its acme in the five books of the *De morali disciplina*. Although it is acknowledged that some crucial Platonic elements were already anticipated in Filelfo’s letters, their scattered presence in the *epistolarium* seems to stand in a sharp contrast with their ingenious arrangement and integration in the ontological and epistemological system underpinning the *De morali disciplina*. Remarkably enough, the forthcoming critical edition of the *Commentationes Florentinae de exilio* shows that almost all parts of the *De morali discipline* that can be labeled “Platonic” are already present in Filelfo’s political dialogue. In this paper I will investigate the major consequences of this discovery. Additionally, a close study of the sources used by Filelfo in his Platonic passages will show to what extent our view on Filelfo’s Plato needs revision.

Jan L. M. Papy, Katholieke Universiteit Leuven

Epicureanism and Stoicism in Filelfo’s Letters: A Reconsideration

While in various studies quite some attention has been given to Filelfo’s philosophical background, and especially to the importance of Platonism, which during his lifetime experienced a revival in the Latin West, it is striking that scholarship has hardly dwelt on Filelfo’s use of Epicurean and Stoic philosophical views. Not surprisingly, he seems to have relied mostly on Cicero, Seneca, and Augustine for his knowledge of these “Hellenistic” schools. Nevertheless, since Filelfo had a sound knowledge of the Greek language and since he played a pivotal role in the transmission of the newly rediscovered Greek philosophical legacy, I will explore to what extent “Filelfo’s Epicurus” was a *novum* in the Quattrocento environment and how, especially in the *epistolarium*, the Hellenistic philosophical schools coexist with the more prominent attention given to Aristotelianism and Platonism, and will read Filelfo’s letters as a promising starting point for an assessment of his philosophical agenda.

Andrea Aldo Robiglio, Katholieke Universiteit Leuven

A Subtle Gothic Touch: Filelfo’s Debt to Medieval Philosophical Writings

Filelfo’s *Letters* show a humanist energetic in his reading of both ancient historians and philosophers, and in constant search of new and better Greek manuscripts, especially in the case of Aristotle. In doing so, Filelfo engages the ancient sources with scant use of medieval commentators, so that the use of scholastic writings would not appear relevant to his scholarly practices. However, it might be interesting to analyze in more detail whether the medieval scholastic heritage has really been eclipsed in his work or not. Some quotations in Filelfo’s *Commentationes Florentinae de exilio* are unmistakably taken from Albert the Great’s commentary on the *Nicomachean Ethics*. In my paper I will draw a sketch of Filelfo’s Aristotelianism, exploring precisely his indebtedness to his, albeit concealed, scholastic sources, including aspects of Dante’s *Commedia* that surface in Filelfo’s works and that belong to the philosophical and theological foundations of the medieval mind.
ARTISTIC EXCHANGE BETWEEN FLORENCE AND ROME IN THE SEVENTEENTH CENTURY

Organizers: Lisa Bourla, University of Pennsylvania; Eve Straussman-Pflanzer, Art Institute of Chicago
Chair: Lisa Bourla, University of Pennsylvania

Eve Straussman-Pflanzer, Art Institute of Chicago
Tuscan Ties and Roman Relations: Cecco del Caravaggio’s Resurrection and Cappella Gucciardini in Santa Felicità

Painted between 17 September 1619 and 30 June 1620, Cecco del Caravaggio’s Resurrection (Art Institute of Chicago) was commissioned by Piero Gucciardini, the Tuscan ambassador to Rome, for his family’s chapel in the Florentine church of Santa Felicità. Underlying the importance of Piero as a cross-cultural intercessor between Florence and Rome in the first quarter of the seventeenth century, the Gucciardini project was the first chapel in Florence for which all of the altarpieces were executed by the followers of Caravaggio. Although it is often noted that Piero refused Cecco’s altarpiece and ordered a replacement from Antonio Tempesta, neither its rejection nor its subsequent acquisition by Scipione Borghese have been sufficiently explored. This paper addresses these issues through the lens of the cultural and political biases at play between Roman and Florentine artistic aims in this period.

Christine Follmann, Bibliotheca Hertziana
The Feroni as Art Patrons: A Rare Example of the Reception of Roman Art and Architecture in Late Seicento Florence

As part of my ongoing research focused on representational strategies of the Feroni family — ennobled in 1681 by Cosimo III — I have uncovered two remarkable examples of the reception of Roman Baroque architecture and decorative arts in the Grand Duchy of Tuscany. For the rich decoration of a funerary chapel in the Florentine church of Santissima Annunziata (1691–93) and the construction of an imposing villa with an adjacent chapel on the estate of Bellavista at Borgo a Buggiano (1696–1702), Francesco Feroni and his eldest son Fabio employed not only architects, sculptors, stucco plasterers, and painters working for the Medici court, but also artists that the Grand Duke had sent to study ancient and contemporary Roman art and architecture in situ. In this paper, I will reveal the important implications of the Feroni family’s patronage, particularly the extensive reference to Roman monuments evident in their commissions.

ART, ARCHITECTURE, AND TECHNOLOGY II: PRACTICE

Sponsor: History of Art and Architecture, RSA Discipline Group
Organizers: Tracy E. Cooper, Temple University; Deborah Howard, University of Cambridge
Chair: Alexander Marr, University of Cambridge

Katherine Isard, Columbia University
Scamozzi, Scamozziana: Mathematical Instruments and the Virtuosity of the Architect

This paper will consider the effect of ever more sophisticated scientific instruments on the practice of architecture in late sixteenth-century Italy. Modern technologies
were rapidly developing to facilitate labor intensive processes, yet their actual utility remained a contested issue. The architect Vincenzo Scamozzi (1548–1616) advised that the magnetic compass and other complicated surveying instruments were poorly made, imprecise, and disparaged by true professionals. He argued that the architect needed only simple tools, knowledge of mathematics and, most importantly, time devoted to practice. Implicit in this criticism is the notion that an instrument designed to eliminate labor may also eliminate skill. However, Scamozzi claimed credit for inventing his own tool for surveying, the squadra scamozziana. Using Scamozzi as a case study, this paper will consider the paradoxical relationship between the professional opportunities provided by the marketplace for instruments and its consequences on learning, experience, and perceptions of virtuosity.

Andrew James Hopkins, Università degli Studi dell’Aquila
Seeing the Light: Illuminating Domes in Renaissance Venice
Illuminating church domes was a pivotal issue, in Venice as elsewhere. Byzantine domes, like those of St Mark’s, were without drums and therefore relatively low. Multiple apertures at their bases provided a little light, but also consequently led to structural and statical implications, especially in St Mark’s where tall outer dome shells had been added in the thirteenth century. New solutions were introduced by architects such as Mauro Codussi from the 1470s, Jacopo Sansovino from the late 1520s, and Andrea Palladio from the 1560s onwards. For their domes, these architects had to get to grips with the technical implications of constructing a cupola, structurally risky in the lagoon, and to devise ways of illuminating the cupola above the crossing so that the symbolic heart of the church was just as brightly lit as the rest of the interior, no easy feat as their various attempts demonstrate.

Pamela O. Long, Independent Scholar
Hydraulic Engineering, Topography, and Urbanism in Late Renaissance Rome
This paper treats two great hydraulic projects in late Renaissance Rome — the reconstruction of an ancient aqueduct, the Acqua Vergine, and flood-control plans aimed at preventing the flooding of the Tiber River. The paper focuses on the processes by which these urban projects were negotiated and carried out, the architects — as they were called — who worked on them, the conflicts that developed, and complex arenas of patronage and governance that constituted their context. These hydraulic projects will be tied both to topographical issues involving mapping the city and to the growth of Roman urbanism, which was a striking phenomenon in the late sixteenth century.

20303
Marina Tower
Lobby Level
Executive Center 2B
OBJECTS OF SUFFERING:
EPISTEMOLOGIES OF PAIN
IN EARLY MODERN ART I
Organizer: Erin J. Campbell, University of Victoria
Chair: Alena Robin, University of Western Ontario
Catherine D. Harding, University of Victoria
Representing Pain: Embodied Processes in the Fourteenth-Century Specchio Umano by Domenico Lenzi
The fourteenth-century grain merchant Domenico Lenzi employed the embodied practices of writing, reading, and visualization to respond to the emotional pain he experienced during years of famine and starvation of the poor, as well as the resulting social unrest and violence. This paper will examine how this merchant writer made use of these practices, as part of a changing picture of literacy patterns in the late Middle Ages in Trecento Italy. Barbara Rosenwein’s scholarship on emotion and community in medieval Europe has relevance for our understanding of Lenzi’s project: he appears to have negotiated an interior emotional experience, while also recording historical data to remind future generations of these charged moments in time. The text-image relationships in the manuscript help to shape reader response to the painful record of human struggle, inadequacy, and frailty.
Anna Huber, *Harvard University*

**In Stitches: Prints, Laughter, and Pain**

Matthias Quad's *The Fool* entraps its beholder in a laughing game. The 1588 Cologne engraving shows a man in radical close-up, laughing and baring his teeth with wide open mouth, while presenting a needle that threatens to stab the viewer. Hitherto largely ignored by scholarship, the print must have gained an immediate and unusually long-lasting fame, as evidenced by the numerous adaptations in various media up to the early eighteenth century. Focusing on the print’s performative dimension in relation to the position of the viewer, this paper sheds light on early modern theories of laughter as pain and potential sin, while discussing laughter’s fundamental relation to concepts of (artistic) imitation in German print production. The original Latin epigram of Quad’s engraving underlines the image’s self-reflective quality, ultimately revealing the artist’s precarious identification with the laughing fool and pain inflictor.

Ann Haughton, *University of Warwick*

**The Flaying of Marsyas in Renaissance Art: Hidden Truths Revealed**

This paper focuses on flaying as a means of punishment in depictions of Apollo and Marsyas. The iconographical visibility of Marsyas’s defiance and Apollo’s gruesome retribution was disproportionate to its frequency in lived experience. A form of torture and killing that denotes the most extreme inscription of power, the flaying of an older Marsyas by the younger Apollo is symbolically apt for the study of domination and subjection in Renaissance art. This paper explores how depictions of flaying metaphorically encapsulated the revelation of the inner self through the obliteration of the place where identity is formed, and examines the symbolic potency of such depictions as an allegory of hidden truths, guilt, and sin revealed. The visuality of flaying and Renaissance advances in knowledge through human pathology and anatomical dissection will be discussed, along with associations between the destruction of bodily integrity and the potential pleasure-inducing effects of pain and penance.

Erin J. Campbell, *University of Victoria*

**Sacred Suffering: Pain, Piety, and Aging in Early Modern Italian Portraits of Old Women**

This paper will show that the cultivation of sacred pain extended beyond images of broken and bleeding holy bodies to permeate more mundane forms of visual culture in post-Tridentine Bologna. Drawing on the evidence of prescriptive writings, Christian manuals on aging, spiritual guides for Christian living, images of old age, and writings on art, I argue that portraits of old women, as both domestic objects and art objects, transformed images of elderly women into sacred pain performances, in which the display of wrinkled skin, emaciation, loss of teeth, and other visible signs of old age enacted pain that rivaled the suffering of the Christian martyrs in its power to forge communal bonds and fashion the spiritual self. By confronting such objects of sacred pain in the home, family viewers participated in a visually articulated ethics of pain and aging, which in turn shaped early modern understandings of guilt and conscience.

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**CARTOGRAPHY AND CULTURE**

20304
Marina Tower
Lobby Level
Executive Center 3A

*Chair: Janelle A. Jenstad, University of Victoria*

Chris Barrett, *Louisiana State University*

**Drayton’s *Poly-Olbion* and the Work of Poetry in the Age of Cartographic Representation**

The note to the reader of Michael Drayton’s 1612 chorographical poem *Poly-Olbion* outlines a radical critique of the early seventeenth century’s fascination with the map and builds a theory of literature atop that cartographic anxiety. This paper explores how Drayton’s poem seeks to harness the allure of the newly ubiquitous map in English culture, in order to express aesthetic skepticism and
political unease about the cartographic project. Drayton posits in the prefatory note that poetry is a generative endeavor that does not seek to represent space but to create it — thus highlighting the shortcomings of the map while simultaneously developing a new poetics of navigation. I conclude by suggesting that Drayton’s epic offers twenty-first-century readers a theory of literature responsive to the digital and technological innovations of the current, second cartographic revolution, which is so drastically changing the geographic and conceptual terrain of modern life and criticism.

Daniel Brownstein, Independent Scholar

Imaging the Future of “Italy” in Reformation Rome

Recent historiography views the Gallery of Maps commissioned by Gregory XIII as the creation of a single cartographer, Egnazio Danti. Attention to Danti’s authorship of the cycle has obscured the commission’s relation to collections of maps sold in Rome from the 1550s as made-to-order atlases, which promoted a legibility of inhabited expanse that was imitated in the maps in the 1568 and 1571 editions of Leandro Alberti’s Descrittione d’Italia. This paper argues that the Gallery’s geographic maps responded to such precedents to reassess their modernity. Despite the dramatic expansion of the global coverage of the inhabited world after Ortelius’s 1570 Theatrum Orbis Terrarum, the far more exclusive if similarly expansive cycle mapped the church’s inhabitation of the Italic peninsula. But rather than engage a discourse of critical cartography, the cycle constituted a dual polemic about the future of Italy by mapping continuity in the peninsula’s pastoral supervision and confessional identity.

Jasper C. van Putten, Harvard University

The Emergence of the Artist-Chorographer in Early Modern Cosmography

This paper proposes a reevaluation of the role of the artist in early modern cosmography. It does so by taking into account the previously overlooked financial, scholarly, and artistic networks that underlie the production of books of city views, from Sebastian Münster’s Cosmographia (Basel: 1544–1628) to Braun and Hogenberg’s Civitates Orbis Terrarum (Cologne: 1572–1617). Using GIS, I have mapped the city views contained in different editions of these (and other) city view books, as well as patrons who provided the drawings, intermediaries who helped obtain them, artists who produced them, draftsmen who transferred them to wood or copper, as well as woodcutters, engravers, printers, editors, and cosmographers. My analysis provides a visualization of the expanding role of the artist over the course of the sixteenth century in producing, procuring, financing, and transmitting city views, to the extent that artists could claim to be cosmographers in their own right.

CHILDREN IN THE RENAISSANCE

Marina Tower
Lobby Level
Executive Center 3B

Sponsor: South Central Renaissance Conference (SCRC)
Organizer and Chair: Matthew K. Averett, Creighton University

Jasmin Cyril, Benedict College

Dynastic Identity in Renaissance Court Life: Dynastic Privilege in Portraits of Children

Late Quattrocento and early Cinquecento portraits of Renaissance court family life both underscored the significance of the dynastic legacy of the family implicit in the heraldry and placement of images of privileged children as well as introduced an element of familial association that determined the future of the court itself. Painters and sculptors in the employ of the dukes and counts of central and Northern Renaissance courts utilized the trope of the interconnectedness of an extended privileged family as introduced by Augustus in the Ara Pacis Augustae (13–9 BCE, Rome). Andrea Mantegna in the environmentally frescoed Camera Picta, Ducal Palace (Mantua, 1465–74) framed the minor family members of the family of Ludovico Gonzaga and Barbara von Holenzollern in a setting
that emphasized their dominion over both the physical space of the palazzo, the
contado under their political control, and their entry into the principate of the
Church hierarchy.

Brian D. Steele, Texas Tech University
Clarissa Strozzi: Titian's Portrait of the Wife as Young Girl

Titian's painting of Clarissa Strozzi (1542) has been said to present characteristics
of childhood within the format of a state portrait but, as product of a dialogue
between male patron and artist, the painting perhaps unsurprisingly evokes aspects
of Clarissa's anticipated role as wife. Primary and secondary literature (e.g., Mary
Rogers) identifies virtues associated with sixteenth-century female behavior in
Italy, including controlled movement, beauty inspiring love, chastity, familial
responsibility, and piety. I examine such virtues in relation to iconographic features
of setting and to implications of dress, jewels, comportment, interaction with
pet, and formal design. These factors intimate a transitive process of becoming:
that of schooling the infant of childlike demeanor into the desirable Petrarchan
beauty and, potentially, ideal wife. The pictorial intimations would have stimulated
conversational exploration for a society that, as we now know, completed portrait
images in the process of oral discourse.

Margaret Flansburg, University of Central Oklahoma
E Riluttante Ragazzotti: Youths as Hesitant Participants in the Crucifixion

Children and young boys began to appear with frequency in Trecento and
Quattrocento Calvary scenes as allegorical reminders of Christ's humiliation and
suffering. Their poses are drawn from the 1293 Supplicationes varie, which was
a major source for several centuries. In 1991, Amy Neff wrote on the mocking
and abusive “Wicked Children on Calvary” and appended a list of twenty-
three examples including those in the Supplicationes. Only two are Crucifixions
in Urbino from the Riminese school. In this paper, I will discuss a group of
Crucifixion narrative paintings emanating from the early fourteenth-century
School of Rimini. In these, youths continue to emulate the Supplicationes models
but depart from their hostile manner. Instead, the Riminese figures often appear
to be hesitant and watchful rather than aggressive. In the Supplicationes, some of
the children collect rocks in their tunic skirts or carry pails of stones with which
to attack Christ.

20306
Marina Tower
Lobby Level
Executive Center 4

JESUIT AND SPECTACLE II

Sponsor: Group for Early Modern Cultural Analysis (GEMCA)
Organizers: Ralph Dekoninck, Université Catholique de Louvain;
Annick Delfosse, Université de Liège
Chair: Ralph Dekoninck, Université Catholique de Louvain

Céline Drèze, Université Catholique de Louvain

Music at the Professed House in Antwerp (Sixteenth—Eighteenth Centuries)

From the end of the sixteenth century onwards, of all the houses of Belgian Jesuit
Provinces, the Professed House in Antwerp took particular steps to develop and
maintain a high level of musical activity, not only for daily life activities, but also
and especially for solemnities. Echoing the grandiose architecture of the church of
St. Ignatius, musical activity produced there also needed to reflect the importance of
the Antwerp house: besides being the home of the provincial superior, the Professed
House was also a major spiritual and intellectual center and a bastion of the Counter-
Reformation. By examining this particular context through the analysis of a range
of unpublished archives (Jesuit personnel catalogs, Litterae annuae, account books,
etc.), my paper aims to highlight the methods and undertakings of this musical
presence, deemed disproportionate by Rome.
Cynthia Anne Caporella, *John Carroll University*

**Jesuita Non Cantat? Evidence from a Sacristy Manual from the Roman Church of the Gesù**

CDG968, a sacristy manual of liturgical directives from 1584, the year of consecration of the Church of the Gesù in Rome, reveals that music had a noteworthy place in the liturgical life of the early Jesuits. While it is true that, for spiritual and mission-driven reasons, the constitutions deliberately restricted the use of music within the prayer life of the Jesuits, the public worship life at the Jesuits’ mother church was quite another matter. In fact, music played a substantial role in the public liturgies at the Church of the Gesù throughout the entire liturgical year and remained consistent with the teaching and practice of the Roman Catholic Church in the sixteenth century.

Annick Delfosse, *Université de Liège*

**Jesuit Solemnities in the Southern Netherlands: Immersion and Experience**

Since the celebrations for Ignatius’s beatification organized in Brussels in 1609, the Belgian Jesuits kept proposing processional performances characterized not only by their highly spectacular features, but also by their physical dimensions, in contempt of synodal summons that imposed a strong spiritualization of the processions. With Jesuit ceremonies, bodies are in movement, senses are awakened, and emotions are heightened. Processions establish themselves as immersive spatio-temporal frames where what matters the most seems to be the experience provoked by the saturation of special effects. I will seek to define the practical terms of this experience and to identify the devices used to make this experience possible and the purpose behind this activation of experience.

**20307**

**Marina Tower**

**Lobby Level**

**Harbor Island 1**

**(RE)SITUATING THE PHILIPPINES: INTERDISCIPLINARY AND CROSS-CULTURAL PERSPECTIVES III: DISCOURSES AND IDEOLOGIES**

*Sponsor:* History of Art and Architecture, RSA Discipline Group

*Organizer:* Karen-edis Barzman, SUNY, Binghamton University

*Chair:* William McCarthy, University of North Carolina, Wilmington

Ricardo Padrón, *University of Virginia*

**Antipodal Rebellions: The Revolts of the Sangleys and the Aragonese in the Work of Bartolomé Leonardo de Argensola**

One of the most dramatic chapters of Bartolomé Leonardo de Argensola’s *Conquista de las Malucas* tells of the 1603 revolt by the so-called “sangleys,” or resident Chinese, against Spanish colonial authority in the Philippines. My paper compares Argensola’s treatment of this episode with his history of the 1591 revolt of the Aragonese against Hapsburg rule. Two revolts, one in the kingdom that Argensola called home, and the other in a distant colony which he never visited. My comparison of the two brings into focus the portrayal of local and ethnic identities in relation to the structures and ideologies of Hapsburg power at the antipodes of its global monarchy.

John Blanco, *University of California, San Diego*

**Sovereign Ministrations: On the Tropical Foundations of Baroque Reason**

Calderón de la Barca’s *El médico de su honra (A Surgeon in Matters of Honor, 1637)* is based upon a real-life murder that took place in Manila in 1620, involving the governor-general, his wife, and her lover. In adapting the incident, Calderón curiously omits those cross-currents of early globalization that conspired to make the already-spectacular historical event an emblem of Spain’s early imperial modernity. What appears in its place is a drama of intrigue and controversy, which highlights the tutelage of the sovereign on the limits of his power. Both dramas (the Philippine and the Spanish) nevertheless share a common diagnosis of, and cure for, the crisis of Spanish imperial authority, one that favors the decisive action of sovereign law. At stake in both, moreover, is the feared corruption of hierarchical authority by the emergence of a (feminized) power in both Spain and the colonies: the market.
Miguel Martinez, University of Chicago

The Worlds of Miguel de Jaque: Practicing Connected Histories in the Early Modern Philippines

Miguel de Jaque (1574–ca. 1635) was an hidalgo from Spain who ended his days as an encomendero in the Philippines after a life of military service around the globe. In 1606, he offered to King Philip III his Viaje de las Indias Orientales y Occidentales, a vibrant story of global travel, full of detail about transcontinental commerce, imperial war, and the worldwide circulation of people and goods, that links Madrid to Manila, Goa to Lima, and Angkor to Potosí. In this paper I will complement the analysis of Miguel de Jaque’s Viaje with a study of the extant Philippine documentation around his figure. I will argue that this kind of soldierly life writing may offer a privileged point of departure to elaborate the connected history of the early modern world for which some scholars have advocated as an epistemological and methodological alternative to comparative and world history.

REASSESSING DYNASTICISM:
THE CORPORATE IDENTITY
OF DYNASTIES I

20308
Marina Tower
Lobby Level
Marina 1

Luc L. D. Duerloo, Universiteit Antwerpen

It’s the Dynasties, Stupid!
The concepts of dynastic identity and dynastic culture are gaining popularity. Yet the meaning of these terms remains vague and diffuse, stretching from the connoisseurship associated with high culture to the dreary legal intricacies of marriage contracts and wills. The present paper proposes a different methodology to approach the phenomenon. It treats the dynasty as a private corporation, albeit one that happens to be invested with hereditary public authority. As such it develops a pattern of basic assumptions. They fashion the climate of their organization by determining its structure and procedures, developing its rites and rituals, designing its spaces, circulating myths and stories, and articulating their philosophy and creeds. A comprehensive study of these aspects will yield a new and deeper insight into how dynasties acted as the principal players in the early modern political arena.

Steven Thiry, University of Antwerp

From Darkness into Light: Dynastic Rites of Incorporation in Burgundian-Habsburg Princely Baptisms (1430–1505)

Having a considerable progeny endorsed the virility of a ruler, as well as the legitimacy of a dynasty. Contrary to what is often stated, not only the legitimate male heir mattered. Princely children were increasingly used in government and diplomacy. As a result, princely baptisms became highly ritualized affairs. This paper evaluates the fifteenth-century Burgundian-Habsburg baptismal ceremony as an, in essence, “dynastic” rite of passage. Organizers successfully politicized the liminal significance of the sacrament to create a moment wherein temporary rulership was abrogated and the child and godparents became ritually incorporated in the dynasty. Moreover, the event signified not only a transition for the child and his or her spiritual relatives, but in fact also for the entire community of subjects, whose fate was deemed to be intimately connected with the ducal family.

Kathleen M. Comerford, Georgia Southern University

All Politics is Local: The Medici-Habsburg Axis, 1532–88

The Medici dukes’ rise to power is generally viewed as a fundamental aspect of the family politics of Florentine and Roman members of that family; however, they depended greatly on the Spanish kings to create and maintain their power.
throughout the sixteenth century. From the installation of Alessandro as duke in 1532 to the participation of Grandukes Francesco I and Ferdinando I in the Spanish Armada’s attempted invasion of England in 1588, the Medici were integral to first imperial and later Spanish designs on ruling and purifying European Christendom. The Medici occasionally sought some independence from the Spanish Habsburgs, in part by creating pro-French policies, but always returned — for marriage alliances, defense of Catholicism, and recognition as worthy players on the European political stage — to the royals who were simultaneously their most important supporters and their most important threat. This paper examines the dynasty politics of the Medici-Habsburg relationship.

Dries Raeymaekers, Radboud University Nijmegen
Courtiers as Employees: Human Resource Management in the Habsburg Dynasty
In terms of job description, the noble men and women who served in the households of the various members of the Habsburg dynasty were just as much employees as they were courtiers. Apart from performing certain duties, they were expected to display a behavior that was considered appropriate and reflected the norms and values of the Habsburg “corporation.” Taking the court of the Archdukes Albert and Isabella Brussels (1598–1621) as an example, this paper aims to analyze the human resource management at the various Habsburg courts, that is to say, it discusses the criteria according to which potential courtiers were selected and screened before being admitted as members of staff. These criteria included such obvious conditions as one’s loyalty to the dynasty and one’s adherence to the Catholic creed, both of which were considered indispensable, but also less obvious factors such as previous work experience, competence, reputation, and financial background.

20309
Marina Tower
Lobby Level
Marina 2

INFORMATION AND STRATEGY IN THE ITALIAN RENAISSANCE

Organizer: Suzanne Sutherland Duchacek, Stanford University
Chair and Respondent: Gregory Hanlon, Dalhousie University

Corey Tazzara, University of Chicago
Economic Thought and Port Policy in the Late Renaissance
By the late Renaissance, Italian states could draw on ample theoretical resources for justifying state intervention in economic life. Nevertheless, despite substantial attention paid to fostering local export industries and foreign commerce, state actors lacked an understanding of the informational problems inherent in formulating economic policy. A comparative study of the free ports of Livorno and Genoa illustrate the formidable difficulties states faced in modeling international trade and in developing institutional venues for debating policy. The decision to delegate policy making to peripheral officials such as customs officers — as in Livorno — rather than retain regular assessments by central governing bodies — as in Genoa — had important consequences for the success of economic policies. While late Renaissance governments had the capacity to make large-scale interventions in the economy, they could not direct their interventions as they desired.

Brian Brege, Stanford University
Diplomacy, Secrets, and Information Flows in Late Renaissance Foreign Policy
From the early Renaissance Italian state system to the Peace of Westphalia, Europeans developed a framework for international relations featuring balance of power, permanent embassies, enciphered communications, raison d’état, and sovereign states. These states strove for centralized control using secure communications with obedient agents. High costs, logistical challenges, and the limitations of early modern ciphers meant that, aspirations to absolutist central control notwithstanding, distant agents possessed considerable independence. An analysis of the correspondence of agents of the Medici Grand Dukes of Tuscany in the late sixteenth and early seventeenth century illustrates how the pragmatic constraints of time, expense, and expertise
constrained the choice of personnel, undermined the security of communications, made agents autonomous, and gave agents control over the flow of information. Agents used this situation to enhance their position and shape policy.

Suzanne Sutherland Duchacek, Stanford University

Mastering a New Age of War at the End of the Renaissance

From the late sixteenth to the late seventeenth centuries, the experience of war changed dramatically. Gunpowder was used effectively for the first time, armies increased in size exponentially, and rulers laid the foundations for the first standing armies. War also became a continuous reality: the seventeenth century saw only four years of peace across the Continent as a whole. In order to survive and prosper, rulers needed to grasp these changes and react appropriately, a fact that sparked a new wave of military writing. Who wrote about war? What tools did these authors have to understand and explain the unprecedented military problems of the age? An examination of the writings of an Italian mercenary soldier of the Thirty Years War (1618–48), Raimondo Montecuccoli, shows how writing offered a means to control war, inspiring new methodological approaches and helping authors advance in the service of patrons.

ITALIAN ACADEMIES I

20310
Marina Tower
Lobby Level
Marina 3

Organizer: Jane E. Everson, Royal Holloway, University of London
Chair: Denis Reidy, British Library

Jane E. Everson, Royal Holloway, University of London

Reevaluating Occasional Literature: The Case of the Italian Academies of the Early Modern Period

The publications of the Italian Academies include a large number of items which would normally be classed as occasional pieces: speeches made within an Academy, poems and prose pieces composed for particular events or persons. What literary and cultural value, if any, should be attributed to these? Should occasional pieces be left in possibly deserved neglect? The literary qualities of such works may vary, but a purely literary focus may obscure interesting light that such publications can shed, not just on the Academies themselves, but also, more widely, on aspects of the social, cultural, and political milieu. The Italian Academies database provides ample material for an examination of the idea of the occasional in literature/culture, to explore definitions, and establish, if not a theory of the occasional in literature, at least some critical grounds for judging such pieces.

Simone Testa, Royal Holloway College, University of London

Politics and Geography in Venetian Academies, 1500–1700

The Venetian ruling class always demonstrated interest in geography and politics. This was due to its commercial interests, and to its political role in the balance of power within both the Italian peninsula and Europe. This continuity has never been explored in more detail, and has never been seen in the context of early modern Venetian Academies. This paper will discuss exemplary moments in the development of such themes in works issued under the auspices of the Accademia della Fama of Federico Badoer (1557), the Accademia degli Incogniti of Giovanfrancesco Loredan (1630), and the Accademia degli Argonauti of Vincenzo Coronelli (1684). Moreover, the paper will discuss other publications and manuscript material that, although not directly linked to one Academy, are significant for the subject under scrutiny, and have never been previously analyzed in detail.

Lisa M. Sampson, University of Reading

The Role of Comici in Italian Academies

From their earliest formation with the Rozzi and Intronati of Siena in the early sixteenth century, Italian academies were in numerous cases focused on theatrical activities. These activities could involve academicians — often men of letters or
noblemen — as dramaturges, as well as organizers and corporate sponsors of the events, and even as amateur actors, following a pattern long established within princely courts. This paper will explore how far this academic tradition was altered and influenced from the later part of the century by the emergence of prominent professional and semi-professional actors — both male and female — who participated within Italian academies alongside amateurs, as was notably the case for the inaugural performance of the Olimpici Academy of Vicenza. The academic response to such actors will be evaluated with particular reference to members of the Andreini family.

CONVENTS AND CREATIVE RESISTANCE IN POST-TRIDENTINE ITALY

Organizers: Danielle Callegari, New York University; Shannon McHugh, New York University
Chair: Michael W. Wyatt, Independent Scholar

Danielle Callegari, New York University
“For the blood of your sisters”: Diodata Malvasia’s Breve discorso (1575) in Context
The Bolognese Domenican nun Diodata Malvasia was presumed to have authored only one work, La venuta et i progressi miracolosi della santissima Madonna, a history of the Madonna of San Luca in Bologna, published in 1617. However, her chronicle detailing events at the convents of San Mattia and San Luca from forty years earlier, the Breve discorso, which was previously unknown to scholarship (cf. Callegari, McHugh, “Se fossimo tante meretrici” Italian Studies, 2011), demonstrates both that Malvasia was a more prolific writer than she has been given credit for, and moreover used her writing as a tool for actively resisting Tridentine convent reform. As my paper will demonstrate, the new text reveals that Malvasia’s later work was not an isolated attempt at straightforward imitation, but rather the conclusion of a carefully constructed project of literary resistance, to which the Breve discorso acted as a bold and calculated introduction.

Shannon McHugh, New York University
The Rhetoric of Self-Preservation: A Chronicle of One Convent’s Post-Tridentine Epistolary Campaign
The nun Diodata Malvasia chronicles the campaign waged by the sisters of her convent against forced enclosure and other measures of post-Tridentine monastic reform in her unpublished 1570s history, the Breve discorso. Unusually for this sort of record, the prose narration is interwoven with transcriptions of entire letters, those exchanged between the nuns and their contacts in the papal court, including the pope himself. When the text’s composition is considered with Malvasia’s assertion that she wrote for future generations of sisters in order to show them “the manner in which we helped ourselves,” it becomes apparent that she intended her chronicle to serve a dual function as a sort of ars epistolandi, a handbook of persuasive letter-writing to be utilized in the convent’s ongoing battles. This paper offers an analysis of the rhetorical tactics demonstrated in the transcribed letters and an assessment of Malvasia’s epistolary guide as a whole.

Craig Monson, Washington University
“Un Monsignore troppo abbondo contro le monache”: Archbishop Alfonso Paleotti Meets His Match
In 1598 Cardinal Gabriele Paleotti’s coadjutor Alfonso Paleotti rode his cousin’s coattails into the archbishopric of Bologna. For convent musicians Alfonso Paleotti’s elevation represented a turn from bad to worse. Beginning in 1605 Paleotti’s anti-music initiatives precipitated a blizzard of petitions to the Roman Congregation of Bishops and Regulars. They reveal resistance to unpalatable decrees by allied constituencies: fifteen convents, organ builders, lay musicians linked to secular governing authorities, nuns’ clerical allies, local nobility, even the papal legate. Paleotti discovered that his Roman superiors took nuanced views of church law,
dependent upon place, circumstances, political pressure; they flip-flopped on the issues. The Sacred Congregation discovered that Paleotti’s exaggerated allegations bordered on falsehood. So music resounded briefly in Bolognese convent churches as it had rarely done since Trent. Paleotti died in 1610, still awaiting his red hat.

MARITIME MARVELL

Sponsor: Andrew Marvell Society
Organizers: Edward Holberton, Girton College, Cambridge University;
            Timothy J. Raylor, Carleton College
Chair: Timothy J. Raylor, Carleton College

Edward Holberton, Girton College, Cambridge University

Representing the Sea in Marvell’s Restoration Satire

Marvell was MP for the port of Hull when he wrote his Restoration satires on naval affairs. This paper reads these poems in the context of a maritime community coming under pressure during the second Anglo-Dutch war. By parodying courtly representations of naval triumph, Marvell exposes a fissured marine community, and reflects tensions between the ambitions of the court, and the competencies of England’s maritime institutions. I argue that Marvell’s 1660s satires are shaped significantly by the challenges of representing Hull in this context, and by the parliamentary scripts — here an inquiry into the “miscarriages” of the war — through which maritime communities might influence government. The Last Instructions presses questions for the inquiry to answer, and elicits from its readers forensic attention to navy mismanagement. In a time of commercial and imperial expansion, Marvell questions and problematizes the relationship between England’s navigation and the national interest.

Nigel Smith, Princeton University

Political Crisis in the Dutch Republic, the Anglo-Dutch Wars, and Andrew Marvell

Andrew Marvell’s major verse satires of the Restoration have been the subject of major reconsideration during the last fifteen years, not least reestablishing the case for Marvell’s authorship of the First and Second “Advices to a Painter.” This poetry was written in the context of the second Anglo-Dutch War. The paper looks at matters from the Dutch viewpoint, and explores politics, religion, international relations, and aesthetics in poetry and drama within the Dutch republic during the three Anglo-Dutch Wars. Particular attention is given to the literary consequences of the tension between the stadhouder and the republican interest. The case is made for the interaction of Dutch and English writing, including Marvell’s.

Nicholas von Maltzahn, University of Ottawa

Discovering the Seams of Government: Marvell’s Trinity House Letters

Andrew Marvell’s often secretarial career led him to lend his pen to a number of patrons, personal and corporate. He was long famous for having thus distinguished himself in service as a member of Parliament to his Hull constituency, but in the 1670s he also increasingly involved himself in the business of the Hull and Deptford Trinity Houses. Those shipmasters’ guilds found in Marvell a well-informed and well-connected parliamentarian, and also an agent who might be much relied upon for his secretarial skills. The relation of his “paper work” to his Restoration works, notably his satires and his Account of the Growth of Popery, invites scrutiny with special reference to Marvell’s revealing correspondence — some of it discovered only recently — for the Hull and Deptford Trinity Houses.
THE QUEEN’S MEN ONLINE:
VISUALIZING COLLABORATION AND
MULTIDISCIPLINARITY IN DIGITAL
EDITIONS OF EARLY MODERN PLAYS

Sponsor: Centre for Reformation and Renaissance Studies, University of Toronto
Organizer: Jennifer Roberts-Smith, University of Waterloo
Chair: Raymond G. Siemens, University of Victoria

Andrew R. Griffin, University of California, Santa Barbara
A Multidisciplinary Edition of King Lear

Over the past thirty years, scholars have significantly altered our literary critical understanding of early modern playtexts. Instead of treating early modern plays as if they were literary objects or books, theater historians, theater professionals, and performance theorists point out that the interpretive work of performance complicates and fundamentally determines a given play’s meaningfulness. While it now seems uncontroversial to make such claims about the relationship between playtext and performance, modern editorial practice has continued to ignore such observations. The Queen’s Men Editions edition of King Lear brings together bibliophilic textual practice with directors’ notes that speak to the limits of the editorial apparatus. By unifying these two visions of the King Lear in a single digital object, we ultimately don’t offer the synthetic truth of the play; instead, we make visible the methodological tensions between these two visions of the play’s truth.

Peter Cockett, McMaster University
Collaborative Theater, Collaborative Publication

The internet is the ideal forum for our publications, which are intended to enrich students’ and scholars’ understanding of the complex relationships between text and performance contexts, both historical and modern. Our website allows us to maintain awareness of theater’s collaborative nature by giving users access to the perspectives of the variety of artists and scholars involved in the production of the plays. Its nonlinear structure helps undermine long-held cultural hierarchies in our field, as users are encouraged to navigate their own paths between text, video of performance, editorial commentary, and historical background material. However, a self-directed user experience may result in varying degrees of accuracy and richness in a user’s understanding of the complex processes of negotiation behind the Shakespeare and the Queen’s Men production of the play. This paper asks how we might balance user agency and complex representation in our interface design.

Jennifer Roberts-Smith, University of Waterloo
Virtual Collaboration across Time and Space: Substance and Citation

This paper explores the ways a virtual environment can enable new, multidisciplinary collaborations among artists and editors far distant and long dead, local and present, and future and unknown. It uses a newly developed visualization system called the Simulated Environment for Theatre (SET) to model a hypothetical performance of King Lear on the sixteenth-century stage used at Queens’ College, Cambridge. In a radical reimagining of the design of a performance edition, SET’s two- and three-dimensional visuals, time-based playback, and annotation system allow users to synthesize, distinguish among, and document a wide range of resources, including historical records of performance, architectural remains, textual witnesses, and modern performance records, and critical and performative interpretations of plays. SET also allows users to create their own hypothetical stagings of Queen’s Men plays. How might SET’s combination of intermediality and creator/user collaboration expand our ideas about editorial practice and the affordances of born-digital editions?
The scholar Edward Fox (1496–1538) defended the royal supremacy of Henry VIII in his 1534 apologia, *De vera differentia regiae potestatis et ecclesiasticae*. It lodges highly interesting typological arguments on Henry’s behalf, as when it compares the king to the Old Testament tyrant Nebuchadnezzar. Described as an “idolater” who loses his mind, he typically affords a negative exemplar of royal excess. Nevertheless, and somewhat paradoxically, he also offers an instance of a reforming monarch who opposes “false” authority following the survival of three youths in a superheated furnace. Perhaps recognizing this complexity, an anonymous Tudor reader heavily annotated the margins of the Folger copy of this book and appended twelve further pages of material. Drawing upon current models of “reading for action” offered by Anthony Grafton and others, this paper will analyze this reader with reference to widespread Tudor debates concerning Henry VIII’s legacy.

Freddy C. Dominguez, *Vanderbilt University*

History, Politics, and Print: The Case of Nicholas Sander’s *De origine ac progressu schismatis Anglicani*  
Between 1585 and 1586 two versions of Nicholas Sander’s history of the so-called “English schism” were printed posthumously. Reviled by Protestants and embraced by Catholics, the history became either an object of scorn or a polemical weapon for the competing parties. This paper aims to read the 1585/86 versions of *De origine* in their appropriate contexts. By paying attention to their print history, ideological pedigrees, and the political environments that produced them, I hope to show what the books’ authors were “doing.” The goal, then, is not to describe how Sander’s history reflects English Catholic beliefs or an English Catholic historical imagination, but to suggest how history was used for very specific political ends, and more broadly, how print was wielded as a political weapon. Put simply, this paper will show how *De origine* attempted to promote a form of Spanish Habsburg imperialism capable of ensuring England’s Catholic destiny.

Megan Cook, *Bowdoin College*

The Material Text and Textual Authority in Berthelet’s *Confessio Amantis* (1532)  
This paper takes as its starting point Thomas Berthelet’s 1532 edition of John Gower’s “Confessio Amantis.” Although Berthelet uses as his exemplar Caxton’s 1483 edition of the same poem, he notes in his address to the reader that Caxton’s text is in some respects “clene altered” from manuscripts. For Berthelette, the most significant difference is the prologue: Caxton had printed a later version that dedicates the poem to John of Gaunt; Berthelette adds an earlier version, also authorial but previously unprinted, which describes the poem as a commission by Richard II. Building on the work of William Kuskin, Siân Echard, and others, I explore what Berthelette’s work can tell us about important facets of the Tudor reception of Middle English writing: awareness of variance within the manuscript tradition, the relative authority given to print and manuscript exemplars, and an evolving sense of the relationship between medieval literature and English history.
Vitalism and Free Will in *The Blazing World*

In *The Blazing World*, Margaret Cavendish engages with one of the most explosive theological debates during her lifetime: the question of whether people’s actions were predetermined or if they were instigated entirely by free will. Though Calvinism, Lutheranism, astrology, and mechanist philosophy provided diverse views of God and the universe, and represented different positions within the political spectrum, these traditions suggested that free will is not an intrinsic part of the individual. In contrast, the Cambridge Platonists were generally antideterminists who defended free will and the autonomy of the individual human subject. Though Cavendish was a staunch materialist, she appropriates aspects of Platonism in *The Blazing World* and puts forward a vitalistic theory of matter which defends free will and challenges monarchical systems of power.

Nature's House: Margaret Cavendish and the Oeconomy of Nature

This paper considers Margaret Cavendish’s focus on the figure of “Nature’s House” in *Poems and Fancies* (1653) and *The Blazing World* (1666) as a strategy for engaging with the emergent scientific concept of the “oeconomy of nature,” first developed by natural philosopher Kenelm Digby in 1644. I argue that Cavendish uses the conceptual metaphors of the domestic sphere (the *oikos*) to reconstitute natural philosophy as a feminine domain, particularly available to one attuned to the discourse of estate management. Casting the entire world as a functioning household requiring painstaking management, Cavendish envisions a feminine Nature setting into order and governing every level of the creation. While Digby understands humanity as separate from and, in some ways, the teleological fulfillment of the oeconomy of nature, Cavendish suggests that humanity is fully immersed in the complex and interconnecting systems that constitute the natural world.

Why *The Blazing World* Is Not a Hobbesian Commonwealth

When the Empress and the Duchess in Cavendish’s *The Blazing World* discuss the Empress’s realm, the Empress says that she “did somewhat alter the Form of Government from what [she] found it.” The Empress fears that in doing so she may have precipitated open rebellion. Hobbes favors a strong system of monarchical sovereignty, such that a uniform body politic is created, but in the Empress’ realm the different species of men, ever fractious, suggest an essential political heterogeneity that is not resolved through the exercise of sovereignty. Moreover, the Hobbesian sovereign is regarded as an “artificial person” and is in fact a creation of the consent of the body politic. The prospect of an alteration of the form of government is considered illegitimate in Hobbes’ theory, whereas Cavendish proposes it several times by different characters. This paper will further explore differences in political philosophy between Cavendish and Hobbes.
SHAKESPEARE AND RELIGION

Sponsor: English Literature, RSA Discipline Group
Organizer and Chair: Robert S. Miola, Loyola University Maryland

Stephen X. Mead, Saint Martin’s University
The Deposition Scene of Richard II: Desacralizing the Body Politic
When no one responds with “amen” to his “God save the King” (IV.i.171), Richard says, “Am I both priest and clerk?” — and thereby invests what has long been understood as a political scene with a contemporary religious significance. Richard’s figurative priesthood invokes sixteenth-century associations of the dissolution of the monasteries, the nature of the Eucharist, and the anxiety produced by a divinely appointed monarch in a desacralizing kingdom. Further, by serving as both priest and clerk, Richard blurs the line between key roles in performing the Liturgy, as his deposition (and his theatrically active role in the coming scene) blurs the roles between consecrator and consecrated. The obvious political import of this scene, amplified by the historical performance purchased by Essex on the eve of his rebellion, has perhaps had the effect of shadowing a far more subversive religious exploration of the last Plantagenet king’s usurpation.

Jay Zysk, University of New Hampshire
Corpus Mysticum and Corpus Christi: The Sacramentality of Kingship on the Shakespearean Stage
This paper argues that Shakespeare conceived of kingship in sacramental terms, often describing spectacles of regicide, coronation, deposition, and contestation in terms of Eucharistic theology and ritual. I argue that for Shakespeare and others kingship provides a vehicle for staging sacramental and liturgical ritual at a moment in theatrical history when such matters were prohibited. As Kantorowicz explains, the metaphysical body of the king is inherently sacramental, partaking not only of divine investment, or “divine right,” but also of the dialectic of presence and absence and the devotional traditions of relics and miracles, particularly in the idea of “the king’s touch,” that are hashed out time and again in the Eucharistic controversies. In this paper, I offer brief representative readings from Macbeth, Titus Andronicus, Richard II, and the Henriad.

Marsha Robinson, Kean University
Hooker, Shakespeare, and the Staging of an Ecclesiastical Comedy of Errors
In his 1593 Laws of Ecclesiastical Polity Richard Hooker begs his puritan brothers “to lay aside bitterness” and to reconsider their opinions: “Think ye are men, deem it not impossible for you to err.” Shakespeare’s Comedy of Errors farcically recreates the error or folly of sectarianism which threatened the very survival of the Elizabethan church in the 1580s and early ‘90s. Although Hooker’s text charts the Geneva party’s wandering from orthodoxy by enumerating its theological errors, Hooker, like Shakespeare, locates error in the mind’s propensity to construct illusions and then defend them as truth. Set in the biblical Ephesus, The Comedy of Errors recreates this controversy in the context of church history. The cacophony of voices which Hooker decryed is captured in the frenzied state of comic confusion or error which dominates Shakespeare’s stage.
ARISTOTELIAN NATURAL PHILOSOPHY IN EARLY MODERN EUROPE

Sponsor: Centre for the Study of the Renaissance at the University of Warwick, UK
Organizers: Eva Del Soldato, University of Warwick; Craig Martin, Oakland University
Chair: Matthew T. Gaetano, Hillsdale College

Eva Del Soldato, University of Warwick

Vernacular Versions of Aristotle's Physics
There were several Aristotelian natural works that encountered great success in the vernacular, such as the Meteorologica, largely due to the concreteness of the topics treated in it (earthquakes, storms, winds, etc.). On the other hand, one of the most important Aristotelian treatises, the Physics, had a slower vernacular diffusion, evidently because its more abstract contents were difficult to export outside university lecture halls. Nevertheless, from the sixteenth century on, vernacular translators directed their attention to the Physics as well; this paper will investigate these first vernacular versions of the Physics, and in particular the one by Antonio Brucioli, in order to place these translations in their editorial context.

Craig Martin, Oakland University

Seventeenth-Century French Evaluations of Renaissance Aristotelianism
By the 1620s, a number of French thinkers, such as François Le Mothe Le Vayer and Gabriel Naudé argued that some of the truths of religion were mysteries that cannot be proven through philosophy. These érudits used their broad reading of the history of philosophy to argue that the Thomistic synthesis endorsed after the Council of Trent ran counter to ecclesiastical tradition. The antiquarianism of these seventeenth-century érudits altered the conception of Renaissance Aristotelian natural philosophy. Examinations of the past included new interpretations of the previous century. Sixteenth-century figures, such as Pomponazzi, Nifo, and Porzio, whose philosophical influences were limited in the seventeenth century, were subject to the needs of polemicists who used examples taken from the sixteenth century to contrast seventeenth-century restrictions on teaching and publishing with an allegedly more tolerant past.

Marco Sgarbi, Università degli Studi di Verona

Zabarella’s Natural Philosophy: Some Comments on Aristotle’s Physics and Meteorology
Jacopo Zabarella (1533–89) is probably the most renowned Renaissance logician of the School of Padua. Nonetheless, he spent most of his life teaching natural philosophy in competition with his archenemy Francesco Piccolomini. He produced the important and well-known De rebus naturalibus libri triginta (Köl n, 1590), which is a collection of thirty treatises on physics and psychology. It is less known that Zabarella also published a series of commentaries on Aristotle’s natural philosophy. In these commentaries Zabarella refers to a large number of Greek, Medieval, and Modern commentators (from Galen to Zimara) and applies his “scientific method” in the explanation of natural events, providing a new interpretation of Aristotle’s natural philosophy. This paper examines the peculiarities of Zabarella’s reading of Aristotle’s physical works and assesses its impact on the late Renaissance and early modern natural philosophy.
Rule of Law or Rule of Men? Dictatorship and Exception in Machiavelli’s Discorsi

While it is widely acknowledged that Machiavelli considered the institution of Roman dictatorship a vital legal instrument for the growth of the Republic, he also famously believed that the foundation or the renewal of a city’s orders should be undertaken by one especially virtuous individual. As the example of Cleomenes (Discorsi 1.9) underscores, this renewal could require a use of violence whose intensity and duration rested on that individual’s judgment and not on a preestablished emergency law. Given the apparent contradiction between this paradigm and the traditional framework of Roman dictatorship, this paper examines whether Machiavelli’s vision is founded on the rule of law or on the rule of men. I argue that these two conventional models are deeply interwoven in Machiavelli’s Discorsi and that his interpretation partly overlaps with Carl Schmitt’s controversial stance on the state of exception during the years of the Weimar Republic.

Jérémie Barthas, European University Institute

Marx with Machiavelli. A Genealogy of the Critique of Economic Fetishism

In 1897, Benedetto Croce named Karl Marx “the most notable successor” of Machiavelli. But there still has not been much attention paid to the actual penetration of Machiavelli’s ideas in Marx’s thought. My aim in this paper is to examine an indirect tie between Marx and Machiavelli that might also represent a blind spot in Marx’s thought. There is an extremely interesting connection between Marx and Machiavelli, through, at least, one major figure of the Italian Enlightenment: the Neapolitan Ferdinando Galiani (1728–87). This connection puts together one conceptual pillar of Marx’s Capital, book 1, with one of the most controversial proposition of Machiavelli’s Discourses on Titus Livy, namely that “money is not the nerve of war, as it is commonly supposed to be.”

Francesca Raimondi, Goethe-Universität

Althusser and Gramsci as Readers of Machiavelli

Why could Machiavelli, who is commonly read as theorist of the raison d’état, and his Principe, which is commonly read as a justification of violence as political mean, become such a crucial reference for materialistic thought, and especially for Antonio Gramsci and for Louis Althusser? And what, in turn, does their specific perspectives disclose about the work of the Renaissance political theorist? This paper will investigate these questions starting from the assumption that the materialistic interest in Machiavelli comes from the specific situation of political unpredictability leading to a new conception of political action and their relationship to the social world. Precisely because of this specific interest in Machiavelli, a materialistic perspective, in turn, is able to shed some light on the specific notion of action, time, and invention unfolded by Renaissance political thought.
NONELITE WOMEN'S PATRONAGE IN LONDON, ANTWERP, AND VITERBO

Sponsor: Women and Gender Studies, RSA Discipline Group
Organizer and Chair: Diana Robin, University of New Mexico
Respondent: Julie D. Campbell, Eastern Illinois University

Ann Hollinshed Hurley, Wagner College
Elizabeth Polwhele: Restoration Patronage and the New Professional Woman Dramatist
Elizabeth Polwhele is known to few scholars, a significant loss to scholarship concerned with women dramatists, as one of her plays is a lively Restoration comedy that performs amazingly well. More pertinently for the purposes of this conference, the manuscripts of Polwhele's two plays, with emphasis on their material properties, tell us much about women dramatists and patronage in the first two decades of the Restoration. Rather than circulating her mss. through a coterie group or via submission to a powerful aristocratic patron, Polwhele apparently used professional peer-review through her theatrical connections. This shift from an amateur to a professional context for patronage will be the subject of my essay.

Sarah J. Moran, University of Bern
Resurrecting the "Spiritual Daughters": The Case of the Houtappel Chapel in the Jesuit Church of Antwerp
Between 1615 and 1626, the Jesuits completed construction on a new church and sodality house in the heart of Antwerp. Remarkably, the rapid erection of this building complex was funded in large part by women, especially members of the "spiritual daughter" movement, in which typically wealthy laywomen made vows to live a chaste life under the direction of a (usually Jesuit) "spiritual father." This paper considers the gendered circumstances of such patronage and takes as a case study the Jesuit church's chapel of the Virgin.

Jennifer Pendergrass Adams, Arizona State University
"Aiutatemi, Madonna della Quercia": Female Votaries as Patrons of Art in Early Modern Viterbo
Votive offerings that took the form of multimedia statues are a little-known category of patronage that were available to women of all socioeconomic classes in early modern Italy. An unparalleled seventeenth-century manuscript, the Libro dei miracoli, reproduces in watercolor a number of the lost votive statues that once populated the church of S. Maria della Quercia in Viterbo. The names of votaries, along with a description of their miracles, accompany the watercolors and present an invaluable source of information that grants us access to the understudied subject of women's votary identity. Using archival sources and references to popular literature and religion, my paper explores the democratic nature behind votive statuary effigies and how they allowed nonelite women the opportunity to act as patrons of art.

THE PHYSICALITY OF DEVOTION IN LATE MEDIEVAL AND EARLY MODERN ITALY I

Sponsor: Italian Art Society
Organizer and Chair: Esperanca Maria Camara, University of St. Francis
Margaret A. Morse, Augustana College
Art, Body, and Devotion in the Domestic Sphere
This paper explores the material culture of domestic religion in early modern Italy and the ways in which it physically engaged the body to experience and reinforce belief. Household inventories reveal an assortment of religious goods, consisting not
only of images, but also of jewelry, rosary beads, holy dolls, books, prayer benches, and altars, all of which necessitated direct contact and engagement with the body. Authors of domestic economies, largely directed towards women, encouraged the use of such objects to strengthen one’s spiritual experience, and advocated these materially inclined practices as a means of transmission of faith. Additional texts addressed the importance of corporeal demeanor as a reflection of one’s inward character. In the arena of personal devotion, the actions of the body were thus central in manifesting belief, and the home, with its vast array of holy goods, offered a fitting environment for such practices for all family members.

Daniele Di Lodovico, University of Washington
The Touch of Devotion: The Ritual Dramatization of Late Medieval Italian Wooden Crucifixes
Wooden crucifixes with movable arms, a genre popular in late medieval Italy, played a crucial role in the celebrations of Good Friday, placing the sculpted body of Christ at the center of the ritual reenactment of the Passion. Within the context of their liturgical use, these life-size sculptures provided the faithful with the possibility of touching, quite literally, the body of the Lord. As a simulacrum of real presence, the ritually animated crucifix allowed for what may be termed the “appropriation” of the body by the faithful, pointing to a mode of visceral engagement and identification that went beyond the forms of veneration and religious decorum sanctioned by the Church. The emphatically naturalistic style of wooden crucifixes, combined with their ritual function, rendered these sculptures a unique art form. By making Christ’s humanity visible and, indeed, tangible, they offered the worshiper nothing less than direct, physical access to the divine.

Ivana Vranic, University of British Columbia
Negotiating Devotion and Mediating Verisimilitude in Italian Terracotta Passion Groups (1450–1540)
By mimicking human scale, gesticulation, physiognomy, movement, emotive expression, and garb, groups of eight biblical figures representing scenes of Christ’s Passion have a physical presence in dozens of parish churches across Northern Italy. The verisimilitude of these life-size terracotta figures induces the viewer into an embodied, sensory experience of a blurring of boundaries between nature and artifice, subject and object, and icon and idol. Pious viewers in the fifteenth and sixteenth centuries would have prayed to these groups and received indulgences — precisely the kinds of behavior defined by Protestant reformers as idolatry. Focusing on the material and physical characteristics of Passion groups produced between 1450 and 1540 by different artists in Milan, Bologna, and Modena, my paper examines the relationship between the devotional practices and the process of production of the groups, contextualizing them within the theological debates over the role of art in mediating piety.

20322
Marina Tower
Lower Level
Nautilus 5

Sculpture: Mark and Meaning

Patricia L. Reilly, Swarthmore College

Some Thoughts on the Meaning of Marks in Michelangelo’s “Unfinished” Sculptures
The figures known as the slaves for the Julius Tomb in the Accademia, Florence are among several sculptures by Michelangelo that have traditionally been considered “non-finito.” They have been given the appellation “unfinished” because the figures are not fully formed and because the marks of the punch, chisel, and file are palpably evident. This paper considers the possibility that these work — seemingly abandoned mid-process — were transformed in Michelangelo’s hands, and in his estimation, over time. Specifically, it explores the idea that Michelangelo employed
these sculptures to engage in a dialogue with the knowledgeable viewer about the practice and theory of the art of sculpture.

Emily Fenichel, University of Virginia
Sculpture as Prayer: Michelangelo's Rondanini Pietà
This paper argues that the Rondanini Pietà bears witness to the artist's prayer and personal meditation at the end of his life. The artist's exposure to personal meditation through Vittoria Colonna and the Jesuit Spiritual Exercises in the mid-sixteenth century, encouraged the artist to retreat from society and repeatedly conjure mental images of the Passion. Michelangelo adopted these new forms of worship and transformed the visualization of biblical events into physical prayer through hammer and chisel. In other words, his late marble carving became a form of prayer. The multiple carving campaigns of the Rondanini Pietà are physical manifestations of Michelangelo's continuous prayer and meditation late in his life. This paper will raise questions about the interconnectedness of Michelangelo's drawing and sculpture in this late period, the concept of “finish” in the late work of the artist, and the nature of Michelangelo's final artistic and religious statements to the world.

Steven F. Ostrow, University of Minnesota
“Like Wavering Flames”: Bernini’s Bozzetti
Giorgio Vasari declared that, in contrast to more finished works, “very often in sketches, born in a moment from the fire of art, an artist’s conception is expressed in a few strokes.” With these words he articulated ideas that would become central to the aesthetic appreciation of preliminary sketches, both in two and three dimensions: that sketches are the products of creative furore, that they are spontaneous creations, and that they reveal the essence of an artist’s conception. Scholarly engagement with Gian Lorenzo Bernini’s terracotta bozzetti has systematically reinforced these ideas, reading the patterns of traces on their surfaces — the tool marks and fingerprints — as signs of their immediacy, creative fire, and pureness of conception. This paper argues, however, that the apparent franchezza of the bozzetti — their seemingly unmediated directness — is, in fact, a construction, a critical trope invented in the seventeenth century and perpetuated in the scholarly literature.

20323
Marina Tower
Floor 4
Parlor 411

PICTURING THE EMBLEM

Sponsor: Emblems, RSA Discipline Group
Organizer and Chair: Mara R. Wade, University of Illinois at Urbana-Champaign
Claudia Mesa, Moravian College
Reading through Justinia’s Eyes: Hieroglyphs and Gender Bias in La picara Justina
From the very beginning, Francisco López de Ubeda’s La picara Justina, presents itself as a book concerned with emblems and other symbolic forms. The chapter structure resembles the characteristic emblema triplex with titles as mottoes, ekphrastic narrations instead of images, and short morals as epigrams. Following the elaborate allegorical frontispiece, Justina, the protagonist-narrator, declares her expertise on symbolic treatises although she is unable to use common emblematic terminology. Finally, the moralistic undertone commonly found in Spanish emblem books finds its place in the authoritative voice of the marginalia that aggressively condemns Justinia’s lineage, words, and actions. This paper investigates the distorted and even violent use of emblems throughout the narrative of the female protagonist with the aim to provide insight regarding the reception of emblem books, their successes and failures, and in this specific case, the gendered aspects of the emblematic discourse and practice.

Tamara A. Goeglein, Franklin & Marshall College
Emblematic Posturing
Early modern emblems typically feature personifications who variously implicate the reader and viewer in ethical scenarios. At times, the personifications look
directly out of their frames with an awareness of our presence, not unlike a dramatic soliloquy spoken directly to a theatrical audience. In George Wither's first emblem, for example, Death stares at us, even as we are directed to watch the depicted Fool. At other times, personifications are absorbed in their own world, with the emblematic frame resolutely dramatizing our distance from them. Here, we are witness to an action, to a scene, or to a deliberation, but we are not invited to enter into it. In George Wither's fourth emblem, for example, Occasion looks off into the distance, posing as if not posing for us. I propose to explore various dimensions of emblematic posturing and their implications for a reception-oriented approach to the ethics of emblematic literacy.

Hilary Binda, Tufts University

Astonishing Time in Spenser's Faerie Queene

I address Spenser's treatment of emerging temporalities in his embedded emblems in The Faerie Queene, framed by a theorization of early modern metaphor that draws on a reading of emblematic discourse and of Quarles in particular. This essay will consider the temporal implications of Spenserian emblematics that both engendered and challenged the reformation of history as successivity. I consider first the final emblem in Quarles's Emblemes as a critique of the book's own argument for temporal duration structured by mediation. Spenser's theatrical or ekphrastic conjoining of word and image consistently foregrounds its temporal aspect and offers a critique that revisits the theological basis of allegory and metaphor. In so doing, these emblems refigure transcendental origin not as biblical figuration but as poesis itself, a move that provides a critique of historical succession and establishes in its place a poetics of history.

20324
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Floor 4
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RENAISSANCE PHILOSOPHY IN SPAIN

Sponsor: Society for Medieval and Renaissance Philosophy (SMRP)

Organizers: Donald F. Duclow, Gwynedd-Mercy College; Lodi Nauta, University of Groningen

Chair: Lodi Nauta, University of Groningen

Mark K. Spencer, University of St. Thomas

Transcendental Order in Suarez

Francisco Suárez's account of the transcendentals in Disputationes Metaphysicae 3 has been noted by Aertsen, Courtine, Darge, and Sanz for its reductionism; Suárez argues that all proposed transcendentals reduce to unum, verum, and bonum. This scholarship overlooks a key feature of Suárez's account. In addition to providing his own theory, Suárez also works out a meta-metaphysical framework with which it can be shown how any proposed metaphysical item, including those that do not fit into Suárez's own theory, relates to Being; he also works out rules for ordering these items. The way in which Suárez orders and reduces items related to Being involves several different kinds of reduction, and is more complex than current interpretations allow. Suárez's framework and rules provide a neutral standard for assessing the truth of any theory of transcendentals; this is shown through examining four accounts of the proposed transcendental aliquid using Suárez's framework and rules.

Miguel Manuel Saralegui, Universidad de la Sabana

The Immortality of the Soul: Fox Morcillo's Commentary on Plato's Phaedo

Despite being ignored in the traditional history of Renaissance philosophy, Sebastián Fox Morcillo (1526–59) is one of Spain's most important philosophers of the Siglo de Oro. His personality as a thinker is characterized by his humanism and his interest in traditional and Scholastic philosophical problems. These two characteristics make Fox Morcillo a rara avis in the history of Spanish thought. This paper studies Fox Morcillo's Commentary on Plato's Phaedo from this double perspective. We will emphasize the importance of Fox Morcillo's scholarship and the
originality of his arguments concerning the soul’s immortality. Besides studying Fox Morcillo from these two perspectives, this paper is relevant because the major scholar on Fox Morcillo — Urbano González (1903) — paid almost no attention to this work. The Commentary’s recent Spanish translation by Juan Cruz (2010) makes this a great moment to study this text in all its historical and philosophical importance.

Víctor Zorrilla, Universidad de Monterrey

From Theocracy to Natural Law: Bartolomé de las Casas on Spanish-Indian Law

In his early political writings, Bartolomé de las Casas (1484–1566) holds the view that the American Indians, by converting to the Christian faith, automatically came to be under the jurisdiction of the Spanish monarch, i.e., the Holy Roman Emperor. The Spanish monarchs were, according to this view, invested by the Holy See with the supreme authority over the Western Indies under the condition that they would employ the necessary means in order for their inhabitants to be converted to the Christian faith. In his later writings, Las Casas departs from this theocratic position to adopt a natural law perspective in which the Indian nations’ political subordination to the Empire required their explicit consent. I shall discuss Las Casas’s arguments in favor of this latter political stance and seek to track its evolution and motives in the author’s legal and political writings.

Rebeca Helfer, University of California, Irvine

Puttenham’s Retreat from Memory

Despite acknowledging memory’s mental prominence, Puttenham’s Art of English Poesie orients poetry around organs of imagination. This treatise attributes the power of poetic proportion to the stirring of hearing and vision and explains how figures please the sensible mind. In effect, Puttenham conceptualizes the poetic word as exclusively serving mental pleasure, an end that finds a correspondence in his treatise’s pedagogical purpose of teaching gentlemen and ladies how to refresh their minds through composing and reading verse. Remarkably, his treatise constructs a subject who enjoys poetry for its own sake. This conceptualization of poetry may seem familiar to modernity but according to premodern psychology the mental image was the site of strife between the imagination and the memory. In depicting a poetic image not reducible to the mnemonic and the didactic, Puttenham thereby stages a retreat from the pressures and imperatives of the culture of memory.

Andrew Hiscock, Bangor University

Memory and Mythology in Shakespeare’s King John

Shakespeare’s King John interrogates many of the concepts of memory as index of identity, source of cultural belonging, political compass, and moral resource, which are often deeply embedded in the dramatic narratives of the first and second
tetralogies that he produced across the 1590s. Problematizing the integrity of the family and the cultural function of armed violence, *King John* also offers a rich but frequently neglected late Elizabethan insight into Shakespeare's engagement with the ongoing early modern debate upon the status and implications of political performances of memory in the life of a nation. Making reference in particular to analogies with the *Henry VI* plays, this discussion concentrates upon the deployment of memory in theatrical disputation and upon the formulation of rhetorical selves onstage in *King John* as a basis for the wider consideration of the *ars memorativa* in late sixteenth-century England.

Anita Gilman Sherman, *American University*

**Vestigial Memory Palaces in *The Blazing World***

Margaret Cavendish's *The Blazing World* (1666) features buildings and creatures that seem drawn from the memory arts. The palaces, chapels, and theaters that occupy her imagined imperial city are Roman in design with pillars, arches, and passageways, while the humanoid hybrids that inhabit these spaces seem like the *imagines agentes* described in the *Ad Herennium*. Yet, despite the physical similarities, the architecture and animal-men of *The Blazing World* do not enable feats of memorization. Instead, Cavendish manipulates the remains of the memory arts in order to formulate her own satirical vision of knowledge production. In keeping with a skeptical approach that makes strategic use of bricolage, Cavendish retools the trappings of the mnemonic arts so as to explore a rarefied philosophical condition (akin to angelic knowledge), wherein one “may know what is past without memory and remembrance” (167).

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**NATURAL PHILOSOPHY IN ENGLISH LETTERS**

Chair: Karen Nelson, *University of Maryland, College Park*

Andrew Fleck, *San Jose State University*

**Astronomy and the Republic of Letters in the Northern Renaissance: An Anglo-Dutch Node**

The so-called Republic of Letters served as an important network for the exchange of new information and new ideas in the Renaissance. Those attuned to the new sciences could exchange ideas across great distances and in fact recruited each other to go to even greater distances in the pursuit of new information, new theories, and new knowledge. This essay explores one node in that network: the exchange of astronomical information between England and the Low Countries in the wake of the comets of 1618.

Erin Mountz, *University of Maryland*

**Rediscovering the Imperfect: John Dee's Natural Philosophy and His Conversations with Angels**

Following Deborah Harkness’s argument that John Dee’s conversations with angels were part and parcel of his natural philosophy (1999), my study explores the ways in which Dee’s conversations with angels inform his evaluation of the Gregorian calendar reform, ultimately guiding him in his objective to unlock the hidden secrets of nature and time. Dee’s notions about calendar reform become one example of the manner in which his conversations with angels contributed to his pursuit and understanding of the “true” world. Dee’s diaries and notes provide evidence and demonstrate that the angel conversations guided and assured Dee when he argued for the creation of an accurate calendar. The conversations with angels that Dee recorded in his diaries reference not only the immediate social, cultural, and religious problem — the adjustment of the Julian calendar to (physical) nature — but also Dee’s overall objective for “reading” and understanding the Book of Nature.

Anne L. Cotterill, *Missouri University of Science and Technology*

**The Experience and Representation of Cold in Early Modern England**

Current interest in the effects of climate change has prompted scholars to consider the impact of Europe’s cooling during the “Little Ice Age” (ca. 1300–1850), whose chillier summers and harsher winters intensified in the sixteenth and seventeenth
centuries. Sir Frances Bacon died of a chill while experimenting with snow’s preservative powers but recommended the study of cold, noting the basic biological dialectic — “Heat the Right Hand of Nature, and Cold her Left.” Much information about cold’s effects on humans and their environment came to early modern science through seamen’s and diplomats’ reports of their experiences on voyages to arctic regions traditionally associated with the demonic, in search of the elusive Northeast or Northwest Passage to China. This paper explores how several remarkable sixteenth- and seventeenth-century accounts of loss and survival in high latitudes fueled England’s complex cultural interest in, representation of, and romance with the seduction of cold and the far North.

20329
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Carmel

SPANISH LITERARY CULTURE II

Chair: Matthew Ancell, Brigham Young University

Javier Lorenzo, East Carolina University
Original Expansion: Nation and Landscape in Lope de Vega’s Las famosas Asturianas
My paper explores the relation between landscape and politics in Lope de Vega’s Las famosas Asturianas, a play published in 1623 in part eighteen of the famous playwright’s comedias. The play, set in the mountains of Northern Asturias during the reign of the Leonese king Alfonso II (760–842), allows Lope to revisit the original landscape of the Reconquest and shape it according to the demands of Hapsburg ideology, which understood the nation as an ever-growing polity set to constantly expand its political and geographical boundaries. Lope’s use of images of growth and outspreading to depict and emblemmatize the Asturian landscape adheres to this all-encompassing model of the nation and validates the imperial present of Hapsburg Spain by inscribing expansion into the nation’s origin.

Brys Stafford, University of Toronto
Private Space and Melibea’s Desire for Intimacy in La Celestina
My paper will examine the character of Melibea and her activation of private space in the fifteenth-century Spanish novel, La Celestina. I will argue that the private garden delineated in the novel, separate from her family’s house and walled off from the surrounding city, facilitates the actualization of her subjective development. In contrast with other critical work on the text, my paper will not categorize Melibea’s feelings as solely sexual desire. Contrarily, I aim to link Melibea’s articulated emotions with an early modern concept of intimacy. Examining Melibea’s dialogic interactions, I will show that she communicates a desire for compassionate and intimate love. Although the garden space is eventually infiltrated, an event which leads to Melibea’s suicide, her articulations, possible due to her use of the private garden, further situate La Celestina as a step forward in the representation of feminine subjectivity at the cusp of the early modern period.

Esther Fernández, Cornell University
Reconstructing and Divesting “la Máquina Real” in Twenty-First-Century Performance
Director Jesús Caballero, using Golden Age artistic and performance techniques as reference, has reclaimed the so-called máquina real, which is based on the performance throughout the seventeenth century of religious plays by marionettes in corrales de comedias, especially during Lent. In 2009 and 2010, respectively, Caballero premiered two plays, Mira de Amescua’s El esclavo del demonio and Lope de Vega’s Lo fingido verdadero, both performed by puppets within the artistic, technical, and cultural framework of the máquina real. However, while El esclavo reproduces, in its purest form, the function of the puppets, Lo fingido verdadero strips the máquina of its scenery so that we discover the inner workings of a stage shared among actors and marionettes. This paper proposes to analyze the two aforementioned stagings, using as a starting point both the historical context (of the máquina real) and its relationship with performance studies and thing theory.
**INSTRUMENTS OF THE MIND I**

**Sponsors:** American Cusanus Society; International Charles de Bovelles Society  
**Organizer and Respondent:** David C. Albertson, University of Southern California  
**Chairs:** Thomas M. Izbicki, Rutgers University; Richard Oosterhoff, University of Notre Dame

Images as Instruments for Understanding the Ineffable Nature of God in Henry Suso’s *Exemplar*

In his *Exemplar*, Henry Suso offers a complex discourse on the role of images in mystical experience based on a key concept: “Driving out images with images.” This shows a complex pattern of imitation-model in which both text and images help the reader to imitate Suso in his quest for spiritual perfection. I propose to focus on the *Exemplar’s* images with their complex depiction of Eternal Wisdom to show that Suso conceived of them as instruments to help the reader understand the ineffable nature of God. I will show that these images are not simple illustrations of Suso’s discourse only meant to bring his teaching within a larger audience’s reach by simplifying it. On the contrary, they are entirely embedded in his discourse, making it denser.

Tamara Albertini, University of Hawaii, Manoa

**RENAISSANCE ITALIAN DRAMA I**

**Organizer:** Alexandra Coller, CUNY, Lehman College  
**Chair:** Janet L. Smarr, University of California, San Diego

Caterina Mongiat Farina, DePaul University

“Parato a non uscire fuora de’ tua ordini”: *Clizia*, the *Discorso*, and the Restored Order of Florence

This essay will trace the links between Niccolò Machiavelli’s comedy *Clizia* and the *Discorso o dialogo intorno alla nostra lingua*. The *Discorso* includes important dramatic features and references. For example, Machiavelli chooses Ariosto’s comedy *I suppositi* to exemplify how even the foremost artistic endeavor to fuse two vernaculars succumbs to the power of one’s native tongue. In the *Discorso*, Machiavelli also delivers his criticism of Dante’s newly discovered *De vulgari eloquentia* by enacting a dialogue between himself and the resurrected poet, rather than simply addressing Dante’s text. More importantly, I argue, both *Clizia* and the *Discorso* suggest that Florentines should favor a collective, practical kind of social
and linguistic order. As Ronald Martinez noted for *Clizia*, this ordine, in both arrangement and command, does not impose itself as an extraordinary, occasional force but as a persistent, fundamental, overwhelming strength.

Alexandra Coller, CUNY, Lehman College
Fashioning a (Nonexistent) Genealogy: Female Friendship in Renaissance Italian Tragedy

Women's friendship is a vastly underexplored terrain and certainly underportrayed in literature. Virtually nonexistent when compared to ideals of male friendship, there seems to be no counterpart female examples for the mythic figures of Achilles and Patroclus, Orestes and Pylades. Indeed, from Plato and Aristotle to Cicero, from Valerius Maximus to Montaigne and Bacon, a woman by her very nature is deemed incapable of developing “true” friendship. And yet, early modern Italian tragedy offers an intriguing array of female friendship relations: among sisters, between mother and daughter, heroine and nurse, such intimacy is worthy of note. Even more intriguing is that its rhetoric is strongly reminiscent, indeed, often based upon the rhetoric used to describe ideals of male friendship. By appropriating that particular rhetorical heritage, playwrights raise the status of female friendship to unprecedented heights and fashion a genealogy that demonstrates that female bonding can exist alongside male bonding.

Valentina Irena Denzel, Michigan State University
Can a Woman Warrior Sing? Three Theatrical Adaptations of Ariosto’s *Orlando furioso*

Ariosto’s *Orlando furioso* (1532) was so successful that it made its way even onto the dramatic stage and was adapted by various playwrights such as Giovanni Villifranchi, Silvio Fiorillo, and Paolo Bissari. All of these three authors focused on the last three canti, where Ariosto describes various peripeties before Ruggiero and Bradamante can finally celebrate their marriage. These favole sceniche and operas date from 1600 to 1650. In this paper, I explore the transition from epic to drama by asking how epic warriors metamorphose on the dramatic stage. What happens to Marfisa’s and Bradamante’s belligerent character? Do they become, in the strict sense of the word, drama queens? I confront the different adaptations of Ariosto’s episode and analyze the strategies and methods that playwrights use in their rewriting of an epic work.

20332
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LANGUAGE, LITERATURE, AND POLITICS IN SIXTEENTH-CENTURY FRANCE

Organizer and Chair: Gerard A. Beck, George Mason University

Luisa Rosas, Cornell University
De la sauvagerie et du sauvage: Les Frances au 16ème siècle

While the sixteenth century witnessed the expanding role of French colonialism in the New World with ever more detailed reports of the customs of the “savage” inhabitants of those realms, the literature produced during this period makes few references to these newly discovered and colonized peoples. The word “sauvage” that was commonly used to described the inhabitants of French colonies has a long culturally inflected history both as a noun and as an adjective. This paper will explore the literary and political evolution of “sauvagerie” and examine its influence on the French language. Does the savage appear in French poetry or on the French stage? With references to Pierre de Ronsard and Michel de Montaigne, this paper will also discuss Henri II’s entrée to the city of Rouen where he is greeted by a group of Brazilian Tupinamba Indians, reading this as a theatrical moment where “le sauvage” discovers “le souverain.”

Maria Proshina, Université François Rabelais de Tours
Contribution of Regionalisms to “l’eternelle fabrique de nostre vulgaire” in Rabelais’s Writings

During the sixteenth century, the French language quickly made progress, carried by political and administrative centralization. Rabelais is the main initiator of the development of the use of dialectal terms through his work. This study will focus on
the first testimonials of the regionalisms that have entered the French language. The Gastroâtres banquet thus shows a remarkable example of the abundance of those regionalisms. Beside this, regionalisms are also frequent in the “contreblason du couillon” of the *Tiers Livre*. The signifier is highlighted in the chapter to the detriment of the signified, forbidding any language to be reduced to instrumentalism. Rabelais thus seems to emancipate himself from the humanist model of *copia*, pushing verbal exuberance to the limit. Finally, with all its regional varieties French appears to be the inexhaustible source of Rabelais’s writing. It is his “tonneau inexpuisible,” opposed to “vieux mots latins tous moisis et incertains.”

Emma Claussen, *Oxford University*

The Evolution of the Term *politique* during the French Wars of Religion (1562–98)

I will discuss the shifting meaning and literary use of the term *politique* during the French Wars of Religion (1562–98), and show how a concomitant ideology of pragmatism evolved, wherein the political group in favor of compromise came to be known as *les politiques*. The term *politique* was inflammatory during the Wars of Religion, even used as an insult in radical Catholic and Protestant pamphlets. I will trace the evolution of this controversy, examining the interchange between literary and sociopolitical discourses. Given the highly contested context, I want to ask whether *politique* ideology should be reconsidered as a radical force in an age of political extremism, countering critical readings that treat the *politique* as essentially conservative. I also want to use this semi-etymological study to discuss how politics and religion were experienced in this period.

20333
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Shutters

FOOD AND THE BODY IN THE RENAISSANCE: APPETITES, DESIRES, AND NORMS I

Organizers: Marta Caroscio, *Villa I Tatti, The Harvard University Center*; Laura Giannetti, *University of Miami*; Allen J. Grieco, *Villa I Tatti, The Harvard University Center*

Chair: Pina Palma, *Southern Connecticut State University*

Laura Giannetti, *University of Miami*

The Appetite for Food as Emotion in Sixteenth-Century Italy

From Isabella d’Este’s passion for refined foods to the shunning of the pleasures of eating in the Venetian writer Cornaro and in the Florentine painter Pontormo, from famished peasants in Ruzante’s comedies on to the figure of the unrestrained gluttonous parasite, the emotional experience of eating in the Italian Cinquecento was multifaceted and varied. What was then the meaning of “appetite” for food in a historical period characterized by dearth and famine as well as luxurious display of food and abundance? This paper seeks to understand the emotional side of “appetite” as represented in medical theories, literary texts, and historical documents as a crucial moment of the relationship between food and the early modern body.

Allen J. Grieco, *Villa I Tatti, The Harvard University Center*

The Taste of Color: Dietary Choices and Medical Knowledge

Doctors, as well as any health conscious consumer of the Renaissance, habitually considered the impact that solid foods and liquids were thought to have on the human body. While some of this information was available in a variety of written and oral sources (dietary treatises, literary texts, recipe books, and so on), individuals could also rely on their own senses to try and understand the characteristics and qualities of what they chose to eat or drink. Two senses in particular were singled out as the ones giving the most trustworthy information: taste and sight. Both the taste system of the Renaissance (derived from Aristotelian parameters) and the food-related color spectrum were integrated into a widely understood frame of reference that was used not only by doctors and consumers for health-related concerns, but also by artists and writers to communicate social and cultural meaning.
The Written Sources of Faux-Bourdon in the Sixteenth Century: A Borderline Case of Composition in the Renaissance

The written sources which document the faux-bourdon practice in the sixteenth century are fascinating examples for anyone willing to understand the variety of solutions that were contrived by singers to combine writing and orality during the performance of those musical pieces. Many intermediate solutions exist between the chant book open on the lectern, from which one, two or three voices were sung simultaneously without any written medium, and on the other hand psalmody faux-bourdons where mensural music was carefully written down so that all the verses might easily be sung. Thus the Copenhagen ms. (Thott 291) and the Barcelona ms. (M454) show evidence of faux-bourdons and fabordones that are schematically written down and where the frontier between “work” and “performance practice” is blurred, an incentive to reconsider the “improvisation/composition” pair in early music.

Fauxbourdon, Composition, and the Chanson at Paris ca. 1550

In 1548, the chanson “Puisque vivre en servitude” was printed in Paris. Pierre Attaingnant attributed it to Pierre Sandrin, but Robert Granjon later attributed it to Jacques Arcadelt; a similar setting was attributed to Pierre Certon. This chanson exemplifies the problems modern editors have establishing the works lists of chanson composers. “Puisque vivre” has been well-studied, yet it has not been noticed that the polyphonic version is simply a written-out realization of a fauxbourdon technique for improvising in four parts. I explain the technique, show examples of it in the works of Sermisy and other French composers, and then go on to discuss the ways that these examples complicate our notions of composition, authorship, and the “work” of music in environments where performance was more highly valued than writing.

Written and Unwritten Tradition: A Unique Identity?

The existence of a written and unwritten tradition, which interact in shaping the context of musical experience in Italy during the fifteenth century, has been widely attested in the musicological literature. Mainly derived from the seminal intuitions of Nino Pirrotta, the dialectic between these two traditions has been constructed on a series of antinomies: orality versus writing, pseudopolyphony versus polyphony, native music versus foreign music. The aim is to rediscuss each of these antinomies in the light of the most recent studies on the subject to postulate that the two traditions have never existed. Written and unwritten are not separate worlds: writing in the mind or writing on paper are two conceptually related activities, they are the cornerstones of a unique tradition and a unique, complex identity.
Sex Acts in the Early Modern World III

Organizers: Vanessa McCarthy, University of Toronto; Amyrose McCue Gill, Centre for Reformation and Renaissance Studies
Chair: Konrad Eisenbichler, University of Toronto, Victoria College

Marc David Schachter, University of Oregon
Lesbian Philology beyond the Tribade: Cunnilingus in Renaissance Martial and Juvenal Commentaries

This paper tracks the consolidation, transmission, and transformation of humanist knowledge about sex between women in print commentaries on Martial and Juvenal with particular attention to one surprising element. While almost ritualized invocations of the tribade and references to Sappho are predictable in light of scholarship on “lesbian” sex in the Renaissance, sustained discussions of cunnilingus between women are not. The most elaborate of such accounts is found in Domizio Calderino’s 1475 commentary on Juvenal. This paper will contextualize Calderino’s glosses in terms of prior Juvenal commentaries (the Scholia vestustiora and Sabinus’s Paradoxa) and some contemporary texts, show how subsequent humanist projects progressively displaced cunnilingus between women with references to heterosexual fellatio, and reflect on the implications of Calderino’s account of woman-on-woman cunnilingus for the modern projects of lesbian history and the history of sexuality.

Clorinda Donato, California State University, Long Beach
From Gender Acts to Sex Acts in Seventeenth- and Eighteenth-Century Rome: Catalina de Erauso and Catterina Vizzani

This paper examines the shift in perception of women dressed as men that took place between the seventeenth and eighteenth centuries by comparing the seventeenth-century autobiographical narrative of Catalina de Erauso, the Basque Lieutenant Nun, with the 1744 medical novella by anatomist Giovanni Bianchi about Catterina Vizzani, a working-class girl from Rome. As that of a female warrior, Erauso’s male dress is accepted as a “gender act” whose military purpose overrides deviancy. Vizzani, instead, dresses as a man to perform sexually as a man. This passage from “gender acts” to “sex acts” is analyzed using Laqueur’s one-sex and two-sex model. Erauso is acceptable in a world that views women as inside-out men. Vizzani’s “doing herself as male” — reconstructing her anatomy to fit her male dress and perform sexually as a male — crossed a new frontier imposed for public accounting of private behavior in which difference and its transgression were monitored.

Simone Chess, Wayne State University
Crossdressed Sex: Male-to-Female Crossdressers and Early Modern Queer Heterosexualities

This paper addresses the topic of sex acts in the early modern period through the figures of male characters who are dressed as and passing for women. While cross-dressed, these characters become the subject of the erotic gaze from both men and women and participate in sexual encounters that, I will argue, are technically heterosexual and opposite sex — between a man and a woman — visually homosexual and same sex — between two seeming women — and undeniably queer. Using textual examples from prose romances and pastoral plays, as well as visual evidence from several painted depictions of pastoral cross-dressed kissing scenes, I will focus specifically on instances in which male-to-female cross-dressed characters are involved in sexual or erotic exchanges with normatively gendered female characters. Based on these instances, I will argue that the queered desire that female characters feel towards male-to-female cross-dressers is because of, not in spite of, their gender presentation.
Noel Radley, Santa Clara University
Reforming the English Calvinist Body: The Embodied Aesthetics of Anne Vaughan Locke (1560)
This paper concerns Protestant translation, poetry, and print culture of Calvinist female evangelicals in England during the Elizabethan period. Since Elizabethan texts by women have most often been interpreted through social theory and gender theory, scholarship on religious poetry by women has used a historical metaphor rather than technology or corporeality. My analysis of Anne Vaughan Locke, a Calvinist translator and poet, connects religio-literary pursuits with two spheres of embodiment, or two examples of technogenesis. Locke showcases a sphere of medical knowledge by referencing sixteenth-century pharmaceutics; she also connects to another more experiential sphere, with references to the phenomenology of reading and print. I explore how the proliferation of Protestant texts in the Renaissance has a social function to spread ideology, but, as well, the experience of textual culture reforms the lived experiences of Renaissance people through the physical acts of reading and writing.

Susannah Bietz Monta, University of Notre Dame
Voicing Lyric, Voicing Prayer
Debates about set forms of prayer in the early modern period concerned how best to promote the devotee’s intellectual and emotional engagement through words that were not original to him/her. This paper considers how writers of devotional literature thought about the use of the voice in set forms of prayer and in lyric poetry that drew on such prayer. Bringing together work on voice in lyric theory (where scholars have considered how readers “voice” a lyric, how they both inhabit and resist its perspective) and voice on the early modern stage (where scholars have pointed as much to the voice’s shortcomings and failures as to its power), I will read early modern material concerning the use and misuse of voice in prayer. My primary test case will be a seventeenth-century lyric spoken and read in various devotional and aesthetic contexts over the course of a century.

Freya Sierhuis, University of York
Reparative Reading: Recuperating the Medieval Past in the Poetry of Joost van den Vondel
The decade between 1630 and 1640 marks an important change in the religious and poetical orientation of the poet and dramatist Joost van den Vondel (1587–1679), from Anabaptism to Catholicism, and from a Senecan model of classicizing drama to an intensive engagement with Greek tragedy, as well as with Aristotle’s *Poetics* and the rhetorical and poetical work of Vossius. This paper aims to chart the convergence of these developments, looking at the way in which Vondel utilizes the affective empathy and recognition produced by his poetic representation of the buildings and spaces of Amsterdam’s medieval past in his tragedy *Gijsbrecht van Aemstel* (1637) and his poems on the city’s former monasteries and churches. Vondel’s poetry constitutes an act of reparative reading that exposes the limits of Protestantism’s cultural and religious dominance, in which curiosity and wonder serve cognitive as well as affective purposes within Vondel’s Catholic apologetic.
FILELFO, MAN OF LETTERS III

Organizers: Jeroen De Keyser, Katholieke Universiteit Leuven; Jan L. M. Papy, Katholieke Universiteit Leuven
Chair: Marc Laureys, Universität Bonn

Tom Deneire, Katholieke Universiteit Leuven
Filelfo, Cicero, and Epistolary Style: A Historical and Computational Perspective
When it comes to Francesco Filelfo’s literary prose, it is clear that his Latin style was not well received in Renaissance criticism. Bonamico, for instance, supposedly rewrote one of Filelfo’s orations to show his students how much texts can benefit from proper *ordo* and *numerus*. This paper will contextualize this reception of Filelfo’s style through reconstructing its literary-historical backdrop and through a computational stylistic analysis of Filelfo’s *epistolarium* (ca. 500,000 word tokens) in order to assess philologically how the contemporary perceptions of Filelfo’s style relate to his actual stylistic practice. In particular this paper will focus on Filelfo’s problematic stylistic affiliations with Cicero in his letters — a quality criticized in Erasmus’s *Ciceronianus*, for instance. In this way, this paper hopes not only to add to the study of the figure of Francesco Filelfo within Neo-Latin literary history, but also to explore the methodological potential of computational stylistics for Renaissance studies.

David R. Marsh, Rutgers University
Filelfo and the Tradition of Humanist Invective
Like several literary genres, the Renaissance invective sprang from the inspiration of Francesco Petrarca, whose four polemical writings revived a tradition that dated from Cicero, Sallust, and Jerome. In the Quattrocento, many humanists gained notoriety by publishing invectives against rival scholars: witness Antonio Loschi, Poggio Bracciolini, Lorenzo Valla, Bartolomeo Facio, and Antonio da Rho, to name the most prominent. Oddly, the singularly contentious and combative Francesco Filelfo wrote nothing that is explicitly titled an invective, but his vast output of Latin prose and verse contains remarkable quantities of ad hominem attacks, especially the anti-Medici defamation of his dialogue *Commentationes Florentinae*, the numerous polemics vented in his forty-eight books of *Epistulae*, the bulk of his one hundred *Satyrae*, and a few of his *Odes*. My paper will provide a survey of Filelfo’s invectival writings, situating them in the context of Quattrocento humanist polemical literature.

Dirk Sacré, Katholieke Universiteit Leuven
Prosodic and Metrical Debates in Filelfo’s Writings
The starting point of this inquiry into Filelfo’s viewpoints on prosody and metrics is the vehement discussion that arose between Galeotto Marzio and Filelfo after the former had read parts of the latter’s *Sphortias* and claimed to have found many stylistic, and above all prosodic and metrical, flaws and errors in it. Filelfo replied to Marzio’s first invective with an impressive letter, which according to a renowned scholar deserves a thorough study because of the prosodic and metrical problems it touches upon. I will analyze the validity of the arguments exchanged by both humanists, comparing their views with those of ancient grammarians and with the humanist metrical treatises that began to circulate in Italy from the mid-fifteenth century on. Furthermore, I will examine Filelfo’s stand in this letter in relation to the prosodic and metrical topics discussed throughout his correspondence, as well as to his practice as a Neo-Latin poet.
Francesco Lucioli, University of Cambridge

An Unknown Epigram on the Statue of the Sleeping Cupid

One of the Vatican manuscripts written by the humanist Angelo Colocci contains a Latin epigram attributed to Gregorio Cortese, one of the most important cultural personalities in Renaissance Italy. In this unknown and still unpublished text, Cortese describes a statue representing a sleeping Cupid. Is this the well-(un)known Michelangelo’s lost Sleeping Cupid, which Cesare Borgia gave to Isabella d’Este at the end of the fifteenth century? Or is it rather the ancient statue attributed to Praxiteles, which Isabella bought in that period for her Grotta? Many poets have written about these two statues — humanists such as Paride Ceresara, Giovanni Aurelio Augurelli, Baldassar Castiglione, and Battista Mantovano; this epigram belongs to this long series of Latin and vernacular texts, but at the same time it offers the chance to read such an important episode of the Renaissance art history from an unusual point of view.

Angela Dressen, Villa I Tatti, The Harvard University Center

Charming Orpheus: Between Magic and the Inner Self

Besides the mute stones, Orpheus was able to charm all living beings, both beasts and men. This is preeminently represented in poetry and music. There are two examples, however, in the visual arts around 1500 in Siena and Venice attributed to Giovanni Bellini and Francesco di Giorgio, in which Orpheus’s charms are used for Neoplatonic self-reflection in combination with oracular magic. The two rare Orphic depictions open the way for further reflection on Florentine Christian Neoplatonism and magic, as discussed by Marsilio Ficino and Pico della Mirandola, and their impact on the visual arts.

Heather O’Leary McStay, Columbia University

Drunken Lout or all’antica Genius? Understanding the Renaissance Satyr

Troops of goat-legged satyrs appeared in Renaissance manuscript illuminations, engravings, and desktop statuettes — all rarefied, scholarly, or at least elite, venues — which invites us to question their common dismissal as stereotypical symbols of debauchery and suggests the possibility of satyrs bearing multivalent associations for their contemporary audiences. From examples such as the Martelli Mirror, we learn that the satyr carried connotations of fertility and generation, with roots in Aristotelian philosophy. He also stood as a nostalgic figure from a lost Arcadian realm, linked with antiquarian dreams of a new golden age. As statuettes, the satyr drew on these associations to connote ideas of intellectual productivity, regeneration, and inspiration. This paper will examine a select sample of representations of satyrs in the art of the late fifteenth and early sixteenth centuries in Italy, and reveal the satyr’s potential to signify something more than mere lust and intemperance.
Island Navigations

Marco Boschini’s maritime metaphors are familiar from his *Carta del navegar pitoresco* (1660), a dialogue in which Venetian painters are introduced in relation to parts of a ship, and artworks are navigated by gondola. This paper turns to pictorial navigation in his engravings of islands. *L’arcipelago con tutte le isole* (1658), one of numerous island books published in Venice, exemplifies what was by then a familiar genre of map and text wrought at the intersections of geography and chorography, with each island presented as a separate entity. *Il regno tutto di Candia* (1651), by contrast, inverts the genre, breaking apart the island of Crete and opening up its landscape to distant vistas. Close-up bird’s-eye views of terrain compete with horizon lines in the same prints. This dynamic of sea and land challenges orientation, prompting consideration of technologies for depicting coastlines and how time could be rendered in visual forms.

Valentina Pugliano, *University of Oxford*

“Subjects which painting may serve”: How Botany Met Renaissance Art

The new vogue for natural history that captivated sixteenth-century Europe led to innovative interactions between the worlds of scholarship and art. Naturalists turned to botanical illustrations (especially watercolors and ink drawings) and *herbaria* (pages with dried plants pasted on top) to aid their identification of *naturalia* and bypass the organic demise of their specimens. Truth-to-life became their driving aesthetic concern, engendering an unexpected degree of collaboration between artist and patron, not only in the choice of subject and media, but also of execution. This paper explores the development of these new technologies against the backdrop of curiosity collecting, and artistic connoisseurship and consumerism, through the experiences of two Italian virtuosi: the Venetian patrician Pietr’Antonio Michiel and the Bolognese professor Ulisse Aldrovandi. Both employed a *bottega artistica*, leaving hundreds of plates documenting their work. Both contributed to Renaissance reflections on the usefulness of art and the artist’s role in science.

Blake de Maria, *Santa Clara University*

Freedom and Friendship: Representations of Scientists and Scientific Activity in Renaissance Venice

In 1640, Galileo Galilei wrote a note to a fellow scientist, Fortunio Liceti. After addressing various issues of academic interest, Galileo offered an unusually wistful and personal recollection of his youth: “Not without envy I have heard of your going back to Padua, where I spent the best 18 years of my life. Do enjoy the freedom and friendship that you have found there and in the magnificent city of Venice.” This paper investigates the ways in which the “freedom and friendship” of Renaissance Venice created an environment uniquely suited toward scientific inquiry. In fact, science offered individuals with shared intellectual interests the opportunity to create communities that existed outside the boundaries of the Republic’s rigid caste system. As will be demonstrated, Northern Italian representations of scientists and scientific activity offer visual confirmation of science as a group activity, and thus as an important locus of community and friendship.
Pain as Focal Point: Reconsidering Dutch Tooth-Pulling Scenes

Of the many subjects featured within the corpus of seventeenth-century Dutch genre painting, tooth pulling remains one of the most peculiar. Conventionally, these scenes have been interpreted from a comically didactic perspective, with the paintings humorously warning viewers of the deceit and incompetence associated with traveling quacks. The focal point of these paintings, however, remains the suffering mouth itself, and as such invites speculation as to whether tooth pulling scenes transcend their strictly didactic framework to address audiences on a subconscious level. Specifically, what these paintings depict is pain as a shared experience, and it is only through the participation of both patient and spectator that oral suffering’s visual and tactile dimensions converge, underscoring the interconnectivity of the two parties. Dentistry scenes may very well warn against deceit, but they also remind us of pain’s universality and its significance in the development of empathy in human relationships and interactions.

Dripping, Flayed, and Displayed: Approaching the Broken Body of Christ in New Spain

In late colonial New Spain, images such as Juan Patricio Morlete Ruiz’s Christ Consoled by Angels and an anonymous Ecce Homo display the horrific aftermath of Christ’s flagellation in graphic, startling ways that force us to confront the torture of human flesh. Such works are often crafted in a hyper-realistic fashion to deepen the emotional experience for viewers by allowing them to meditate on what it would feel like to suffer such damaging, deep contusions, as well as to reveal Christ’s sacred bodily interior. What happens when the corporeal site of suffering, such as Christ’s back, becomes the sole subject of visual imagery? How does the experience of pain transform? Does eviscerating Christ’s body reflect a new way of knowing pain? This paper considers these questions in relation to Novohispanic depictions of Christ’s battered body and body parts as a way to investigate how pain was viewed, understood, and employed by different beholders.

The Enríquez Passion Imagery and the Portrayal of Pain in Eighteenth-Century Mexico

In this presentation I will focus on Passion imagery from Antonio and Nicolás Enríquez. Although much remains to be known of their lives and work, some of their paintings illustrating the Passion of Christ are quite intriguing. Not only is their iconography unique in the way they portray Christ’s suffering, so is the way they are signed. Through a close analysis of these paintings and their signatures, I believe we can get a closer connection to these painters who still hold a marginal position within the historiography of New Spanish painting. A close study of the images will also help us understand the knowledge and representation of pain in eighteenth-century Mexico. Ranging from 1729 to 1786, these paintings do nevertheless belong to the long Renaissance and bear on early modern issues.
Abraham Ortelius’s Africa: Map and Personification

The immensity, strangeness, and seeming unknowability of this continent so close and yet so far from Europe offered a fundamental challenge to Europeans in the 1500s attempting to develop forms of representation that came to terms with Africa as an idea or as the sum of an infinite variety of particular experiences pieced together in publications or art of the period. I propose to compare the properties of Abraham Ortelius’s two approaches to visual form for conceptualizing Africa, understood as the third of the four continents known in 1570 when he published his great atlas, *Theatrum Orbis Terrarum*. The personification of Africa and the other continents on the frontispiece is the more obvious “embodiment” of the continent, but I argue that, as a visual metaphor, it is completed by the “New Map of Africa,” certainly as regards the contemporary preoccupation with Africa as a place of unknowable variety.

Julia Vazquez, *Columbia University*

“Con Penne di Uccelli Diverse di Colore”: Discovering the Cartographic Dimension of *El Arte Maestra*

During the first decades of the eighteenth century, *El Arte Maestra*, an art theoretical treatise written in 1670 by Italian Jesuit Francesco de Lana Terzi, travelled to the New World, where it was translated into Spanish and integrated into *novo-hispano* art-making theory and practice. Accepting as a point of departure the treatise’s casual inclusion of the *pinturas de plumas* exported from New Spain into Europe in the sixteenth century, my paper closely examines the cartographic aspect of this text by considering its suppression of geographic nomenclature against the practical and imaginative dimensions of early modern mapmaking and proposing the collection of ethnographically disparate art forms within one discursive space as a construction of a theoretical *musée imaginaire*. My paper will argue that the text retroactively retraces a map of the Renaissance transatlantic world in which Italy and New Spain are made notionally contiguous with one another.

Ryan E. Gregg, *Webster University*

Sixteenth-Century Flemish City Views as Simulacra

Scholarship has tended to attribute to city views the techniques of cartography and its consequent discourse of mathematical accuracy. Antwerp-originating city views derive from more artistically observed techniques, however. That artistic vision allows for a departure from their natural sources, despite the written assertions of their fidelity. Their so-called inaccuracies appear instead to emphasize their ontological difference from their referents. The image of the city, they seem to say, is not similitude, but rather simulacrum. The apparent cartographic truth of Antwerp city views draws attention to their deviations, to say that the image is not, in fact, what it represents. The verisimilitude dissimulates, leaving only the artist’s manipulations of the species. The Antwerp city views would seem, then, to be a warning — the vision produced by cartographic images is of a world far removed from the real.
Rosso and the Monstrous in Sansepolcro

Ugliness is a rare thing in Italian Cinquecento paintings of the Passion. Rosso Fiorentino violently disrupted the conventions of a well-established sacred subject in his Deposition in Sansepolcro. He inserted a Roman soldier into the scene of Lamentation over the dead Christ — a virtually unprecedented inclusion — and, moreover, he gave the soldier a grotesque, animal-like face. This monstrous figure clashes sharply with the elegant mourners around him. I argue that his appearance derives from a scriptural character who evolved dramatically in art through the Middle Ages and Renaissance, and who effectively disappeared from both Northern and Italian images of the Passion in the sixteenth century. Rosso’s disruptive and retrospective figure raises questions about the reception of his picture in Sansepolcro, to where he fled after the Sack of Rome.

Una Roman D’Elia, Queen’s University

Grotesque Nature

Vitruvius famously criticized grotesques as being unnatural, fantastic inventions. Renaissance theorists praised and reviled grotesques for the same reason, for the departure from nature and plethora of hybrid monsters. The grotesques painted in the fifteenth and sixteenth centuries, much more than their ancient models, include along with the invented monsters naturalistic depictions of birds and other animals, which convincingly fly, run, and wriggle their way into elaborate patterns. Griffons, dragons, and other fantastic hybrid creatures coexist with natural hybrids — ostriches, giraffes, bats, and other animals that were not deemed to fit within the traditional categories established by natural historians. These grotesques, natural and unnatural, are all mediated by human invention. Some grotesque images play with the notion of man as the ultimate monster or hybrid, a creature whose very powers of creation make him fall between the natural and unnatural, or the natural and supernatural.

Susanne McColeman, Queen’s University

Pagan Altars and Christian Symbols: Representations of the Sacred in Sixteenth-Century Grotesques

In the sixteenth century, grotesque ornamentation elicited a range of reactions from contemporaries. One of the most notable negative responses came from Cardinal Gabriele Paleotti, who asserted that grotesques belong only in the ancient subterranean caves dedicated to infernal gods, blood sacrifices, and other horrors. In this paper, I will argue that Paleotti’s association between grotesques and objectionable pagan practices does not stem solely from their ancient Roman origins or their inclusion of unnatural hybrid monsters, but that he is also responding to the antique-style temples, altars, and sacrifices that are frequently represented within grotesques. I will also explore the presence of traditional Christian symbolism in the grotesque decorations of chapels and other spaces, such as the Cappella dei Priori in the Palazzo Vecchio of Florence. The sacred, both Christian and pagan, is consistently a central preoccupation within the inventive and fantastic imagery of grotesques.
Japanese Martyrs on the Jesuit Stage

Many Jesuit dramas in the seventeenth and eighteenth centuries had Japanese martyrs as their main characters. Because of the initial success of the Jesuit mission in Japan and the subsequent severe discrimination against Christians, Japan produced a large number of martyrs. In Europe, Jesuit reports on these martyrs provided popular subjects for school plays. The plays with these themes seem to have developed from detailed historical accounts to more general constancy dramas. This paper will discuss the literary development focusing on the seventeenth century, aiming to answer the following questions: How were the original stories adapted for a didactic purpose? How did the Jesuits make these plays relevant for their local audience? And, finally, how and why were Japanese martyr stories used in Jesuit drama, from the time the missionary narratives reached Europe until more than one century after the historical events?

Elizabeth M. Ellis-Marino, University of Arizona

A Gentler Method: German Jesuits, School Drama, and the Struggle for Paderborn

The conversion of large portions of the German-speaking world from Protestantism to Catholicism in the late sixteenth and early seventeenth centuries is considered to be one of the successes of the European Counter-Reformation and the Jesuits. However, the Catholicization programs, especially those supported by the territorial governments, were not received without resistance. In the aftermath of an armed rebellion against the Counter-Reformation in the territory of Paderborn, the Jesuits turned to softer methods of persuasion, specifically school drama. In staging a comedy about the adolescence of St. Augustine, the Jesuits expounded on the themes of conversion, redemption, and forgiveness without directly referring to the situation in Paderborn. This paper proposes to place this play within the context of the city in which it was composed and performed, and to place the city and its religious struggle in the context of the greater Jesuit project of the sixteenth and seventeenth centuries.

Brandan Grayson, Anderson University

Prodigal Sons and Their Jesuits: The Production of Moral Authority on the Early Modern Jesuit Stage

Scholars often note that early modern Protestant doctrine valorized individual family homes as centers for the cultivation of Christian piety, while Catholicism strove to direct parishioners’ behavior through sacraments practiced at church. A study of Jesuit plays that reinterpret the prodigal son parable, however, reveals that they addressed the production of domestic piety through the introduction of a pious counselor, a figure not found in the biblical tale. Comedia Filauto and Comedia Caropo, written by Pedro Pablo de Acevedo in 1565, depict counselors as resolute leaders who orchestrate the prodigal’s repentance and return home. This virtuous outcome affirms the counselor’s moral jurisdiction over domestic space, thereby performing a theatrical model of the relationship that the Society sought to realize with historical communities. The addition of a counselor figure thus established a platform from which the emergent Society worked to extend its moral authority over the domestic relations of the laity.
Jonathan Lux, *Saint Louis University*

“Characters Reall”: Sir Francis Bacon and The Early Modern Spectre of China

In *The Advancement of Learning*, Sir Francis Bacon introduces his scheme to improve language by citing a Chinese precedent. He writes “it is the use of Chyna . . . to write in Characters reall, which express neither Letters, nor words in grosse, but Things or Nottons.” While Bacon’s reference here to a successful accord between res and verba may point to a tantalizing, projected beyond, it was not just a theoretical flight of fancy. Rather, it was a serious claim about a real, knowable place where this strange linguistic practice was reported (by contemporaries like Juan González de Mendoza and Bernardino de Escalante) to live and breathe. This recognition forces a reconsideration of Bacon’s universal language scheme and opens the door to reading in Bacon’s corpus a deep interest in China as the birthplace of his three paradigm-changing technologies and as a precedent for the scientocratic, utopian vision central to his work.

José Manuel Fernandes Arq, *Universidade Técnica de Lisboa*

Indo-Portuguese Vernacular Architecture, Sixteenth to Eighteenth Centuries

The paper presents some Oriental-Indian and European-Portuguese influences in the vernacular architecture of Angola and Mozambique, during the Modern Age period. Among architectural typologies that expressed Euro-Asian-African common aesthetic concepts are domestic themes regarding the following: the covered galleries or balconies along facades of ground floor houses in Northern Mozambique; spans and their frames together with covered front balconies in Angolan Kwanza and Benguela areas; and the original and unique multiple “scissor”-tiled roofs found in the installation of cloister convent types, or in two-floor manor houses in Indian Goa, African Luanda, or Iberian Portuguese Algarve. These themes relate to an overall interoceanic cultural transfer within and during the ancient “Portuguese seaborne empire” during 1500 to 1700, from which important material and built remains stand today in the Indian west coast, southern African countries, and Southwest Europe.

Paulo Jorge Silva Pereira, *University of Coimbra*

The Geography of Difference: Orient, Idolatry, and Iconoclasm in Early Modern Portuguese Texts and Visual Culture

Combining archival research with current theories informing the areas of religious studies, visual culture, and postcolonialism, a variety of encounters with non-European cultures, particularly in India, China, and Japan, during the Renaissance period will be examined. The myth of the Orient has had a major role in the process of configuration of the Portuguese identity, in a context of intellectual and creative energy flowing from West to East and East to West. In their responses to the challenging conditions, missionaries and theologians reflected upon the devotional practices and the relevance of the cultural artifacts they encountered in their missions. Their efforts resulted in the creation of enduring texts and images about the nature of what has come to be referred to as idolatry, and the importance of their destruction or, in contrast, the possibility of a cultural “negotiation,” by accepting the existence of pagan rituals.
REASSESSING DYNASTICISM:  
THE CORPORATE IDENTITY OF DYNASTIES II  

Sponsor: Society for Court Studies  
Organizers: Liesbeth Geevers, Universiteit Utrecht;  
Dries Raeymaekers, Radboud University Nijmegen  
Chair: Dries Raeymaekers, Radboud University Nijmegen  

Ioana Jimborean, University of Karlsruhe  
The Representative Loggia at the Princely Courts of Italy during the Quattrocento  
and the Policy of Dynamic Continuity  

Around 1450 the motif of the triumphal loggia was revived at the princely courts in Rome, Naples, Urbino, and Ferrara, where it became an emblematic instrument of representation. The exaltation of the sovereign under the arch of the loggia was a political manifesto, staged according to a policy of continuity. On the loggia of Alfonso of Aragon at the Castelnuovo in Naples the portrait of Trajan legitimizes the position of the acting king. On two main reliefs he also includes the image of his son Ferrante as a victor. Ercole d’Este, raised at the Neapolitan court, pursued on his return to Ferrara this same rhetoric. Parallel to the monument of Niccolò III d’Este, he erected the monument of his brother Borso and thus created a structure in which he holds an elevated position above his predecessors. Thus loggias display a dynastic program resulting in a corporate culture of considerable amplitude.

Elena Paskaleva, Leiden University  
The Quadripartite Paradise: From Timurid to Mughal Cosmocratic Architecture  

Each Timurid and Mughal royal created quadripartite architectural and landscape settings that adopted the geography, the geometry, and the stylistic features of Paradise. The main purpose of this study will be to compare the key quadripartite monuments (dynastic mausoleums, tombs, mosques, and palaces) of two imperial triads: the Timurids and the Mughals. These triads are formed by the grandfather, the great emperor, “King of the World” (Timur, Akbar); the pious and modest son (Shah Rukh, Jahangir); and the ingenious grandson, who tries to surpass his grandfather by reviving the dynastic iconography and the megalomaniac aspirations of the grandfather, acting as “the supreme King of the World” (Ulugh Beg, Shah Jahan). Each ruler will be discussed as a representative of God on earth, as an axis mundi, mediating between the divine and the mortal realities. The emperor as a cosmocrator will be compared to God and his ultimate creation: Paradise.

Fabian Persson, Linnaeus University  
“Well may I look upon myself as King David whom God from a simple shepherd made a King”: The Dynastic Narrative of the Vasas  

In 1560 King Gustaf made his last speech to the Swedish diet, providing a narrative for his rule. He had come to the throne as the savior of Sweden, like the shepherd David chosen by God to be made king. An upstart dynasty creates special problems. King Gustaf had to create a new court. Germans were recruited and German models emulated. The king’s first marriage was also to a German princess. It is significant that she belonged to a Protestant dynasty. The key parts of the early Vasa dynasty was Gustaf as national savior, Protestantism, and a claim that the rule actually worked. It may be national and Swedish but Germans were integral. In a letter King Gustaf argues strongly that his rule, unlike the Danes and Stures, offers security and stability. Later the Vasa dynastic narrative would evolve over time to include traditional dynasticism as well as military success.

Liesbeth Geevers, Universiteit Utrecht  
Reason of State and Reason of Dynasty in the Spanish Succession Crisis  

The Spanish succession crisis really started during the reign of Philip IV (r. 1621–65). He believed that it was his dynasty’s purpose to rule the Spanish-Habsburg Monarquia and that God would therefore grant him a male heir. Consequently,
he left his brothers unmarried, and betrothed his eldest daughter to his greatest rival Louis XIV of France — relying on his sickly sons, who all died young except the ill-fated Charles II (r. 1665–1700). Philip’s belief was not shared by courtiers, ambassadors, and other outsiders who doubted the queen’s ability to have healthy children (and therefore saw the king’s brothers as his heirs), and accepted his eldest daughter as their future queen. “Reason of state” was clearly at odds with “reason of dynasty.” This presentation will explain this discrepancy by tracing the formal and informal rules that guided Philip IV and ultimately led to the end of the Habsburgs in Spain.

Marina Tower
Lobby Level
Marina 2

SOCIAL DISCIPLINING, CULTURE, AND JURISDICTIONAL CONFLICTS IN EARLY MODERN ITALY

Organizer: Fabrizio D’Avenia, University of Palermo
Chair: Federico Barbierato, Università degli Studi di Verona

Fabrizio D’Avenia, University of Palermo
Tridentine Reforms and the Sicilian Court of the Regia Monarchia: A Jurisdictional Conflict
The Tridentine reforms met a real obstacle in the Kingdom of Sicily, linked to the very particular religious-institutional system of the island, unique in the Catholic European context. In Sicily, indeed, through a court called Regia Monarchia, reorganized by Philip II in 1579, the king exercised very wide ecclesiastical prerogatives, which went far beyond the simple right of royal patronage and greatly limited the power of Sicilian bishops. The Regia Monarchia jurisdiction was declared over the same Council of Trent decrees, making them virtually inapplicable for a long time. Indeed, as last instance of cases involving ecclesiastics, it often nullified the measures taken by the episcopal courts. The defense of these wide jurisdictional prerogatives by the Kingdom of Sicily (and the Spanish Monarchy) was always very strong against a Holy See convinced they were a schismatic phenomenon and equally dangerous to the Roman primacy as Gallicanism.

Marco Cavarzere, Scuola Normale Superiore
Roman Papacy, Local Ecclesiastical Courts, and Secular Power in Early Modern Italy
During the early modern age the papacy aimed to strengthen its role as the center of the whole of Catholicism. Rome, its congregations and tribunals, exercised a strong force of attraction and widened their competencies. However, these efforts attained significant results only in the Italian Peninsula: while expanding its missionary action on a global scale, the Catholic Church managed to impose its policy only on the Italian dioceses. This paper aims to show this ongoing process, underlying both the centralization and the resistance on the local scale. In fact, this convergence with Rome coexisted for a long time with an attempt to overcome Roman control through the appeal to local courts, such as those of the metropolites and of the papal nuncios. Through a jeu d’échelle between Rome and the different dioceses, I will describe this complex evolution and the role played by the secular power.

Nicola Cusumano, Università degli Studi di Palermo
Teratology between Theology and Social Disciplining in Early Modern Sicily
Reflections on monsters in Sicily first appear in a treaty of the second half of the sixteenth century, containing one of the first medical-physiological descriptions of two-headed births and written in the vernacular by the famous physiologist and anatomist Giovanni Filippo Ingrassia. Ingrassia’s contribution to the field of teratology intertwines with his work as “protomedico” (head of the controlling body of all the medical activities in the Kingdom of Sicily), a position that lead him to relevant cases in medical care. It seems certain that Ingrassia’s scientific treatise cannot be easily classified together with other teratological descriptions of the second half of the sixteenth century. Rather, a naturalistic sensitivity emerges that
is disengaged from transcendental presuppositions. So, starting with an analysis of this important work by Ingrassia, this paper will draw a comparison with other contemporary teratological treatises.

ITALIAN ACADEMIES II

Thomas Denman, University of Reading

Impresa Literature in the Italian Academies: Debating the Human Figure

This paper will concentrate on the literary genre that emerged in the mid-sixteenth century dedicated to the theorization of the perfect impresa. This was a symbolic device comprising an image and a motto. Imprese played a crucial role in defining the institutional identity of many of the Italian academies. Yet, despite the visual element of the impresa, the related literature seldom if ever mentions artistic practice. This paper seeks to argue that this omission corresponded to the almost total exclusion of artists from literary academies throughout Italy. To demonstrate this, the paper will examine the debate that ensued during the later sixteenth century, between literary figures such as Paolo Giovio, Girolamo Ruscelli, Luca Contile, Giulio Cesare Capaccio and Torquato Tasso, of whether verisimilar representation of the human figure was appropriate in imprese.

Lorenza Gianfrancesco, Royal Holloway, University of London

The Aristocracy, the Commoners, and the Populace: Representing Social Classes in Early Modern Neapolitan Academies

During the early modern period Naples became one of the most important capitals in Europe. A population of more than 200,000 inhabitants was divided into three major groups: the aristocracy, commoners, and the populace. Civic identity and class conflicts represented an important aspect of Neapolitan society. Within this milieu, academies often represented social classes and various forms of civic identity. By looking at some primary sources and some case studies, this paper will analyze the following themes: What was the role played by some academies in enhancing forms of civic identity? What themes where discussed in academies in order to promote class visibility within the city? What themes did some academies promote in order to represent the aristocracy, commoners, and the Neapolitan populace?

Denis Reidy, British Library

Illustrating the Academies: From Woodcut to Copper and Steel Engraving

This paper examines the technical and technological progress made in illustrations commissioned by and for learned academies in Italy from 1525 until 1600. The largely superseded woodblock of the incunable period was still retained by some artists and printers with some degree of success until the use of woodblocks was abandoned in the main in the Cinquecento. As a result of new discoveries in the sciences, particularly in anatomy, topography, cartography, physics, vulcanology, and so forth, illustrations had to be much more detailed and more accurate, and copper and steel engravings largely supplanted wood engravings. Some of the exquisite illustrations commissioned by the academies, including the work of the Carracci brothers and the work of hitherto unknown female engravers working in Naples, are examined extensively and will be provided in electronic continuous-loop format to be studied by conference attendees at their leisure.
Louisa Woodville, Georgia Mason University

The Role of the Malleus Maleficarum in Furthering Renaissance Leaders’ Agendas

The Dominican Henricus Institoris’ Malleus Maleficarum, or Witcher Hammer, reminds scholars how magic, superstition, and religion were all interwoven in the same tapestry of persecution and misogyny during the late fifteenth century. But what role did politics play? This paper explores the papacy and how Dominicans, eager to stamp out heretical sects such as the Waldensians, furthered the ambitions of such popes as Innocent VIII (1484–92), whose bull Summis desiderantes affectibus widened the heretical net to include witches. The Dominicans, however, needed a comprehensive reference guide by which to recognize and interrogate suspects; the Malleus Maleficarum, its tales derived from local German folklore but now backed by theological authority, fit the bill. This salacious and influential text, with clear-cut directives, enabled ecclesiastical leaders to persecute with little accountability, much to the benefit of Innocent VIII and his circle.

Hilmar M. Pabel, Simon Fraser University

Peter Canisius vs. the Devil: Demonizing Religious Deviance

Peter Canisius SJ (1521–97) was in his day the face of the Counter-Reformation in the Holy Roman Empire. The prevailing scholarly view is that towards Protestants he demonstrated deliberate and for his time unusual gentleness — German scholars use the term Milde. This interpretation is based on an inadequate reading of the relevant sources and neglects a theme that pervades Canisius’s thinking about Protestants: they were the servants of Satan. Canisius equated Protestantism with Satanism. In so doing, he conformed to the common strategy in the sixteenth century of associating religious deviance with the devil. My paper will demonstrate the significance of the sinister side of Canisius’s anti-Protestant polemic within the context of his activity as an exorcist and his hostility towards Judaism and Islam.

J. Asia Rowe, University of Connecticut

‘Sucking the Sacred Honey’: The Apian Metaphor and Religious Deviance in the Writings of Grymeston and Leigh

Alexandra Walsham has recently shown that a number of seventeenth-century writers deployed the metaphor of the spider and the bee as a smokescreen for the circulation of recusant works. My paper will examine two relevant cases not previously considered for their use of this trope: Dorothy Leigh’s The Mother’s Blessing (1616) and Elizabeth Grymeston’s Miscelanea Meditations Memoratives (1604). Figuring themselves and their readers as bees laboriously collecting from controversial sources and transforming their reading into writing, Leigh and Grymeston attempt to justify not only their own style and authority, but also women’s literary and religious interventions more broadly. I will argue that these recusant writers invoke the apian and arachnid metaphors in order to shift the implication of deviance from writer to reader, thus defending their participation in the production and circulation of their Puritan or Catholic agendas.
MARVELL AND EDUCATION

Sponsor: Andrew Marvell Society
Organizer: Emma Annette Wilson, University of Western Ontario
Chair: Timothy J. Raylor, Carleton College

Russell Hugh McConnell, University of Western Ontario
Shoulda, Woulda, Coulda: Modal Ambiguities in Marvell’s “To His Coy Mistress”
This paper will analyze Andrew Marvell's “To His Coy Mistress” through the lens of seventeenth-century grammar, drawing on archival research at Hull Grammar School in conjunction with a selection of grammatical and rhetorical textbooks from the period in order to demonstrate how Marvell's early education influenced his mature poetic output. Marvell's deliberately ambiguous use of the subjunctive and optative grammatical modes creates a complex play of desire and obligation in the poem, reinforcing its sly deployment of the carpe diem genre. Although Pierre Legouis, Nicholas von Maltzann, and Nigel Smith have assiduously tracked the path of Marvell's formal education, this paper argues that Marvell's ability to achieve sophisticated literary effects through the creative deployment of the basic discursive forms and categories that he learned in school demonstrates the direct and technical relevance of his grammar school education upon his adult writing.

Emma Annette Wilson, University of Western Ontario
Invading “the Exposer’s Logick”: Marvell’s Dialectical Opposition in His Prose and Lyrics
This paper proposes to use early modern logic to compare Marvell’s discursive strategies in his satirical prose Mr. Smirke (1676) with those in his lyric poetry, specifically “To His Coy Mistress.” Drawing on archival research into Marvell’s education in logic both as a student and as a pedagogue tutoring Mary Fairfax, the paper argues that Marvell’s satire succeeds due to his ability to invade and reapply the logical strategies of his target, Francis Turner’s Animadversions (1676). Marvell reworks Turner’s logic to achieve his own dialectical end, a literary strategy that the paper allies with that used by Marvell in his lyrics. The paper proposes an expansion of the historicist work by Nigel Smith and Nicholas von Maltzahn, among others, on Marvell’s prose, in order to argue for the importance of applying early modern logic pragmatically to reach an historically situated understanding of Marvell’s discursive tactics in both his satire and his lyrics.

Robert Dulgarian, Emerson College
“Strength and Sweetness”: Disputation and Exegesis as Poetic Backgrounds in Marvell’s “To His Coy Mistress”
Taking up the suggestion of Nicholas McDowell that Andrew Marvell’s “To His Coy Mistress” in part responds to John Hall’s “To His Tutor, Master Pawson, An Ode,” this paper reads the latter part of Marvell’s poem as a response modulated by Marvell’s interrupted Cambridge career (1633–41). The paper reads the poem’s cryptic citation of a verbal figure from the Book of Judges as deploying techniques of allusion and analysis that demonstrate a mastery of traditions of biblical commentary, of the arts curriculum at Cambridge, of humanistic appropriations of classical and biblical material, and of academic disputation. The paper will argue that not only does the poem demonstrate Marvell’s capacity successfully to inhabit, if satirically, a particular poetic (Anacreontic and epigrammatic) tradition, but also that the poem’s echo of Hall’s “Ode” in its treatment of Judges satirizes Hall’s reputation as an infant prodigy while demonstrating Marvell’s superior capacity for poetic argumentation.
Imagine the page of an edition of *Paradise Lost*. Like many editions, the poetry resides on the left of the page, with a handful of brief glosses in the right margin and footnotes below. This page is somewhat unusual, as it is part of an online “cloud” edition designed to be read on a tablet, like an iPad, or a computer. However, what makes this edition truly unique is that all the editing and additions are not done by a single editor or small group, but collaboratively by hundreds of Milton scholars, and hence will have true Web 2.0 functionality. Moreover, the work is in a state of continual revision in response to emerging scholarship. As General Editor for this new edition as well as Secretary for the Milton Society of America, the organization supporting the project, my talk will explore the implications, challenges, and details of this new book.

Toby Burrows, *University of Western Australia*

*Using Linked Data Technologies in Renaissance Studies*

This paper will review existing and potential applications of linked data technologies in Renaissance studies, and will assess their value for current and future research. These technologies are already widely deployed for publishing scientific and government data, and are increasingly being applied in the humanities. A linked data system uniquely identifies entities (people, objects, concepts, places, events, and creative works), manages information about them, and records relationships between them. Interfaces for working with and reusing the data can then be built around the linked data, including tools for annotation, visualization, and mapping, and for sharing the results with other researchers. Specific areas of focus will include the use of linked data in provenance research, in the reconstruction of cultural collections, and for mapping knowledge networks. Some of the wider implications — both theoretical and methodological — raised by the use of linked data in historical research will also be discussed.

Joseph Black, *University of Massachusetts Amherst*

*The Private Libraries of Renaissance England (PLRE) Project*

Between 1992 and 2009, the Private Libraries of Renaissance England (PLRE) project published seven printed volumes containing 166 edited book lists comprising almost 13,000 records of privately owned books in England before 1650. Most of the owners represented in these volumes were Oxford University scholars. With the publication of volume 8 in 2013, PLRE has expanded the social and geographical range of its book owners, incorporating (for example) lists of books owned by women, by artisans, by members of underground religious communities, and the clerical libraries of rural vicars. Catalogs in progress include those of working diplomats, professional writers, and spies. This paper discusses the new directions PLRE is taking, suggests some of the questions all this new data can help us answer, and invites thoughts on potential partnerships with other digital bibliographical and book history projects.
Daniel Starza Smith, *University of Reading*

**Editing the 1610 and 1631 Booklists of Edward, First Viscount Conway**

Edward, first Viscount Conway worked at the highest levels of English courtly administration. As Secretary of State from 1623, he was at the heart of a rich network of textual transmission and intelligence gathering; he also patronized authors including Donne and Jonson. This paper will analyze the two principal resources for a study of Conway’s education and interests, one booklist made in 1610, when he was still a soldier garrisoned in the Low Countries but was being mooted as ambassador to Brussels, and another compiled at his death in 1631. These inventories reveal a man who read at least six languages, collected literature, and engaged in contemporary religious and political controversies. They allow us to establish Conway as an important collector — owning at least 500 books — and help trace his intellectual development over two decades.

Philip S. Palmer, *University of Massachusetts Amherst*

**The Private Library of Sir Thomas Roe**

Complementing his ambassadorial labors in India and Constantinople, as well as a distinguished career in domestic and international politics, the well-traveled English diplomat Sir Thomas Roe (1581–1644) amassed over his lifetime an extensive collection of printed and manuscript books. The collection Roe bequeathed to his nephew, cataloged in a 1647 book list, comprises over 450 titles and represents a well-stocked scholarly library, with volumes written in eight languages covering a vast array of subjects. Of special interest are the list’s thirty manuscript books, ranging from a parliamentary diary and navigational manual to customized texts on geometry, Tacitus, and Francis Bacon. As the documentary testament to a life of reading and foreign diplomacy, the list not only fleshes out the intellectual background of an influential English statesman, but offers a case study of the parallel global mobility that animated both books and travelers in the seventeenth century.

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**MILTON**

Chair: Lara A. Dodds, *Mississippi State University*

Christopher J. Kendrick, *Loyola University Chicago*

**Monistic Stories: Spinoza and Milton**

Monism, or the refusal of dualism, was in tendency a radical position in the seventeenth century, and Spinoza and Milton were perhaps its most radical philosophical and literary “practitioners.” My brief in the paper will be, first, to discuss and compare their routes to monism — this will entail considering the logic of Spinoza’s break with Descartes and of Milton’s break with Presbyterianism; and second, to compare the uses to which the monistic concept or story is put, the problems it selects and avoids, in their major works — this will entail considering the form of the theodicies in *The Ethics* and *Paradise Lost*.

Tobias Gregory, *Catholic University of America*

**Paradise Regained and the Rejection of the World**

*Paradise Regained* is a poem about ethics. It is not a Christological poem, as it is often read, and only vestigially a political one. Milton retells the temptation of Jesus in the wilderness as a trial in ethical terms; in this trial Jesus speaks the truth as Milton saw it, while Satan expresses the values of the world. This paper will read Milton’s poem as a debate between godly and worldly values, and will show how this reading bears on some enduring critical questions about *Paradise Regained*: the question of Christ’s identity and the question of what has been accomplished at the poem’s end.

N. K. Sugimura, *Georgetown University*

**Remembering Romance: Glory and Sublimity in Paradise Regained**

Memory is exceptionally important in *Paradise Regained*. By approaching the text as a memory of previous genres (specifically, epic and romance), this paper suggests
that *Paradise Regained* reconceives *sublimitas* through the idea of “charismatic authority” (here located in the figure of Jesus). In tracing how Jesus rejects the heroic grandeur and glory characteristic of both epic and romance, it examines the ways in which Milton reimagines the marvelous as an exemplary and transformative force in epic, and how he reconceives the passion of glory, now in the context of a truly charismatic, or numinous, presence. Against Richard Bentley, who dismissively referred to Milton’s allusions to romance as “Romantic Trash,” this paper thus proposes that the poem’s sublimity is richly defined in opposition to memories of romance and its power of enchantment; and that the emergent dialectic is integral to an understanding of what constitutes the biblical sublime in *Paradise Regained*.

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**FICTIONS OF DIPLOMACY:**
**THEATER OF RENAISSANCE AND EARLY MODERN INTERNATIONAL RELATIONS**

*Organizer and Chair: Jane O. Newman, University of California, Irvine*

*Sheiba Kian Kaufman, University of California, Irvine*

Eastern Embraces: Staging Diplomacy and Inter-Religious Hospitality on the Early Modern Stage

When Anthony Sherley — fictionalized ambassador par excellence — meets Shah Abbas I of Persia in *The Travels of the Three English Brothers* (1607), he implores, “Our sins are all alike; why not our God?” The Englishman’s inquiry is left unanswered, yet throughout the play the Persian court is cast as a malleable theatrical space ripe for interreligious hospitality and successful diplomatic acts despite the historic Sherleys’ failures in instatiatining a Perso-Anglo alliance against the Ottomans. This paper explores the rhetorical disjunction between failed and successful diplomacy by considering the curious case of Persia in the Renaissance imagination. Although the journey of the Magi is one of the first successful diplomatic acts of peacemaking and gift exchange, Shah Abbas’ Persia is no longer Zoroastrian nor is he a biblical Cyrus. Paradoxically, by invoking an ancient alliance, the Sherleys’ diplomacy heralds a cosmopolitanism that engages in the rhetoric of seventeenth-century politique toleration.

*John A. Watkins, University of Minnesota*

The Baroque Diplomatic Moment: Inter-Dynastic Marriage after Westphalia

The 1648 Treaty of Westphalia is typically seen as inaugurating a modern international system of states based on the mutual recognition of sovereignty, but fetishizing Westphalia distorts the complexities of diplomatic theory and practice at the time. The 1659 Treaty of the Pyrenees exemplified the meddling in another state’s internal affairs that Westphalia theoretically ended. From its Catholic language to its provision for a marriage of the Spanish Hapsburgs and the French Bourbons, it complicates any account of a straightforward progression to monadic states. The Treaty’s marriage diplomacy in turn created a double career crisis for Pierre Corneille and Jean Racine. In 1670, each wrote a play on one of the most notorious ancient marriage debacles, Titus’s repudiation of the Judean Queen Berenice. Their competition responds not only to the challenge of the two playwrights’ artistry, but also to the unreadable terms of Ludovican state practice.

*Joanna Craigwood, University of Cambridge*

Staged Embassies and Authoring English Sovereignty

This paper takes the two international incidents of the English Renaissance that most strongly shaped what would become the British nation — the Reformation and the Union of the Crowns — and looks at their influence on theatrical visions of diplomacy. Dramatizations of the life of King John by John Bale (ca. 1538) and Shakespeare (ca. 1595–96) use diplomatic interactions with the Pope as a site for negotiating Tudor English sovereign statehood. *The Welsh Embassador* (ca. 1624) by Thomas Dekker, on the other hand, uses a fictional “play-acted” embassy to imagine Wales’ continuing integration into the English crown at a time when the
British diplomatic corps was still negotiating the representation of James I and VI as both King of England and King of Scotland. Together these materials suggest that diplomacy served as an important site for the construction, and sharpening, of early modern English and British identities.

SHAKESPEARE’S LANGUAGE:
GRAMMAR, RHETORIC,
PEDAGOGY

Lynn Enterline, Vanderbilt University

Eloquent Barbarians: Othello and the Critical Potential of Passionate Character

This paper explores what the discursive and disciplinary practices of the grammar school reveal about the connections among race, subjectivity, and eloquence in Othello. By focusing on a widely disseminated school lesson in ethopoeia, or “character-making,” I trace Shakespeare’s ambivalent reaction to the rhetorical regime in which he first encountered the texts at play in Othello: Virgil’s Aeneid and Ovid’s Metamorphoses. “Barbarism” was a school euphemism for speaking poor Latin. If we examine the rhetorical techniques, school texts, and daily practices that were opposed to “barbarism” and inducted Shakespeare and his peers into self-conscious performances of social status, we may then be better able to understand three aspects of the play: first, the connections it draws between race, nation, and ethos, or “character”; second, why those connections are turned into a drama about sex; and third, how the tension between the Aeneid and the Metamorphoses haunts Othello’s own rhetorical performance.

Lynne Magnusson, University of Toronto

Grammatical Theatricality and Schoolroom Moods in Richard III and Macbeth

Both Richard III and Macbeth feature prophetic female characters whose heightened utterances deploy forms of amplification turning upon grammatical variation. The queens in the former play, “copious in exclaims,” often sound like schoolboys conjugating verbs — “I had an Edward, till a Richard killed him . . . Thou hadst an Edward, till a Richard killed him” — and this kind of effect carries over into the riddling language of prediction initiated by the witches in Macbeth. Similarly, projecting desire into future situations, the two plays highlight schoolroom grammar moods hypothesized for English in the strange invention of English equivalents for Lily’s Latin optative and potential moods, whether in Lady Anne’s “God grant me . . . Thou mayst be damnèd,” or in Lady Macbeth’s “What thou wouldst highly, / That wouldst thou holily.” This paper explores how schoolroom grammar helps shape Shakespeare’s linguistic innovation.

Timothy Harrison, University of Toronto

Experiencing Infinitives in Hamlet and Measure for Measure

In the 1586 Pamphlet for Grammar, William Bullokar identifies grammatical mood as a “manner of suffering,” a phrasing that implicitly aligns morphology with felt experience. This paper explores the connection between modality and feeling by examining how Hamlet and Measure for Measure perform existential meditations through a careful arrangement and dramatic profusion of infinitive verbs. Critics have long noted the parallels between Hamlet’s most famous soliloquy — “To be, or not to be” — and Claudio’s prolonged discussion of death: “To die, and go we know not where.” How is the “manner of suffering” encoded in the infinitive — a mood devoid of grammatical personhood — linked to Hamlet and Claudio’s very personal expressions of suffering? Drawing on period textbooks and schoolroom exercises, I elucidate the use of the infinitive in these speeches by appealing to early modern understandings of how lived experience intersected with grammar through the category of mood.
Anna Laura Puliafito Bleuel, Universität Basel

Conceiving Nature: Telesio’s Concept of Matter

In the second half of the sixteenth century one of the most critical concepts in the discussion about nature was matter. Italian natural philosophers like Bruno, Patrizi, Telesio, and Campanella were very critical about the traditional peripatetic interpretation of it and tried to discuss it in a very polemic way. On the one hand, their search for a new image of the world often went back to pre-Socratic thought, but they were, on the other hand, looking for a new way to express their concept in words and images. This paper will try to sketch out the idea of matter in the three main editions of Telesio’s *De Rerum iuxta propria principia* (1565, 1570, 1586), paying particular attention to the linguistic and rhetorical ways chosen by Telesio to guide the reader, appealing to phantasia and imaginatio as significant tools of human understanding.

Daniel Selcer, Duquesne University

Minimal Analogies and Minute Bodies in Hooke’s Micrographia

This paper explores Robert Hooke’s deployment of minimal parts analogies, focusing on *Micrographia* (1665) but also engaging posthumously published work. Rather than simply an astonishing book showcasing the latest observational and printing technology, I argue for a philosophical *Micrographia* that discretely but directly engages the minimal parts defense atomism offered against its plenist detractors since Epicurus’s response to the Aristotelian attack. First, I demonstrate that Hooke’s engagement relies on a set of theoretical distinctions among mathematical, sensible, and physical *minima*. Second, I show that he rhetorically and methodologically extends what Pierre Gassendi had named the Lucretian “similitude of the letters” into the material form of early modern print culture. I conclude by situating Hooke’s corpuscularism in the late stages of Renaissance debates between plenists and atomists, a point at which the favorite figures of each side were adapted by the other, as with Leibniz’s “spiritual atomism.”

Manfred E. Kraus, Universität Tübingen

New Blood for a Giant Ghost: Renaissance Revivals of Parmenides of Elea

After the end of the Middle Ages and the almost complete loss of the text of his poem, what was left of the Eleatic philosopher Parmenides was little more than a great name. Whereas scattered scraps of his natural philosophy were taken up by thinkers such as Bernardino Telesio, Tommaso Campanella, Francis Bacon, and Pierre Gassendi, such interpretations of Parmenides’s ontological thinking as were attempted in the fifteenth to eighteenth centuries were characterized by a hopelessly anachronistic backward projection of contemporary philosophical positions. Hence, the Eleatic ontologist successively turned into a Neoplatonist, a philosopher of Cartesian substance, a champion of Spinozist pantheism, and a precursor of Leibnizian monadology. Eventually this process culminated in a protracted scholarly dispute about whether or not Parmenides was an atheist. The paper will follow the stages of this curious history up to the beginnings of a truly historical reconstruction.
“Deeds Against Nature and Monsters by Kind”: Infanticide and the Criminalization of Female Labor in Seventeenth-Century England

Infanticide was believed to be a growing threat in seventeenth-century England and the proliferation of news pamphlets and trial accounts of the crime reflect (and most likely helped produce) this perception. The infanticide act of 1624 remarkably and singularly shifted the evidentiary burden from the accuser to the accused, making women charged with infanticide presumptively guilty unless they could demonstrate their innocence to the satisfaction of the courts. This burden fell disproportionately upon women who worked to maintain themselves, since, as R. W. Malcolmson has noted, those accused of infanticide in the period were predominately unmarried women from “laboring, mechanic, or farming backgrounds.” This paper examines the vexed relationship between female reproduction and female work in popular representations of infanticide, and tracks the connection of both forms of labor in the peculiar legal logic that concentrates guilt in the laboring woman.

We Have Never Been Early Modern

The change in terminology from Renaissance to early modern began some time ago, but it is still incomplete: in journals, monographs, and departmental websites the terms continue to coexist. In this paper, I consider what is at stake in this change. I argue that central to the choice between these terms is the role that historicism plays in literary studies. While the last thirty years or so have seen historicist approaches becoming hegemonic within literary studies, a more nuanced sense of time might open up new avenues of investigation. As a number of critics have suggested, to use the term early modern privileges a teleological understanding of history, and even of literary history. Much recent work on periodization and in gender theory has adumbrated new ways of looking at time and our place within time, ways that can helpfully inform our sense of what is we study in the period.

The icon of Christ at Santa Croce in Gerusalemme is justly famous as a cult object whose legendary status was founded on its claim to be the image of Pope Gregory’s vision of Christ as Eucharist, the original imago pietatis. Yet to date, scholars have not considered the icon in the setting of the chapel in which it was venerated during the
Renaissance, designed by Antonio da Sangallo the Younger circa 1520. A pendant to the cappella di Sant’Elena, which held the relics of the True Cross and earth from Jerusalem, the antechapel was similarly constructed as a subterranean room. In this paper, I draw out the implications of the physical descent required on the part of the devotional viewer and the frames of vision that shaped this sacred encounter, reflecting upon how bodily movement and guided seeing become an integral part of the image’s meaning and cultic power.

Margaret Bell, University of California, Santa Barbara
Image as Relic: Bodily Vision and the Reconstitution of Viewer-Image Relationships on the Sacro Monte di Varallo

On the Sacro Monte di Varallo, a fifteenth-century Italian simulacrum of the Holy Land, pilgrims could see and touch “mysteries” (misterii), tableaux that represented biblical events. This practice was part of the devotional experience of the site until the mid-sixteenth century when paneled glass partitions, or vetriate, were installed in front of the tableaux. Scholars have suggested that these vetriate were the products of Counter-Reformation efforts to discipline engagement with the tableaux by eliminating the possibility of physical contact, but I argue that the semitransparent barriers functioned like reliquaries, simultaneously marking off the scenes while emphasizing the specialness of the visual encounter. The new arrangement used the new visual discipline to intensify the older physical one. The reconstituted viewer-image relationship underscored the bodily nature of vision and the importance of physicality in “bearing witness” to the mysteries in the corporeal experience of moving through the site.

Kathleen Sullivan, Rutgers University
Girolamo Romanino, the Anticlassical Style, and the Sacro Monte: The Frescoes of Santa Maria della Neve

Scholars have noted that Romanino’s fresco cycle of the Passion of Christ at Santa Maria della Neve in Piosgine draws from the tradition of the sacro monte, both in the spatial arrangement and the general evocation of emotions, but have said little about the particular mechanics of the viewer’s experience of this space. This paper will more thoroughly explore that issue, while also raising the question of the role that style can play in engaging the viewer. Painting in a so-called anticlassical style that emphasized dynamism, emotion, and corporeality, Romanino augmented the impact of the spatial arrangement and subject matter by creating images to which the viewer could relate both physically and spiritually. A pointed investigation of these frescoes permits an exploration of how the powerful synthesis of style, subject matter, and space can shape the devotional engagement of the viewer.
that the average Venetian podestà had served in three governorships prior to Verona, and would go on to serve in one or two more afterward. They were sent to Verona after an average of two decades of service to the Republic, approximately two-thirds of the way through their careers. Furthermore, their careers typically include most, if not all, of the highest offices in the Venetian legislative system. These factors indicate that Venetian rectors of Verona were, in general, politicians of the first rank, and thus the city itself was deemed of high importance to Venice.

Evelyn F. Karet, Independent Scholar
Reassessment of the Antonio II Badile Album of Drawings
During the Renaissance, the Veronese Badile family workshop endured as a relevant "dynasty." The Antonio II Badile Album, a unique gathering of one hundred drawings constitutes one of the few landmarks in the pre-Vasarian history of collecting drawings. Representing artists from the workshops of Giovanni and Antonio Badile, Stefano da Verona, the schools of Padua, Verona, Venice, Alto Adige, Siena, and France, the album with its heterogeneous contents and broad array of styles and techniques, is the earliest example that presents drawings in a new context that evolved from the utilitarian function of drawings to the singular idea of a collector's album. While this paper celebrates Antonio II Badile as the original collector of the diverse drawings and the person who inspired the collection, new paleographic analysis identifies the likely candidate responsible for compiling the drawings into the final form of the album.

Hilary Holstead Thompson, University of Maryland
Uomini Illustri in the Library of San Bernardino
The construction and decoration of the Sagramoso library at the Observant Franciscan monastery of San Bernardino (1494–1503) is inextricably linked to the enthusiastic revival of classicism, thriving book trade and scholarship, and sweeping monastic reform occurring in Verona during the fifteenth and early sixteenth century. Likely devised by Lodovico della Torre and executed by Domenico Morone, the library’s pictorial program features sixty illustrious Franciscans within an illusionistic architectural framework, reflecting pride in the city’s heritage and contemporary knowledge of ancient libraries. This paper will explore the use of uomini illustri in this context and consider factors that may have determined the selection and arrangement of these figures. It is suggested that the portraits have a dual function — to provide exemplars and to facilitate the retrieval of books — and that the cycle represents Observant values, the Franciscan curriculum, and an interest in the order’s history that is characteristic of Quattrocento monastic reform.

Heather R. Nolin, Rutgers University, New Brunswick
Gian Francesco Caroto’s Altarpiece of Sts. Sebastian and Roche in San Giorgio in Braida: Alterations and Meaning
When Gian Francesco Caroto completed his triptych for the Secular Canons at San Giorgio in Braida around 1512, it was considered by many among the best works produced in Verona during that period. Since then the form and meaning of the altarpiece have been altered significantly. In this paper, I consider the altarpiece’s original appearance and look at its imagery in a new way. I argue that the Canons’ choice of iconography illustrated how they simultaneously remained true to their Venetian roots and their religious organization’s overall visual program while tailoring the imagery expressly to suit the needs of the local population. I shall then demonstrate how evidence uncovered during the altarpiece’s restoration suggests the wall behind dates to the late twelfth century when San Giorgio was thriving as an Augustinian canonry and not, as has always been assumed, to the Canons’ tenure in the late 1400s.
“What means Death in this rude assault?”: The Emblematic Figure of Death in Shakespeare’s *Richard II*

This paper examines the way that the figure of Death is presented in Shakespeare’s *Richard II*. Shakespeare’s exploration in this play of the fragile relationship between the soul and the body, and of the human in the mortal world is reminiscent of picture and text publications, and particularly of the emblem tradition. But the images alone, like the *pictura*, do not suffice for the actors of this tragedy, who require further interpretive keys in the form of both axiomatic reading, like the motto, and further expostulation, like poetic *scriptio*. When Richard asks, “What means Death in this rude assault?” (5.5.105) he seems to regard the changed tableau as an emblem for which he has no text. Here Thomas Combe’s *The Theater of Fine Devices* (1593) is taken as exemplary of the tradition and for this exploration of the emblematic figure of Death in *Richard II*.

Rory Loughnane, New Oxford Shakespeare, IUPUI

**Skulls, Emblem Books, Memory Training, and Recovering “Intended Reception”**

The memory arts’ insistence upon the signifying relationship between text and image draws comparisons with other important literary forms that became popular in this period in England, and which were deeply sensitive to how their readers/audiences received certain key ideas, the emblem book and the plays of popular theater. This paper explores how this cross-pollination of ideas could have occurred and what this says about how early modern readers and audiences received information. The emphasis of this paper will be on not only what is potentially signified by these (oftentimes polysemous) cues, but also on the writing process of signification and direction. In a brief but illustrative example, I discuss how such a critical approach can be adopted to read the opening moments of Thomas Middleton’s *The Revenger’s Tragedy*, while I also attend to reservations about over-privileging certain readings (or indeed play-texts) and the thorny issue of *intentio auctoris*.

William E. Engel, University of the South

**Locative Memory and Kinetic Emblems in *The Winter’s Tale***

The notion of “locative memory” enables us to consider loci as portending something more than a defining aspect of place mnemonics, namely, as a principle that situates traditional emblems within a network of mnemonic charges, past and present. Building on the groundbreaking work of Richard Semon and Áby Warburg, I suggest a parallel between the word and image of the traditional emblem and this dualistic temporal element that stabilizes even as it intensifies the sense invested in the combinatory form of the emble), and which, moreover, corresponds to the loci and imagines *agentes* of the *artes memorativa*. I focus on the “statue scene” in Shakespeare’s *Winter’s Tale*. My analysis accounts for both the mnemotechnic aspects of Shakespeare’s dramaturgy as well as the combined theurgic and performance-oriented issues animating these “kinetic emblems” — which thereby accrue the power to “move” in a double sense.
Pierre de la Ramée on Cicero’s Political Thought: His Interpretation of Scipio’s Dream

The works of Cicero played a crucial role in the development of humanist scholarship. The Ciceronian theory of rhetoric was rediscovered in the Renaissance for the humanists to articulate their thought in such a way to fight the scholastic method in linguistics and the absolutist tendency in politics. That was the case with Pierre de la Ramée (1515–72). The famous logician of Paris first dedicated himself to publish rhetorical manuals the method of which was based on Cicero as well as on Plato. Walter J. Ong and J. H. M. Salmon successfully showed the debt of Ramée’s argumentation theory to the Ciceronian. However, there are few studies which show how the humanist theory was applied when they argued for their cause, whether it may be Protestant or not. A careful reading of Ramée’s explanation of Scipio’s dream, book 6 of Cicero’s De republica, will fill in this blank.

Ramism and Political Culture

Sweden faced many serious problems around 1600. Charles IX and his son Gustaphus Adolphus launched a remolding of the realm in order to make it more suited to meet the challenges of European battlefields. The state-building process was carried out by determined leaders, among whom Baron Johan Skytte was one of the most prominent. He was commissioned to reform education and to encourage young noblemen and others to receive an education adapted to future political duties. Being well qualified for the commission, Skytte was convinced that the best reform would reduce the influence of the traditional scholastic philosophy on the curriculum and adhere to Petrus Ramus’s reforms. Adamantly Skytte wanted to encourage studies of rhetoric, history, and politics. In what way would such a goal benefit by Ramism?

The Heritage of Montaigne’s Political Thought in the First Half of the Seventeenth Century

In this paper I aim at analyzing the impact of Montaigne’s Essais on the development of seventeenth-century French political philosophy (especially on Charron, Marie de Gournay, La Mothe Le Vayer, and Gabriel Naudé), envisaged not from the viewpoint of the evolution of the liberal current or of skeptical thought, but, instead, from a perspective privileging the observation of the rise of the early modern conservative tradition. Thus, admitting the coexistence in Montaigne of a liberal tendency with his conservatism, I shall here stress the influence exerted by the conservative elements of the Essais on thinkers linked to the seventeenth-century intellectual movement commonly designated as the French “erudite libertinism” since 1943 when René Pintard coined the expression libertinage érudit. In spite of sharing a common heritage, their works show many important divergences in political thinking that must be taken into account.
Fictions of Ancient Religion in Selden, Vossius, and Herrick

When does religion become modern? In ancient pagan religions, religious progress was defined by the substitution of symbols and idols for the human and material requirements of sacrifice. In this paper I focus on the legacy of this idea in three seventeenth-century writers who were instrumental in the religious transformations of their century. I touch on the scholarship of John Selden and G. J. Vossius and the poetry of Robert Herrick to argue that these writers looked to ancient pagan religions to rethink the nature of religion as a cultural and artistic phenomenon. These three provide particularly good examples of the resurgence of the idea that religion could be an artificial system generating socially and politically unifying symbols and fictions for its adherents. Ancient religion became modern once again in the seventeenth century when people began to see in it a model for how religious immanence could structure secular values.

Heretical Martyrs: Ancient Christianity and Its Reformation Afterlives

Martyrs were essential to the early Christian church: the new believers developed a complex theology and an even more complicated set of liturgical practices around these special dead. However energizing, the martyrs were also a perennial headache. Pagans mocked the Christian cult of the dead, but even early Church fathers worried about the excesses of over-zealous worshipers. This paper explores what happened when the archives of Christian antiquity were reenergized in the heat of religious conflict in the sixteenth and seventeenth centuries. It suggests that reopening this archive revealed a much more peculiar Christianity than anyone might have expected. For the first time in a thousand years, early Christianity was revealed in all its heterogeneous glory, martyrs standing hand-in-hand with heretics, even pagans. The very defense of Christianity, it concludes, was a powerful vehicle for its defamiliarization, for the revelation that Christianity was never as Christian as all that.

Revising Alchemy in John Donne's Holy Sonnets

John Donne's uses of alchemy tend to support Izaak Walton's old distinction between young Jack Donne the rake and old Dr. Donne, Dean of Saint Paul's: the early love poems sneer at alchemists as charlatans; the later poems draw on alchemy for sober metaphors of spiritual transformation. Walton's reductive distinction has long been discredited, and the Holy Sonnets similarly discredit a specious distinction between Donne's satirical and serious uses of alchemy. Critics tend to point to individual sonnets for evidence of spiritual alchemy. The recent variorum edition, however, has enabled us to consider the Holy Sonnets as a deliberately constructed and revised
sequence. Donne’s revisions reveal a complicated attitude toward alchemy: Donne drops the most explicitly alchemical poems from his revised sequence, and the alchemical patterns that remain implicit in the sequence as a whole more closely resemble the gimcrackery that he satirizes in his earlier poems.

Heather C. Easterling, Gonzaga University

The Mercury of Majesty: Discerning Jonson the Alchemist in Mercury Vindicated from the Alchemists at Court

Jonson’s masque Mercury Vindicated from the Alchemists at Court (1615) seems like an uncomplicated indictment of greed and fraud. But Jonson’s use of alchemy, just as in The Alchemist (1610), is not at all simple. For while in both play and masque Jonson points to alchemists as transparently acquisitive and deceptively theatrical, he also finds in alchemy powerful ideas of transformation that become fundamental to his ideals for the court. In the earlier play, alchemy was a way to explore the mutability of London and London lives. In Mercury Vindicated the alchemist’s work of transforming and perfecting is performed by the king himself through his very presence. Jonson, too, functions in the masque as a potent alchemist. Although others have seen a similar alignment of author and king in the character of Mercury, this paper argues that the two are aligned as mutual alchemists.

Jennifer McKim, Temple University

Sounding Alchymie: Milton’s Alchemical Verse, Temporality, and Politics in Paradise Lost

In seventeenth-century prose tracts and in Paradise Lost, the apocalypse and Second Coming are often imagined in alchemical terms. Although many have associated alchemical rhetoric in the Civil War with political and religious radicals, more recent scholarship has suggested that the same rhetoric could be transformed and used by conservatives, suggesting one way in which the attempt to fit Milton’s alchemy in binary categories is too simplistic. The inconsistencies, contradictions, and proliferation of such words as perhaps and or in reference to alchemical allusions in the poem force the reader to navigate multiple levels of uncertainty and nonlinear time sequences. A nuanced understanding of alchemy in Paradise Lost demonstrates not only Milton’s engagement with alchemical thought, but how the competing discourses of his day intersect via his aesthetics. In short, the complexity of Milton’s poetry surrounding alchemy help us understand ideological ambiguities concerning the political, spiritual, scientific, and millennial.

20429
Bay Tower
Lobby Level
Carmel

WAR, VIRTUE, AND KNIGHTHOOD IN SPANISH THOUGHT

Chair: Tatiana Seijas, Miami University

Luna Najera, Radboud University Nijmegen

The Virtue of War

This investigation inquires into how Juan Ginés de Sepúlveda, Royal Chronicler of Charles V, re-employs the notion of virtue in response to social and cultural crises arising from the Protestant Reformation and Europe’s military revolution. Placing the study in the context of Spain’s proselytizing mission and military enterprises in the New World and in the Low Countries, the study identifies the kinds of political or moral problems Sepúlveda attributed to virtue. Drawing on the analysis of his Gonsalus and De Regno, the study argues that Sepúlveda’s preoccupation with reconciling war with Christian doctrine through the figure of the “perfect Christian soldier” is indicative of a paradigm shift on the role of war in governance.

Maria C. Ruiz, University of San Diego

To Be and Not To Be a Knight: Juan Manuel and Writing Knighthood

Juan Manuel (1282–1348) wrote about knighthood in three books: the lost Libro de la caballería (which is fortunately summarized in chapter 91 in the first part of the Libro de los estados), the Libro del caballero et del escudero and the Libro de las armas o Libro de las tres raçones. This is a subject that would interest the author, given that
knighthood was so much a part of the fabric of Castilian and Aragonese monarchy and nobility in his time. However, often overlooked is the author’s own status with respect to knighthood. Juan Manuel himself was not a knight. We can definitely see a parallel between his struggle to compose books and to become a knight in his own eyes. It is no coincidence that in Juan Manuel’s family, the men who were admired for their accomplishments were both composers of books and knights (Fernando III, Alfonso X, Sancho IV).

**INSTRUMENTS OF THE MIND II**

20430  
Bay Tower  
Lobby Level  
Monterey

*Sponsors:* American Cusanus Society; International Charles de Bovelles Society  

*Organizers:* David C. Albertson, *University of Southern California*;  
Thomas M. Izbicki, *Rutgers University*

*Chair:* David C. Albertson, *University of Southern California*

*Respondent:* Amir Alexander, *University of California, Los Angeles*

**Richard Oosterhoff,** *University of Notre Dame*

**Instrument as Marvel and Model: A Jewish Ring in Christian Natural Theology**

When Charles de Bovelles traveled from Paris to Rome in 1507, he had already edited a treatise on an “astronomical ring” first published by a Jewish papal physician and astrologer, Bonetus de Latis. Bovelles had, however, neither seen the ring nor met its owner, the treatise’s author. His account of meeting Bonetus in Rome shows how wonder at this artful object was the platform for further discussion, a debate between the two men over the relative merits of Judaism and Christianity. At stake in this debate were the status of natural knowledge, human artifice in religious understanding, and the relationship between physical and intellectual vision. The debate inspired Bovelles to write a dialogue modeled on the event, opening an unusual view of his philosophical and theological project. This paper unfolds the relationships between natural knowledge, the epistemic value of wonder, and artifice within interfaith polemic in the Renaissance world.

**Adam Mosley,** *University of Wales, Swansea*

**Rethinking Spheres, Re: Thinking with Spheres: Astronomical Instruments and Cognition in the Renaissance**

Historians debating the nature of astronomical instruments such as armillary spheres, astrolabes, and celestial globes, have increasingly claimed that they were seen as calculating devices rather than models. In doing so, they have drawn on the writings of “mathematical practitioners,” the traditional separation of mathematical astronomy and natural philosophy, and the understanding that geometrical devices were only used for “saving the appearances” of planetary motion without any commitment to the physical existence of spheres and circles in the heavens. But “mathematical practitioners” may have had particular reason to emphasize results rather than understanding; the boundary between mathematics and philosophy was contested throughout the Renaissance, and historians of astronomy have shown that attitudes to spheres, eccentrics, and epicycles were much more nuanced than formerly supposed. In this paper, I shall consider evidence which suggests that instruments could be seen as models, productive of understanding, in pedagogic contexts.

**Matthew T. Gaetano,** *Hillsdale College*

**Paduan Thomism and Francis Bacon’s “Contentious Learning”**

Francis Bacon’s “instruments of the mind” are meant to guide the “unaided intellect.” Such instruments are related to Bacon’s criticism of scholasticism as the vanity of “contentious learning” disputing idly without a basis in natural or human history. Setting aside Bacon’s account of scholastic theology; this paper will addresses the treatment of Baconian themes among the Thomist professors at the University.
of Padua, especially Girolamo Vielmi. In his lectures on Genesis, Vielmi made extensive use of ancient and modern natural histories, even consulting the new botanist about his lecture on the third day of creation. Vielmi also made use of the "craft knowledge" of Venetian fishermen. He offered a rather extensive discussion of the use of technological instruments in work before and after the Fall. Reading Vielmi’s work against the backdrop of Bacon’s critique of contentious learning helps us consider scholastic engagements with new tools for thinking in sixteenth-century intellectual culture.

RENAISSANCE ITALIAN DRAMA II

20431
Bay Tower
Lobby Level
Del Mar

Organizer: Alexandra Coller, CUNY, Lehman College
Chair: Deanna M. Shemek, University of California, Santa Cruz
Barbara Burgess-Van Aken, Case Western Reserve University

A Rhetoric of Honor vs. an Ethic of Care: Male and Female Friendships in Late Sixteenth-Century Pastoral Drama

Pastoral drama focuses on love — both romantic and fraternal. Consequently, the genre is a likely vehicle for polemics on friendship. Tasso’s seminal Aminta and Guarini’s landmark Pastor fido are curiously silent on the topic, but three female playwrights of the late sixteenth century foreground the theme: Campiglià’s Flori (1588) features a female protagonist who is literally insane with grief over the loss of her closest friend; Andreini’s La Mirtilla (1588) includes a unique female love rivalry that is resolved with a song contest; and Torelli’s Partenia (1586) demonstrates a Christian brand of friendship that crosses gender boundaries. After identifying early modern philosophies of friendship that draw upon classical texts, this paper will discuss representative authors’ characterizations of friends — distinguishing female-authored plays from those by males — and analyze why female authors’ male friends pay lip service to a rhetoric of friendship while female friends practice a consistent ethic of care.

Maria Galli Stampino, University of Miami

Maria Maddalena of Austria and Courtly Performances in Florence

My paper will concentrate on the self-image Maria Maddalena of Austria, wife and then widow of Duke Cosimo II de’ Medici, elaborated during her years in Florence, before and during her coregency (1621–28). The performances she sponsored at court indicate a sense of appropriation of the Florentine tradition of sacred spectacle with the addition of Counter-Reformation sensibility, acquired probably in Graz, where she was educated. These court entertainments conveyed the message that virtuous, powerful women are not merely acceptable, but also instruments of God’s action on earth. Maria Maddalena thus asserted her influence and authority in an oblique but clear fashion and, by doing so, she challenged what scholars have long believed to be the boundaries of “propriety” for duchesses and other noblewomen in early modern North-Central Italy, not to mention the canonical separation between comedy and tragedy elaborated throughout the sixteenth century.

Francesca Bortoletti, University of Minnesota

The Pastoral Societas in Early Renaissance Italy: New Lines of Connection between Eclogue and the Pastoral Drama

This paper addresses the debated question of the representational eclogue, which has been revisited by historiographers with respect to the "developments" of the sixteenth-century definition of pastoral drama in Aristotelian terms. The present work takes a different standpoint and views the pastoral lyric production shaped in the fifteenth century within a framework of lively experimentation on recitative poetry by tracing new lines of connection between the eclogue and theater. The inquiry starts with the analysis of the Florentine production of poets at the court of Lorenzo de’ Medici. It then proceeds with the study of pastoral literary works and
dramatic representations of the eclogue in court festivals. The paper emphasizes the tensions of a process of deduction of the lyrical pastoral material within the conventions of a dramaturgy at court. Finally, it proposes that the eclogue is a form of representation alternative to the comic and tragic Aristotelian traditions.

Melanie Zefferino, *University of Warwick*

Pio Enea degli Obizzi II: The Arts Conjoining in Seventeenth-Century *Feste Teatrali*

Drawing together drama, music, dance and tournament in fabulous spectacles that also envisaged scenic figures, illusionistic devices and fireworks, the *feste teatrali* of Marquis Pio Enea Obizzi II (1592–1674) are outstanding examples of Italian Renaissance theater performed as either court entertainment or public spectacle. Their uniqueness lies in the fact that they combine the arts in a synesthetic play while blurring boundaries between different kinds of performers and audiences within an innovative theatrical space. Obizzi’s *L’Erminia* (1636) is remembered as leading to the debut of opera in Venice, and yet the work of this eclectic personality has been overlooked with respect to aesthetics, semiotics, and reception. Using an interdisciplinary approach, the aim of this paper is to reconstruct the development of Obizzi’s festival inventions, from early attempts at the courts of Ferrara and Parma to the more elaborate representations in Padua.

20432
Bay Tower
Lobby Level
La Jolla

**HUMANISM IN FRANCE**

Chair: Donald Gilman, *Ball State University*

Joo Kyoung Sohn, *Korea University*

L’honneur de l’auteur chez Clément Marot, traducteur d’Ovide

Dès son premier recueil, Marot ose de garder “l’honneur de l’Auteur” qui peut témoigner de sa volonté de présenter une oeuvre, miroir de son alter ego. Cette volonté poétique se trouve également dans sa traduction des Métamorphoses d’Ovide. Nous ne pouvons pas y trouver le Marot traducteur, mais le Marot poète, puisqu’il fait allusion à son désir d’établir la réciprocité entre la conscience de la traduction et la vision du poète. Au lieu de rester servile face à l’auteur, il donne au lecteur de sa traduction l’image d’un traducteur capable de démontrer ses idées poétiques en assurant la présence de son moi pour transformer sa traduction en un espace où s’illumine l’esprit poétique visant aussi la liberté que la richesse de son regard. Le traducteur Marot nous présente un autre Marot qui lit le monde avec sa propre vision poétique reflétant l’honneur du poète.

Corinne Noirot, *Virginia Polytechnic Institute & State University*

Paris et Œnone selon Jean de la Taille (1572): Remontrance oblique et illustration tragique

Le mythe des origines troyennes permet aux humanistes français de penser l’articulation de la mythologie et de l’histoire selon un versant gallique (illustration de la monarchie), et un versant chrétien (moralisation et allégorisation). Dans “La Mort de Paris Alexandre et d’Œnone” (1572), la double question de l’adresse et de la politisation de la fable complique chez La Taille la glorification nationaliste (lignée Lemaire, Marot, Du Bellay). L’auteur parle à la fois à et de la Reine-Mère, d’où un air de réticence et de remontrance. Comment offrir un fragment épique aux accents romanesques, tout en formulant des reproches larvés et en représentant une double mort tragique (dont celle de Paris) causée par le poison, la femme étrangère et la trahison, pour encourager au repentir et à l’action? Des allusions à Catherine de Médicis et à la St-Barthélemy transparaissent: ce poème héroïque tente de croiser remontrance oblique et illustration tragique.
From Shared to Private: Space on the Renaissance Table

An overview of representations of the Last Supper in Florentine cloisters clearly shows a change in the use of space on the table during the early modern period. Throughout the fifteenth century, shared trenchers were progressively abandoned in favor of tableware for personal use. Images of banquets show a similar pattern. This paper wishes to explore how a progressive “privatization” of space on the table might reflect a deeper consciousness of the individual, expressed also in daily habits and gestures. Is the shift in the perception and organization of this space determined also by a new interpretation of the relationship with food? As this case study analyzes primarily visual media in cloisters, further questions will be addressed: To what extent did representations of communal meals within the monastic and clerical environment determine symbolism? To what degree are these representations reliable as a source to reconstruct the material culture of eating?

Reading the Italian Renaissance Menu

Among the most enigmatic sections of late medieval and early modern recipe collections are menus. Though potentially rich in evidence for information about what dishes were believed to go well together and, by implication, what effects they had on the diner’s body, they are largely prescriptive rather than documentary texts. How were these menus generated, and how were they used by readers? Might they contain valuable information as to how meals were actually structured? How can modern readers learn about which recipes were actually made? Through the examination and analysis of marginal notations in several Italian Renaissance cookery texts, including Bartolomeo Scappi’s monumental 1570 Opera which contains 112 menus, I have been able to speculate on the relationship between text and practice. For stewards and others engaged in the provisioning and planning of meals, the menus may have been the most important section of the texts.

Unwashed Masses: Music for the Morning After

I once had the privilege of participating in a concert of ribald sixteenth-century Parisian chansons directed by the late Howard Mayer Brown, and my thoughts return to him whenever I deal with this repertory. My paper examines Orlando di Lasso’s Missa je ne menge point de porc. Based on one of the most scatological of chansons, Claudin de Sermisy’s song about a pig’s eating habits, Lasso’s mass makes strategic use of memorable moments drawn from his model. I will examine salient features of Claudin’s chanson, explore the ways Lasso redeployes them, and consider
the meanings such intertextual play might have had for the composer, his singers, and his patrons.

Anthony A. Newcomb, University of California, Berkeley

G. M. Nanino’s Early Patrons in Rome

Nanino (b. 1543/44) appears as “cantore” in 1562 in the salary roles of Cardinal Ippolito d’Este, the head of the French faction among Roman Cardinals. It is the hypothesis of my colleague Christina Boenicke that Nanino’s First Book of five-voice madrigals (possibly 1571; the first edition is lost) was dedicated to Charles of Guise, Cardinal of Lorraine. The present paper studies a group of texts at the end of that publication in order to propose for Nanino a second circle of patronage in the later 1560s in Florence and Rome, involving the musicians Filippo di Monte, Stefano Rossetti, Madalena Casulana, Scipione delle Palle, and Nanino and the patrons Isabella de Medici, Cardinal Ferdinando de Medici, Paolo Giordano Orsini, and Cardinal Flavio Orsini.

Jane A. Bernstein, Tufts University

Size Matters: Spanish Choirbooks, the Roman Press, and Post-Tridentine Reforms

During the early 1580s, a series of eight choirbooks were published in Rome. Issued at the behest of the Spanish composers Victoria and Guerrero, these deluxe editions — nearly triple the size of the standard quarto volume — are among the largest books of polyphonic music ever printed. Yet despite their imposing size, surprisingly little attention has been paid them either by musicologists or scholars of print culture. This paper will focus on the personalities involved and the events that led up to the production of these monumental books. They concern a pope eager to promote church reforms, a Venetian printer/publisher adept at managing book production, a French type designer crowning his career with the creation of “exotic” type faces, and the two Spanish composers, who, through the right print medium, sought to glorify their King and church through these music editions.

20435
Bay Tower
Upper Level
Coronado B

SEX ACTS IN THE EARLY MODERN WORLD IV

Organizers: Vanessa McCarthy, University of Toronto;
Amyrose McCue Gill, Centre for Reformation and Renaissance Studies
Chair: Vanessa McCarthy, University of Toronto

Mika Natif, Harvard Art Museums
Expressions of Sensuality and Man-Love in a Seventeenth-Century Illustration from Mughal India

Perceptions of the body as an erotic object and expressions of carnal passion have been a source of inspiration for numerous artworks produced in the Muslim world. This paper examines the sexual character of an illustration of the Rose Garden of Sa’di, painted in Mughal India. From a visual perspective the illustration demonstrates the response of Mughal artists to European art in terms of portraiture and new interest in the self. Although representing a seemingly simple scene of two men in a blooming garden, the composition alludes to strong homoerotic content. In fact, this amorous relationship is based on the master-student model, similar to the descriptions found in Plato’s Phaedrus. Accompanying the picture is an allegorical Persian narrative that sheds light on the subtext of the physical love between the two individuals. This sophisticated pictorial and textual mode acts as a powerful mechanism to arouse sexual anticipation in its audience.

Donald Hedrick, Kansas State University
Velázquez’s Drunken Godhead

The Triumph of Bacchus (Los Borrachos) wins critical attention and praise for many reasons: as exemplifying Velázquez’s stylistic development, for compositional and formal features (sometimes critiqued), as allegory of generosity or satire on vice,
for resonance with Caravaggio and Rubens, and for realistic representation. While most interpretive response to its festive veneration narrative observes the painter’s transportation of mythology into the everyday, a distinctly coarser, even comic sense of this transport is also rendered: from the kneeling posture of the peasant about to “serve” the provocatively draped, reclining and aloof Bacchus, whose companion apparently assists the procedure; to details of dress, complexion, expression, tonality, and position; and to the boisterous peasants cheering their drunken representative on. The painting’s implied dramatic narrative does not simply relate mythology in everyday idiom, but creates, using class and gender registers, a brilliantly inventive, salacious revision of the classical sexual exchange between mortals and immortals.

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**COGNITION AND AFFECT IV:**
**SCIENCE, POWER, KNOWLEDGE**

**Organizers:** Daniel T. Lochman, Texas State University, San Marcos; Hannah Chapelle Wojciehowski, University of Texas at Austin

**Chair:** Kathleen P. Long, Cornell University

**20436**
Bay Tower
Upper Level
Point Loma A

**Raz D. Chen-Morris, Bar-Ilan University**

The King’s Two Minds: The Fragmented Image of the Melancholic King and Seventeenth-Century New Science

In his magisterial analysis of the king’s two bodies, Ernst Kantorowicz shows how theological precepts have been transported into the political realm, forming a political theology of sovereignty. Kantorowicz introduces his argument through a brilliant analysis of Shakespeare’s Richard II. Rereading the shattered mirror scene from Richard II, this paper suggests that a crucial transformation has taken place in modes of knowing associated with the image of royalty at the turn of the seventeenth century. Moving from Arcimboldo’s image of Rudolph II as Vertumnus, through Shakespeare’s Tempest and the frontispiece of Kepler’s Tabulae Rudolphinae, to Descartes’ analysis of the rainbow, this paper outlines the emergence of the royal persona as an embodiment not of melancholy, but as the upholder of the radical ideals of the New Science. A new image of royal power finds its legitimacy in the ability of natural philosophers to explain and operate new modes of knowledge.

**Kamran Ahmed, Western University**

Descartes’s Fractured Visuality: The Impossibility of a Universal Cartesian Subject

Emphasizing the role of distortion in visuality, in the Optics, Descartes concedes that sometimes one must squint in order to see clearly. This endorsement of distortion as a means to illuminate at once demonstrates Descartes’s understanding of the inherent limits of rationalism as well as the difficulty of elucidating Descartes’s philosophical project through propositional means alone. In this paper, I explore the relationship between the existential “I” and the optical eye in Descartes’s philosophy to show the self-deconstructive nature of Descartes’s thought: the quest for that which is clear and distinct is grounded in a theory of perception that is continually pointing to its own limits. Reading the hyperbolic doubt of the Meditations as an instance of a liar’s paradox, I analyze the literary threads in Descartes’s text as embodying his nonrepresentationalist theory of vision thereby undoing the too-easy division of mind and body traditionally associated with Cartesian thinking.

**Hannah Chapelle Wojciehowski, University of Texas at Austin**

The Passions of Descartes and Elizabeth of Bohemia

In their seven-year correspondence Rene Descartes and Princess Elisabeth of Bohemia puzzled over the paradoxical soul-body interface and reached different though related conclusions. One aspect of this interface was the relation of the passions to reason: Do passions originate in the body or the mind; do they overwhelm reason or often guide us to reasonable and virtuous actions? How do passions produce physiological responses and expressions of emotion or feeling? These questions — or versions of them — are alive and well today in the fields of philosophy of mind, and of cognitive and social neuroscience. This presentation
will show how the impassioned debates between these two seventeenth-century philosophers anticipate and also elucidate contemporary debates over the primacy of cognition, emotion or feeling within the new paradigm of embodied cognition. While these monistic moderns seek to dissociate themselves from the Cartesian split, they reinstall a version of it in the cognition-affect split.

Stephanie Shirilan, Syracuse University

The Sound and Science of Sympathy

Royalist natural philosopher Kenelm Digby suggested in his treatise on weapon salves (written while exiled in France) that we are sensitized to others by the suppleness of our minds. He illustrated this argument with the example of the pregnant mother whose fantasies imprint “marvelous marks of longing” upon the body of her unborn child like a harp that resounds when another harp is plucked beside it. The mechanization of such Neoplatonist images of cosmic harmonies is a prevalent feature of mid-seventeenth-century natural philosophy, especially notable in the writings of the Neo-Stoic Newcastle circle (Henry More, Walter Charleton, Margaret Cavendish). This paper will examine the ways that English scientists invoked harmonics, vibration, and other invisible mechanisms of sympathetic resonance in the years during and after the Civil Wars as a means of exploring the science of social accord and discord.

FILELFO, MAN OF LETTERS IV

Bay Tower
Upper Level
Point Loma B

Organizers: Jeroen De Keyser, Katholieke Universiteit Leuven;
Jan L. M. Papy, Katholieke Universiteit Leuven

Chair: Craig Kallendorf, Texas A&M University

Respondent: Jeroen De Keyser, Katholieke Universiteit Leuven

W. Scott Blanchard, Misericordia University

The Public Dimension of Filelfo’s Letters

The letter collections of Italian humanists were often inspired by a desire to imitate the letters of Cicero, whose “familiar letters” had inspired Petrarch to create his own collections. But letter-writing even in Petrarch often contained a public dimension, that is to say, an expectation of a wider audience and a more contemporaneous relevance to social or political issues that reached well beyond the putatively “intimate” context of the familiar letter. Filelfo’s letter collection is an excellent example of a humanist genre that expanded in a variety of directions, and an important development at his hands was the expansion of the genre to include letters addressed to important heads of state or to entire republics, the intent of which was to influence public policy and shape public opinion. This contribution will explore to what extent Filelfo’s letters went further than those of other humanists in acquiring a public dimension.

Gary Ianziti, University of Queensland

Filelfo and the Writing of History

Filelfo published no major histories during his lifetime, yet he was involved in a number of historiographical projects, and some of his works — most notably the Sfhortias — reveal a remarkable level of engagement with historical documentation. Filelfo was also teacher and mentor to a whole generation of humanist historians, including Pope Pius II, Lodrisio Crivelli, Giovanni Simonetta, and Giorgio Merula. Facts such as these suggest that Filelfo may be a much more important source of information about the practice of Renaissance historiography than has heretofore been thought. The purpose of this paper is twofold: first, to investigate Filelfo’s ideas about the aims and processes of history writing; and second, to assess the impact of his views on subsequent practitioners. In short, was Filelfo — as has often been supposed — a mere passive user of standard ideas on history, or did he make a lasting contribution to the field?
James Hankins, *Harvard University*

Filelfo and the Spartan Tradition

This paper explores Filelfo’s interest in ancient Sparta as documented in his translation projects, correspondence, and other writings. Sparta was to become a major model for humanist and later political theorists in the West, as already indicated in Elizabeth Rawson’s seminal book on *The Spartan Tradition in European Thought* (1991). The recovery of the main sources for Spartan history and politics was a major achievement of humanism, and Filelfo was the most important early conduit for the transmission of texts dealing with Sparta. The paper will explore the extent to which Filelfo was aware of Sparta as a representative of a distinct political tradition in ancient Greece.
Silvia Fumian, Università degli Studi di Padova
"E perché si conosceva lo Squarcione non esser il più valente dipintore del mondo”:
Francesco Squarcione’s Workshop and the Case of Illuminator Giovanni Vendramin
Francesco Squarcione (d.1468) was one of the most interesting artistic personalities in the fifteenth-century Paduan milieu because in his workshop he trained important painters of the Italian Renaissance, including Andrea Mantegna. Many archival documents provide valuable information about the running of Squarcione’s workshop, his relations with his pupils, and the ways he taught them, often using ancient objects or drawing models. This paper investigates the physiognomy of Squarcione's workshop with a particular regard to the artistic training of his last pupil, Giovanni Vendramin, the leading Paduan book illuminator of the second half of the fifteenth century. This study focuses on the ways and means of the education of an illuminator in a painter’s workshop and how that education, in this particular case, was stimulated not only by the teacher but also by the continuous contact with fellows.

Danica Brenner, Universität Trier
Neither Fish nor Fowl: Painters’ Journeymen in Augsburg during the Fifteenth and Sixteenth Centuries
This paper addresses the working practice and everyday life of the Augsburg painters’ journeymen during the fifteenth and sixteenth centuries. The painters in Augsburg were craftsmen, and thus were organized into guilds that tended to regularize the training and work, as well as administer many aspects of the social, religious, and daily life of their members. The archival material upon which my research is based ranges from the painters’ guild books to normative and serial sources of the guilds and the city council. These sources give insight into the journeymen’s work and daily routine by defining rules, such as the payment of the painters’ journeymen or their treatment as workshop members, and listing particular cases, such as punishments for misconduct or moonlighting. Many more aspects, including the number of employees allowed per master, can be reconstructed and demographically evaluated, providing insight into the size and training capacities of the workshops.

Karen L. Hung, New York University
Carving a Niche: The Artistic Training of Northern European Sculptors
This paper explores the artistic training of northern artists, especially those learning the craft of sculpture during the early modern period. Extant documentation of apprentices (lehrknaben) and journeymen (gesellen), while scarce, offers illuminating insight into artistic practices. Further complicating matters is the fact that these artists often appear in legal documents only by their first names. Among the artists I shall discuss will be Hans Thoman, a sixteenth-century German sculptor whose workshop was among the largest in the Swabian region. His apprenticeship to the artist Hans Herlin shall be reexamined, particularly in light of new archival discoveries. Drawing from archival sources, I address Thoman’s career path, as
well as the careers of the apprentices and journeymen who studied with him in his workshop — among them Michael Zeynsler who may have been his journeyman. The use of sculptural models and drawings for workshop purposes will also be discussed.

30102
Marina Tower
Lobby Level
Executive Center 2A

ARTISTIC COMMUNITIES

Chair: Simone Testa, Royal Holloway College, University of London

Eva Struhal, Université Laval
Rubens’s “famous allievo”? Anthony van Dyck’s Early Years

There are few major artists whose early career still poses as many unanswered questions as that of Anthony van Dyck’s. Was he a “chameleonlike” imitator of Peter Paul Rubens or was he an independent and precocious artist? Was he Rubens’s student, collaborator, or even rival? It is not surprising that these unclear circumstances have had a decisive impact on scholars’ views of the chronology and artistic rationale behind the painter’s beginnings. In fact, as Susan Barnes put it, the evaluation of the young van Dyck is still implicitly distorted by the nineteenth-century cult of Rubens’s genius. Rubens’s megalomanean status also appears to have delayed the understanding of the structure and nature of his workshop, which has only been studied in recent years. My paper takes a fresh look at van Dyck within Rubens’s studio between 1618–21 by readdressing the question of the young artist’s role within this context.

Jesse Locker, Portland State University
Speaking Pictures and Mute Poetry: Literacy, Orality, and the Early Modern Artist

This paper presents a synthetic look at the role that oral culture played in the education of artists and the creation of art in the early Baroque period. Focusing on a handful of artists with diverse levels of education, I propose that the spoken word was an important means through which many artists were introduced to the poetic and literary conceits that shaped the particular form their art took. I argue that artists, like other seventeenth-century audiences, were conditioned to interpret their subjects in light of the oft-repeated tropes, conceits, and juxtapositions characteristic of baroque poetry — whether in the elevated spheres of the court and academy, or the rough-and-tumble world of the tavern and piazza. This approach allows for new insights into the vexing (and seemingly irreconcilable) question of how numerous seventeenth-century painters, despite having little formal education, displayed a highly polished and sophisticated poetic sensibility in their works.

30103
Marina Tower
Lobby Level
Executive Center 2B

“LA PITTURA POCO MENO CHE ETERNA”: PAINTINGS ON STONE AND MATERIAL INNOVATION I

Organizers: Piers Baker-Bates, The Open University; Elena M. Calvillo, University of Richmond

Chair: Judith Walker Mann, Saint Louis Art Museum

Piers Baker-Bates, The Open University
“Un nuovo modo di colorire in Pietra”: Material Innovation in the Art of Sebastiano del Piombo

The quote in the title of this session is from a letter of June 1530 written by a Venetian cleric at Rome to Pietro Bembo concerning a painting of Christ that Sebastiano del Piombo gave to Pope Clement VII. It is the only contemporary reference to this method of painting by Sebastiano. Vasari, however, devotes two lengthy and laudatory paragraphs to this development. It has still not been
sufficiently emphasized, however, that Sebastiano del Piombo was a leading technical innovator. Nor have these technical innovations been connected convincingly to a quest for meaning in Sebastiano’s religious art. This paper then has a dual purpose, to foreground Sebastiano’s historic role as an innovative and ground-breaking artist in his use of materials and how those innovations were bound up seamlessly with a set of goals he sought consistently throughout his career at Rome.

Elena M. Calvillo, University of Richmond
The Influence and Legacy of Sebastiano’s Invention at the Farnese Court

Half a century after Sebastiano del Piombo’s death in 1547, several of his portraits could be found in the collection of the Farnese advisor Fulvio Orsini. The fact that some of these works were painted on stone suggests the continued interest and success of the technique first described in 1530. More immediate examples of its influence, such as Francesco Salviati’s altarpiece in the Capella del Pallio of the Palazzo della Cancelleria, suggest the Farnese’s particular stake in the medium and their support of artists who adopted Sebastiano’s invention in the middle and latter parts of the sixteenth century. This paper examines the way in which the material of these paintings would have appealed to the antiquarian and poetic taste of the Farnese, while also satisfying (metaphorically) certain political and cultural demands.

Christopher James Nygren, University of Pennsylvania
Old Materialisms and Early Modern Picture-Making: Stone Paintings around 1600

Numerous fields of academic research have recently become invested in the uncanny agency of the material world; objects often evince a thing-power that exceeds their material presence. This paper seeks to merge this strand of new materialism with the study of early modern paintings on stone in order to highlight the stakes of artists’ appeal to this unwieldy material. Stone paintings call attention to their material aspect in ways that paintings on canvas or wood panel do not. The turn to stone was anything but casual: the deployment of stone invoked a material laden with figurative potential and its use has few parallels in the history of Western art, or global art more generally. This paper will focus on how the imperatives underwriting the use of stone by painters began to shift around 1600, and will look to reread stone painting within the context of Italy’s shifting representational economy circa 1600.

Marina Tower
30104
Lobby Level
Executive Center 3A

Chair: Jennifer Webb, University of Minnesota, Duluth

Charlotte Bolland, National Portrait Gallery

The full-length depiction of Henry Howard, Earl of Surrey standing within an elaborately decorated grisaille archway is one of the most important portraits to survive from the court of Henry VIII. As part of the Making Art in Tudor Britain project at the National Portrait Gallery, London, the portrait recently came into the studio for technical analysis. This process of research also involved a reexamination of the historical evidence related to the portrait, which not only confirmed the sitter’s identity, but also situated the work within the cultural context of the English court. It became clear that the painting could well prove to be representative of the work produced by artists during the mid-sixteenth century, when collaboration and cross-fertilization created hybrid styles that drew on influences and craftsmanship from France, Italy, and the Netherlands to create objects that were conceived for a specifically English context.

Robert Folkenflik, University of California, Irvine
The Putative Cobbe Portraits of Shakespeare and Southampton

This paper, based on archival research in the conservation room at the Bodleian and the Heinz Archive of the National Portrait Gallery, the viewing of exhibitions at the
Shakespeare Birthplace and the Morgan Library, and new evidence, argues that the two portraits have come down from Southampton’s family (despite Robert Bearman’s understandable skepticism) and the putative Shakespeare is of Sir Thomas Overbury (as has been claimed by David Piper and Katherine Duncan-Jones, among others). The other painting is indeed of Southampton, though not by John de Critz, the Elder, as Cobbe and his adviser Alastair Laing believe. I will identify the artist. I’ll also show why the Droeshout, argued as modeled upon the Cobbe “Shakespeare,” is not, and I’ll show, inter alia, why the inscription on this painting is appropriate for Overbury, not Shakespeare. My account will correct information about the “Shakespeare” portrait that both the champions and detractors get wrong.

THE “OTHER” IN SIXTEENTH-CENTURY REPRESENTATIONS OF THE AMERICAS

Organizer and Chair: Laurent Odde, Kutztown University of Pennsylvania

Carla Aloe, University of Birmingham

Others Yes, but in Doublets: Allegory in Tommaso Stigliani’s Mondo Nuovo.

My paper will focus on the perception of the “Others” in Italian Renaissance epic poems dealing with the discovery of the Americas, and in particular the New World by Tommaso Stigliani (Mondo nuovo, 1617). Throughout the 4,800 stanzas, the newly found lands are given a detailed poetic description with full geographic coordinates. However, upon closer inspection, the exotic characters represented in the poem become increasingly familiar. The mad inhabitants of the Island of Brandana, the newts in the Rio de la Plata, the Amazons, to name but a few, appear to be close relatives of famous characters in Italian courts. Stigliani’s “Others” can thus appear as a mirror image of the old world, a mirror for a social critique, and since it is a poem, the shrewd poet can easily defend himself by saying that the Mondo nuovo is, in part, a fictional work.

Louise Arizzoli, Indiana University

Interrelation of Text and Image in Northern European Representations of the Continents

This paper will look at a group of prints produced in the second half of the sixteenth century in the Netherlands, representing the allegories of the four continents. It will focus on their iconographical variations, with a special interest for the figure of America and the representation of its otherness. The narratives coming from these images reflect the quest for identity that occurring in Europe rather than the reality of the people living in distant lands. Moreover, in the Netherlands the depiction of America was also a way for the Dutch to express political beliefs against the Spaniards and their colonization policy. I aim to demonstrate how these images were innovative in their iconography and how the interrelation of text and image participates to add meaning, creating an original but polemical image of the New World.

Elena Daniele, Brown University

From Anthropophagi to Cannibals: A Brief History of the Birth of the American Cannibal

Descriptions of the cannibal Other are rhetorically consistent in the Ancient and Medieval traditions. But while the term “anthropophagi” had long been used in travel literature to refer to far-away mythological populations at the margins of Western civilization that were believed to eat human flesh. It was in the New World that cannibals were originated: with Columbus’s travels, through the transposition of the indigenous ethnic term caribs to canibs, or cannibals, the name of a specific indigenous people in the Americas was turned into a synonym for man-eater. This paper traces the genesis and evolution of the representation of the American cannibal, from hearsay or fantasies of the marvelous East in the first Columbian voyage, to claims of actual encounters with cannibals in the second voyage, and the legal measures that were adopted in the later process of colonization in order to civilize, evangelize, and enslave the man-eaters.
Micah R. True, University of Alberta

Traveling Texts: The Bidirectional Circulation of *The Jesuit Relations from New France*

The Jesuit Relations from New France (1632–73) are generally considered a sharing of experiences of French priests who traveled to foreign cultures with readers in France. This paper argues instead that the texts were part of a movement of information in the opposite direction. A compelling case can be made that the Relations were sent back to New France after publication. Contrary to common assertion, Parisian editors (at least sometimes) substantially altered the texts. Jesuit authors in New France took note of the editorial changes, and may have used that feedback in subsequent installments. The paper argues that the Relations are best understood as the result not only of the observations of Jesuits in New France, but also of a circulation of information between France and New France. This point of view yields lessons both for their status as examples of travel writing and as a favored source for ethnohistorians.

Takao Abé, Yamagata Prefectural College of Yonezawa

Historical Implication of the European Publication of Jesuit Reports on Japan, in the Light of the International Influence on the Missions in the Americas

Why were reports on the Jesuit mission to Japan published frequently throughout Europe from the sixteenth to the eighteenth centuries? How did the Society of Jesus end up printing numerous editions of the accounts of evangelistic activity in Eastern Eurasia? Hundreds of editions of these reports were published in Latin and Western European languages, yet there have been few attempts to consider either the historical implication of this international publishing or the Jesuit intention behind it. This paper brings to light this almost forgotten project, considering the historical significance of the publishing enterprise and its influence on the later missions in the Americas. I will use a twofold analysis: firstly I will introduce late references in the work of Jesuit missionaries in Japan that can be considered influenced by some reading of those publications, and secondly I will examine the literary or rhetorical influence of Jesuit printing on American missionary accounts.

Rady Roldan-Figueroa, Boston University

Father Luis de Guzmán, S.J. (1543–1605) and his *Historia de las misiones* (Alcalá, 1601) as a Defense of the Society of Jesus

Father Luis de Guzmán was one of the earliest Spanish chroniclers of the global reach of the Society of Jesus. His *Historia de las misiones que han hecho los religiosos de la Compañía de Jesús para predicar el santo evangelio en la India Oriental y en los reinos de la China y Japón* was a lucid narrative of the first six decades of the Society’s missionary activity in Africa, Asia, and the Americas. But what motivated Guzmán to write his *Historia*? What function did it fulfill? In this presentation, I will argue that his narrative fulfilled at least three different functions, namely as a work of devotional piety, as a defense of the Spanish Empire, and as a defense of the Society of Jesus.

Peter A. Mazur, The University of York

The Jesuit Mission to Istanbul in the Sixteenth Century

Beginning in the 1580s, the Jesuit mission to Constantinople presented some of the greatest challenges to an order that had become accustomed to success. In addition to the conditions posed by the Ottoman government, which would only permit the missionaries to operate among Christians, the Society faced a difficult political situation, in which the protector of the Catholic church in the east was the French ambassador, with whom the society maintained tense relations, as well as a hostile Greek Orthodox patriarch who had begun to make overtures to the Protestant churches. In this crowded environment, where almost all of the major religious
adversaries of the Catholic church were present in a single place, and most enjoyed superior numbers and influence, the members of the society were forced to navigate a difficult terrain that gave a new meaning to the term accommodation.

30107
Marina Tower
Lobby Level
Harbor Island 1

CROSS-CULTURAL KNOWLEDGE I:
RENAISSANCE MAPS AS TRANSLATION DEVICES

Organizer: Robert Kinnaird Batchelor, Georgia Southern University
Chair and Respondent: Patricia Seed, University of California, Irvine

Maryanne Cline Horowitz, Occidental College

Mapping and Telling Tales for Elite and Popular Delight: Abraham Ortelius’s Atlases of the 1570s

Maps were particularly important in Europe for transmitting and translating information about newly found lands, as well as adding detail on regions nearer to home. Abraham Ortelius’s creation of equal size engravings for cartographers’ maps of diverse locations allowed for the publication of the first world atlas: the Theatrum Orbis Terrarum (1570) and its subsequent expanded editions. Examples of tension between maps and more sober text en verso include idol-worshipping Tartars and gigantic Padagonians; but New World cannibals appeared in text, as well as image. Ortelius provided Latin names and etymologies to appeal to an elite humanist audience, as well as entertaining prose for his armchair travelers in vernacular editions. He allowed engraver Philip Galle to produce the Epitome in French, an unimpressive mini-atlas that would whet one’s appetite for a hand-colored gilded Theatrum Orbis Terrarum.

Peter Shapinsky, University of Illinois, Springfield

Piracy and Cartographic Exchange in Sixteenth-Century East Asia

This paper explores one source for the Chinese cartography that influenced Portuguese mapmakers in the sixteenth century. In this period, Ming officials sought to stop waves of piracy emanating from the islands of Japan. They collected intelligence about Japan and Japanese pirates and collated them into handbooks. This paper will focus on one particular handbook, The Mirror on Japan (Riben yijian, 1565) by Zheng Shungong, who traveled to Japan in 1555. Zheng includes a series of maps. Some are copies he made of maps from Japan. Others he created based on his experiences combined with information he collected in China and Japan. The maps in his handbook represent a fusing of different forms of cartographic knowledge, including Japanese traditions and maritime itinerary forms of maps. His handbook reveals potential cross-cultural compatibilities in East Asian maritime mapping methods that enabled both the Portuguese and Japanese to adapt the portolan model in Asia.

Robert Kinnaird Batchelor, Georgia Southern University

Redefining the Renaissance with Chinese Maps

Renaissance scholars from Scaliger and Cardano to Bacon often suggested that East Asian technologies like printing, the compass, gunpowder, and porcelain were important aspects of the Renaissance. While debating this trope of translation studii has clear classical and medieval roots, the recent rediscovery of the 1619 Selden Map of China (http://seldenmap.bodleian.ox.ac.uk/) suggests that East Asian cartography may have played a more dynamic role in redefining European understandings of time, space, and data than simple linear translation of techne across episteme. Three Chinese maps arriving in London between 1589 and 1650 illustrate how Chinese cartography proved conceptually useful for critiquing universal claims about space and time put forward by Clavius, Ortelius, and the Jesuits from the 1580s and shifting towards models emphasizing empirical data. The paper will analyze the role of these Chinese maps as translating devices to help understand the more global dimensions of the Renaissance and Scientific Revolution.
La congiura di Stefano Porcari contro Niccolò V del 1453: Nuove riflessioni
La congiura ordita nel gennaio del 1453 contro papa Niccolò V da Stefano Porcari e dai suoi compagni, ispirata a ideali repubblicani e intesa a contrastare l’affermazione della signoria pontificia sulla città di Roma, è uno degli episodi più traumatici nei rapporti tra municipalità e papato in età rinascimentale. Tutt’altro che chiari sono tuttavia i contorni dell’iniziativa del Porcari, le alleanze politiche, le simpatie per il suo gesto a Roma, in Curia e in Italia. La vicenda è infatti stata consegnata — immediatamente dopo i fatti — ad una duplice linea interpretativa, quella curiale da un lato, che esprime una condanna dura e senza appello, e dall’altro una serie di autori che, con sfumature diverse, esprimono l’approvazione o quanto meno la comprensione delle ragioni dei congiurati.

Paola Farenga, Università degli Studi di Roma
La rivolta dei “ladri di galline”: Ribellione giovanile durante il pontificato di Pio II
Durante il pontificato di Pio II, quando il pontefice era a Mantova per la Dieta che doveva promuovere la crociata, a Roma, mentre in città serpeggiava il malcontento per le conseguenze dell’assenza del papa e della corte, si verificarono episodi di rivolta armata da parte da parte di un gruppo di giovani romani capitanati da Tiburzio e Valeriano di Maso, nipoti di Stefano Porcari. Le fonti tendono a sminuire l’importanza di questa vicenda rubricandola come un episodio di delinquenza comune. Qui si propone una rilettura di tali fonti al fine di verificare la reale natura di questa ribellione, i collegamenti con la società romana e le implicazioni ideologiche.

Anna Esposito, Università degli Studi di Roma
Armi e porto d’armi: un conflitto aperto tra i pontefici e i romani (secc. XV—inizio XVI)
Nella relazione si cercherà di analizzare dapprima il tentativo da parte dei pontefici del pieno ‘400 e soprattutto dei primi decenni del ‘500 di limitare il più possibile la concessione del porto d’armi, e i diversi provvedimenti per imporre veri e propri divieti all’uso delle armi a Roma; quindi la reazione dei romani a questi provvedimenti, motivati dalle autorità papali dalla volontà di mantenere l’ordine pubblico in una città sconvolta quotidianamente da omicidi e rapine. Infatti i cives romani percepivano questo divieto come un tentativo di sottomissione della loro ‘libertà,’ rappresentata proprio dall’uso delle armi, e non mancarono di far sentire la loro voce in modo significativo.
Mexico for having distributed heretical books and disseminated heretical ideas in both Italy and Spain. He died in London in 1570. In 1569 his refusal to subscribe to the strict Confession of Faith of the French Church caused his last exclusion from the community of the London refugees. Boasio’s incredible, almost novelistic adventure can be reconstructed through six inquisitorial and judicial trials and by Philip II’s numerous letters on the case.

Giorgio Caravale, *Università degli Studi Roma Tre*

History of a Double-Censorship: Giacomo Aconcio and his Devil’s Stratagems in Seventeenth-Century Europe

Giacomo Aconcio is one of the main figures of Cantimori’s *Eretici italiani del Cinquecento*. Aconcio’s masterpiece, a strong defense of religious toleration entitled *Stratagemata Satanae* was first published in Basel in 1565. Unlike many other sixteenth-century treatises devoted to the issue of religious toleration, his book had a longlasting fortune in sixteenth- and seventeenth-century Europe. This paper will focus on the double censorship of the book around the first half of the seventeenth century from the Roman Congregation of the Index on the one hand, and from the Puritan English establishment on the other. The story of this double censorship sheds new light both on the centrality of Aconcio’s *Stratagemas* in the history of the development of religious toleration as well as on the significant heritage of the so-called Italian Reformation in early modern Europe.

Sara Olivia Miglietti, *University of Warwick*

Nicodemism after Cantimori

Among Cantimori’s fundamental contributions to sixteenth-century religious history were his seminal studies on “nicodemism,” which he defined as the rationally justified practice of religious dissimulation. Although Cantimori mainly focused his attention on the practice and justification of nicodemism in a specific period, the mid-sixteenth century, and area, Italy, he also acknowledged that “nicodemite tendencies” could be found elsewhere and at different dates as well. Using “nicodemism” as a wider and more comprehensive category obviously raises problems of historical legitimacy and prudence. In this paper, we will first attempt to provide a *status quaestionis*, considering post-Cantimori scholarship on nicodemism (Rotondò, Ginzburg, Biondi, Eire and others), to then suggest some potentially new perspectives in the field.

FILING AND ARCHIVES

Marina Tower
Lobby Level
Marina 3

**Sponsor:** History of the Book, Paleography, and Manuscript Tradition, RSA Discipline Group

**Organizer:** Andrew Pettegree, *University of St. Andrews*

**Chair:** Peter Stallybrass, *University of Pennsylvania*

Randolph Head, *University of California, Riverside*

Accumulating and Managing Public Records

The rapidly increasing production of public and administrative documents that began around 1400 across Europe challenged existing regimes of categorizing, storing, and retrieving records in official chancelleries. Facing new genres of document as well as greater demands to locate information and proofs in their repositories, chancelleries turned to the proven technologies found in high medieval codices to create finding aids and information management systems. Although the sealed charter retained great status north of the Alps, documents inventoried, registered, or copied into book form allowed early modern chancelleries to support administration as well as legitimitating political claims. A period of hybrid methods and heterogeneous finding aids in the sixteenth century yielded to increasingly standardized registries in the seventeenth and eighteenth centuries — a fact later clouded by the emergence of
document-centered diplomatics in the work of Jean Mabillon and his successors. Examples from various European chancelleries will highlight the developments outlined here.

Jacob S. Soll, *University of Southern California*

Filing and Accountancy

The history of books and information in the Renaissance often overlooks financial documents. Indeed, from the time of Charlemagne and the Italian Middle Ages, archival techniques not only were central to financial accounting, but also accountants like Francesco Datini were pioneers of archiving and filing techniques. Luca Pacioli’s 1494 *Summa* was the first printed accounting manual; at the same time, it was a detailed description of how to keep and organize records. This paper looks at the history of accounting, filing, and archiving and the interaction between literary and merchant cultures in the Renaissance.

Heather R. Wolfe, *Folger Shakespeare Library*

Domestic Filing

John Vernon’s *The compleat comptinghouse* (1678) discusses the two stages of a document’s afterlife. In the first twelve months, the letter, bill, or receipt should be easy to access: it is either filed on a string, or folded, endorsed, and pigeon-holed. After twelve months, the set of documents should be placed in a box labeled with the year. Vernon recommended chronological storage and filing over folding, “for there you turn to the Letter in a minute, and find out the Passage, without having the trouble of folding or unfolding,” but to what extent do surviving family papers reflect this practice? This talk explores how early modern English households used blank books, pouches, string, boxes, and other storage techniques to manage their official and personal documents.

**FIGURATIVE THINKING AND MYSTICAL EXPERIENCE IN THE BAROQUE AGE**

*Sponsor:* Group for Early Modern Cultural Analysis (GEMCA)

*Organizer:* Agnès Guiderdoni-Bruslé, *Université Catholique de Louvain*

*Chair:* Ralph Dekoninck, *Université Catholique de Louvain*

Agnès Guiderdoni-Bruslé, *Université Catholique de Louvain*

“*Figura*” in Seventeenth-Century Mystical and Spiritual Literature

This paper will confront the uses of figurative thinking in emblematic literature and in mystical literature. This confrontation allows for defining a process of figurability, the latter being understood as the potentiality of the appearance of either the image within language or language within the image, following Louis Marin’s definition. In order to carry out this study, we will analyze on the one hand the vocabulary related to the field of Figura within the proper emblematic corpus of the Bibliotheca Imaginis Figuratae, which was done thanks to the Mandat d’impulsion scientifique of the FNRS (2008–10). On the other hand, we will study the interactions between this corpus and a group of mystical texts from the early seventeenth century. We mean to find the conditions under which the mystical experience is cast in the rhetorical shape of symbolic language.

Aline Smeesters, *Université Catholique de Louvain*

Maximilianus Sandaeus, S.J. (1578–1656) As an Explorer of the Mystical Language

The *Pro theologia mystica clavis* (1640) by the German Jesuit Maximilianus Sandaeus questions the tradition of the mystical language through an alphabetical exploration of the most current mystical concepts. In a long introduction, Sandaeus confronts the mystical language with other kinds of received *elocutiones* — the love language, the language of the Bible, or also the alchemical language — and tries to justify its apparent obscurity, which he links as well to the subject who experiences a supernatural state to the object, God, the inutterable par excellence. The paper will
explore the background and consequences of Sandaeus’s conception of mystical language, taking also into account his other writings about figurative uses of language.

Anne-Françoise Morel, Université Catholique Louvain la Neuve

Itineraries in Spiritual Writing

This paper aims to analyze the use of metaphors and emblems in spiritual and mystical writing of the sixteenth and seventeenth century in France and the Southern Netherlands. More specifically it will focus on the metaphorical and emblematical use of architecture and itinerary. One of the main characteristics of spiritual literature is the losing of oneself when facing God’s awfulness. Spiritual transfers and passages lead the devotee through a mystical journey towards God. Many texts (for instance, Richeome’s) describe this journey as an itinerary in a monastery, garden, biblical journey, and so on, which leads the devotee into the deepest fundaments of his own heart or soul. I want to investigate the structuring role of the architectural metaphor or itinerary in this spiritual journey towards the loss of the individual devotee in God.

NEW YEAR’S GIFT EXCHANGES
AT THE RENAISSANCE COURT

Marina Tower
Lobby Level
Marina 5

Organizer: Jane A. Lawson, Emory University
Chair: Steven W. May, Emory University

Maria Hayward, University of Southampton

Continuity and Change: New Year’s Gifts at the Court of James I

This paper will explore the role of the New Year’s gift at the court of James I and assess how much it changed from the gift-giving process at the Elizabethan court. Working with the small number of surviving gift rolls and household accounts, this paper will begin with an assessment of who was involved in gift exchange and the range of gifts given and received, and it will then go on to focus on the gifts given by James to his family and favorites. This will allow for an examination of the jewelers and goldsmiths that the king patronized and an assessment of the types of jewellery selected as New Year’s gifts.

Jane A. Lawson, Emory University

Tracking the Gift Rolls: New Year’s Gift Rolls from Jewel-House to Archives

The New Year’s gift rolls were kept in the Jewel-House until their dispersal in 1649. At this time we know of only twenty-five rolls extant which are located in eleven different archival locations. Between the mid-seventeenth century and the present time, these rolls have passed through private hands, been sold at auctions, and have been intermittently studied by dilettantes. Individuals purchased the rolls for personal study and as curiosities. John Nichols recognized the value of the gift rolls, an interest shared by fellow members of the Society of Antiquaries. Janet Arnold pioneered the study of Elizabeth’s garments. Sale catalogs demonstrate the path of the gift rolls, from and/or into private collections and archives. This paper will track the ownership journeys of these manuscripts and the records related to their locations.

Jayne E. Archer, Aberystwyth University

Physician, Heal thy Sovereign: New Year’s Gifts from the Royal Physicians and Apothecaries

This paper will explore the gifts from doctors and apothecaries in the Elizabethan and early Jacobean New Year’s gift rolls. My paper would reflect on the therapeutic and symbolic significance of these gifts, both in light of the winter time New Year’s gift exchange ceremony and the blending of Galenic and “chymical” ideas of healing.
RENAISSANCE SEA MONSTERS

Marina Tower
Lobby Level
Marina 6

Sponsor: Fédération internationale des sociétés et des instituts pour l’étude de la Renaissance (FISIER)
Organizer: Philip Ford, Clare College, University of Cambridge
Chair: Clare M. Murphy, Arizona Center for Medieval and Renaissance Studies (ACMRS)

Denis Bjäi, Université d’Orléans

Monstres marins et étranges poissons dans “La Sepmaine” de Du Bartas

Au cinquième Jour de “La Sepmaine,” Du Bartas poursuit son inventaire de la création par un ample discours des poissons. Non seulement il prête à la mer les mêmes êtres vivants qu’à la terre (“Elle a mesme son homme . . . / Son moine, et son prelat,” v. 43–45) mais il évoque encore les formes étranges des poissons, leurs singulières propriétés et leurs mystérieuses sympathies ou antipathies, se complaisant à décrire la décharge électrique de la torpille ou l’étonnant pouvoir du remore à immobiliser un navire en pleine mer. En éclairant le texte à l’aide des commentaires contemporains de Simon Goulart et de Pantaleon Thevenin (récemment réédités, avec La Sepmaine elle-même, aux Classiques Garnier), on essaiera de préciser quelles significations revêtent au juste, dans l’ichthyologie de Du Bartas, les catégories de l’étrange et du monstrueux.

Arnaud Zucker, Cultures-Environnements: Préhistoire, Antiquité, Moyen Age (CEPAM)

Natural, Theological, and Traditional Criteria of Sea Monsters in Scientific Treatises

The paper will deal with the question of scientific motivation and legitimation in natural history books of the Renaissance, mainly during the brilliant decades 1530–60 from P. Gillius to C. Gesner, of the presence of “monsters.” Discussing first the distinction between what is a monster and what is not and the vocabulary of this questionable category in ichthyological treatises, we will study the reasons, alleged or suggested by the authors, to admit classical or sometimes original monsters, in texts, generally based on, or supported by, personal observation. Three kinds of criteria can be stressed: natural flexibility (natura potest), divine omnipotence (Deus vult) and the traditional confidence in auctoritates (e.g., ait Aristoteles). All these reasons, including the theological and symbolic value of the monster, which clearly sustained the medieval belief in excessive or transgressive natures, are more or less still present in humanist science.

MEDIEVAL REMEDIATIONS:

Seabreeze 1

Sponsor: Duke University Center for Medieval and Renaissance Studies
Organizer and Chair: Valeria Finucci, Duke University

Maureen Quilligan, Duke University

Reading Chaucer Allegorically with Shakespeare

Chaucer’s “Knight’s Tale” is a well-known source for Shakespeare’s rehearsal of the Theseus story in A Midsummer Night’s Dream. Few readers have noticed the typological relationship between Chaucer’s “Knight’s Tale” and “Miller’s Tale,” depending on the mention of Samson. By making the single Christian comment in Shakespeare’s pagan play about St. Valentine’s Day, Theseus refers to Chaucer’s text, which most specifically recalls the pagan great year. Chaucer’s “Miller’s Tale” provides a comic allegorical critique of the “Knight’s Tale” by the repetition with a difference of the typologically resonant arse kissing (the fire next time). With Thisbe’s worry that she kisses the Wall’s hole and not her lover’s lips, Shakespeare
meditates on the two tales taken together and rehearses Chaucer’s use of typological drama, making the limited literalism of its fleshly enactments fully apparent, and forgivable.

Whitney Trettien, Duke University

Bleeding-Edge Technology? Renaissance Flap Anatomies and Their Medieval Precursors

While scholars tend to read flap anatomies within a history of the secularization of medicine — one that starts with Vesalius in the Renaissance — in fact the material mechanism of the flap was shot through with spiritual significance when flapsheets first emerged in the 1530s. Drawing on preprint examples such as satirical flap portraits of the pope, three-dimensional folding-paper crosses, and fourteenth-century sculptures of the shrine Madonnas or vierge ouvrantes (literally “opening virgins”), this paper traces the material roots of anatomical fugitive sheets back to interactive religious iconography of the late medieval period. As I argue, examining the longue durée of flap anatomies shows that, while print enabled the dissemination of anatomical images, earlier technologies of opening and closing a “flapped” body provide a crucial context for understanding these unique prints not only as medical documents, but also as part of the transformative visual culture of the Reformation.

Marina Tower
Lobby Level
Seabreeze 2

BETWEEN ORALITY AND WRITING IN EARLY MODERN ITALY I: THE PERFORMANCE OF POETRY

Organizer: Brian Richardson, University of Leeds
Chair: Stephen J. Milner, University of Manchester

Stephen Patrick McCormick, University of South Carolina

“Comincia il primo libro dell’autore”: Andrea da Barberino’s Ugone d’Alvernia and the Appropriation of the Franco-Italian Huon d’Auvergne

Written in a French-Venetian language, the Franco-Italian Huon d’Auvergne epic-romance enjoyed success in Northern Italian literary circles throughout the thirteenth and fourteenth centuries. The presence of French linguistic features in the three surviving manuscripts suggests that it belonged to a vibrant oral performance tradition that flourished from piazza to court circles. This paper examines the Huon d’Auvergne as an artifact of performance and investigates its relationship with the Renaissance prose adaptation by the Florentine Andrea da Barberino. The Barberino version represents a fundamental shift away from an oral and performative manuscript matrix into an authoritative and static textual one, consistent with the literate reading communities of fifteenth-century Florence. Through recent discussions in postcolonial medieval studies, the paper investigates Andrea da Barberino’s introduction of textual borders — titles, book divisions, and chapter headings — onto the performative Huon d’Auvergne manuscript space as a way to appropriate, politicize, and reformulate inherited narrative traditions.

Brian Richardson, University of Leeds

Sixteenth-Century Italian Poets and the Performance of Petrarchan Verse

Renaissance treatises on poetry can stress the importance of its aural effects and the intimate links between poetry and music, and composers wrote settings not only of the more ephemeral or popular kinds of secular verse but also of Petrarchan forms such as the sonnet and the canzone. Some types of verse, such as courtly poetry or carnival songs, were written in the clear expectation that they would be set to music; but how far did poets who were known mainly as Petrarchists, such as Pietro Bembo or Torquato Tasso, envisage sung performance when they composed their works, and how far did they leave it to the initiative of others? This paper will consider the viewpoint of poets themselves in matters of performability and performance during the sixteenth century, investigating their attitudes to the musical setting of verse and to collaborations with composers and musicians.
Jessica Goethals, New York University

Performance, Print, and the Italian Wars: Poemetti bellici and the Case of Eustachio Celebrino

In the late Quattrocento and the first half of the Cinquecento, the public performance by cantastorie di poemetti bellici fed the appetite of nonelite audiences curious about the battles of the Italian Wars. A subgenre of the romanzo cavalleresco that maps almost exclusively onto this period, the poemetto initially centered on the entertainment of the public at large but moved increasingly toward private readership through print. This paper examines the understudied role of oral culture in representations of the Italian Wars by considering the evolution of the poemetto bellico, its relationship to other performed texts such as prophecies, and its public and print audiences. Central to the investigation is Eustachio Celebrino’s La presa di Roma. The most widely and enduringly printed text about the Sack of Rome, Celebrino’s poemetto highlights the tensions between oral and written culture as they relate specifically to the consumption of battle narratives as popular pastime.

30116
Marina Tower
Lobby Level
Spinnaker 1

STAGING ROMANCE: TRAGICOMEDY, MELANCHOLY, AND MESSIANISM

Sponsor: Center for Medieval and Renaissance Studies, Saint Louis University

Organizers: Nichole E. Miller, Temple University;
Jennifer Rebecca Rust, Saint Louis University

Chair: Jennifer Rebecca Rust, Saint Louis University

Jason R. Denman, Utica College
Sickly Promises: Romance and the State in Philaster

The origins of the Philaster story are hazy, but its romance plot can be traced to Montemayor by way of Alonzo Perez and Philip Sidney. In many respects, Sidney’s Arcadia provides a critical backdrop for the entire Beaumont and Fletcher canon. The adaptation of romance plot to tragicomic stage involves the subjection of romance postulates to shifting generic modes. As the play adapts romance devices, it scrutinizes the putative integrity of the early modern state. Multiple subjects and multiple sovereigns are effectively run through a series of conceptual sieves. Both state and romance rest on notions of individual integrity and of collective allegiance. Philaster stresses the degree to which these are contingent hypotheses at best and, at worst, what the play’s unnamed King calls ‘sickly promises.’

Catherine Winiarski, California State University, Fullerton
“A world ransomed, or one destroyed”: Romance and Messianism in The Winter’s Tale

This paper analyzes the interplay between the genre of romance and the Pauline discourse of messianism in The Winter’s Tale. I argue that the “double” revelation of Perdita and Hermione enacts the paradoxes of what St. Paul terms the time that “remains,” the time between the resurrection and the second coming in which, as Giorgio Agamben explains, what has already come is in tension with what has not yet come. The discovery of Perdita is represented diegetically and retrospectively — it has already happened. However, it proves insufficient to fulfill either the oracle or the play’s romantic design. Ironically prefigured by her daughter’s discovery, Hermione’s reappearance takes place with a contrasting fullness of visual presence and a lack of discursive narrativization, which are pointedly deferred by Paulina. Both events function to split the spectators into separate communities of believers and doubters, as does the Christ event in Paul.
FEELING AND UNFEELING WOMEN IN SHAKESPEARE’S MILIEUX

Sponsor: Pacific Northwest Renaissance Society
Organizer: Gretchen E. Minton, University of Montana
Chair: Stephen X. Mead, Saint Martin’s University

Elizabeth Hodgson, University of British Columbia

Unfeeling Daughters: Staging Apathy in King Lear

The trial scene in King Lear creates a minidrama which pits the pathos of the delusional king against the imagined apathy of both the actorly audience on stage and the absent daughters themselves. In the casting and blocking of the scene Lear and the other characters in the hut mirror each other in feeling (rage, despair, pain) and in making light of such feeling, in a complex series of affective displacements. The references in the scene to the natural and animal (dogs, storms) creates what Sullivan calls an “affective environment,” but here one which is both theatrical and unsympathetic. Given the tendency of antitheatrical tracts to be concerned by drama’s ability to create false feeling, this scene’s staging of the trial of apathy is a key moment in the ideology of performative feeling on the Renaissance stage.

Paul V. Budra, Simon Fraser University

Shakespeare, Affect, and the Feminist Project

In her essay “Dated and Outdated: The Present Tense of Feminist Shakespeare Criticism,” Phyllis Rackin outlines the unhappy history of feminist Shakespeare criticism in what she calls “the recent political climate of backlash and retrenchment” (49). She argues that optimistic early feminist Shakespeare criticism has been undermined by studies of patriarchal domination and containment. Rackin argues that “by the end of the twentieth century, feminist Shakespeare criticism... seemed to have reached a dead end” (58). Rackin sees recent Shakespeare criticism on aesthetics, book history, material culture, and sources studies as a return to a politically uninformed “elegant connoisseurship” (60). What she does not address is the “affective turn,” new scholarship (by Gail Kern Paster and others) that has complicated our understanding of emotions in Shakespeare’s age. Can this work reenergize feminist Shakespeare criticism, offering a way out of (or around) the narratives of patriarchal domination?

Sarah Crover, University of British Columbia

Pagan Goddess and Protestant Patroness: Characterizations of Anne Boleyn in her Coronation Pageant and All Is True

My paper explores the lasting impact of Anne Boleyn’s 1533 coronation pageant, with its display of royal magnificence and civic power, on the Shakespeare’s characterization of Anne in All Is True. Unlike previous pre-Reformation coronations of English queens who entered the city as the queen of heaven and mother to be of the savior-king, Anne is associated with her namesake St. Anne, as the mother of the new faith and nation. She is also linked to Diana, and lauded as a patroness of arts and culture. Drawing upon accounts of the pageant in Stow’s Chronicle of England until 1590, and Hall’s Chronicle, and comparing them with Shakespeare’s affective characterizations of Anne, I will argue that the composite image created by this pageant — diverse and yet coherent in its political message — produced the material for the multiple conflicting faces of Anne that emerged over time.
Il Kim, Pratt Institute

Cusanus, the Holy Blood Relics, and the Plan of Sant’Andrea in Mantua

In 1459 both Cusanus and Alberti attended the Council of Mantua, during which, the relics, “the Most Precious Blood of Christ,” were at the center of the clergy’s attention. A learned debate about the authenticity of the relics during the council led to the triduum mortis disputation in the papal curia held by Pope Pius II in 1462–63. At the disputation, Cusanus, who had tried to oppress the frenzied adoration of blood-stained hosts, presented his opinion. Alberti, who was a papal abbreviator, was also present at the disputation. This paper contends that in 1470 when designing a new Sant’Andrea in Mantua, which was to contain the blood relics, Alberti incorporated Cusa’s opinion in his creation of both the processional routes of the relics and the space in which to present the relics to the congregation.

Lucia Nuti, Università degli Studi di Pisa

The Plan of Pisa by Giuliano da Sangallo: A Little-Known Document of Architectural Design

The paper is focused on the analysis of the little known plan of Pisa, attributed to Giuliano da Sangallo. The plan is discussed in relation with contemporary survey methods, topographical information, and the possible connection with Giuliano, who worked in the city as military engineer. Although the military purpose is refuted by the plan itself, Giuliano’s authorship can be confirmed by analyzing it as a document of Renaissance architectural drawing. In it the octagonal form, which played an important role as a spur to the process of creation throughout Giuliano’s career, has a significant place. Revealingly, the rendering of some ancient remains echoes later in one of the artist’s renowned projects for St. Peter’s. The plan of Pisa, far from being a survey, assumes the value of a personal record and offers a key to understand the meaning and the use of the drawing in the artist’s architectural activity.

Blanca Llanes Parra, University of Cantabria

In Search of “Soft Power”: Exhibiting Italian Renaissance Paintings in the Prado Museum

Throughout modern history, the exhibition of artworks from royal collections and museums as a means of cultural diplomacy was a common phenomenon, and the Prado Museum was not an exception. In fact, its creation in 1819 was clearly motivated by the need to rival European political powers in the artistic field. This paper will examine the display of Italian Renaissance masters within the Prado’s galleries during the early and middle decades of the nineteenth century in order to highlight its vital role in enhancing Spain’s “soft power” and promoting the Spanish school of painting. In doing so, this paper will also illustrate how the public exhibition of these Italian “gems,” notably the Venetian School, strove to historically place the Spanish Habsburg court among past leading artistic centers of Western civilization such as classical Athens and Renaissance Rome, and the newly “crowned” cultural capital of the world — Paris.
The Italian Renaissance in Sheffield: Ruskin’s Collection and Its Afterlife
Catherine Lucy Fletcher, University of Sheffield
This paper explores the foundation and early reception of the Ruskin Collection, now housed in the Millennium Galleries in Sheffield, UK. The collection was begun in 1875 by John Ruskin, and aimed to bring examples of both natural and man-made beauty to the city’s workers, who would in all likelihood never have the chance to see the originals for themselves. Housed at first in the St George’s Museum, Walkley, it included numerous copies of Italian Renaissance paintings, and illustrations of Italian architecture and design commissioned from assistants including Angelo Alessandri, Frank Randal, and Charles Fairfax Murray. Taking as its focus the Italian aspects of the collection, this paper will present new evidence on the reception of Ruskin’s museum, contextualizing its discussion with reference to Ruskin’s own work on the Italian Renaissance and that of contemporaries including Symonds, Pater, and Burckhardt.

Re-Creating New World Wonder in the Twenty-First-Century Museum
Emily J. Peters, RISD Museum
The exhibition Picturing Worlds (opening September 2014) at the Rhode Island School of Design Museum draws from the vast collections of primary material pertaining to the Americas housed at the John Carter Brown Library. Featured are the library’s most visually compelling works before 1700, from the original illustrated European travel narratives and atlases of the natural world, to unique geographical maps. This paper presents the proposed installation, which takes the late Renaissance Wunderkammer as a model for re-creating the context of the reception of such materials in Europe. Collectors and humanists — for whom wonder and similitude were the organizing principles of knowledge — found that New World discoveries lacked similitudes in the known natural world and ancient texts. The paper addresses the challenges of mounting an exhibition that involves the public with Renaissance ways of seeing and knowing, while also attending to the specific problems of the individual objects and the epistemological crisis they provoked.

Contemporary Displays of Renaissance Art: The Wunderkammer Effect
Leslie Korrick, York University
Among recent reconsiderations of the display of Renaissance art has been the emergence of the Wunderkammer, or cabinet of curiosities, model as a means to reorganize spaces of display, reanimate their works, and suggest multiple broad cultural narratives into which these works may be inserted and (re)read by audiences. Originating in sixteenth-century Europe, the Wunderkammer offers a framework for viewing and interpretation that is contemporary with Renaissance art and thus contextually compelling. But as a pre-Enlightenment model, it simultaneously invites critique of the modernist museum and gallery display of “masterworks” arranged chronologically, geographically, and/or biographically. For the same reason, it lends itself to the exploration of contemporary theoretical issues that have colored analyses of Renaissance art. Taking as a case study the Chamber of Wonders installation of Renaissance and Baroque art at The Walters Art Museum in Baltimore, I will unpack the Wunderkammer effect on the contemporary display of Renaissance art.

THE INTERSECTION OF ECONOMICS AND CULTURE IN EARLY MODERN SPAIN
Elvira Vilches, North Carolina State University
Finance dominated the economic discourse of sixteenth-century Spain. The debate focused on credit contracts or cambios. The central issue was trust. As fiduciary...
money, bills of exchange depended on the character and reputation of creditors and debtors. The trustworthiness of private money was also linked to the credence and precision of banking and bookkeeping. Scholastic theorists, however, stressed the failing credibility of cambios and merchant bankers. Theologians and moralists transformed cambios from being a mere commercial practice into a self-reflexive writing form with scholarly and literary variations. Treatises deciphered the obscure polysemy of contracts and exposed the reversed symmetry linking lucre and debt. Literary figurations censured upward mobility. Both modalities intersected and complemented each other as they revealed that speculative profit destroys the civic virtues that anchor trust and truth, along with wealth and order.

Brian Brewer, University of Dublin, Trinity College

Quixotic Economics: Early Modern Monetary Theory and Political Economy in Cervantes

Cervantes is generally credited with creating the literary figure of the arbitrista in El coloquio de los perros, but his engagement with contemporary political economy goes deeper than simple parody. Across both parts of Don Quixote he makes sustained reference to the principal socioeconomic and political issues of his day in the terms with which contemporary arbitristas framed the debates. By the inclusion of key lexical cues, Cervantes imports the formalized language of early modern arbitrismo into his own narrative, thereby imbuing his fiction with an insistent political referentiality and incisive commentary on such issues as idleness, unproductivity, and population decline; monetary policy; and proposals for a national banking system. The differences in the treatment of these issues in Don Quixote, parts 1 and 2 allows for a consideration of Cervantes's changing narrative focus.

Jorge Terukina, College of William & Mary

Demand, Labor, and Value: Bernardo de Balbuena's Grandeza mexicana (1604) and the Creole-Peninsular Polemic in New Spain

This paper analyzes how Bernardo de Balbuena uses economic thought in his Grandeza mexicana (1604) with a decidedly political agenda. On the one hand, he criticizes Creoles — offspring of Spaniards born in the New World — for their aspirations to bureaucratic posts and encomiendas. On the other, he validates industrious Peninsular newcomers like himself who, he believes, deserve exclusive credit for the greatness of Mexico City and are better suited to hold office. Balbuena depicts Creoles as lazy and unproductive with feudal aspirations and a disdain for manual labor that have lead them to construe New Spain as a Garden of Eden where no work is necessary. In contrast, appropriating the ideas of Giovanni Botero (ca. 1544–1617) on labor as the basis of economic value, he praises the professions and trades allegedly practiced by Peninsular newcomers to assert their moral superiority and aptness for political rule.

Margaret R. Greer, Duke University

Upstaging the Economy in Early Modern Spanish Theater

Early modern Spanish theater developed in palaces, plazas, and religious celebrations, and an economic symbiosis ensued between religious performances and secular public theater, with auto sacramental performances key to the theatrical economy. Italian cultural ties and profits from imperial expansion made merchant cities Valencia and Sevilla its early centers, and novella-inspired plays did include merchants. Some early Lope comedias set lackeys, foreign merchants and their women in brothels and markets, as did London city comedy. Broad popularity of the theater made comedia texts an early cultural commodity and playwrights balanced appealing to a paying vulgo against dependence on aristocratic patrons. But by the seventeenth century, in a Madrid-centered theater, aristocratic ideology restricted acknowledging economic realities to brief allusions or negative metaphors. This talk will show how, as political and economic crisis deepened, those realities hover in the wings of the tragedies of Tirso and Calderón and sometimes erupt center stage.
Painting and Navigation: Venice and Seafaring in Vittore Carpaccio’s *St. Ursula Cycle*

This paper argues that within Venetian art, which since Giorgione was influenced by the views and artistic impulses of immigrants from the terraferma, a tradition existed that was grounded in and reflected the worldview, specialized knowledge, and cultural practices of seafaring people. Concentrating on Vittore Carpaccio’s *St. Ursula Cycle* of the 1490s, this paper puts forward the following theses. First, on an iconological level the cycle reflects an interest in returning Venice to its preeminence in maritime trade. Second, on a structural level the paintings follow a logic of representing space that is related to portolans as traditionally used in Mediterranean navigation. Lastly, Carpaccio’s peculiar use of perspective may be explained in the context of the navigation techniques of the period.

Erin Maglaque, *University of Oxford*

Venice from the Archipelago: The Isolario of Bartolommeo dalli Sonetti

Bartolommeo dalli Sonetti’s *Isolario* was the first printed geographical encyclopedia of islands, containing woodcut maps of the islands of the Aegean and of the eastern Mediterranean, each facing a sonnet describing the history, mythology, and topography of the island illustrated in the map. In Patricia Fortini-Brown’s study of the Venetian sense of the antique past and of historical change, she characterizes dalli Sonetti’s late fifteenth-century book as a mode of creating a poetic “separation and isolation of Greek antiquity” from Bartolommeo’s sense of his own time of Quattrocento Venice. I would like to take Fortini-Brown’s interpretation of the *Isolario* as a starting point from which to analyze the ways in which Bartolommeo’s mapping and poetic writing articulate a sense of historical temporality related to space through visual form, not only in the maps of the islands, but in the graphics of the printed verse.

Mark Rosen, *University of Texas at Dallas*

A Sea of Marble: The Topographic Views of Santa Maria del Giglio in Venice

Drawing from early modern ephemeral decoration, the late Seicento façade of Santa Maria del Giglio in Venice contains no religious imagery, instead commemorating the lineage and attributes of its patron, Antonio Barbaro (1627–79). Among the façade’s unusual elements are six topographic views (Zara, Candia, Padua, Rome, Corfù, and Spalato) sculpted in relief at the base. These reliefs show the sites of the greatest successes of Barbaro’s military and political career, from naval commander in the Mediterranean to podestà of Padua to ambassador in Rome. Among the rare instances of sculpted views in early modern Europe, they comprise a consultable index of the personal history of Barbaro and stand iconographically alongside imagery extolling the lineage and virtues of the patron. I will consider how the water-based views here of Venice’s Mediterranean ports functioned as tokens of the self-glorification of Venetian nobility and of Venice’s continued self-definition through control of the sea.
Word and Image in the High Renaissance: Sannazaros’s *De partu virginis*

Many critics have noted the sheer pictorial presentation in Sannazaro’s *De partu virginis*. Indeed, in e.g., DPV 2. 409–421, Sannazaro seems to contribute to the as yet undetermined iconography of the Immacolata, combining a hovering Virgin surrounded by a cloud of angels with the Child lying below, and commenting on the interpretation of this scene by way of a simile. Useful work may be done in this direction, so as to establish more clearly the theological function Sannazaro intended this visual presentation to have and the role of an implicit iconographer he thus assumes in his epic. More generally, I will sketch the interaction between visual culture and Latin poetry in the High Renaissance, so as to integrate the latter more securely in its cultural context.

Florence Bistagne, *Universite d’Avignon*

Theories about Grammar as a Resistance to Linguistic Dominance in Renaissance Naples

In 1462, after the *De Aspiratione*, Giovanni Pontano wrote almost at the same time the *De Sermone* (1501), a theoretical treatise, and *Antonius* (ca. 1493), a dialogue in which he outlines his extremely accurate theories about grammar, opposing great humanist philologists such as Leonardo Bruni and Lorenzo Valla, the “great elders,” as well as Poliziano, his contemporary. This was also clearly a resistance to the Florentines’ attempt to impose their language, literature, and, therefore, political preeminence. By assuming Latin as a common and modern language, and giving a theory and a method to speak and write it *cum delectu*, Pontano was to confirm the performative power of the language when rhetoric gives way to conversation as a precursor of Bembo’s theories on the vernacular, twenty years later.

Ari Friedlander, *University of California, Davis*

“My Children Now Were Beggars”: Rogue Sexuality and Elite Reproduction in Richard Brome’s *A Jovial Crew*

This paper argues that in Brome’s 1641 *A Jovial Crew*, the disorderly sexuality characterizing criminal rogues ironically becomes an ideological solution for the sociopolitical challenges facing the aristocracy before the English Civil War. Whereas earlier moralizing literature suggests that rogue sexuality and reproduction create nationally threatening economic burdens, this play suggests it enriches the English commonwealth. The aristocratic landholder Oldrents, for example, proposes to increase aid to rogues seeking his charity so that “they may double their numbers.” His rogue son, the issue of a long-forgotten tryst with a vagabond, ultimately repairs the play’s torn social fabric by bringing together rogues and elites in a theatrical performance of More’s *Utopia*. Arguing that Brome’s play uses rogue
reproduction to refigure England’s political economy so that the increase of its rogue population benefits rather than imperils the commonwealth, this paper reconsiders the oppositional relationship between England’s sociopolitical center and margins.

David R. Glimp, *University of Colorado at Boulder*

Milton and Scorn: Epic, Governance, and the Limits of Political Affect

Scorn is a crucial stylistic aspect of Milton’s prose works, and to his understanding of what it means to be politically engaged in the years leading up to and during the English Commonwealth. This paper traces how the affect of scorn structures the unfolding of events in *Paradise Lost*, but also represents a limit of the epic’s social and governmental visions. Central to the paper’s argument is Milton’s difficulty depicting Noah’s flood in book 11 of *Paradise Lost*. Watching Adam watch all his offspring die, the poem’s narrator struggles to make sense of a catastrophic failure of social reproduction, and of the divine sovereignty that would destroy rather than reform human governance. The poem’s account of Noah’s flood registers Milton’s own efforts to wrestle with the failure of the English Commonwealth, and his struggle to articulate a governmental vision adequate to his sense of his apparently post-political moment.

Steve Hindle, *The Huntington Library*


This paper is concerned with the ways in which employers and parish officers set the standards of industriousness according to which the laboring poor should conduct themselves in seventeenth-century England. By focusing on the strategies developed to secure diligence amongst subordinate groups, it is argued here that the late seventeenth century was a particularly troubling period in the long history of relations between master and servant, and that the notion of the “utility of poverty” became a doctrine of increasing importance in the campaign to persuade the working population to engage wholeheartedly in unremitting toil.

Marina Tower

Floor 5

Parlor 515

30127

**IMITATION AND ALLUSION: LUCAN AND SENECa IN EARLY MODERN THOUGHT**

Organizer: Allyna E. Ward, *Booth University College*

Chair: Dympna C. Callaghan, *Syracuse University*

Jessica Winston, *Idaho State University*

Jasper Heywood’s “Free Composition” in *Troas* (1559)

In his 1559 translation of Seneca’s *Troades, Trojan Women*, Jasper Heywood adds several passages, and he substitutes a new chorus at the end of act 3. Yet Heywood does not mention that these additions integrate lines and details from elsewhere in Seneca’s plays. Critics have remarked on two of these sources — the third chorus of *Phaedra* and the third chorus of *Thyestes* — yet they do not explore how these borrowings are part of a broader pattern of adaptation in Heywood’s additions. This paper seeks to draw new attention to these already discovered sources and to point to several other unacknowledged debts to *Thyestes, Medea*, and *Agamemnon*. This paper characterizes Heywood’s approach to the additions, suggesting that Heywood’s additions also offer a paradigm for understanding the way that earlier and later authors engaged with Seneca.

Edward Paleit, *University of Exeter*

Marlowe’s Translation of Lucan: Date, Editions, and Context

In this paper I seek to address the question of which editions of Lucan’s *Bellum Ciuile* Marlowe employed to write his blank verse translation of book 1. Understanding which editions Marlowe used to translate Lucan enhances our understanding of his techniques and interests as a translator and allows better appreciation of what his self-designation as a “scholler” might mean. The paper will show that the various
editions Marlowe is likely to have used tended to advertise their own cultural and political contexts — notably the religious civil wars of France and the Netherlands, but also a growing interest in neo-Stoic descriptions of the relation between self and state, or self and fortune. The aim of the paper is to postulate Marlowe as an intellectual writer, alive to and in sympathy with the intellectual currents of contemporary Europe, rather than the subversive and alienated poet-dramatist he is often portrayed as being.

Allyna E Ward, Booth University College

Learning Lucan in Tudor England

The content of Lucan’s epic *Bellum Civile* provided the Tudors with a context to which they could relate topical political and religious situations. This paper expands on notions of Marlowe’s republican authorship in relation to Lucan and examines what Patrick Cheney has recently identified as an “afflicted republicanism.” This paper offers an analysis of the type of sentiments expressed in the quotations and phrases from Lucan in William Lyly’s *Latin Grammar*, the standard textbook for English grammar school boys in Tudor England, and Richard Rainolde’s discussion of Nero in *The Foundation of Rhetorik*. I place this discussion in relation to contemporary English politics and use examples of authors citing or referring to Lucan to situate the significance of these Tudor invocations to Lucan in contemporary political, social, and literary contexts.

30128
Marina Tower
Floor 5
Parlor 518

**THE EXPERIENCE OF WAR IN EARLY MODERN ENGLAND: POETRY, RHETORIC, PRACTICE**

**Sponsor:** Southeastern Renaissance Conference

**Organizer:** Susan C. Staub, Appalachian State University

**Chair:** Chris Barrett, Louisiana State University

Nancy L. Zaice, Francis Marion University

Lord Edward Herbert of Chirbury: From Courtly Knight to Soldier on Behalf of Religious Toleration

The seventeenth-century roles of “soldier, courtier, and scholar” often became “performances” that, at times, bordered on the ridiculous. Lord Edward Herbert of Chirbury grappled with his personal role as a soldier amidst England and Europe’s religious, social, and political upheaval. Yearning for a place where values and actions coincided, he looked to the future and wanted an integral part in defining that future. Trained according to military theorists and texts as such as William Segar’s 1590 *Book of Honor and Arms*, Herbert officially began his “military” career as a Knight of the Bath, taking his role as soldier seriously and putting his ideals into action. An examination of Herbert’s education, military training, and political experiences reveals how his ideals and reality came into conflict. Remaining true to his ideals and personal metaphysics, Herbert transformed from a courtly knight, avenging ladies’ honor, to a soldier, battling on behalf of religious toleration.

Robert Edward Kilgore, University of South Carolina Beaufort

Cowley’s Sidnean Wit: The Scope of the Heroic

Philip Sidney, in his *Defence of Poety*, called the heroic “not only a kind, but the best and most accomplished kind of poetry.” Sidney describes the effect — the example of Aeneas “inflameth the mind with desire to be worthy, and informs with counsel how to be worthy” — but doesn’t specify the form or limits of the genre because it is the effects and the “feigning,” not the form that matters. This attitude is enacted by Abraham Cowley, whose suspended epics *The Civil War* and *Davideis*, aim for Sidney’s heroic effects and yet incorporate odes, elegies, satires, and plans for reforming education. Cowley’s genre-bending has bedeviled critics for centuries, yet it is significant that Cowley references “Sidneys Wit” in the elegy for Falkland at the end of *The Civil War*, for Sidney is both a heroic example and a rival for Cowley to overcome.
Brian Robert Henderson, Southern Illinois University Edwardsville
“Halfe a God” Bound by “Straungenes”: Thomas Wilson and the Rhetorical Limits of the Humanistic Tradition

By mid-sixteenth century, several humanist rhetorics had emerged in the English vernacular, one of the most influential being Thomas Wilson’s *The Arte of Rhetorique*. While some scholars have pointed out the pedagogical and economic usefulness of this text for training those embarking on careers in public service or law, others have pointed to the more powerful public and diplomatic role for rhetoric implied by such humanist rhetorics. In particular, Thomas Conley has argued that rhetoric would have been seen by many as a viable alternative to war. Indeed, in book 1, Wilson asserts a significant role for rhetoric (defined as reason combined with eloquence) when he offers it as the deciding factor that separates humans from “wilde . . . beastes.” However, analysis of Wilson’s opening myth, which has God creating civilization through speech and persuasion, suggests the limits of a humanistic conception of rhetoric, especially when confronted by “straungenes.”

IBERIAN REPUBLICS OF LETTERS I: SCHOLARSHIP AND SANCTITY

Sponsor: History, RSA Discipline Group
Organizer and Chair: Katrina B. Olds, University of San Francisco
Karin Annelise Velez, Macalester College

Strangely Myth-Guided: A Barcelona Jesuit and Weeping Slavic Pilgrims in Oratio Torsellino’s 1598 *Historia* of Italy’s Holy House of Loreto

The Roman Jesuit Oratio Torsellino emphasized an unusual eyewitness report by a Spanish Jesuit confessor in his 1598 publication about Italy’s famous relic, the Holy House of Loreto. Torsellino described the account of Raphael Riera of Barcelona, who spoke of seeing large crowds of Slavic pilgrims visiting Loreto, weeping and begging for the Holy House to return to them. This case study draws attention to the extent of early modern Spain’s ties to the rest of the Catholic world, including Italy’s Loreto shrine, Rome, and the Slavic coast of the Adriatic Sea. I highlight the extent of the network of the Spaniard Riera, which connected him to his erudite colleague Torsellino, but also to vast numbers of Slavic pilgrims. I argue that Riera’s ties to other Catholics complicated Loreto’s narrative of mysterious provenance. Oft-overlooked connections across linguistic and socioeconomic divides are essential to understanding Iberian and Catholic expansion.

Carlos Galvez-Pena, Catholic University of Peru

How to Make a Saint in Seventeenth-Century Peru

Secular *beatos*, saintly nuns, and pious missionaries populated the streets of colonial Spanish America during the seventeenth century. Not all of them, however, made their way to formal sainthood in spite of the propaganda and lobbying of the corporations behind their causes. In the city of Los Reyes three members of the Church were beatified and/or canonized between 1667 and 1697, the only city to experience such privilege. This paper analyzes the challenges of building the canonization cause of Francis Solano, proclaimed patron saint of Lima in 1612 but not beatified until 1675. It will explore the efforts of his official hagiographer, the Franciscan Diego de Cordova y Salinas, in “making” a colonial saint, appealing to a European readership both within the Franciscan order and in political scenarios between 1630 and 1676. The agendas of the cabildo, the Peruvian Franciscan Province, and that of the hagiographer himself will be considered.
THE EXEMPLARY FIGURES AND THE DISAPPOINTING REALITY

Sponsor: Taiwan Association of Classical, Medieval, and Renaissance Studies (TACMRS)
Organizer: Chih-hsin Lin, National Chengchi University
Chair: Arthur F. Kinney, University of Massachusetts Amherst

Barbara Ellen Logan, University of Wyoming
“Unhappy Success”: Constructing and Critiquing Kingship in the Policraticus and Mum and the Sothsegger

Mum and the Sothsegger (ca. 1399–1406) is an early fifteenth-century alliterative poem in the specula principum model. My paper argues that two allegories in the poem, the first on beekeeping and the second on Genghis Khan, are offering a sharper critique of Lancastrian rule than has been previously acknowledged. In the first, the “gardyner have grace and gouverne hem better” by intervening in nature’s order and killing greedy drones. This dismissal of the laws of nature is followed by a story in which “Changwys” restores the peace and order to vassal kingdoms by demanding that each of the lesser kings kill their sons and heirs and give complete power to the Khan. In juxtaposition to the laws of nature and bees, the Genghis story is supporting a vision of centralized and absolutist kingly power in keeping with John of Salisbury’s “natural law” model of kingship in Salisbury’s Policraticus (ca. 1159).

Chih-hsin Lin, National Chengchi University
The Problems with Being Disappointed: Colin’s Critical Language in Skelton’s “Colin Clout”

Colin in Skelton’s “Colin Clout” frankly presents the laypeople’s disappointment with the corrupted Church, but he judges it inappropriate to harshly criticize the Church for not providing religious lessons and practicing piety as it ideally should. He argues that the laypeople are guilty of pride when attacking the Church. It is not clear, though, whether Colin thinks laypeople’s disappointment with the Church can be properly expressed. It is not clear why he thinks he can write a satire but still claim in the end, “I do it for no despite” (1088). This paper aims at examining how Colin thinks his criticism is different from other laypeople’s. This paper will focus on how Colin reframes laypeople’s criticism to create a new critical language that helps correct the readers’ faults rather than reveal the speaker’s pride, on whether adopting “rusty” rhyme (56) to present a “rustica canto” (1275) means giving constructive criticism.

Simon Grant Park, University of Oxford
An Inconvenient Truth? The Limits of Stoicism in the Work of António Ferreira

The well-documented influence of Stoic philosophy on the Portuguese poet, António Ferreira (1528–69), has often led to the conclusion that he was an uncompromisingly stern moral figure. While, at times, the poet addresses the king and his representatives in the name of Stoic reason, upon closer inspection, his poetry betrays an uncertainty as to the attainability of the Stoic ideal. In his tragedy, Castro, his eponymous heroine, who has often been read as the embodiment of Stoic virtues in the face of political and moral turmoil, can be understood in a more human light if we focus on the rhetoric that she employs. Moreover, in his political poetry, Ferreira’s use of interlocutors and manipulation of personal pronouns demonstrate that he sympathizes with the difficulty of remaining forever virtuous, mitigating the stark comparison that critics often make between the profanum vulgus and the virtuous and informed bons ingenhos in his poetic work.

Julie Fann, University of North Carolina at Chapel Hill
From Hagiologies to Heresiologies: Seventeenth-Century Anxiety and Self-Negating Exemplarity

The sudden proliferation of heresiologies in 1645 has been studied more than the character and function of the offensive form, which threatened the reputation of both
its opponents and proponents. Simultaneously imitating and satirizing older habits of revering and emulating men, seventeenth-century heresiologies use risky maneuvers to exploit the impulse to imitate while mitigating the associated soteriological and social dangers. This paper analyzes those precarious strategies, arguing that war-time heresiologists appropriate and parody hagiographies, transforming exemplars into enemies and exemplarity into forbidden fruit that must be served with an antidote. Antitoleranceist heresiologies revive modes of constructing, restraining, instructing, and inspiring a holy commonwealth practiced by fathers of Christian faith, so they have a firm foundation, but their superstructures are fragile and imbalanced. The paradoxes of the form mirror the ideological conflicts within the antitoleranceist movement, a Janus-like movement that looked to the past and the future at once.

ARIOSTO BETWEEN SELF AND HISTORY I

Organizer: Andrea Moudarres, University of California, Los Angeles
Chair: Giuseppe Mazzotta, Yale University

Jonathan Combs-Schilling, Bowdoin College
Orlando on the Beach: The Space of the Sea in Ariosto’s Orlando Furioso
Though the final canto of Orlando furioso famously begins with the classical trope of the text as nautical voyage, Ariosto’s sea poetics have not been sufficiently interrogated elsewhere in the poem. While scholars have privileged the space of the forest and the figure of the poet as weaver in accounts of Ariosto’s vision of romance, my paper will contend that the seascape and the figure of the poet as pilot are equally important to global interpretations of the Furioso. After addressing why navigation and entrelacement are coincident in Ariosto’s first narrative digression, I will focus on key episodes — especially cantos 4 through 6 and 17 through 19 — to illustrate how sea poetics shape the Furioso structurally, thematically, and ideologically. Finally, I will position these poetics within the conventions that Ariosto inherited to address how, in the decades immediately following Columbus’s voyage, Italian representations of the sea were in a state of fertile flux.

Troy Tower, The Johns Hopkins University
Il mio sentier: Metaliterary Ecologies in Ariosto’s Romance
The reader of Ludovico Ariosto’s Orlando furioso (3rd ed., 1532) enters the woods in the first ten stanzas and finds many of the poem’s episodes take origin there. The site of verisimilarly random encounters and navigational surprises, the forest’s ubiquitous and generative presence across Ariosto’s romance invites a reading of the setting as coterminous with the poem itself. In this literary ecology, the editor-storyteller dominates exclusively, and where classical poets once situated divine encounters in the woods, the characters of the Furioso, like Orlando reading his beloved’s elopement carved in the trees, meet only their preoccupied narrator. With inventions here and in the Cinque canti (1521–28?), Ariosto enters the lists of authors, Italian and otherwise, that craft sylvan inventions to refer to their own work, and compresses the longstanding cultural associations between the forest and narrative art to his secular and self-aggrandizing objectives.

Pina Palma, Southern Connecticut State University
Shallow Politics and Hollow Confections: The Este Court and Ariosto’s Ruggiero
Ariosto’s sharp critique of the Este court emerges in the Furioso through his depiction of Ruggiero’s captivity on Alcina’s island. The specific food the knight consumes as her prisoner on the one hand calls to mind the glitter of appearance the court relies on to aggrandize its prestige. On the other, it evokes the meaningless reality the court regularly confects to ensnare its courtiers and steer their course of action. For in spite of the famine, plague, and wars surrounding the court, Ercole d’Este, like Ruggiero, is driven by his desire for wealth and power. In Alcina’s world of constructed appearances, Ruggiero is offered confetti. As Messisbugo attests, at
court the myth of Hercules is recreated through sugary confetti, not actions. For Ariosto this fact underscores the interplay between the real and the imaginary the court favors: there confetti function as mere depictions of strength and purpose.

30132
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La Jolla

SIGNÉ RABELAIS? À LA RECHERCHE DE NOUVEAUX CORPUS

Sponsor: Société Française d’Etude du Seizième Siècle (SFDES)
Organizers: Gary Ferguson, University of Delaware;
Olivier Pedelfous, Université Paris IV Sorbonne
Chair: Mireille Marie Huchon, Université Paris Sorbonne

Olivier Pedelfous, Université Paris IV Sorbonne
Trouble dans l’autorité; Rabelais, Protée éditorial: L’histoire du livre à la rescousse de l’histoire littéraire
Pendant plusieurs siècles, le corpus rabelaisien a très peu varié et s’est limité à la geste de Pantagruel et à quelques lettres. Depuis quelques années, on n’en finit pas de découvrir de nouvelles traces de Rabelais dans le monde de l’édition au sens large, allant de l’exhumation de textes inconnus au signalement de quelques discrètes interventions. Cette moisson remarquable de nouveautés n’a été possible que grâce à un enrichissement des méthodes et des présupposés de l’histoire littéraire par l’intervention couplée de la bibliographie matérielle et de l’histoire du livre. Fort des résultats de ce “material turn,” nous souhaiterions dresser une typologie de ces postures variées qui mettent en jeu l’autorité et l’auctorialité.

Claude La Charité, Université du Québec, Rimouski
Rabelais éditeur de la traduction latine par Guillaume Cop du Régime dans les maladies aiguës d’Hippocrate
En 1532, Rabelais publia chez Sébastien Gryphe un recueil de traités d’Hippocrate et de Galien dans des traductions latines d’humanistes, tout en les assortissant de notes marginales en latin et en grec pour les corriger, les compléter, les nuancer et donner à lire le passage équivalent dans le texte original. À ce jour, la critique s’est exclusivement intéressée à la manière dont Rabelais annota la traduction latine des Aphorismes par Leoniceno (R. R. Bolgar, R. Antonioli) et établit sa propre édition du texte grec (C. Magdelaine). Nous aimerions, dans cette communication, étudier les 198 manchettes que Rabelais insère en regard de la traduction latine du Régime dans les maladies aiguës par Guillaume Cop. Notre étude mettra notamment en évidence les ajouts que Rabelais propose à partir du texte grec, les notes d’éclaircissement tirées du commentaire de Galien et les annotations qui ont une visée anatomique, clinique ou pédagogique.

Romain Menini, Université Paris IV-Sorbonne
Franciscus Rabelesus: sauf son nom
Rabelais, éditeur dans l’atelier de l’imprimeur lyonnais Sébastien Gryphe, a signé plusieurs préfaces latines dans les années 1530. Il en est — au moins — une autre qu’il n’a pas signée de son nom, bien qu’il en soit assurément l’auteur: nous prouverons la nécessité d’une telle attribution, et présenterons une traduction française de ce texte drôle et érudit, mais passé jusqu’à maintenant inaperçu aux yeux de la critique rabelaisienne.
Inscriptions and the Dynamic Reception of Renaissance Maiolica

This paper will discuss the inscriptions found on the reverses of maiolica dishes, the tin-glazed earthenware that became a means of entertaining diners in the sixteenth century. Beginning around 1530, painters of a type of narrative-painted maiolica, called “istoriato,” began to include lengthy inscriptions on the reverses of dishes that often identified subjects and included excerpts from poems. I will argue that these inscriptions demonstrate two important features: first, dishes must have been subject to handling in order to read the inscriptions either while on display or during a meal, and second, maiolica painters were attempting to raise their standing among artists by demonstrating their literary knowledge through the addition of these inscriptions. These inscriptions will be discussed in the context of country and suburban villas, where economical maiolica dishes were socially acceptable and where learned discussions of literary subjects frequently took place.

Valerie Taylor, Pasadena City College

Designed for Living: Silver at the Gonzaga Court of Mantua (1400–1600)

At the Gonzaga court, silver objects were in constant circulation and under regular surveillance. This study of how and why different kinds of plate were assigned for specific types of meals is based on the precise records of the Gonzaga’s camera degli argenti. For example, when Isabella d’Este traveled to Rome in May of 1527, the contents of her “portable credenza” reveals what she considered essential both for her daily colazione as well as for display once she unpacked. Owning plate proclaimed a privileged lifestyle and objects that were required for public events, such as the wedding of Francesco III Gonzaga, or for private use, such as the travel kit of his father Ferrante, who spent time at the Spanish court of Charles V, illustrate how gleaming symbols of status were deployed in a practical context, as well as their larger significance as indicators of social boundaries and expectations.

Alison Smith, Wagner College

Hosting a Dinner Party, Renting Equipment, and Paying for Food: How the Accademia Filarmonica Entertained Members and Guests in Later Sixteenth-Century Verona

This paper will discuss changes in the material culture of dining among urban elites in Renaissance Verona. The Accademia Filarmonica, a Veronese musical academy, flourished in part because the members organized and paid for informal dinners and larger banquets at regular intervals during the winter and spring months. Because the academy met in rented headquarters, the members had to pool their resources in order to borrow or rent the tableware, cooking equipment, and even the furniture needed for such a party. By the end of the sixteenth century these dinners had become much more elaborate, both in terms of the menu and the tableware required. The academy account books used to record these expenses therefore offer us valuable evidence for changes in what these academy members considered to be the basic requirements for a pleasant dining experience without the support of a private family palace or princely court.
Perspectives on Music from Early Italian Humanism: Coluccio Salutati

Humanist and statesman Coluccio Salutati left fascinating thoughts on music interspersed in letters and other writings, which are only in part known to music historians. This paper focuses on Salutati's discussion of poetry in the treatise *De laboribus Herculis*, where he engages with the Pythagorean-Boethian concept of musical and numerical harmony. The notion of the music of the spheres is here introduced as a metaphor to explain the musical quality of poetry and its persuasive power, while its existence *stricto sensu* is rejected along the lines of the Aristotelian tradition. The way in which Salutati elaborates on the long-standing notion of cosmic harmony and related concepts results in a highly original discourse, unparalleled in previous and contemporary writings on rhetoric and poetry; his observations offer a rare glimpse into the kind of musical knowledge of an intellectual who did not have a specialized interest or training in music.

Noel O’Regan, *University of Edinburgh*

Music Teaching and Practice in a Convent, and a Scandal Averted, in Late Renaissance Rome

The Roman confraternity of S. Caterina dei Funari provided a refuge for *vergini miserabili*, young girls thought to be at risk of prostitution. Some went on to become nuns at its associated convent while others were provided with dowries for marriage. Selected girls and nuns were given tuition in music ahead of its patronal feast by some of the city’s top musicians. These included Giovanni Maria Nanino, his younger brother Giovanni Bernardino and the celebrated falsettist Giovanni Luca Conforti who was, like the elder Nanino, a singer in the papal choir. In the process Conforti taught and provided for his own illegitimate daughter who was housed at S. Caterina. Her subsequent acceptance as a nun helped avert any potential scandal involving a papal singer. This paper will review the confraternity’s musical provision and the light it throws on musical education and performance in early modern Rome’s female convents.

Leon Chisholm, *University of California, Berkeley*

The *Arcicembalo* and the Chromatic Style

In his music theory treatise *L’antica musica ridotta alla modern prattica* (Rome, 1555), Nicola Vicentino introduced his invention the *arcicembalo*, a harpsichord with octaves divided into 36 pitches and operated with as many keys. In the second half of the sixteenth century, the *arcicembalo* was stationed at the court of the d’Este in Ferrara, where it became a familiar object, not only to resident musicians such as Luzzasco Luzzaschi, but also to the stream of musicians who visited the court, including Luca Marenzio and Carlo Gesualdo. Though Vicentino designed the *arcicembalo* with the explicit purpose of facilitating the singing of highly chromatic compositions, the relationship of the *arcicembalo* to the chromatic madrigals and motets of such composers has rarely been probed in depth. This paper will investigate this relationship, while addressing issues of the junction between technology and musical production in the late sixteenth and early seventeenth centuries.
Reinterpreting the "Vile and Sturdy Strumpet" of Bridewell and Early Modern London

In the popular fiction of early modern London, as well as in legal documents and social histories, Bridewell looms large as the municipal institution where prostitutes were prosecuted. Bridewell derived its reputation not only from its efforts to curtail commercial prostitution, but also from its prosecution of other transgressive behaviors that were linked to prostitution only conceptually. Whenever nonaristocratic women created disorder by being perceived as sexually promiscuous, as unruly, as economically burdensome, or as out of place in the social schema, their sexual honor was questioned. The Bridewell Court Books offer evidence of this conceptual slippage by which women who misbehaved were identified using language that implied prostitution. Attention to this phenomenon reveals the shortcomings of applying modern interpretations of sexual crime to early modern conduct and its representations. It offers, further, a sense of the ambiguity and contestation surrounding the prosecution of female misbehavior in early modern London.

Marlen Bidwell-Steiner, Universität Wien
Celestina: A Saleswoman of Sex in Early Modern Iberia
This paper sheds light on one of the most renowned sex workers in Renaissance literature: The Tragicomedia de Calisto y Melibea o la Celestina (1499/1502) has become so deeply ingrained into the cultural memory of Spain that the name of its protagonist, Celestina, is a synonym for a procuress in Spanish. The novela dialogada, a hybrid text between narrative and drama, is a good example of how political and social shifts on the threshold to a new era changed the conception and representation of sex. I will trace the staging of Celestina and her female co-characters on the intersection of race, class, and gender. In contrast to misogynist depictions of procuresses in medieval narrative, the Celestina displays conflicting patterns of order between an arising urban economy of sex and the old value system. This gives room for crime, greed, and death, but also for amazing portrayals of female lust.

Rosalind Kerr, University of Alberta
The Maid Francisquina as “Used-Up Slut” in the Recueil Fossard
My paper offers a socio-semiotic reading from the Recueil Fossard depicting consecutive scenes in which Francisquina is prominently featured as an embodied site of sexual desire, functioning as an available sex object who circulates among the male characters. Having a lesser exchange value than the prima donna as “marriageable heiress,” the maidservant operates symbolically as “used-up prostitute” who can be traded off by her master to one of his male servants once he has tired of her. What I will show from reading the scenes in which Francisquina is passed between Pantalon and Harlequin is not only the pleasure to be had by the spectator in watching the magnitude of the cuckoldry being practiced on Harlequin but also Francisquina’s agential power in playing out her situation to her own advantage.
Thomas Pöpper, WHZ, Angewandte Kunst Schneeberg
United in Form, Separated in Meaning: Mino da Fiesole's Tombs in the Badia Fiorentina
Two of Mino da Fiesole's most famous monumental works are in one of the oldest monastic foundations of Florence, the Badia. The tombs of Bernardo Giugni and the memorial for the founder of the abbey, Count Hugo of Tuscany, share formal aspects and such of materiality and color. Yet they also differ significantly in terms of their commissions. My paper reinterprets the meaning and patronage of the tombs based on a new reading of the documents. Both monuments will be contextualized in liturgy and space. They clearly formulate Mino’s more Roman (and less Florentine) all’antica-style. The suggestions I present will situate the artistic and strategic paradigms of the two tomb monuments in a more comprehensive overall picture — and as such, this case study may help to contextualize Florentine tomb sculpture in a novel way.

Laura Goldenbaum, Kunsthistorisches Institut in Florenz
Contextualizing Donatello’s Bronze Effigy of Baldassare Coscia in the Florence Baptistery
The spectacular life-size gilded bronze effigy of Baldassare Coscia, counter-Pope Giovanni XXIII (died in 1419) was made by Donatello and Michelozzo for its prominent position in the Florence Baptistery. It is the first cast recumbent figure in Italy, and it is unique because of its ambiguity. The gilded bronze gisant is part of a magnificent and pompous tomb of sensational dimensions that trumped even monuments of high-ranked individuals north of the Alps. It is still puzzling to the modern viewer how a counter-pope was commemorated in this unprecedented manner. I will thus address the questions: What are the reasons behind the production of a gilded bronze gisant made for a disputed counter-pope who, due to the Schism, failed his mission, and how does it mirror the ambivalence and political tensions that shaped the biography of Baldassare Coscia?

Mateusz Kapustka, University of Zürich
The Tomb of Antonio d’Orso and Ecclesiastical Topoi of Succession
The tomb of Bishop Antonio d’Orso (d. 1321) in the Duomo with its exceptional depiction of the corpse of the deceased seated on the throne has been hitherto interpreted as an illustration of the body’s funerary exposition, or as a political image in pretense. The paper asks, instead, to what extent this media paradox matched the Church’s idea of historical stability of a strictly administrative office. The structural difference between memoria of a pope and that of a bishop resulting from their very distinction in the mode of legitimate succession will be taken into consideration. The patristic topoi of assignment of a Christian commune leader as an administror (oikonomos) accredited not “genetically” by the apostolic origins, but by his collective engagement define the bishop’s official corporeality and explain the extraordinary visual threshold between presence and absence in d’Orso’s tomb.

Jeanette Kohl, University of California, Riverside
“Simile al vivo quanto sia possibile”: The Salutati Tomb in Fiesole and Questions of Renaissance Portraiture
Mino da Fiesole’s tomb monument for Leonardo Salutati of 1466 in the Cathedral of Fiesole is a milestone in both the history of portraiture and in Renaissance tomb sculpture. Highly praised by Vasari for its lifelike qualities, the portrait bust of Salutati assumes a central position in the monument’s overall design. Its concept is unprecedented and features the “speaking likeness” of the venerated bishop and humanist in a unique interplay of portraiture generating presence, coat of arms,
and a sophisticated iconography including spatial elements. My paper aims to shed new light on the monument’s history, context, and the yet unsolved questions of its iconography in relation to the altarpiece including a bust of Christ in the same chapel.

30137
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Upper Level
Point Loma B

PICO AND HIS SOURCES:
NEW FINDINGS

Sponsor: Society for Medieval and Renaissance Philosophy (SMRP)

Organizers: Brian P. Copenhaver, University of California, Los Angeles; Donald F. Duclow, Gwynedd-Mercy College

Chair: Christopher Celenza, The Johns Hopkins University

Respondent: John Monfasani, SUNY, University at Albany

Brian P. Copenhaver, University of California, Los Angeles

The Secret of Pico’s Oration

The standard reading of Pico’s Oration, that its subject is human freedom and dignity, is a mistake — a post-Kantian misunderstanding that has nothing to do with the speech. Corresponding to that negative evaluation of the past two centuries of scholarship on the Oration is a positive finding: that the speech is Kabbalist throughout and structurally, not just in the passage near the end on Esdras.

Jeffrey C. Witt, Loyola University Maryland

The Meaning of Belief: The Scholastic Sources of Giovanni Pico’s Apologia

While known for his impressive scholastic learning, recent scholarship has argued that Pico’s Apologia should be described as a rejection of a scholastic way of approaching faith. In his Apologia, he aims to separate faith from theological opinion and to identify faith more closely with the disposition of the will. Thus, for Pico, “a heretic…is not someone who has erred in his intellect, but rather someone who has had malice and perversity in his will” (Edelheit, Ficino, Pico, and Savonarola, p. 340). In this paper, I want to qualify the sense in which this is a new approach to faith and heresy by tracing Pico’s position back to a fourteenth-century scholastic thinker named Robert Holcot, O. P. (fl. 1330). I will point to distinct parallel passages that suggest not only conceptual agreement between Holcot and Pico, but that Holcot is actually a direct source of Pico’s so-called “new humanist theology.”
Learning in the Republic of Tools

The paper will give insights into the worlds of thought of seventeenth-century image makers by introducing my concept of a “cognitive toolbox” that journeymen developed during their Wander­schaft. This “toolbox” is a set of epistemic strategies that journeymen and masters employed to cope with lives marked by mobility, uncertainty, and diversity. Using such “tools” as ordering knowledge from diverse cultural sources around a shared artisan experience enabled them to build grand narratives of artisan history reaching back to the Renaissance and beyond. These narratives were repositories of knowledge that incorporated visual, oral, performative, and textual elements, and enabled craftsmen to form a community that transcended cultural differences, a Republic of Tools. The paper will highlight Wander­schaft-specific mechanisms of learning and orders of knowledge, drawing on case studies of the tin engraver Augustin Güntzer (b. 1596, Alsace) and the sculptor Hans Ertinger (b. 1638, Bavaria).

Elizabeth Merrill, University of Virginia

Before Professionalism: The Architectural Training of Francesco di Giorgio

Francesco di Giorgio (1439–1501) was among the premier architects and treatise writers of his time. Histories of Francesco as architect often omit his first three decades, beginning with his arrival in Urbino in 1476 as fortification designer to Duke Federico da Montefeltro. By contrast, my paper considers Francesco’s early career as formative for his maturation as an architect. Apprenticed to the polyvalent Sienese artist-architect Lorenzo di Pietro, “il Vecchietta,” Francesco trained in painting and sculpture, possibly assisting his master on construction projects. He studied the engineering treatises of Jacopo Mariano Taccola, and became proficient in the mechanical arts. Because there was no architectural profession in the fifteenth century, Francesco crafted his own curriculum. Looking to Vecchietta and Taccola for inspiration, he consciously positioned himself for a career in architecture, creating a model for the formation of a professional architect that would remain a paradigm for at least a century.

Maria Pietrogiovanna, Università degli Studi di Padova

Obedience and Independence, Teacher and Pupil, Father and Daughter: Guglielmo and Orsola Maddalena Caccia, A Virtuous Circle

The story of Orsola Maddalena Caccia (1596–1676) provides a paradigmatic example for the analysis of the education and career of a woman artist. The second daughter of the painter Guglielmo Caccia Moncalvo (1568–1625) is documented as a nun in the Ursulines convent in 1620. Documentary evidence shows that Orsola had been instructed to paint directly from her father, probably in the atelier next to the family house. From recent studies however, Orsola emerges as an independent personality. Not surprisingly, Moncalvo’s awareness about the artistic abilities of his daughter was such that he directed in his will to grant the usufruct of his pictures,
colors, and tools of the trade until her death. Moreover, Orsola’s case allows us to go beyond the traditional repertoire of still life or religious subjects to gain insight into the custom of artistic practice connected to the specialty of miniature painting.

THE VIOLENT LIVES OF ARTISTS IN EARLY MODERN ITALY I

Organizers: John M. Hunt, Utah Valley University; Tamara Smithers, Austin Peay State University

Chair: John M. Hunt, Utah Valley University

Scott Nethersole, Courtauld Institute of Art

The Style of Violence, or the Violence of Style? Vasari’s Life of Andrea del Castagno and Domenico Veneziano

The paper will examine Vasari’s double life of Andrea del Castagno and Domenico Veneziano, in which he narrated that the former artist had slain the latter. The story is untrue, as Castagno predeceased Veneziano. Vasari, however, did not invent the tale, as it had been circulating for some decades. It must have seemed plausible. To contextualize this fictive event, this paper investigates whether artists of the fifteenth century were — or were perceived to be — a violent group. It then asks about Vasari’s motivation in telling the story. He used the tale to comment on Castagno’s style. His propensity for violence was reflected in his “crude and harsh” coloring unlike that of the Venetian, which was marked by “much grace.” Since fifteenth-century Italians perceived a relationship between one’s life and one’s work, could it be that certain pictorial styles were understood as violent?

Tamara Smithers, Austin Peay State University

Michelangelo’s Suicidal Stone

As a pious, docile man, Michelangelo avoided direct personal conflict and artistic debate whenever possible. However, contemporary sources reveal his steadfast quick wit, sometimes fiery temper, and infrequent rash conduct. Interesting too is that Michelangelo elicited a strong reaction from others by bringing out the colorful and unusual temperament in those in his realm — and things in his realm? When the stone quarried to be the pendant to David heard it was no longer to be carved by Michelangelo and instead by Baccio Bandinelli, it jumped ship into the Arno! On one hand, Michelangelo attracted undying devotion from his admirers and close friends, and apparently his stones, and on the other, drew contempt from some contemporaries, such as Baccio. This study will explore not only Michelangelo’s reactions to his peers, family, and friends, but also the reactions of others — patrons, collectors, art writers, artists, and stones alike — to him.

Alessandra Galizzi Kroegel, Università degli Studi di Trento

On the Violent Deaths of Artists in Vasari’s Lives

In a brilliant article of a few years ago, Philip Sohn argued that the story of Caravaggio’s death on the beach of Porto Ercole resulted from Baglione’s and Bellori’s manipulations of historical facts in order to stress their negative judgment of Merisi’s troubled life and, most importantly, of his troublesome art. I will argue that the practice of telling the story of an exceptionally miserable or violent death had already been adopted by Vasari in order to sum up and confirm his critical opinion about the oeuvre of other artists. In his Lives, envy, vainglory, or avarice are frequently associated with artistic shortcomings and faults, which he indicated as the main reason why some of the less skilled artists died in a sudden and particularly unfortunate way. A few important topoi of biographical literature, as well as the much debated issue of Vasari’s reliability, will be included in my discussion.
Antonio Tempesta’s Paintings on Stone and the Development of a Genre in Seventeenth-Century Italy

Painting on stone developed as a new genre during the early Seicento, finding a niche in the prestigious collections of kings, nobles, and cardinals. Most of the stone supports for these paintings are usually quite small and made of semiprecious and veined stones such as agate, lapis lazuli, jasper, marble, alabaster, and dendrite stones. Painters integrated the natural patterns found on the stone supports into their images, so that the viewer finds it difficult to separate the natural mineral lines and the superimposed painted additions. In my paper, I will explore the meaning of the stone support in a number of key paintings. I hope to show that mineralogical debates played a decisive role in promoting an interest in painting on stone. The bond between nature and art was the overriding concern both of mineralogy and of painting on stone.

Material Meaning and Innovation in Early Modern Northern European Art

Art production in sixteenth- and seventeenth-century Northern Europe was characterized by significant developments in the use and interpretation of materials. Novel materials, as well as inventive ways of working, transforming, and thinking about them, were introduced to artistic practice by means of global commerce and exchange, the migration of skilled craftsmen, and the dissemination of artists’ manuals. The importation of agate and copper in early modern Antwerp provided painters with new supports for oil painting, the Northern court artist Hans von Aachen exploited the physical properties of alabaster in his paintings of mythological subjects, and the English miniaturist Nicholas Hilliard, in his treatise on the art of limning, connected the color and luminosity of paint pigments to those of precious stones. Through multiple case studies, this paper will examine the aesthetic, intellectual, and commercial value of using various precious stones and metals as supports for artworks in early modern Northern Europe.

Imaginative Illusion and Illusory Invention: The Production and Meaning of Fictive Stone in Early Modern Paintings

Artists from across Europe working in a variety of media exploited the illusionistic possibilities inherent in the rendering of fictive stone. Among others, Jan van Eyck, Andrea Mantegna, and Giovanni Bellini explored the evocation of symbolic meanings with which stone had been imbued over centuries, while simultaneously taking advantage of its inherently tactile qualities to achieve a wide variety of visual effects that were also capable of producing affective responses in viewers. The representation of illusionistic stone carries with it a number of significant referents including the iconographic and geographic properties of the stone, literary arguments centering on the paragone, and the desire by artists to foreground their own virtuosic technique. This paper will explore ways in which fictive stone was used in the fifteenth century to forge a more nuanced understanding of this important and multivalent artistic practice.
Mikael Bøgh Rasmussen, *Danish National Art Library*

**A Mirror of Princes: Nicolaus Andreae’s Frontispiece Portrait of King Christian IV of Denmark (1606)**

When Nicolaus Andreae engraved the frontispiece portrait for the first fully illustrated book in Denmark, the fencing manual *De lo schermo overo scienza d’arme* by Salvator Fabris, he used a typical combination of mottos and allegorical props and figures to frame the image. While the iconography of King Christian IV of Denmark in his early reign is often — and rightly — exemplified by Pieter Isaacsz’s splendid state portrait from 1614, Andreae’s fairly unknown print may function as a more telling key to unlocking the representation of the king at a time when Continental ideals of princely comportment were still only about to be adopted in the North. The paper will discuss the print as a reflection of such new cultural norms at the Danish court, possibly influenced by the king’s brother-in-law, King James I of England.

James Fishburne, *University of California, Los Angeles*

**Fate and the Cosmos: Astrology in the Portrait Medals of Pope Julius II**

Pope Julius II (reigned 1503–13) was an audacious patron willing to boldly deviate from tradition in order to aggrandize his office and increase his temporal power. He commissioned the first ever portrait medal featuring a zodiacal constellation, Scorpio, while the image was circumscribed by a portion of Ezekiel 33:11. Dating to 1511, the medal addressed the schismatic Council of Pisa, which began on 5 November of the same year, under the Scorpio. The medal’s biblical and astrological references thus imply the pontiff’s connections to both the divine and the cosmos, while framing his opponents as heretics. My paper will examine how the pope used numismatic media to communicate threatening messages to his adversaries while casting himself as the ideal ecclesiastical prince. I intend to illuminate larger themes of religious and temporal power within the pope’s exceptional body of patronage and provide a greater understanding of astrological imagery in High Renaissance art.

Nassim Rossi, *Columbia University*

**History in Faces: Paolo Giovio and his Portrait Collection in the Context of the Sixteenth-Century Turkish Threat**

The first half of the sixteenth century was an insecure period in Europe, and especially Italy, whose sparring factions were caught in the struggle between Francis I and Charles V and in the path of Süleyman the Magnificent’s ambitions. The volatile East-West dynamic is particularly pertinent in connection with Paolo Giovio (1483–1552) and his famous portrait collection, unprecedented in both scale and diversity. Scholars have tended to discuss the collection in relation to the tradition of *uomini illustri*. I believe it was a more direct response to its turbulent historical context. In this paper I argue that over the long course of the tenacious cultivation of his collection, Giovio, motivated by the Turkish threat, “repurposed” the traditional portrait collection into an innovative platform through which to explore the complex nexus of relationships shaping his world, a vehicle through which to exhibit, specifically, his inventively macrocosmic understanding of contemporary European history.
Julia Schleck, University of Nebraska, Lincoln

Setting the Stage: Reading the Ottoman-Safavid Conflict through European Eyes, Part I

In a recent review of a book on travel and knowledge production, historian Barbara Shapiro notes that while literary critics and historians have shared common interests and archives in these areas for at least two decades, we still frequently “talk past one another.” These two papers represent collaboration between an Ottoman historian and a European literary critic interested in talking with one another on the topic of religious and cultural difference in the early modern period. Specifically, this paper will discuss the use of European travel narratives as sources in Ottoman history, its legitimacy and methodology. In the process of doing so, we aim to contribute not only to the specific history of the Ottoman and Safavid Empires in the sixteenth century, but also to suggest new ways of understanding European travel accounts and the “knowledge” they impart to their readers.

Kaya Sahin, Indiana University-Bloomington

Exploring the Evidence: Reading the Ottoman-Safavid Conflict through European Eyes, Part II

The Ottomans and the Safavids established two of the major Islamic empires of early modern history. Their struggle led, among other things, to the redefinition of Sunni and Shiite Islam. European sources are instrumental in better understanding this imperial and religious rivalry through their inclusion of evidence not found in local sources. The Ottoman and Safavid/Sunni and Shiite conflict was an event of immense importance for all these European observers. For diplomats, in particular, the emergence of a rival to the Ottomans opened up new vistas in the game of political alliances and counter-alliances. Despite their Eurocentric prejudices, the writings of Oghier de Busbecq, who served between 1554–62, allow us to discuss the Ottoman-Safavid conflict within a larger context that supersedes the confines of the Middle East.

Elio Brancaforte, Tulane University

“They look upon one another as Hereticks”: Descriptions of the Sunni/Shiite Divide in Seventeenth-Century European Travel Accounts

“The Religion of the Persians is in substance the same with that of the Turks, though, nevertheless, no Nations in the World hate one another so much upon the account of Religion as those two do: they look upon one another as Hereticks; not without appearance of reason” (1687). This observation by the French traveler Jean de Thévenot gives a sense of how European visitors to the Ottoman and Safavid empires sought to explain the Sunni-Shiite confessional divide for their home audiences. This paper will consider a number of such examples, both visual and textual, from early modern European travelers and chroniclers — such as Thévenot, Pietro Della Valle, Adam Olearius, John Ogilby — and their attempts to explain religious difference for Catholic and Protestant readers in Europe, readers who were all too familiar with the troubles associated with divergent religious beliefs and their impact on the secular world.

Rosemary V. Lee, University of Virginia

Conversion and Conversation: Evangelization in Aleppo

With conversion a near impossibility, how did European missionaries approach and interact with Ottoman elites? My presentation begins by examining the curious
case of a French Capuchin friar in Aleppo, who reported in 1630 that he had been well-received by many of the city notables. These Muslim elites had grown so fond of Fra Giovanni’s conversation that they had been hurt when he had not come to pay his accustomed house calls one week. What made Fra Giovanni Chrysostom’s conversation so desirable to these Ottoman elites? Examining two other close friendships that developed between European missionaries and diplomats and Muslim elites will suggest how European evangelization could act as a medium of exchange between European Christians and Muslim elites who shared a common interest in participating in a global early modern world.

JESUIT GLOBAL MISSIONS II

30206
Marina Tower
Lobby Level
Executive Center 4

Sponsor: History, RSA Discipline Group
Organizer: Kathleen M. Comerford, Georgia Southern University
Chair: Emanuele Colombo, DePaul University

Angelo Cattaneo, Universidade Nova de Lisboa

The Jesuits and the Placing of Japan in the Map of the World around 1600
The proposed paper examines the complex interactions between Buddhist and Jesuit scientific cultures, combining Jesuit archival sources with pictorial cosmographical representations produced in Japan at the time of the Portuguese presence. Around 1600, Jesuits were engaged with the Japanese military and political elites to challenge Buddhist monks in public disputations on scientific topics, mostly related to the explanation of astronomical, cartographical, and meteorological phenomena. Based on research in Japan, an impressive corpus of manuscript world maps depicted on folding screens (byobu) has come to light. These sources and other Jesuit written accounts, scientific books in Latin and Japanese, maps, and cosmographies will be the object of analysis, to show how different visions of the world competed and interacted with each other, serving theological, political, and scientific purposes in early modern Japan.

Ana Carolina Hosne, Universidad Nacional de San Martin

Friendship among Male Literati: Matteo Ricci (1552–1610) in Late Ming China
The Italian Jesuit Matteo Ricci (1552–1610) regarded friendship as an attribute of the Chinese literati, whom he regarded as exclusively Confucian. Ricci first approached the literati through his treatise On Friendship, his first work in Chinese, jiaoyou lun (1595). As time went by, Ricci befriended Chinese literati in different cities from different intellectual traditions and scholarly backgrounds. The aim of this paper is to analyze how this male bonding helped Ricci shape the notion of “literatus” in Ming China, which he communicated to the West.

Larissa Brewer-García, University of Pennsylvania

Conversion through Canvases: Resplendent Blackness Imagined in Jesuit Evangelization of Africans in the New World
Following the publication of Jesuit Giovanni Battista Eliano's illustrated Christian Doctrine for the “illiterate” in Rome (1587), Jesuits began to employ images to supplement translation in their evangelical work in the New World. This paper focuses on conversion of newly arrived blacks in the slave port of Cartagena de Indias in the seventeenth century and draws on testimonies given by converted blacks and other community members from the transcripts of Claver’s beatification trial (ca. 1676). The testimonies reveal that not only were images employed to help explain “mysteries of the faith,” but also to demonstrate the spiritual and physical transformation of Christian conversion. I study how witnesses describe the images of “good” and “bad” blacks and the effects these images had on the black audiences, and analyze the role Jesuit missionary policy and practice played in the development of hierarchies of color and calidad in colonial Spanish America.
Adina Ruiu, University of Montreal

Competing Visions of the Jesuit Missions to the Ottoman Empire in the Early Seventeenth Century

I will examine the extent to which missionary strategies may be the result of a specifically Jesuit vision — in a context that is, in many respects, similar to that of post-Tridentine reform in Europe — and the product of political negotiations and rivalries between France, Rome, and Venice, within the limits imposed by the Ottoman Porte. Situating my inquiry at the beginning of the French Jesuit missions, I will give equal attention to missionary and diplomatic correspondence, with a special focus on the period of Philippe de Harlay, comte de Césy's embassy to Constantinople (1620–39), which sees the ambassador's responsibility to protect the Catholics and more particularly the French Jesuit missions amplified by the assistance to the newly founded Congregation de Propaganda Fide, of which the French ambassador is one of the most active correspondents in the Levant.

30207
Marina Tower
Lobby Level
Harbor Island 1

CROSS-CULTURAL KNOWLEDGE II:
SEARCHING FOR IDENTITY MARKERS IN THE NEW WORLD

Sponsor: Americas, RSA Discipline Group
Organizer: Ricardo Padrón, University of Virginia
Chair: David A. Boruchoff, McGill University

Surekha S. Davies, Western Connecticut State University
Wonder, Ethnography, and Markers of Monstrosity: European Responses to New World Peoples, 1520–1620

Giants and headless men appeared on maps of the Americas against a backdrop of debates about the concept of the human and its boundaries with monsters and animals. While some scholars considered the monstrosity of distant peoples to be inherited, others believed that travelers’ observations were examples of sporadic natural errors or wonders, as were also observed in Europe. I argue that maps spoke for the former viewpoint, and that they were influential in shaping ideas about the inheritability of monstrosity. While travelers’ accounts had suggested that, for example, Patagonian giants were merely wild people, the visual code of the map elevated the Patagonians’ great stature to the level of a signifier of much deeper alterity. This iconography raised the possibility that the extreme climate of Patagonia (and other habitats of monstrous peoples) encouraged physical and mental deformities, and that European colonists and their descendants might suffer the same fate.

Carina L. Johnson, Pitzer College
New Nations in the Empire: Heritable Identity Markers in the Sixteenth Century

During the sixteenth century, European ethnographic engagements with the extra-European world were closely linked to developing ideas of cultural relativism and difference. This paper explores the use of “identity markers,” the signs of a person’s membership in a natio or gen, in the Habsburg Empire. Although the emerging marker of blood is best known in Iberia, aspects of identity also included costume, language, and physiognomy. These qualities were arguably heritable and served as important precursors to Enlightenment-era concepts of race. The deployment of these identity markers to assign cultural identity to Mexicans and other peoples of the Americas is delineated through a range of visual material and archival texts.

Ayesha Ramachandran, SUNY, Stony Brook University
The Return of the Giants: Challenging Political Order in the New World

This paper explores a peculiar conjunction between quasi-ethnographic accounts of giants and ancient tales of gigantomachy produced by the collision of new knowledge from the Americas and European classical mythology. While tales of giants inform some of the earliest speculations about the “New World,” giants had also been associated with peoples on the fringes of Europe from ancient times. But while
gigantism in early modern Europe was frequently incorporated within a complex discourse about monstrosity, I argue that the classical narrative of gigantomachy provided an alternate and potentially subversive interpretation for this ethnographic marker: in this tale, giants also represented powerful and ancient claims to political authority. Despite their defeat, they retained the ability to stage an overthrow and remained a latent threat to the new order. Using Edmund Spenser’s “Cantos of Mutabilitie” as a fulcrum, I trace the reverberations of this narrative for European imaginings of New World peoples.

30208
Marina Tower
Lobby Level
Marina 1

ROME

Chair: Elizabeth H. D. Mazzocco, University of Massachusetts Amherst

Stephen Murphy, Wake Forest University
The Wanderings of Pasquino, or Polemic in the City
Pasquino is the mutilated statue unearthed in papal Rome and given an uninhibited voice of praise and blame. He subsequently crosses the Alps and pursues a European career. I will focus on two moments when Pasquino has not yet lost his individuality as an urban character and has not become a mere synonym of satire. Celio Secundo Curione’s 1544 Pasquiliorum tomi duo comprises both an anthology of Roman pasquinades (mostly in Latin) and a series of prose pieces that signal the enrollment of Pasquino as a spokesman for the Reformation. In the late sixteenth and early seventeenth century several texts collected by the Parisian magistrate Pierre de l’Estoile, including the “Pasquil courtizan,” show the continued relevance of Pasquino as a polemical actor on the urban scene.

Gerd Blum, Kunstakademie Münster
Upside Down: The Reversed Tablets of Michelangelo’s Moses and the Politics of Conversion
According to Vasari, Michelangelo’s Moses, now the centerpiece of the tomb of Julius II, was conceived as a counterpart, as a “typus,” set in opposition to the “antitypus,” a statue of Saint Paul. Thus Moses was conceived as a symbol of the Old Law that was overruled by the New Law (Paul declared that Moses’s “tables of stone” should give way to the “fleshy tables of the heart” [2 Corinthians 3]). A trace of the original role of the Moses as a counterpart to Paul is visible in an important detail. Moses holds the closed “diptych” of the tablets upside down. This inversion of the tablets derives from representations of “Synagoga” overruled by “Ecclesia.” The issue of conversion also plays an important role in Vasari’s “report” about Jews “adoring” a sculpture of iconoclast Moses in San Pietro in Vincoli.

30209
Marina Tower
Lobby Level
Marina 2

REAPPRAISING CANTIMORI II:
NEW RESEARCH ON
RENAISSANCE HERETICS
AND EXILES

Organizer: Diego Pirillo, University of California, Berkeley

Chair: Stefania Tutino, University of California, Santa Barbara

Respondent: John Jeffries Martin, Duke University

Abigail Sarah Brundin, University of Cambridge
Literature on the Parma Index of 1580: Inquisitors Play a Game of “Telephone”
An Index Librorum Prohibitorum was issued in Parma in 1580 that was unusual in its makeup and emphasis. Church authorities in Parma were behaving as instructed by Rome in supplementing the Tridentine Index with a local list of banned books: an unexpected concern with vernacular literature, however, was entirely of their own making. What were the factors governing the seeming paranoia about literary
production in Parma, including a particular concern with lyric poetry, absent from all other sixteenth-century Indexes? How did local Inquisitors set about compiling the list of works for inclusion? Frequent errors and inconsistencies in the Parma document raise significant questions about inquisitorial practices, suggesting a network functioning often at the level of rumour and hearsay. In addition, the reasons governing selection of particular works for censure is often hard to identify, and opens further questions about the reception of certain kinds of vernacular texts in the period.

Michael W. Wyatt, Independent Scholar
Traiano Boccalini’s General Reform of the Universe and the Early Rosicrucians
Traiano Boccalini’s Ragguagli di Parnasso (1612), one of the runaway publishing hits of seventeenth-century Europe, has since fallen into that inexplicable vortex of texts once wildly popular but now almost completely forgotten. One particularly interesting aspect of the fortune of the Ragguagli was the impact of a 1614 German translation of the mischievous account of the “general reform of the universe” (Ragg., 1, 77), on the evolution of the Rosicrucian movement. Frances Yates touched on the issue in The Rosicrucian Enlightenment (1972), but as with much of this scholar’s later work there is a great deal to be done to distentangle fact from conjecture, and this talk will aim to resituate Boccalini’s translated text within the early ambitions of the Rosicurcians, and these in turn read against the religious-political climate of Europe on the eve of the Thirty Years’ War.

Diego Pirillo, University of California, Berkeley
Italian Heretics and Ottoman Turks: Images of Islam in Italian Protestant Consciousness
The encounters between Renaissance Italy and the Muslim Mediterranean have recently been at the center of a growing number of works which, in reappraising the long history of Christian-Islamic relationships, have contributed to “reorienting” Renaissance studies eastward in the wake of new approaches formulated by global history. While a substantial amount of research has been devoted to “Renaissance Crusaders” and to interfaith diplomatic exchanges between the Italian states and the Ottoman Empire, far less attention has been given to images of Islam that emerge from the writings of Italian religious dissidents. By focusing on historical works and travel accounts, judicial tracts and ambassadorial reports, this paper will examine the multilayered impact of Islam on sixteenth-century Italian Protestant consciousness. The fear of Muslim expansion did not hinder Italian reformers from looking with detachment at Ottoman history and society, or from recognizing the Turks as decisive players in European diplomacy.

30210
Marina Tower
Lobby Level
Marina 3
EDITORIAL STRATEGIES IN THE SOUTHERN NETHERLANDS, FIFTEENTH THROUGH SEVENTEENTH CENTURIES
Sponsor: History of the Book, Paleography, and Manuscript Tradition, RSA Discipline Group
Organizer and Chair: Andrew Pettegree, University of St. Andrews
Goran Proot, Folger Shakespeare Library
Layout Practices in Flemish Book Production in the Southern Netherlands during the Long Sixteenth Century
Although layout practices in books evolved spectacularly during the first decades after the introduction of the printing press, this process had never come to a complete standstill, not even after the 1540s when the printing book is said to have received its definite shape. This paper focuses on changes in layout of handpress books originating from printing shops in the Southern Netherlands during the long sixteenth century. Both evolutions in the design of title pages and in the body of texts will be discussed and related to each other. Furthermore, it will be demonstrated how changing presentations of texts may affect their use and meaning.
Stijn Van Rossem, University of Antwerp
The Bookshop of the Counter-Reformation
After the fall of Antwerp, the city of Antwerp transformed from a typographic humanist center into a bulwark of Counter-Reformation printing. Antwerp became a hub between the Catholic communities in the north and the south of Europe. So far, the study of the role of Antwerp as an international typographic center has been unilateral and incomplete as it focused mainly on the activities of the Officina Plantiniana. Even though the influence of this firm cannot be understated, it cannot serve as the pars pro toto of the international book trade from Antwerp, because the scope, production, and distribution methods of the Moretus family differed greatly from those of all other firms. Moreover, the abundance of sources in the archives of the Museum Plantin-Moretus made us forget that other families were also active in the international book trade.

Renaud Adam, Royal Library, Brussels
Theodoricus Martinus Alostensis (ca. 1446–1532), Humanist Printer or Printer Humanist?
In the colophon of a book he printed in 1474, Theodoricus Martinus Alostensis said he wanted to bring all the elegance of the Venetians to the Flemish (“venetum scita flandrensibus affero cuncta”), i.e., to import the design of Italian books to the Low Countries. Fifty years later, around 1510–20, the printer transformed his workshop into one of the main centers of diffusion of humanistic culture in the Low Countries. In this lecture, we will investigate how Theodoricus Martinus achieved the goal he fixed himself in 1474 when he began to print books. This presentation will also be an opportunity to return to the first fifty years of the diffusion of printing in the Southern Low Countries.

Karen McCluskey, University of Notre Dame, Australia
Local Sanctity in Late Medieval Venice: Convergences and Divergences
The cults dedicated to Venice’s contingent of homegrown saints and beati, although quite conventional in the context of late mediaeval sanctity more generally, take on various local idiosyncrasies as a result of the Venetian government’s officious policies. This paper will explore the cults dedicated to Giuliana of Collato (d. 1262), Leone Bembo (d. 1187), Pietro Acotanto (d. 1187?), Contessa Tagliapietra (d. 1308), the Dominican priest Giovanni (d. 1348?) and Maria Sturion (d. 1399) in order to shed light on the character of Venetian sanctity. Although the extant evidence is meager, the correlation between the cultic personalities that does emerge in the hagiographic record is remarkable. It becomes clear that an official standard of sanctity, which drew upon broader devotional trends on the peninsula yet remained acceptable within the unique Venetian milieu, influenced the unique character of local cults generally in Venice.

Andrew Drenas, St. Edmund Hall, University of Oxford
A “Spiritual War of Words”: The Preaching and Theological Disputation of Lorenzo da Brindisi (1559–1619) in Early Modern Prague
This paper considers the little-known Italian Capuchin friar Lorenzo da Brindisi (1559–1619), the Roman Catholic Church’s “Apostolic Doctor.” An accomplished linguist, preacher, chaplain, missionary, as well as Vicar General of the Capuchin Order, Lorenzo held an apostolate among Protestants in the Holy Roman Empire, serving as a missionary there from 1599 to 1602 during the Capuchins’ first mission to Bohemia — he was the leader of this mission — and again from 1606 to 1613. Central to Lorenzo’s outreach strategy among Protestants in Bohemia were preaching and oratory. Based upon a careful study of Lorenzo’s surviving sermons and his autobiographical reflections in his Commentariolum, this paper will examine how he strove to challenge heresy and strengthen the Catholic cause in Prague through the content of his sermons and theological disputations with Lutheran preachers.
J. Caitlin Finlayson, University of Michigan, Dearborn

The Jacobean Peace: John Squire’s *The Triumphs of Peace* (1620)

John Squire’s *The Triumphs of Peace* (1620) is radically different from the typical pattern of London Lord Mayor’s Shows in directly commenting on an immediate, national political crisis. It is not just a traditional paean to the good government of London by the livery companies, but instead lauds King James I’s role as peacemaker in both internal and external politics. This had immediate significance because of the real possibility that England might become engaged in the religious and dynastic struggles in Europe during the Thirty Years’ War. It, therefore, presents a counterpoint to support for intervention, and a warning to the foreign dignitaries walking in the mayoral show’s procession. Squire was the voice of an influential movement in the merchant class to urge James to continue in his long-standing role as peacemaker, thus, avoiding the religious factionalism of Europe from undermining the balance he had achieved in Britain.

Tracey Hill, Bath Spa University

“All eyes still open to behold them: And all harts and hands to applaud them”: The Audiences of the Lord Mayor’s Show

The annual Lord Mayor’s Show was one of the most spectacular forms of street theater in early modern London. However, it has until recently been an under-utilised resource about theatre practice in the period. My paper will explore the surprisingly numerous eyewitness accounts of the early modern Shows, in order to discover the intended (and, at times, unintended) effects on the sizeable audiences they attracted. Incorporating evidence from the printed books produced to accompany the events as well as the livery company records and Jacobean state papers, I will discuss the use of actors, music, iconography, and special effects in particular, concluding with a reflection on how these aspects of the productions contributed to the wider dissemination of civic values in the Shows to their diverse audiences.

Sara Trevisan, Brunel University and University of Warwick

National Histories in Early Stuart Lord Mayor’s Shows

The representation of history played an important role in early Stuart Lord Mayor’s Shows. National and urban pasts were excised, adapted, fictionalized, integrated, and altered in order to suit the political and economic agenda of the city and of the livery company in charge of the show. This paper proposes an analysis of instances staged in some of these shows. It will highlight the intermingling of history, stories, legends, and folklore — with characters spanning the first ever Mayor of London, ancient British kings, Roman senators, and Robin Hood — as the basis for an urban identity and the nation’s present. It will also demonstrate how the city’s pageants could integrate the civic and royal genealogy of history, as influenced, among others, by current antiquarian debates on the kingdom’s origin.
Alexia Ferracuti, Yale University

Veiled Nakedness: The Eroticized Artfulness of the Hermaphrodite in the Italian Renaissance and Baroque

This paper will explore the hermaphrodite as an erotic paradigm of the Italian Renaissance imagination. Beginning with Lorenzo Ghiberti’s tantalizing account of the unearthing of an ancient sculpture of a sleeping hermaphrodite in the Quattrocento, and moving to the ways in which the sexually ambiguous figure emerges in comedies of the Cinquecento and Seicento — specifically with regard to moments of revelation and closure, with consideration given to how the function of these dramatic devices evolve from comedies in the Renaissance to the more hybrid theatrical sensibilities of the Baroque — I will investigate how such representations of the hermaphroditic body inspire notions of empirical discovery, aesthetic harmony, and sexual playfulness, thereby embodying and complicating in the imagination of the early modern viewer interpretations of gender, eroticism, dissemblance, and truth in their relation to the human form.

Leah DeVun, Rutgers University

Are Hermaphrodites Human? Men, Women, and the Limits of Humanity in Premodern Europe

This paper examines hermaphroditism in light of questions about the nature of humanity in the late Middle Ages and early Renaissance. In the late Middle Ages, scholastic natural philosophers — inspired by newly available classical texts — began to construct taxonomies of organisms, in which sexual difference played a central role. Scholastics identified the absence of distinct sex, shifting sex, and monstrous genitalia as key characteristics of nonhuman categories of beings, including plants, animals, and demons. The apparent boundaries between male-female and human-nonhuman intersected with other sorts of boundaries. Visual art in bestiaries, maps, travel literature, and marginalia indicated that Jews and Muslims too were in some sense hermaphrodites: sexual difference became a way to distinguish between not only humans and non-humans, but also Christians and non-Christians, Europeans and non-Europeans, as humans who displayed the attributes of multiple sexes approached the condition of beasts and therefore lost the subjectivity and dignity unique to humanity.

Kathleen P. Long, Cornell University

Meditations on Difference: The Alchemical Rebis in the Works of Clovis Hesteau de Nuysement

Alchemical imagery flourishes in the era of the Wars of Religion in France and of the Thirty Years’ War in the German states, in carefully developed and highly arcane texts such as the alchemical emblem books of Michael Maier, and the treatises of Clovis Hesteau de Nuysement. Central to this material is the image of the rebis, a hermaphroditic figure that serves numerous different purposes in this period: a symbol of perfection through the uniting of opposites, it presents both the complexity of gender and the possibility of peace through the acceptance of difference in a unified body politic. I propose to analyze the particular sexuality of the rebis as represented by Clovis Hesteau de Nuysement in his *Visions hermétiques*, and speculate on the nonhierarchical gender relations of the male and female aspects of the rebis, and how they reflect a critique of political hierarchies and their destructive power.
In 1940, Roger E. Bennett declared that four Donne letters included in *Letters to Several Persons of Honour* (1651) “constitute one of the most intricate and baffling puzzles in the whole of [Donne's] correspondence.” Discussing what he believed was evidence of “editorial tampering” with these letters, Bennett disputed published work on them by I. A. Shapiro and concluded that one of them was a “synthetic letter” that Donne never actually wrote. The letters are of considerable biographical significance: Donne disavows rumors that he is interested in a late career as a lawyer, comments on current developments in French politics and religion, reflects on his friendships, and, most notoriously, responds to what he has heard about the reception in England of his recently published *Anniversaries*. In unpublished commentary, Shapiro refuted Bennett’s claims. This roundtable discussion will weigh the arguments of Bennett and Shapiro and comment on the content of the letters.

**BETWEEN ORALITY AND WRITING IN EARLY MODERN ITALY II: PREACHERS AND PERFORMANCE**

**Organizer:** Brian Richardson, *University of Leeds*

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

Massimo Rospocher, *University of Leeds*

**Ballad Singers versus Preachers: The Battle for the Piazza in Fifteenth- and Sixteenth-Century Italy**

In Renaissance Italy, itinerant performers were so popular that political and religious authorities feared they could distract the faithful from listening to itinerant preachers. This paper focuses on the rivalry between ballad singers and preachers for the control of central public spaces and the favor of urban crowds. In the fifteenth century, competition was particularly fierce with the Dominicans and Franciscans, whose preachers shared the singers’ peripatetic lifestyle as well as the piazza as the key site for performance. One way to try to control their activity was to monitor public space to distinguish popular performance from religious ritual. Thereafter, and increasingly with the Counter-Reformation, the challenge came mainly from the Jesuits, who were in charge of educating the urban masses. The attempts of the ecclesiastical authorities to marginalize itinerant performers were indicative of the perceived power that ballad singers exercised and of their ineradicable presence in the urban landscape.

Stefano Dall’Aglio, *University of Leeds*

**Voices under Trial: Preaching and Religious Dissent in Sixteenth-Century Italy**

In Renaissance Italy both orality and writing were vehicles for the spread of unorthodox religious ideas. Protestant thought penetrated and circulated in Italy also by means of sermons delivered orally, handwritten, or printed. Either way, they were fought by Counter-Reformation authorities who tried to prevent the propagation of new ideas. While much has already been said on the censorship of written sermons, this paper will address the issue of control over the oral sphere. By
examining new documents from the records of Inquisitorial trials, I shall focus on the attempts made by the inquisitors to reconstruct the spoken words pronounced by preachers through both oral and written testimonies. Thanks to these records not only can we recapture some fragments of lost orality, but also raise some questions about its relationship with the written word.

Anna Pegoretti, British Academy, University of Leeds

Tracing Dante in Giulio Cesare Croce

Despite his claim to be ignorant and not to know the great traditional authors (“Né mai ho co ’l Petrarca ragionato, / né intendo Dante”), the works of the Bolognese cantimbanco Giulio Cesare Croce (1550–1609) are full of literary echoes. This paper explores the influence of Dante Alighieri’s works — and of the *Commedia* in particular — and assesses its meaning and function within a selected corpus of Croce’s writings, with special regard to his verse. It will do so through both a close reading and a contextualization of Croce’s experience within the reception of Dante’s poem in Bologna in the second half of the sixteenth century.

Bella Mirabella, New York University

“I can no longer hold me patient!” Margaret, Anger, and Political Voice in Richard III

This paper argues that Queen Margaret in *Richard III* is not a crazy hag or a marginal weird woman on the edge of sanity. Although her actual role is a fraction of the figure she played in the Henry 6 plays, she is nonetheless pivotal. In a play of great tyranny where most of the characters, particularly the men, consent to a policy of silence and follow Richard, Margaret refuses. Defying her seemingly marginalized position, Margaret breaks the silence with a political voice constructed through memory, cursing, and most particularly anger. I will examine Margaret’s anger, particularly how anger helps construct her political voice and contributes to the centrality and complexity of her role in the play.

Olga L. Valbuena, Wake Forest University

Catholic Dismissal and the Promise of Private Faith in *The Duchess of Malfi*

Recent criticism of Webster has tried to attenuate his presumed anti-Catholicism by locating in *The Duchess of Malfi* an ambivalent and transitional, not altogether hostile, presentation of Catholic ritual and memory in the play. In this paper, I will examine the play’s use of Catholic imagery and discourse, and focus on the Duchess’s personal relation to ritual, not merely her specific emplacement within it. I will argue that this figure invokes, appeals to, and subsequently rejects the old faith and its rituals in favor of a metainstitutional and private, not unequivocally Protestant, faith. As a vector of her brothers’ and the culture’s preoccupation with matters of family allegiance and moral discipline, the Duchess’s committed oppositional stance to regulation of the body, memory, and imagination speaks more widely than is usually recognized to the incessant management both of women’s domestic and religious allegiances.

Megan M. Matchinske, University of North Carolina at Chapel Hill

Wanting for Nothing or Just Wanting: Surviving Promiscuity (Promise-Confusion) in Post-Civil War England

Focusing on the notorious bigamy trials of Mary Carleton in the 1660s and the ten difficult years that followed, this paper considers the material intractability of living outside and beyond a failed contract. Investigating the erasure of real opportunities
available to women who, like Carleton, are separated but not divorced, sworn and forsworn, I provide in this discussion a material history of life in the aftermath of broken oaths. Given a growing awareness at midcentury of the thingness that accrues to kept promises (clothes, rings, pictures, etc.) and the real material loss that results from promise confusion — promiscuity (in the aftermath of her discovery, Carleton is left stripped upon a bed), this paper traces not only the desacralization of vows that follows in the wake of the Restoration, but also the object- and gender-weight that come to replace religious covenant in the arena of real goods and services.

30217
Marina Tower
Lobby Level
Spinnaker 2

WHAT’S LOVE GOT TO DO WITH IT? SHAKESPEARE AND OVIDIAN VIOLENCE

Organizers: John S. Garrison, Carroll University; Kyle Pivetti, Norwich University
Chair: John S. Garrison, Carroll University

Deneen Maria Senasi, Mercer University
“Yet I Should Kill Thee With Much Cherishing”: The Ovidian Violence of Change in Shakespeare’s Dramatic Works

This paper nicely sets the stage for our conversation by exploring the violent urge of “too much cherishing” and the changes, psychological as well as corporeal, it engenders in Titus Andronicus, Romeo and Juliet, and The Winter’s Tale. From Lavinia’s oft-cited resonance with Philomela, to the no-less-Ovidian changes of Juliet into a corpse and Hermione into a statue marked by more than a decade spent in that form, Shakespeare foregrounds an array of brutal, gender-inflected experiences that begin at the moment of sexual attraction. Such moments of visual recognition soon explode into cyclical patterns of violation and rebirth. If, as Lacan suggests, desire is a movement along a signifying chain of metamorphic forms, Shakespeare dramatizes the physical and psychological effects of that fluidity in scenes that vividly imagine how love prompts destructive pursuit of its objects, even at the level of description.

Daniel D. Moss, Southern Methodist University
The Stillbirth of Shakespeare’s Adonis

This essay considers Shakespeare’s “Venus and Adonis” as not merely the latest allusive spin on a myth every Elizabethan schoolboy knows, nor as a reductive act of imitation. Instead, Moss argues that the end of “Venus and Adonis” signals a radical departure from the period’s mythological poetry. Edmund Spenser’s The Faerie Queene (1590), for instance, concludes with a vision of Adonis as the “Father of all formes,” an image of rebirth and poetic generation. But Shakespeare finds no possibility for new life in the tragic love story. His Adonis figures metamorphosis — a synecdoche for Ovidian imitation itself — as stillbirth, as fruitless adornment and wasted youth. Given the rarity of physical metamorphoses in Shakespeare’s work, the fruitless plucking of the Adonis flower represents one limit to viability Ovidian imitation in late Elizabethan poetry. Both the flower and the poem signify a horizon beyond which metamorphosis proves exhausted as a narrative trope.

30218
Marina Tower
Lower Level
Nautilus 1

DRAWING CLOSER TO THE MASTER

Organizer: Livio Pestilli, Trinity College, Rome campus
Chair: Kristin A. Triff, Trinity College

Jean Cadogan, Trinity College
“Dal disegno t’incominci”: The Idea of Drawing in the Early Renaissance

My paper will probe the origins of the idea, first clearly expressed in Cennino Cennini’s Libro dell’arte around 1400, and codified in sixteenth-century theory,
that an artist’s stature is linked to his talent or imagination and manifest in his drawings. Examining extant drawings by fourteenth- and fifteenth-century artists such as Lorenzo di Bicci, Spinello Aretino, Lorenzo Monaco, and Lorenzo Ghiberti, and references to drawings in surviving documentation, I propose an origin of the concept of disegno in the working relationships of artists in collaborative workshops in the fourteenth century. I also examine the roots of Cennino’s concept of disegno in the theory and practice of poetry as formulated in the late Trecento.

Ana González Mozo, Museo Nacional del Prado
Drawing Close to the Master and Drawing for the Master: Raphael and Giulio Romano
Giulio Romano’s involvement in the preparatory processes of Raphael’s paintings is a topic frequently discussed in the context of his Roman production. The research preceding the exhibition The Last Raphael (Museo del Prado, 2012) let us study the graphic work and the underdrawings of both artists. This analysis has enabled us to differentiate their techniques and establish the working guidelines in the extensive bottega organized by Raphael in Rome. The master’s graphical preparation was intended to ensure that, although his large-scale pictures were sometimes executed by assistants, these could still be recognized as authentic “Raphaels.” Among his assistants, Giulio Romano assimilated Raphael’s drawing style so much so that some of his preparatory drawings, made during the time of their close collaboration, have been confused with the master’s. My paper will show how this state of affairs has led to the inaccurate hypothesis that Giulio executed drawings for some Sanzio paintings.

Livio Pestilli, Trinity College, Rome campus
Michelangelo’s Children’s Bacchanal Revisited
Out of the drawings Michelangelo executed for Tommaso Cavalieri, the Children’s Bacchanal is the one that has most eluded our understanding. Because no literary source has been found to unlock the allegory’s meaning, some scholars have found that there would seem to be little point in speculating what it meant for the artist and the recipient. Others have suggested that what really matters are the ideas the drawing generates, not the subject itself. Still, since the artist clearly expected his interlocutor to be fully cognizant of the meaning of his drawing, the subject of the drawing does matter. Indeed, it behooves us to analyze it as accurately as possible and offer an interpretation that gets us closer to the master’s intentions.
Douglas N. Dow, Kansas State University, Manhattan
Confraternal Emblems in the Florentine Cityscape

Unlike their counterparts in Venice and Rome, Florentine confraternal oratories were relatively unobtrusive additions to the cityscape, and the eighteenth-century suppression of the lay companies further eroded their architectural presence. The oratory was not the only locus of confraternal identity, however, and many companies maintained tombs in major churches and real estate holdings throughout the city. These properties were frequently marked with the emblem of the organization, thereby projecting the identity of the group beyond the walls of its seat. This paper examines a few extant examples and explores how these markers established a wider urban presence for the confraternity.

Saundra L. Weddle, Drury University
Venetian Convents and the Significance of Place

While neighborhood identities and alliances played important roles in Renaissance Florentine society, politics, and culture, their influence was less coherent and consistent in Venice. There, expressions of identity and alliance extended broadly across the cityscape, and were manifested in multiple dimensions. This paper considers both the urban patterns and discrete locations of Venetian convents and their principal benefactors as one means of exploring the dynamics of patronage. Examining the variables of site, time, and monastic order, mapping will be used to inform a study of the ways in which women’s monastic institutions shaped Venetian urban fabric and spatial practices.

30220
Marina Tower
Lower Level
Nautilus 3

THE VISUAL CULTURE
OF PROCESSIONS IN EARLY MODERN EUROPE

Organizer: Pascale Rihouet, Rhode Island School of Design
Chair: Mitzi Kirkland-Ives, Missouri State University

Pascale Rihouet, Rhode Island School of Design
Civic Religion and the Material Culture of Processions in Central Italy (Perugia, Fifteenth and Sixteenth Centuries)

Focusing on Perugia, this paper explores the performative roles of processional paraphernalia during the feasts of the city patron — Sant’Ercolano — and the Assumption that the civic authorities organized. Heraldic flags, musicians’ liveries and instruments, and the officials’ ceremonial attires, as well as maces, silver trumpets, and fifes, visually distinguished the local rulers, establishing their authority. Clothing, candles, and banners singled out the local guilds, confraternities, and religious communities. Empowered by ritual activity, these portable objects turned into potent symbols. Their proud display emphasized the solemn nature of the gestures, pace, and itinerary of the event while fostering the bel ordine of the cortege.

Their visibility and artistic quality gave them an active role in maintaining power, civic identity, and corporate membership. However, the finely crafted trappings could also spark disagreement: they concentrated disputes over precedence, signaled exclusion, or attracted spoliation. Examining potential or real conflict revises the ritual efficacy of images.

Elisa Foster, Brown University
Processions, Protestants, and Pestilence: The Visual Culture of Processions in Early Modern Le Puy-en-Velay

The Cathedral of Le Puy-en-Velay in central France is often noted as an important site of Christian pilgrimage in premodern Europe. Despite much scholarly attention to the pilgrimage and the strong cult of the miracle-working Virgin statue throughout the medieval period, early modern processional activity in Le Puy-en-Velay has gone understudied. This paper explores two examples of processions performed in the sixteenth and the seventeenth century that, unlike earlier medieval iterations, focused upon the rise of new threats in early modern France: plague
and Protestantism. The routes expanded and changed in order to accommodate these new concerns. The urban fabric influenced the interaction among objects, people, and space during these processions. As such, this paper suggests ways in which musicologists, art historians, and historians of religion can work together for a more complete understanding of these essential activities of Renaissance Europe.

Suzanne Scanlan, Rhode Island School of Design

Surrounding a Saint: The Processional Print of the Canonization of Francesca Romana

In 1608, Antonio Tempesta engraved a popular broadside commemorating papal proceedings to canonize the Roman noblewoman, Francesca Ponziani (1384–1440). Venerated as Santa Francesca Romana, she founded the community of charitable female oblates that still inhabits the convent of Tor de’ Specchi on the Capitoline Hill. Tempesta’s oversized print is framed by the image of an illustrious pontifical procession wending through Piazza San Pietro to initiate the canonization ceremonies. Circumscribing scenes of ecclesiastical pomp and miraculous works of the saint, the procession most prominently surrounds a monumental reproduction of the official canonization banner commissioned by the Oblates of Francesca Romana in 1602. This paper analyzes Tempesta’s reproduction of the processional standard in the service of the Counter-Reformation Church, and views the processional print as a re-forming of images of Francesca Romana conceived and commissioned by her oblate community 150 years earlier.

30221
Marina Tower
Lower Level
Nautilus 4

VIEWS FROM THE SEA: MARITIME PERSPECTIVES ON VENICE AND THE STATO DA MAR II

Sponsor: History of Art and Architecture, RSA Discipline Group

Organizers: Karen-edis Barzman, SUNY, Binghamton University;
Mark Rosen, University of Texas at Dallas

Chair: Mark Rosen, University of Texas at Dallas

Respondent: Bronwen Wilson, University of East Anglia

Karen-edis Barzman, SUNY, Binghamton University
Transcribing Views: Manuscript Maps and Hand-Drawn Facsimiles of Venetian Dalmatia

This talk concerns the manual (re)production of finely finished maps of Venice’s coastal territories, used for political and diplomatic purposes. I focus on a small group of hand-drawn, water-color views representing Venetian Dalmatia (looking east from imaginary vantage points in the Adriatic toward the province’s interior, shifting borders, and beyond). Using examples from the sixteenth and seventeenth centuries, I raise a set of questions regarding the cartographic practice of hand-copying maps on paper and the purpose of such facsimiles during the ascendency of the printing press in mechanical reproduction. Interrogating the similarities and differences in these transcribed views, my discussion will open onto the role of cartography in the condensation and codification of Venetian perspectives on the republic’s stato da mar, with emphasis on Dalmatia.

Toni Veneri, Università degli Studi di Trieste

Behind the Diplomatic Stage: Unregulated Voices and Alternative Views of the Venetian Stato da Mar

Contributing to the long-term construction of the myth of Venice were discursive practices — verbal and visual — that shaped a political and geographic imaginary regarding the Republic’s maritime possessions. Such practices depended on the iteration and repetition, strictly controlled by the government, of formalized descriptions and narrations, such as dispatches and reports compiled by members of the state administration. They also included unofficial accounts written by ambassadors, secretaries, and traveling humanists. Taken to reflect consensual
power, participation in these discourses nonetheless required distinct qualifications connected to class, culture, and citizenship. This paper focuses on texts from the turn of the seventeenth century that stand outside this order, written by a banished Venetian patrician (Lazzaro Soranzo), a Venetian sea-captain (Silvestro Querini), and a Bolognese merchant (Tommaso Alberti), whose voices reveal a significant gap between perspectives articulated on the diplomatic stage and unregulated or unauthorized views of the stato da mar.

Elena Granuzzo, Independent Scholar
Venice and Its Lagoon in the Early Modern Era: Views from the Sciences of Mathematics and Engineering

Archival sources indicate that Venice’s Lagoon has for centuries been a privileged site of analysis and application for hydraulic science. Of concern were not only designs for its canals, but its place in a larger network of water communication in the Veneto connecting the surrounding land in the territory. In the early modern era Venetian authorities engaged experts from the Universities of Padua and Bologna to build and maintain its infrastructure. This paper will focus on the contributions of seventeenth-century figures, including the astronomer Geminiano Montanari (known for experiments on the properties of liquid), his pupil Domenico Guglielmini (known as the founder of hydraulics in Italy), and Guglielmini’s pupil, Bernardino Zendrini (who taught mathematics and meteorology). It will also address the work of cartographers, analysing views of Venice as waterway and hydrospace, from a range of voices across the spectrum of science and technology.

RELIGION AND LANGUAGE IN NEO-LATIN CULTURE

Sponsor: Societas Internationalis Studiis Neolatinis Provehendis / International Association for Neo-Latin Studies
Organizer: Craig Kallendorf, Texas A&M University
Chair: Reinhold Glei, Ruhr-Universität Bochum

Carl Springer, Southern Illinois University Edwardsville
Reformation Neo-Latin: Towards an Aesthetics of Theological Prose in the Sixteenth Century

While the Renaissance is often described in aesthetic terms, the Reformation tends to be approached as a primarily theological phenomenon. Such a distinction, while useful, fails to recognize the commitment of both movements to recovering the power and beauty of classical Latin prose. Luther’s 95 Theses and Calvin’s Institutes (both written in Latin) have been more often studied from a theological perspective than subjected to literary analysis. But the question of how to use Latin correctly and elegantly was a matter of intense interest in the sixteenth century not only to humanists but also to theologians. Many of them, like Zwingli, were classically trained and employed Latin to great effect, polemically and playfully, in treatises, lectures, and debates, as well as in correspondence and conversation. In this paper I demonstrate that the corpus of Neo-Latin prose directly connected with Reformation theology amply rewards critical attention from scholars of language and literature.

Judith Rice Henderson, University of Saskatchewan
Ciceronian Pedagogy across the Confessional Schism of Late Sixteenth-Century Europe

In the mid-sixteenth century Latin West, the respublica litterata celebrated by earlier humanist scholars was being increasingly disrupted by religious schism, censorship, repression, and outright war. Education was ultimately stimulated but also confessionalized by efforts to reform the Roman Catholic Church from without and from within. Nevertheless, as studies of humanist pedagogy and politics have increasingly acknowledged (e.g., De Landsheer and Nellen, ed., Between Scylla
and Charbydis, 2011), scholars did resist these disruptions of their networks and traditions and some even vigorously supported irenicism at considerable personal cost. This paper presents new research on transconfessional influences among humanist educators committed to improving language learning through imitation of good ancient models, especially Cicero. It focuses on links between the pedagogies of Protestant humanists at Strasbourg (Johann Sturm, Anton Schor, et al.) and their circle and the grammar and rhetoric of Girolamo Cafaro, an Italian priest teaching at Cortona, Rome, and Venice.

Daniel J. Nodes, Baylor University

The Demarcations of “Blotterature” and “Litterature” in John Colet's Latin

A serious reform-minded churchman, John Colet worked to embrace the classical in his educational reform where possible. In the statutes of Saint Paul's School, Colet called for students to read authors conducive to “the true laten spech” rejecting “all laten adulterate.” That claim should not be taken to suggest that Colet's preference was to teach pure Cicero, since he includes late antique and early Christian writers among those to be studied. Reflecting a sense of the tension between the content and form of expression of classical and Christian texts, the principle of Colet's own aesthetic is still open to discovery. This paper summarizes what scholars have observed about Colet's Latin style and adds new observations drawn from the Ecclesiastical Hierarchy and On First Corinthians. It will be shown how Colet's rhetorical figures and vocabulary combine to produce the elements of a personal style well suited to the context.

Marina Tower
Floor 5
Parlor 514

SCRIBAL CULTURE AND ELIZABETHAN LETTERS

Organizer: Graham Trevor Williams, University of Sheffield

Chair: Heather R. Wolfe, Folger Shakespeare Library

Melanie Evans, University of Birmingham

Quoting the Queen: Authority, Speech, and Dictation in Elizabethan Letters

Recent studies attest to the collaborative process of early modern letter-writing, from composition to transmission and reception. In this paper I consider the textual and material relationship between scribe and monarch in the scribal correspondence issued in the name of Queen Elizabeth I. Focusing on correspondence concerning the 1585–86 Dutch campaign, I explore the different ways in which the queen's voice was approximated, transcribed, and represented, ranging from probable dictation to reported speech; I relate these varied and various representations to contemporary conceptions of quotation, faithfulness, and textual authority. In exploring the differing portrayals of royal speech in these letters, I highlight the complex interface between epistolary practices, textual content, and the material forms of these crucial communicative exchanges, and question the possible implications for a queen who intensely valued the linguistic control of her identity and authority.

Alison Eve Wiggins, University of Glasgow

Letters from the Palace of the Sky: Scribal and Literary Cultures at New Hardwick Hall, ca. 1600

“Hic locus est quem si verbis audatia detur haud timeam magni dixisse Palatia caeli” (“This is the place which, if boldness were given to my utterance, I should not hesitate to call the palace of the sky” [Metamorphoses 1:175–76]): this Latin graffito greeted callers to New Hardwick Hall around 1600. It heralds entry to the house as a cultural nexus point and directs the eyes of the visitor skyward, to the bold stone-carved silhouetted “ES” monograms that express the authority of Elizabeth Shrewsbury, “Bess of Hardwick.” This paper takes “writing on the house” as a point of departure for exploration into the literate cultures of Bess's last household. Bess's letter writing and use of secretaries (e.g., Timothy Pusey) are set within their material and textual environment. Particular consideration is given to questions of
language and material boundaries, scribe and author relations, and the twin visual and linguistic roles of writing in the construction of authority.

Graham Trevor Williams, *University of Sheffield*

"Not penned by a woman's capacity": Letters and Secretarial Language in George Gascoigne's *The Adventures of Master F.J.* (1573)

Originally published in 1573, Gascoigne's scandalous prose fiction, *The Adventures of Master F.J.*, is in many respects a text about text. Letters in particular are central to the licentious communication between F.J. and Lady Elinor, and the narrative begins and ends with the exchange of letters. The concern over the authorship of Elinor's letters proves a key motivation for F.J.'s jealousy to do with her equally illicit relationship with her secretary. As we are told of her first letter: "by the style this letter of hers bewrayeth that it was not penned by a woman's capacity." The aim of this paper is to qualify "the style" of Elinor's letters by comparing them with actual women's letters from the period — showing how Gascoigne's representation of a woman's own writing vs. that written for her by a scribe can be described in precise terms to do with Elizabethan language and rhetoric.

**NATURAL PHILOSOPHY IN LITERATURE**

Chair: Michelle DiMeo, *The College of Physicians of Philadelphia*

Talya Meyers, *Stanford University*

Circular Time in Translation

The Elizabethans were uncomfortable with the concept of circular time, which nonetheless appears frequently in their literature and philosophy: in Old and New Testament typology and the idea of "already and not yet," in the understanding of history as a cycle of rising and falling, and in representations of nature as Pythagorean flux. This paper argues that concerns about *imitatio* expressed by poets and translators are connected to and demonstrate this same discomfort and fascination with circular time. Sonnet writers frequently treat *imitatio* as an inescapable loop of derivation and convention, which Shakespeare calls the "second burden of a former child." However, for translators like Golding, Hoby, Douglas, and especially Florio, cyclicality is embraced and used to solve concerns about the translator's role in literary production. In these writers' hands, circular time becomes the basis of positive and productive ideas about originality, Englishness, and the regenerative possibilities offered by translation.

Amrita Sen, *Oklahoma City University*

Colonial Botanies: Flora, Nationhood, and the East India Company

Marking the return of Charles from his failed marriage negotiations with Spain, Ben Jonson's "Neptune's Triumph" has a floating island that also functions as a warship, formed by the "Tree of Harmony" and later described as the Indian musicana or the banyan tree. The tree appears again in Milton's *Paradise Lost*, this time as a manifestation of Adam and Eve's lapse. Lists of foreign plants can also be found in Bacon's essays, and this was also the time when the first botanical gardens opened. This paper will examine these growing references to exotic plants from the East, particularly to the banyan tree, in seventeenth-century texts alongside the growing market for imported flora and debates on the depletion of England's forest land to shipbuilding and conspicuous consumption. In so doing, it will draw attention to the changing ideas of ecology and nationhood that emerged during what is now being called the "global" Renaissance.

Lisa Sikkink, *University of Memphis*

Out with the Old Boss, In with the New Boss: Magic and Science in Godwin's *The Man in the Moone*

By juxtaposing folk legends and magic against the new sciences of the seventeenth century in *The Man in the Moone*, Francis Godwin allows superstitious readers to
be introduced to the sciences in the context of the magical ideas with which they are more familiar. The text places superstitions alongside the sciences to highlight the silliness of the superstitions and the seriousness of the sciences so that readers can accept the sciences in their own ways and draw their own conclusions about the relationship between science and magic. The close proximity of superstition and magic to science in science fiction eases the transition from ignorance to enlightenment by giving readers hope that some magic might still exist since science cannot yet explain everything, as well as subtly suggesting the strength of science over the impossibility of magic, thus allowing readers to begin to let superstition fall by the wayside.

30228  
Marina Tower  
Floor 5  
Parlor 518  

REVISIONS OF AUTHORITY IN  
ENGLISH RENAISSANCE ROMANCE

Sponsor: Center for Medieval and Renaissance Studies, Saint Louis University  
Organizers: Nichole E. Miller, Temple University; Jennifer Rebecca Rust, Saint Louis University  
Chair: Jennifer Rebecca Rust, Saint Louis University

Joyce Boro, Université de Montréal  
Defending the Romane: Metafiction and History in Margaret Tyler’s Mirror of Princely Deeds and Knighthood  
Writing in the face of sustained dismissals of romance as a morally corrupt and corrupting genre, Diego Ortunez de Calahorra attempts to valorize his Espejo de principes y caballeros through the widely accepted didactic value of history: he effaces his own voice and names ancient Greek Chroniclers as the authors of Espejo. Through slight yet consistent alterations to Ortunez’s romance, Margaret Tyler’s Mirror of Princely Deeds and Knighthood amplifies the metafictional tendencies in Espejo, and thereby subverts its narrative defense. Tyler’s work boasts an omniscient, omnipresent, self-reflexive narrator, who invokes a plethora of sources, such as chronicles, artistic monuments, fictional authors, and personal observations. Yet rather than endow the text with added weight, the abundance of authoritative voices fragments and collapses authority, providing a critique not only of Espejo’s justification, but also of the abundant, similar, contemporaneous defenses of the romance genre.

Emily Griffiths Jones, Boston University  
A Genre for the Regenerate: Predestination and Narrative Temporality in the Romances of Spenser and Shakespeare  
In The Faerie Queene, Spenser envisions a romance world compatible with his Calvinist religion: despite and through their wanderings, the poem’s elect-heroes pursue a teleological path ordained by God. By contrast, villainous characters like the “fore-damned” Malbecco attempt romance errantry, but their narratives ultimately stagnate, cut off from the promise of providential futurity. Shakespeare adopts a similar model for The Tempest, though perhaps at one remove from Spenser’s earnest Protestantism: Prospero assumes the role of a Calvinist deity, foreordaining select inhabitants of the Island for a narrative of redemption while denying such progressive temporality to others. For example, Ferdinand and Caliban both see themselves as potential romance heroes — dispossessed heirs and pursuers of a lady — but only Ferdinand has been predestined by Prospero to receive future glory for his period of courtly “service,” while Caliban labors for no reward in a temporally stagnant state of slavery.
Mapping Iberian Humanism: The Afterlife of Pomponius Mela’s *De Situ Orbis* in Spanish and Portuguese Intellectual Communities

Despite the unprecedented advances of maritime navigation in the early modern period, classical works of cartography had a strong afterlife. As Spanish and Portuguese explorers embarked for territories unknown to the Greeks and Romans, Iberian intellectuals heralded the only surviving work of Latin geography, Pomponius Mela’s *De Situ Orbis*, whose author hailed from Roman Hispania, as evidence of the Peninsula’s role in Roman accomplishments. Mela’s influence can be seen in texts of exploration, such as the Portuguese navigator Duarte Pacheco Pereira’s *Esmeraldo de Situ Orbis*, as well as in works of philology, including Hernán Núñez’s Latin commentary and José González y Salas’s translation. By comparing these three works and the correspondences that surround them, I will trace two important shifts in Iberian humanism: first, from a communal model centered on aristocratic patronage to one centered on the university; and second, from a pan-European to a distinctly national conversation.

Valeria Lopez Fadul, Princeton University

Language and the Secrets of Nature: The Case of Francisco Hernández

In his royally sponsored explorations of New Spain’s flora (1570–77), Francisco Hernández relied on etymological observations to produce descriptions of plants and their uses and also to speculate on native antiquities. This paper will address the linguistic beliefs underpinning Hernández’s etymological exercises, focusing on their relationship not only to missionary scholarship on the languages of the New World, but also to broader understandings of the links between linguistic diversity, etymology, and epistemology debated by a wide range of peninsular scholars such as Benito Arias Montano. My paper will illustrate, using Hernández as a case study, that sixteenth-century Spanish scholars shared the widespread belief that etymologizing, if rigorously performed, could illuminate the origins of peoples and the history of places. It was a technique embraced, enriched, and debated by antiquarians, missionaries, natural historians, chroniclers, and biblical scholars alike, and served as the foundation of many kinds of knowledge.

Seth Kimmel, Columbia University

Cataloguing Empire: The New Early Modern Science of Libraries

The early modern Spanish imperial project transformed the conventions of collection. As established paradigms of culture, religion, and history strained under the pressure of a now global knowledge, bibliophiles devised novel methods for acquiring, organizing, and safeguarding their books and manuscripts. Conquest yielded new texts to be indexed and shelved, as well as new ways of indexing and shelving: Hernando Colon, the son of the famous explorer, amassed the widest ranging and most impressively organized private humanist collection of his day; King Felipe II and his successors added troves of stolen Arabic material to the Escorial’s extensive holdings; antiquarians in Granada and elsewhere joined philologists in the quest to make sense of knowledge’s ever-more-porous material limits. This paper examines the interwoven histories of early modern imperialism and a recognizably modern library science. The shifting shape of knowledge, I argue, transformed spaces of collection and theories of preservation.
ARIOSTO BETWEEN SELF AND HISTORY II

Organizer: Andrea Moudarres, University of California, Los Angeles
Chair: Deanna M. Shemek, University of California, Santa Cruz

Annalisa Izzo, Université de Lausanne
Metamorfosi, trasformazioni e travestimenti: l’immagine e il corpo nel Furioso
Tra vere e false metamorfosi (Astolfo vs. Ricciardetto), trasformazioni fisiche (Iocondo) e travestimenti (Dalinda, Norandino) nella narrazione metaidegetica del Furioso si concentra tutta una tipologia della trasformazione del corpo e della sua immagine. La frequenza di tale tema nell’enunciazione di secondo grado non è stata tuttavia ancora esplorata criticamente. A partire da una riflessione su questa convergenza, l’intervento tenterà di misurare l’originalità nell’elaborazione del tema del corpo nel Furioso e di riconoscere al suo interno la presenza di una vera e propria fisiologia d’amore, tra riscrittura del modello mitologico (da Ovidio a Dante a Poliziano), influenza dei generi teatrali e parodia.

Kyle J. Skinner, Yale University
“Turpin, che dal ver non se diparte”: Turpin and Translation in the Orlando furioso
The Orlando inamorato claimed to be a work of translation, taken from the legendary account of Turpin. As a palimpsest and sequelization of Boiardo, the Furioso is already two degrees of separation away from Turpin, its fictional auctor and authorizer. Ariosto’s use of Turpin has previously been explained as highly ironic (Durling) or meta-literary (Zatti), but always with the goal of ridiculing the Orlando’s epic lineage (Ascoli). This paper proposes to reevaluate Turpin’s place in Ariosto’s work not only as a controversial emblem of historical authority but also as part of the continuing dialogue on translation theory.

Eleonora Stoppino, University of Illinois, Urbana-Champaign
Amazonian Past: Illegitimacy and Rule in the Orlando furioso
Bradamante, Marfisa, and the other female warriors that populate the Renaissance chivalric tradition are all free agents, individual warriors that happen to be women. Like the warrior Camilla of Virgilian memory, they are members of an army, albeit very visible ones. What is, then, the distinction between these figures and their classical ancestors, the Amazons? Ariosto offers a possible answer to this question with the tale of the femine omicide, the murderous women of cantos 19 and 20, introducing in his poem a state entirely composed of and ruled by female warriors. What is Bradamante’s connection with the structured violence of the Amazonian society? This paper analyzes the episode of the femine omicide in the context of Ferrarese culture in the age of Ercole d’Este, at the same time interrogating the revival of Amazon imagery as the product of a society obsessed with fears of illegitimacy.

ALLIANCES ET MÉSALLIANCES: NETWORKING IN EARLY MODERN FRANCE

Organizer: Elizabeth Landers, University of Missouri-Saint Louis
Chair: James Helgeson, University of Nottingham

Kathleen M. Llewellyn, St. Louis University
The News in the Pews: Talking in Church and Other Early Modern Social Networks
In early modern France, the church was, of course, a place of worship and prayer. But it was also a place for social gathering. My study will explore the phenomenon of the church and its environs as a center of “social networking.” We see such encounters depicted, fancifully perhaps, in early modern literature, in such texts as Marguerite de Navarre’s Heptaméron. And we witness another view of such goings
on in sermons by early modern preachers, who scolded their parishioners for their lack of attention at mass. These various portrayals of “extra-worship” activities reveal that the church was a center of social life in early modern France, where one came to see, to be seen, and to catch up on the latest gossip.

Emily Thompson, Webster University
Princesses, Poets, and Printers: Pierre Boaistuau’s Networking
Much of the information about Boaistuau’s life comes from the paratext of his varied publications. These details form part of a deliberately framed public identity that situates Boaistuau at the center of a network of social alliances. How Boaistuau depicts his relationship with potential patrons, with previous and contemporary writers, and with printers ultimately tells us as much about the sixteenth-century printing world as it does about the author’s life. I propose to compare the liminary materials of Boaistuau’s controversial Amans fortunez with those of texts he published after the supposed scandal to examine how this contested edition affected Boaistuau’s self-promotion and the connections he had with patrons, fellow humanists, and printers. Although his “correction” of Marguerite de Navarre’s Heptaméron has tarnished his reputation among modern scholars, it does not seem to have seriously disrupted Boaistuau’s literary network during his lifetime.

Elizabeth Landers, University of Missouri-Saint Louis
Form and Circumstance: The Ode as Networking Device
The term social networking currently describes a variety of twenty-first-century activities. These include, for example, ways in which individuals attempt to connect to strangers in order to advance their social or professional status as well as the use of social media to articulate and make visible their existing social networks. The occasional poetry of French poet Joachim Du Bellay reveals his engagement in similar activities in sixteenth-century France. This paper will analyze how the ode form enabled particular types of networking that were distinct from those made possible by other forms such as the sonnet. The paper aims to expand our understanding of the social uses of poetic forms in sixteenth-century France as it offers insight into Du Bellay’s conception of form and his relations with patrons and fellow poets.

30233
Bay Tower
Lobby Level
Shutters

THE ITALIAN RENAISSANCE
DINNER PARTY II

Organizers: Katherine McIver, University of Alabama;
Alison Smith, Wagner College
Chair: Alison Smith, Wagner College
Respondent: Kenneth B. Albala, University of the Pacific

Rebecca M. Norris, Newnham College, University of Cambridge
Staging Magnificence: The Girolamo Martinengo and Eleonora Gonzaga Wedding Banquet
In 1543 the Brescian nobleman Girolamo Martinengo hosted a sumptuous banquet in celebration of his marriage to Eleonora Gonzaga di Sabbioneta. Set within the raised garden of the family’s palazzo was a grand, temporary hall. Adorned with tapestries and other decorative elements lending the impression of permanence, this construction showcased the banquet. The space was filled with the elite of Brescian society who dined by the glow of candlelight upon a mouthwatering array of savories and sweets accompanied by the festive sounds of music. These details were noted by the capitano di Brescia Girolamo Contarini in a letter, which survives. The magnificence of this documented affair underscores the ambitions of the Martinengo family and the powerful alliance with the Gonzaga. Drawing upon Contarini’s account and additional evidence, this paper will discuss the sensual qualities of Renaissance dining as experienced through this elaborately staged event.
Lucinda Byatt, University of Edinburgh
Table Service and Ritual in Mid-Sixteenth-Century Rome: “Art and excellence, such that cannot be expressed in words or even thoughts”

Research has tended to focus attention on codes of conduct — for example Della Casa’s Galateo — and less on what Guido Guerzoni in his study of the Este Court terms the “trattatistica tecnico-gestionale” (51–53). I propose to examine two particular examples of these ‘technical and management’ treatises, a genre that burgeoned from the 1540s, and to discuss how the textualization of the household reflects changes in ritual and structure, specifically in relation to table service and menus. The first treatise, Domenico Romoli’s La Singolare Dottrina (1560), includes recipes for a twelve-month period in 1546–47. Documents link him with Cardinal Niccolo Ridolfi, a figurehead of the Florentine fuorusciti in Rome. The second treatise was published by another Florentine linked to Ridolfi: Francesco Pricianese. Backed by details of Ridolfi’s accounts, his politics and household, I throw light on the practices of dining in Rome during the 1530s and ‘40s.

Katherine McIver, University of Alabama
Dinner for the Pope: Transforming the Early Modern Palazzo for a Grand Meal

Hosting an elaborate banquet often meant transforming the domestic interior, changing both the function and décor of various spaces. Rarely did specific dining rooms exist in the sixteenth-century Italian palazzo. A celebration meant altering not only the sala, the usual site for an elaborate meal, but frequently rooms adjacent to it were outfitted for dinner service. Tapestries were hung to enliven the walls, silver plate was polished and placed on elaborate credenze for display, tables and chairs were brought into the room, all meant to suggest the elegance and magnificence of the host. But what happens when a pope comes for a meal? In the spring of 1589, the Duke and Duchess of Castel Gandolfo hosted a banquet for Pope Sixtus V, including 300 guests, attendants, and staff. This paper will use a series of documents related to this event to examine just how complex celebrations could be.

30234
Bay Tower
Upper Level
Coronado A

MUSICAL OUTSIDERS IN ENGLISH PERFORMANCE

Sponsor: Performing Arts and Theater, RSA Discipline Group
Organizers: Sharon J. Harris, Fordham University; Scott A. Trudell, University of Maryland, College Park
Chair: Linda Phyllis Austern, Northwestern University

Scott A. Trudell, University of Maryland, College Park
Jonson, Music, and the Boundaries of Playing

Where does an early modern play begin and end? The outdoor theater resonated with sounds, jests, and jigs that were ambiguously related to plays; the indoor theater was home to choristers who sang before a play and between acts. Music made audiences and playwrights aware of the fluid transition between what surrounded a play and what was incorporated within its muthos. For Ben Jonson, music challenges the self-sufficiency of a play, whether performed onstage or printed as a dramatic “work.” Jonson flirts with the determining influence of boy singers in the Induction to Cynthia’s Revels, establishes sound as the cornerstone of communal engagement in Epicoene, and lauds Alfonso Ferrabosco for his musical contributions to the courtly masque. Through Jonson’s treatment of music, we can appreciate how the boundaries of early modern playing remained up for grabs well into the seventeenth century.

Sarah F. Williams, University of South Carolina

Changes in early modern Londoners’ attitudes toward outsiders were articulated not only through learned treatises and church teachings, but also through the
performance of popular music and street literature. The broadside ballad, a single-sheet publication containing woodcuts and verse sung to a popular tune, reflected and shaped how early moderns conceived of social norms. This paper posits that early modern broadside publishers used song — while relying on the public’s collective memory of a tune’s history with other broadside texts — to draw parallels between various groups of social outsiders. The ballad tune “Bragandary” will function as an example of a melody associated with broadsides describing disorderly women, witches, and, later, Separatists. An analysis of this kind of musical “stereotyping” could shed light upon the broadside genre as an alternative space through which subversive social, religious, and political ideas could be disseminated to London’s semiliterate populace.

Sharon J. Harris, Fordham University

The Gated Bridge of the Female Ear: Hearing Music and Chastity in Milton’s  
A Maske Presented at Ludlow Castle

Although scholars have written on both chastity and music in Milton’s A Maske at Ludlow Castle, these topics have been treated as largely unrelated; however, they intersect in the masque’s treatment of ears and hearing. Early modern tracts and sermons refer to the female ear and hearing as an analog to female chastity. In Milton’s masque the chaste Lady closes her ears to Comus’s seductive threats, but textual references to hearing show that Comus and all the characters physically move toward one another through listening. As an Orphic figure at the center of the masque’s action, the Lady draws her seducer toward her with music as she simultaneously pushes him away in the name of her unimpeachable chastity.

Through the motion her music creates and the supernatural power the masque associates with her chastity, A Maske questions and complicates the period’s idealized chaste female ear.

SEXUALITY AND REFORMATION

30235  
Bay Tower  
Upper Level  
Coronado B

Chair: Christine Petra Sellin, California Lutheran University

Karen Nelson, University of Maryland, College Park

Cupid’s Revenge on Stage and in the Politics of Religious Reform and Counter-Reform

In the years that followed the Gunpowder Plot in 1605, a number of plays appeared on stage and in print that invoked lineage with Sir Philip Sidney’s Arcadia and simultaneously manipulated pastoral poetics, Petrarchan conventions, and discourses involving religious reform. Many were revived and reprinted in the early 1630s with new prefaces that reframed them to seek the patronage and support of the Catholic Queen Henrietta Maria. These plays include Hymen’s Triumph, The Queen’s Arcadia, The Faithful Shepherdess, The Maid’s Tragedy, and Cupid’s Revenge.

For this presentation, I focus upon John Fletcher’s Cupid’s Revenge, first printed in 1615 and reprinted in 1630 and 1635. The catalyst for its plot is a virtuous princess’s request that all idolatrous images of Cupid and Venus be stripped from the kingdom as a means to purify the state. Cupid’s vengeance is far-reaching and telling in its engagement with issues of religious reform.

Jennifer F. Kosmin, University of North Carolina at Chapel Hill

Narrating Illegitimacy: Tales of Pregnancy and (Dis)honor in Early Modern Northern Italy

Based upon archival material from the Archivo Arcivescovile in Turin, Italy, this paper examines tales of illegitimate pregnancy which circulated in the city’s ecclesiastical tribunal during the seventeenth and early eighteenth centuries. In the context of a drastic reordering of marriage and sexuality after the Council of Trent, the stories that emerge from the ecclesiastical records provide a window onto the negotiation — at both a local and official level — of such matters as honor, gender, and sexual relations. Women who found themselves unmarried and pregnant in early modern Turin were faced with difficult decisions regarding whether to confide
their secret, abandon the child, or, in some cases, seek legal or monetary recourse for their predicament. This paper argues that family members, neighbors, and other observers judged such decisions based upon traditional notions of honor and illicit sexual behavior, notions that at times contradicted those of the ecclesiastical tribunal.

Edith J. Benkov, San Diego State University
Wash Away Their Crimes: Execution by Drowning in Bèze's Geneva
My paper focuses on the 1568 Proces criminel de Francoise… condamnee a etre noyee, dans le Rosne pour paillardise et acte de libertinage contrenature, d’apres des aveux en grande partie obtenus par la torture. What makes this case intriguing is that during the interrogation, she revealed having had relations with women. Germain Colladon recommended the death penalty but that the crime not be read out loud at the moment of execution, contrary to the practice for male sodomites, for women who were weaker might be adversely influenced. This case offers a snapshot into how “lesbian” relationships were occulted in early modern Geneva. I consider the importance of drowning as the means of execution for sexual transgressors. Finally, I locate this trial in the context of the management of sexuality — specifically acts “against nature” — and in a broader European context of female same-sex relations.
Pre-Socratic Thought in the Philosophy of Marsilio Ficino

Marsilio Ficino is well known for his efforts to expand the philosophical corpus of his time. Ficino exhibited a great interest in Platonism and Neoplatonism, but also endeavored to recover understudied philosophical traditions of the ancient world. Part of his *Theologica Platonica De Immortalitate Animorum* is dedicated to pre-Socratic philosophy. Ficino thought of the pre-Socratics as authorities and possessors of undisputed wisdom. This paper explores and illuminates the way Ficino treated the philosophy of Heraclitus and Anaxagoras so as to formulate his own philosophical ideas.

Valerio Sanzotta, Ludwig Boltzmann Institute for Neo-Latin Studies

Marsilio Ficino and the Early Argumenta to Plato

Marsilio Ficino’s translation of Plato represents an unprecedented tipping point in the intellectual panorama of the fifteenth century, not only because it brought Plato’s unknown corpus back to its public, but mainly because Ficino was the first one to commit himself to a comprehensive interpretation of Plato’s text with his *argumenta* and full commentaries. My paper will focus on the hermeneutic tools Ficino used in his interpretation of the first ten dialogues translated for Cosimo in 1464: by analyzing the sources of their *argumenta*, it is possible to discern how at that time Ficino’s interpretative tools were already fully formed in their essential structure, not only regarding the Latin authors, but also the Greek ones. As for what concerns the latter, Ficino became acquainted with both the medieval translations and the Greek texts, as highlighted by the fact that he translated some of them before he approached Plato’s version.

Denis J. J. Robichaud, University of Notre Dame

Working with Plotinus: A Study of Marsilio Ficino’s Textual Practices

Marsilio Ficino’s version of Plotinus remained the most authoritative edition until Georg Friedrich Creuzer’s 1835 edition. To date two important articles have been published dealing with two respective manuscripts: Al Wolters’s piece on Ficino’s manuscript draft translation of the Enneads, and Christian Förstel’s study of some of Ficino’s marginal annotations to one manuscripts of Plotinus. This paper proposes to analyze case studies of Ficino’s textual practices by which he worked with Greek manuscripts to arrive at a printed Latin edition. For example, it will show Ficino collating, doubting, and debating marginal variants in his Greek manuscripts, emending the text, and proposing exegetical and textual conjectures. Such a study does not explain Ficino’s finished product so much as delve into some of the philosophical and philological processes behind it.
Saturday, 6 April 2013
2:00–3:30

30301
Marina Tower
Lobby Level
Executive Center 1

BETWEEN APPRENTICE AND MASTER III

Sponsor: Society of Fellows (SOF) of the American Academy in Rome (AAR)
Organizers: Gail Feigenbaum, The Getty Research Institute; Anne Woollett, J. Paul Getty Museum
Chair: Gail Feigenbaum, The Getty Research Institute

Giorgio Tagliaferro, University of Warwick
The Hard Life of a Painter's Apprentice in Late Cinquecento Venice
Little is known about how a painter in late Cinquecento Venice started an independent career. While the birth of academies, the influence of collectors, and the rising individual prestige of artists increasingly affected the painters' practice throughout Italy, questions arise about how the traditional family structure of Venetian workshops underwent these changes. Lacking documentation, scholars must rely on Ridolfi's rich, but anecdotal and sometimes questionable, *Maraviglie dell'art*, however, Ridolfi's own autobiography provides at least a paradigm (even if literary) of an aspiring young painter's struggle to access the art market. Comparing actual biographies and artwork, this paper investigates how a beginner gained reputation and built up his career in an age of transition. It highlights new trends such as traveling out of Venice in search for patrons, placing importance on drawing practice against the local tradition emphasizing color, and seeking the protection and approval of new academic circles.

Francesco Freddolini, Luther College, University of Regina
Training, Collaboration, and Independence: The Beginning Years of Early Modern Florentine Sculptors
By analyzing documents and artists' biographies between the late sixteenth and early seventeenth century, this paper will investigate the process of apprenticeship and the early careers of Florentine sculptors. In 1624 a pupil of Agostino Ubaldini sued his master in the court of the Accademia del Disegno for having employed him for many years without a proper salary. The unpublished proceedings of this lawsuit provide illuminating evidence on the material and social conditions of apprenticeship, the hierarchy of pupils, *manovali*, *garzoni*, assistants, and their roles within the workshop. These documents compare Ubaldini's workshop with other major Florentine *studi* and, together with other sources, will enable me to address such questions as: How did apprentices participate in the master's activity? Was training their sole compensation? Were they allowed, at more mature stages, to entertain independent relationships to patrons? How did the Accademia regulate master-pupil relationships and the early stages of artists' careers?

Adam Samuel Eaker, Columbia University
Van Dyck between Master and Model
This paper examines one critical practice of the early modern studio: the work of aspiring artists as models. Modeling allowed a beautiful apprentice to distinguish himself and become visible to potential clients; at the same time, period sources frequently associate nude modeling with abjection and immorality. I address this phenomenon through the early career of Anthony Van Dyck, who registered as a master with the Antwerp painters' guild in 1618, but continued to work for several years afterward as an assistant to Rubens. I argue that one of Van Dyck's primary strategies for self-promotion was the formulation of an anti-Rubensian ideal of
beauty derived from his own appearance. I then trace this ideal’s emergence in the artist’s paintings of St. Sebastian. Reinterpreting these paintings as scenes of modeling allows for a refined understanding of a studio practice that has left very little written documentation.

THE VIOLENT LIVES OF ARTISTS IN EARLY MODERN ITALY II

Marina Tower
Lobby Level
Executive Center 2A

Organizers: John M. Hunt, Utah Valley University,
Tamara Smithers, Austin Peay State University

Chair: Sheryl E. Reiss, University of Southern California

Sally Korman, Independent Scholar

Under the Skin: The Anatomy of Beauty in Vasari’s Lives

Vasari’s Lives of 1568 is filled with instances of violent death and dismemberment. Girolamo da Treviso, surveying fortifications, is cut in half by a cannonball. An unscrupulous assistant murders Polidoro da Caravaggio for his money. Silvio Cosini wears a jerkin of human skin, which he believes holds talismanic properties. Bartolomeo Torri succumbs to a fatal infection brought on by dissected cadavers rotting under his bed. Lurid as these episodes may seem, the fragmented body functions in the Lives as a powerful symbol of the possibilities of art. Vasari displays ambivalence about anatomical investigation, yet he remains fascinated by a way of seeing that penetrates the surface. Subjected to the manipulations of art and the erotically charged gaze of the beholder, the human form, dismembered and reassembled, becomes beautiful. Like the anatomist, the biographer must get “under the skin”: a negotiation of self and subject that invites both magic and danger.

John M. Hunt, Utah Valley University

Benvenuto Cellini: The Righteous Anger of a Failed Courtier

The sculptor and goldsmith Benvenuto Cellini is infamous for his troubled life as also as a brawler, a braggart, and a murderer. He recounted these troubles in his Vita. Scholars remained fascinated with his braggadocio and his independence, seeing his violence as attached to his genius. Recently, scholars have argued that much of his troubles were an aspect of self-fashioning. This paper seeks to place Cellini in the historiography of emotion. This paper seeks to show that Cellini took part in a greater culture of righteous anger that existed in sixteenth-century Italy. This paper further argues that Cellini’s anger hurt him in his dealings not only with the law, but also with his patrons. His skill could only take him so far. In the end, he failed to receive many prestigious commissions. Cellini thus was an unsuccessful courtier who failed to adapt to social and political change.

Jana Graul, Kunsthistorisches Institut in Florenz

Verbal Attacks, Damaged Artworks, and Murdered Artists: Envy and Violence in Early Modern Artistic Literature

The connection between violence and envy was introduced in early modern artistic literature by Giorgio Vasari, but soon became a literary topos. Vasari borrowed this theme from ancient and contemporary literature, wherein the motif of violence engendered by envy was sporadically expressed in relation to artists. However, as in several other examples, he substantially elaborated upon the theme, shaping it to his own purposes. In the 1550 edition of his Lives, Vasari has Donatello destroy his own work out of envy, Castagno murder his colleague Veneziano, and Michelangelo suffer from multiple envious attacks. Similar aggressions are also described by later authors in the biographies of other famous painters, such as Caravaggio, Barocci and Domenichino. Thus violence engendered by envy becomes increasingly even more common. My paper will explore the different uses and the developments of this motif in early modern artistic literature, also investigating its function as a narrative device.
Alberti’s Proscription of Gold and the Painters Who Followed

Alberti exhorted painters in *Della Pittura* to renounce the use of metallic gold and instead to show off their skill by simulating it. This was part of his broad agenda to shift attention to the artistic skill of the painter, rather than the inherent value of the materials, as the proper measure of a work of art’s merit. This paper will examine practice in central Italy in the wake of Alberti’s advice. The use of the gold ground certainly disappeared in all but provincial locations soon thereafter, but what is the history of ornamental gilding in the rest of the Quattrocento? The hypothesis that the rediscovery of Nero’s Golden House in Rome in the 1480s instigated a revival of gilded ornaments will be examined, as will the use of gold in the early years of the Cinquecento.

Barbara Berrie, *National Gallery of Art*
Louisa C. Matthew, *Union College*

Color in Paintings: The Material Depiction of Light and Meaning

Technical analysis reveals the extent of painters’ experimentation in mixing and layering to create exceptional tonal subtlety. Some exploited the hues of red lakes, and others were adept at employing particles of colorants to achieve tonal variation. Our knowledge of artists’ experimentation with additions of pigments and additives to modify color to convey hue, texture, shadow, gloss, transparency, and light is growing, but the complexity of their techniques is not described in treatises, and it remains unclear how they developed and shared their innovative experiences. Did artists have more complex motivations for their experimentation than the change from tempera to oil? Were there connections to the contemporary expansion of coloristic effects in dyeing and glass making? Did the nature of the materials themselves play a role, that is, were painters seeing their colors in new ways, just as they were leading viewers to see their finished paintings in new ways?

Kristin deGhetaldi, *University of Delaware*

Rediscovering Color: Using Technical Means to Explore the Use of Pigments during the Renaissance

Paintings that have come down to us from the Renaissance seldom look exactly as they did when completed. The reactivity of certain pigments can alter the appearance of an artwork. Copper-based greens and blues can darken, pigments containing organic dyestuffs fade, smalt may lose its color, and vermilion will occasionally turn black. Manuscripts and treatises of the period indicate that many artists were aware of possible changes resulting from problematic pigments as well as the aging of binding media. Artists often employed walnut or poppyseed oil as well as a variety of aqueous binding media in an attempt to combat the yellowing affect associated with linseed oil. Unforeseen changes can also occur to an artwork due to unsuccessful restoration attempts. Works by Antonello da Messina, Fra Carnevale, and Leonardo da Vinci will be discussed in order to demonstrate the important role of technical examination relating to the use of colorants.
**Florentine Art**

Chair: Catherine D. Harding, University of Victoria

Kira d’Alburquerque, École pratique des hautes études

Late Baroque Sculpture in Florence: Roman Influence and Florentine Inheritance

The Florentine late Baroque style that sprang from Grand Duke Cosimo III’s short-lived Accademia Fiorentina (1673–86) had its roots in both the Roman Baroque and Tuscan traditions. The Roman stucco decorations achieved great success in Florence, while the Florentine tradition of bronze and hard-stone works reached the highest quality. Pietro da Cortona’s follower Ciro Ferri brought his master’s Roman style to the academy, serving as drawing master. He also worked on several grand commissions in close collaboration with his students, helping elaborate their own compositions and providing his own designs for architecture and decorative reliefs. Giovanni Battista Foggini spent three years in the academy before returning to Florence. He then became both sculptor and architect of the Medici court and helped define and ultimately dominated the Florentine Baroque style for half a century, leaving behind many scholars and a legacy of artistic standardization that outlasted his own death.

Gwynne Dilbeck, Independent Scholar

Sibling Rivalry on the Gates of Paradise: The Representation of Brothers on Ghiberti’s Bronze Doors

Lorenzo Ghiberti’s Gates of Paradise (1425–52) are primarily made up of ten bronze relief panels representing stories from the Old Testament. Half of these panels represent the theme of sibling rivalry. From the fratricide story of Cain and Abel to Joseph’s reconciliation with his brothers, the upper portion of the narrative panels on the Gates of Paradise focuses on the interactions of brothers. This paper considers the purpose for such imagery within the iconographical program through an analysis of the function of the Gates of Paradise in Florentine liturgy and ritual. Investigation of the liturgical documents, ritual drama, and public spectacles that often took place in the immediate environment of the Gates of Paradise illuminates a possible relationship between the images and the liturgy. The fraternal references on the Gates of Paradise suggest a direct connection to the Gates’ function, its iconography, and the Lenten liturgy specifically.

Laurie Taylor-Mitchell, Hood College

New Perspectives on Ghirlandaio’s Fresco of the Last Supper in the Church of Ognissanti in Florence

This paper will explore how Ghirlandaio, painting for the Humiliati order in the church of Ognissanti in Florence, transformed their refectory into the “upper room,” the cenacle where Jesus and the apostles were believed to have gathered for the Last Supper. In addition, the room probably referred to the meetings of Jesus with his followers at the Ascension and Pentecost, in this higher space paradoxically “made level by humility,” the eponymous virtue of the Humiliati order. The architectural space and the composition both converge upon Christ’s central shadow, a symbol of Christ’s humility emphasized by Bernard of Clairvaux, a saint of major importance for the Humiliati. The entire arrangement of figures and objects in the fresco served to remind the Humiliati of their exemplary predecessors, gathered humbly together for meals in an upper room, a sacred reality manifested through the painted extension of their own refectory.
Nobody's Middle: The Mediterranean in French Renaissance Travel Narratives

Like the Near East, the Mediterranean was strongly linked to the classical age and heritage in the Renaissance. At the same time, it was notorious as the “field” (Belon) where empires clashed and outlaws ruled. Contrary to Roman antiquity, however, the fabled yet dangerously unstable sea between Europe, North Africa, and the Orient belonged to nobody. By the sixteenth century, the mare nostrum had become the Mediterranean. No wonder that this space “in the midst of land” inspired all sorts of anxieties and phantasms in the sixteenth century. In this presentation, I will focus on the multiple facets French travelers from Belon to Nicolay associate with the Mediterranean as the stage of both the power of nature and the precariousness of culture. The often perilous and tormented sea becomes an apt and rich metaphor for evolving East-West relationships in the eyes of these traveling scholars.

The Borderlands of the Mediterranean: Writing the Battle of Lepanto

This paper will study the literary traces left in French Renaissance literature by the Battle of Lepanto, which took place on 7 October 1571, near the Gulf of Patras (Western Greece). At this battle, the Catholic Holy League defeated the main fleet of the Ottoman Empire. As the last major naval battle in the Mediterranean, Lepanto has long shaped the historical imagination, for it was not just a mere “skirmish,” one event of many, but a major battle fought in and for the borderlands, the Mediterranean becoming a kind of liminary position, control over which would guarantee long-lasting dominance. The battle has, however, been rarely studied through its literary representations. With reference in particular to Renaud Clutin’s De pugna navali (1571) and Jacques de Vintemille’s Congratulation poétique (1572), this talk will examine how literary texts replayed the battle as a struggle for control over the Mediterranean.

Belleforest’s Histoires tragiques and the Islamic Mirror

François de Belleforest’s very popular Histoires tragiques, partially adapted from Matteo Bandello’s Italian Novelle, is a voluminous collection of stories published in the sixteenth century, and in which the human passions are depicted in all their potential for destruction. They take place in many countries of Europe, most famously Denmark — Shakespeare found the plot for Hamlet in this collection — North Africa, and the Middle East. I propose to analyze how countries of the Islamic Mediterranean, in some of the stories, are used as a mirror to explore political and religious issues pertaining to early modern France.
Brenda Dunn-Laradeau, Université du Québec à Montréal
Visual Arts and the Jesuit Legacy in the University of Quebec at Montreal’s Collection of Sixteenth-Century Prints

The University of Quebec at Montreal’s Rare Books Collection holds sixty-four Renaissance editions, which amount to 120 volumes. Fifty of these come from a 1969 bequest from the former Montreal Jesuit Collège Sainte-Marie. This paper will focus on this legacy with respect to visual arts. In this perspective, books authored by Jesuits (Manuel Acosta, José de Acosta, Orazio Torsellino, Gregory of Valencia) and others they annotated following the philological tradition (e.g., the College of Coimbra’s commentaries on Aristotle or Christopher Clavius’s edition of Euclid) must be distinguished from those they acquired. While the Jesuits made use of engravings for anthropological or scientific needs (Japanese ideograms in Acosta, geometrical figures in Clavius), they favored, it seems, mental images over engravings in books they authored. However, in works acquired by them, engravings abound, namely elaborate title pages, unusual printer’s devices, and maps as well as bindings of great artistic and historical value.

Marina Mellado Corriente, Virginia Commonwealth University
Jesuit Educational Architecture in Colonial Spanish America: A Comparative Study

This paper reflects upon previous studies on Jesuit art and architecture and assesses their validity in a comparative art historical analysis of three of the numerous educational establishments that were extensively founded by the Society of Jesus in Colonial Spanish America, analysis that, as scholar Luisa E. Alcalá has noticed, is still missing in the historiography of Jesuit art and architecture. The aim is to try to show to what extent concepts such as iteration, systematization, “Jesuitness,” architectural culture, and propaganda, successfully applied by scholars Evonne Levy and Richard Bösel in their studies of the buildings erected by the Society in Europe, are valid in the Spanish American context, where, as Thomas DaCosta has indicated in reference to the missions, the Jesuits built in a multiplicity of materials and modes, due to the wide diversity of geographic locales and the varying aptitudes of the individuals involved.

Anna C. Knaap, Tufts University
Sculpture in Pieces: Rubens, Borboni, and Broken Idols

In Rubens’s altarpiece of Francis Xavier for the Antwerp Jesuit church, a marble statue of an Indian idol, placed at the entrance of a pagan temple, falls down as its torso and arm break into two. The idol’s miraculous destruction is linked to two other idol depictions in the church. In Rubens’s ceiling painting in the south aisle, John Chrysostom orders the removal of the already mutilated statue of Empress Eudoxia. In the ceiling painting in the north aisle, in turn, St. Eugenia undergoing martyrdom is flanked by a toppled idol with a severed limb. These broken idols share the same material, fragmentary appearance, and uncanny liveliness. This paper investigates the idols’ conspicuously mutilated sculpted bodies in the context of the dynamics of the images themselves and in light of seventeenth-century texts on idolatry, such as Andrea Borboni’s Della Statue, and the Jesuit discourse on sacred images.

Alexandra Curvelo, Universidade Nova de Lisboa
Jesuit Missionary Strategies and the Visual Arts in Japan (ca. 1549–ca. 1614)

The period of the Portuguese presence in Japan and the process of unification of the territory by the Japanese military elite were crucial in terms of religious affiliation, as it coincides with rival interactions between Buddhist sects and practices and the action of Catholic missionaries, particularly the Jesuits, active in Japan since
1549. Jesuits played a major role in this enterprise and, contrary to their policies in China, in Japan started to interact with the composite Buddhist clergies and the political elite. By looking at sixteenth- and seventeenth-century artistic and material production in Japan, I propose to analyze Jesuit strategies of interpretation and accommodation. Focused on visual representations, both in the domain of the visual arts, religious architecture and performing arts — namely Kabuki theater — this comparative analysis will allow us to identify strategies of cultural appropriation and identity.

CROSS-CULTURAL KNOWLEDGE III: ORGANIZING THE WORLD BEYOND EUROPE IN THE EARLY MODERN PRINT

Sponsor: Americas, RSA Discipline Group
Organizers: Stephanie Leitch, Florida State University; Ricardo Padrón, University of Virginia; Ashley D. West, Temple University
Chair: Stephanie Leitch, Florida State University
Respondent: Sachiko Kusukawa, Trinity College, University of Cambridge

Daniela Bleichmar, University of Southern California
America in Print, Print in America
This paper examines the transatlantic role of prints and print in producing and circulating knowledge about the Americas and in the Americas during the second-half of the sixteenth century. It focuses on questions of discovery, invention, and innovation as well as copy and replication related to two case studies: first, Johannes Stradanus’s engraving Vespucchi Discovers America, interpreted within the context of the Nova Reperta series in which it appeared, and, second, the uses of prints to produce artistic and religious knowledge in sixteenth-century Spanish America.

Lisa B. Voigt, The Ohio State University
Old Pictures, New Peoples: Novelty and Recycled Illustrations
This presentation interrogates the apparent contradiction between the use of recycled illustrations and the depiction of novelty in sixteenth-century travel accounts, which are generally thought to be tied to the rise of eyewitness authority and ethnographic representation. What can the use of recycled illustrations tell us about how texts about foreign peoples and places were received and perceived by sixteenth-century readers? Or to put it in the terms of William Ivins’s definition of print illustration, what does it mean when an “exactly repeatable pictorial statement” is repeated in what appears to be an unrelated geographic context? Through an analysis of the recycled illustrations that appear in such travel accounts as Hans Schiltberger’s Reisebuch (1554) and Hans Staden’s Wahrhaftige Historia (1557), this paper investigates how text/image discontinuities contribute to or challenge the organization of knowledge in the early modern period.

Michael Gaudio, University of Minnesota
Frans Post’s Silent Landscapes
In 1647, the Dutch humanist Caspar Barlaeus published his History of Eight Years in Brasil under the Governorship of Count Johan Maurits of Nassau, a celebration of Dutch endeavors in the New World and one of the most richly illustrated books published in seventeenth-century Holland. Among its illustrations are thirty-one landscape engravings designed by the Dutch artist Frans Post that allow us to assess the role played by landscape in the production of New World knowledge. These prints are notable less for the information they communicate than for their emptiness: one scholar has described them as “arguably the airiest in all Dutch art.” This paper will consider the landscape print as a format for emptying the New World of content. Post’s landscapes are emptied stages that serve as the occasion for the European historian to fill the New World — imperfectly — with words.
Bologna and the Renaissance Among History, Poetry, and Emblemata: New Perspectives

Organizer and Chair: Gian Mario Anselmi, Università degli Studi di Bologna
Carlo Varotti, Università degli Studi di Parma
Giovanni Garzoni and the Charles's Conquest of Naples

The paper aims to analyze the unpublished work De Caroli VIII Gallorum regis ingressu in Italiam by Giovanni Garzoni. Charles VIII's conquest of Naples was the traumatic event that opened a long period of wars and a long political crisis in Italy. Garzoni was an early witness of that event, about which Bernardo Rucellai and Francesco Guicciardini will write unforgettable pages. Garzoni wrote this work using the suggestions of Antonio Vinciguerra, a Venetian ambassador in Bologna, making Garzoni's work more interesting, a work that faces the problem of interpreting Milan's and Venice's role in the “Italian league” against the French king.

Loredana Chines, University of Bologna
Bolognese Humanism between Words and Images in the Symbolicae Quaestiones by Achille Bocchi

In medieval Bologna, celebrated for its juridical exegetical tradition, the “literary word” began to impose itself in its visual materiality; in the “mise en page” of manuscripts, for instance, or in the university pecia, visual relations between author and gloss, text and paratext take place. These visual relations also have a semantic value, and they provide references and hierarchies, especially inasmuch as the importance of the commentators arises and they underline the main role of the interpres. This paper aims to analyze this peculiar “Bolognese” tradition inside the Symbolicae Quaestiones by Achille Bocchi (1488–1562), where word-as-image and image-as-word are a continuous two-way flow governed by the ingenium of the philologist's interpres. (Paper will be delivered in Italian.)

Andrea Severi, University of Bologna
Poetic Tendencies of Bolognese Humanism: Codro, Beroaldo, and Battista Mantovano

Nowadays the importance of the “triad” Codro, Beroaldo, and Battista Mantovano for the development of Bolognese humanism is well known, but their poetic works have never been studied together in order to analyze trends, according to their preference for specific literary genres. Therefore my paper aims to look at some of the most successful genres practiced by the “triad” (above all, ecloga, sylva, and devotional carmen) and to underline, when present, the grafts to the goliardic and popular tradition, and the meaning of this “contaminatoria” and expressionistic attitude, that is one of the peculiar features of the Bolognese Renaissance.

Rome’s Reach: Catholic Reform from the Curia to the Dioceses

Organizers: Charles Keenan, Northwestern University; Celeste I. McNamara, Northwestern University
Chair: Jill Fehleison, Quinnipiac University

Charles Keenan, Northwestern University
Managing Tolerance from Abroad: Rome, Poland, and the Warsaw Confederation of 1573

Early modern Poland became a bastion of the Counter-Reformation Church, yet until about 1600 it had been one of the most tolerant countries in Europe. The Warsaw Confederation of 1573 flew in the face of Rome's desires to limit the spread of Protestantism. The pact affirmed Poland's commitment to religious peace and tolerance, and by requiring all Polish kings to uphold its terms, it effectively protected religious freedom in Polish lands. This paper analyzes Catholic Rome's reaction to the
pact, and investigates how the papacy and the curia tried to influence policies to the contrary. I question Italy’s role as the center of the Counter-Reformation and ask not only to what extent papal policy could be implemented abroad, but also what mechanisms the curia used to try and manage its universal church. Finally, it speaks to the history of toleration and asks how spiritual goals intersected with countries’ secular legislation.

Ruth S. Noyes, The Johns Hopkins University
Revisiting the Myth of Paleotti and Reshaping of Models of Catholic Reform ca. 1600
This paper attempts, through consideration of publication data and the test case of Gabriele Paleotti’s failed Discorso intorno alle imagini, to contribute to the reconfiguration of Catholic Reformation paradigms. Evidence suggests that neither the Council of Trent nor Rome nor the Curia were perceived as having initiated image reform by generations of Catholic leaders subsequent to Trent, such as Paleotti. By 1600 some perceived all three as reformatory failures. Publication data and the travesty of the Discorso bespeak the initial decentered, reactionary nature of post-Tridentine reform, and evoke an image of Rome and the Curia wherein dissent, not consensus and unity, held sway, even amongst purported reform figureheads like Paleotti. As opposed to models of Catholic reforms at the turn of the seventeenth century that follow evolutionary theories of phyletic change, this paper suggests a reform paradigm of punctuated equilibrium, proposing processes of cladogenesis rather than anagenesis.

Celeste I. McNamara, Northwestern University
Keeping Rome at Bay: Diocesan Reform in the Veneto
After the Council of Trent, the Congregation of the Council was created to oversee the implementation of Tridentine reform and help bishops to achieve reforms in their individual dioceses. Many reforming bishops made fruitful use of this council, sending them doubts, questions, and requests for advice and assistance as they encountered resistance or confusion in the implementation of reform. Interestingly, though he was a dedicated reformer with a clearly defined Tridentine strategy, Gregorio Barbarigo infrequently consulted the Congregation of the Council during his career as Cardinal-Bishop of Padua. He presented them with cases over which he lacked jurisdiction and sent periodic visitationes ad limine, but posed no queries or doubts. This paper will argue that Barbarigo’s limited contact with the Congregation of the Council is indicative of his confidence in his own authority and his concerted efforts to strike a balance between the conflicting powers of Venice and Rome.

Carolyn Anne Muessig, University of Bristol
Preaching the Cross: The Pursuit of Personal Devotion in Late Medieval Italy
In her article “Preaching the Cross: Liturgy and Crusade Propaganda,” Beverly Kienzle demonstrated the importance of preaching the Cross in the devotional world of medieval men and women. Building on this, I will focus on sermons by early Renaissance Italian preachers who preached expressive homilies on how the individual could aspire to Christ-like perfection. Many of these sermons encapsulate the interiority pursued by late medieval Italians in their endeavor to achieve the ideal of imitatio Christi. Particular focus will be given to sermons on the Invention of the True Cross as it was this feast that encouraged individuals to follow as closely as possible in the divine footsteps of Christ. Although an array of sermons and preachers will be analyzed, stress will be placed on Dominican preaching, which provides abundant examples of how the Cross was to be the starting and ending reference point for all Christian behavior.
Catherine Alice Lawless, University of Dublin, Trinity College

"In my soul I have breasts untouched and unharmed": Sexual Violence, The Female Martyr, and Representation

This paper will examine some of the tensions inherent in portraying female beauty, torture, and nudity in fourteenth-century Florentine depictions of the virgin martyr. These tensions were part of the ever-present problems of a dualistic faith in which the body was privileged through the incarnation of Christ, yet in which individual bodies were despised, feared, and rigorously controlled, and in which virginity was the ideal that was contested by the importance of marriage and procreation as social necessities. These contradictions were often mapped onto the female body as that which was closest to nature, that which had sinned first, that which aroused uncontrollable desire in the male, and that which represented the flesh in all its corruptible state. The paper will explore how artists depicted the violence perpetrated on the naked flesh of the female martyr and the contexts of both visual and textual narratives of sexual violence in Florentine society.

George Ferzoco, University of Bristol

Trying to Sell Unpopular Saints

Canonization bulls provided material for bishops and priests throughout Christendom to preach on relevant feast days for new saints, and material from these bulls can be found in sermons. However, not all saints were canonized equally: some had cults that exploded onto the devotional scene, whereas others faltered or failed to attract devotees. One signifier of a "failed" saint's cult is the comparative paucity of sermons related to him or her. We have well over a thousand different sermons, from the late medieval and early modern periods, dedicated to Francis of Assisi, whereas it is difficult to find any at all dedicated to the feasts of saints such as Peter of the Morrone, more commonly known as Pope Celestine the Fifth. This paper will endeavor to explain and illustrate such homiletic curiosities.
translated into English and published in Edinburgh, linking it with intense debates about Mary Stuart. Both in power at a time of political and religious change, these queens’ public image has been deeply influenced by the circulation of polemical texts. In that context, translation plays a crucial role, multiplying the layers of ideological intervention. Based on a comparative study of vernacular translations of this tract, this paper will explore mechanisms of rehabilitation and/or deconstruction behind translators’ decisions and their impact on the reception of queenly figures. It will specifically focus on the ways in which translation leaves open space for fiction and how this interacts with a rhetoric of truth-telling.

Maxime Perret, Université Catholique de Louvain
Catherine de’ Medici through Honoré de Balzac’s Eyes: What Type of Rehabilitation?
In nineteenth-century France, Catherine de’ Medici’s reputation was clearly unfavorable. The Queen of France had been several times regent of the kingdom during her sons’ minorities, and she was generally reviled since the sixteenth century for having ordered several political murders, especially the infamous St. Bartholomew’s Day massacre (1572). Honoré de Balzac’s point of view on the issue cannot be determined so easily. The French novelist really admired Catherine and tried to rehabilitate this queen in his book Sur Catherine de Médicis, a sort of fictional-historical essay on which he worked from 1830 to 1844. The text was afterwards added to La Comédie humaine. Although experts usually consider Balzac’s text a failure, this paper will study the ideological reasons behind Balzac’s interest in the figure of Catherine de’ Medici in a postrevolutionary context, and the textual strategies the author uses to rehabilitate the queen by means of a historical novel.

30313
Marina Tower
Lobby Level
Marina 6

Representing Women Healers and Caregivers on the Renaissance Stage

Sponsor: Chemical Heritage Foundation
Organizer and Chair: Carin Berkowitz, Chemical Heritage Foundation

Richelle Munkhoff, University of Colorado, Boulder
Unpresentable Women: Caring for the Parish Poor on the Elizabethan Stage
This paper examines the invisibility of women’s medical work in English plays during the late Elizabethan period (1590–1603), despite the fact that women were significant participants in London’s medical marketplace. When female practitioners are necessary to the plot, they usually do not appear on stage; rather, their skills are invoked in the dialogue, but not directly embodied. Conversely, women staged as “medical” workers are often transfigured into something more exotic like cunning women or witches. I focus on John Lyly’s Mother Bombie (1594) to explore this phenomenon and its implications, especially for the poor. With the codification of the Poor Laws, women were often paid by their parishes to care for the sick, disabled or orphaned. Mother Bombie both depicts this kind of parish-level health care and deflects its significance, giving us a cunning woman whose expertise is central, but whose medical work is literally unpresentable within the play.

Yael Manes, Agnes Scott College
Breastfeeding, Wet Nurses, and Motherhood in Italian Renaissance Comedy
In humanist and medical treatises, Renaissance writers urged upper-class women to engage in maternal breastfeeding, extolling it as the ideal form of mothering. Despite these proscriptions, however, families of the Italian elite regularly elected to use lower-class wet nurses instead. In this paper, I explore the discrepancy between the popularity of hired wet-nursing and the injunctions of learned discourse by examining a theatrical genre avidly consumed by the Italian elite: erudite comedies. These comedies, which revolve around the familial tensions of middle- and upper-class urban life, reveal that breastfeeding was perceived as a threat to patriarchal masculinity. In my paper, I explore the reasons for this anxiety by examining
representations of mothering and wet-nursing in several sixteenth-century erudite comedies, such as Ludovico Ariosto’s I suppositi and La lena, Pietro Aretino’s Il marescalco, and Antonio Landi’s Il commodo.

Tayra M. C. Lanuza-Navarro, Universitat de Valencia-CSIC
Professional Doctors, Popular Healers, Domestic Caregivers: Roles of Women in Medicine as Represented on the Golden Age Stage
Among plays where an educated woman is important to the plot, those where the career of the character is related to academic medicine are very few. Women in plays usually occupy the roles they did in real life, although midwifery is also scarcely represented, in contrast with popular healers sometimes represented in conjunction with magical practices and accusations of witchcraft. The representation of domestic medicine and the role of women as caregivers, which has recently attracted attention, is not as frequent, although there are cases. That women with academic medical training are scarce in plays might be due to the lack of appeal that such a character could have with their wide audience. This paper aims to consider several Spanish plays of the Golden Age period where healing women are seen on stage, the kind of medicine pictured, and the ways these diverse roles are represented before the audience.

THOMAS MORE AND HIS CIRCLE I: 1535 AND TODAY

Marina Tower
Lobby Level
Seabreeze 1

Sponsor: International Association for Thomas More Scholarship
Organizer: Clare M. Murphy, Arizona Center for Medieval and Renaissance Studies (ACMRS)
Chair: Gregory Dodds, Walla Walla University

William Rockett, University of Oregon
The Indictment and Trial of Thomas More
More went on trial on charges of capital treason on the first of July 1535. His alleged crimes, which were spelled out in a four-part indictment drawn up late in June, were offenses against newly enacted laws prohibiting written or spoken words challenging the king’s ecclesiastical headship. The prosecution alleged that in a conversation with the Solicitor General, Sir Richard Rich, More had used words that denied parliament’s authority to grant the headship of the church to King Henry VIII. This paper examines the offenses listed in the indictment in relation to the new treason laws enacted in 1534. The purpose is to establish the justness, or lack thereof in the trial, which is one of history’s most intriguing courtroom dramas.

Emily A. Ransom, University of Notre Dame
Subversive Suffering: Thomas More and the Nutbrown Maid
As Thomas More was writing his De Tristitia Christi in the Tower of London, the printer John Skot published “The New Nutbrown Maid Upon the Passion of Christ,” an anonymous parody of a popular ballad. This curious poem repeats a common motif of Jesus and Mary conversing at the cross, but with a surprising twist: in this account, Jesus is ready to give up on humanity, and Mary urges him to persevere. Written in the same form as More’s Merry Jest, the ballad’s playfulness would have appealed to the jocular humanist, but its portrayal of the suffering Jesus is strikingly harsh against More’s tender depiction. Skot, like More, was indicted and acquitted in the controversy with the Maid of Kent in 1533, and as a literary context for More’s passion works the poem demonstrates that Passion literature can be a surreptitious venue to discuss controversial theological topics of the English Reformation.

Erin E. Kelly, University of Victoria
A Man for Last Season: Representations of Thomas More in Contemporary Literature
Recent depictions in texts such as Mantel’s Wolf Hall (2009) align More with the medieval past in ways that make him seem a villainous enemy of religious
tolerance and human rights. These contemporary authors' visions of More are not merely attacks on Bolt's heroic narrative; they emphasize More's polemical works, questioning how they can be reconciled with the humanistic vision of *Utopia*. Mantel implies that More's faith commitment makes him an unsuitable contemporary role model, but her novels raise questions about the perceived relationship between secularism and modernity by reflecting reformation historiography and playing out polemical arguments about the nature of religious and historical truth along confessional lines. In such contexts, More must necessarily be a hero or a villain, a saint or a monster. By offering case studies drawn from popular culture, this essay will ultimately question what it means to represent More accurately in scholarly or literary texts.

BETWEEN ORALITY AND WRITING IN EARLY MODERN ITALY III: RHETORIC, THEATER, PHILOSOPHY

Organizer: Brian Richardson, University of Leeds
Chair: Rosa Miriam Salzberg, University of Warwick

Stephen J. Milner, University of Manchester
Rhetorical *zibaldoni* in Quattrocento Florence: Precept and Practice

This paper will examine the composition, contents, and circulation of vernacular compendia of speech-making material as found in the numerous notebooks, or *zibaldoni*, kept by Florentine officeholders in the fifteenth century. Attention will be paid to the sources copied, the emergence of a public speaking canon of exemplary orations, the combination of vernacular classical with vernacular medieval materials, and the juxtaposition of doctrinal and exemplary material. Attention will also be paid to the collation and construction of the collections, their indexing, and information concerning the sale and circulation of such manuscript books as evidenced by paratextual data found on cover sheets and in marginalia. The aim is to throw new light on a corpus of works traditionally overlooked in the study of the rhetorical Renaissance, works which testify to the translation of vernacular classicism from the page to the street.

Chiara Sbordoni, University of Leeds
“Cum la mia lingua e cum parole acute”: Plautus’s Tongues on Stage and in Print in Italy, 1476–1530

The last quarter of the fifteenth century saw the revival of classical plays on stage in various Italian cities and in front of different publics, both in the original Latin and in vernacular translations by humanists and other writers. The translations circulated in manuscripts, often as scripts, and later in printed editions for the reading public. This paper will focus on the language(s) of Plautus’s comedies as translated into the vernacular, looking both at how spoken language is portrayed in the written texts and at the cultural perspectives that lie behind specific linguistic choices. It will consider these translations at the intersection of authors and actors, patrons and publics, printers and readers, manuscripts and printed books, from the context of courtly entertainment to when they became a privileged way to make Plautus available to an increasingly wide and varied audience and readership.

Warren Boutcher, Queen Mary, University of London
Performing Philosophy in Late Renaissance Italy

Much of the literature on the history of early modern philosophy treats it as a theoretical and intertextual enterprise. The focus is on classifications of knowledge, terminology, and concepts, with attention also paid in general terms to university and other institutional contexts. But philosophy — especially practical philosophy — was also understood in this period as an oral and social performance on the part of people who adopted philosophical personae in their speech and conduct. The philosophical speech and behavior could be witnessed directly on actual social occasions or indirectly by means of the circulation of manuscript and printed
writings. This paper uses the example of an obscure professor of moral philosophy — Flavio Querenghi, 1624–47 — at the University of Padua whose philosophical performances at the Accademia degli Ricovrati were also circulated in manuscript and print.

30316
Marina Tower
Lobby Level
Spinnaker 1

STAGING THE TEMPEST: AFFECT AND AUDIENCE THEN AND NOW

Organizer: Chad Allen Thomas, University of Alabama, Huntsville
Chair: Gina Bloom, University of California, Davis

Katherine Steele Brokaw, University of California, Merced

Staging Religious Change in the Music of The Tempest

While there has been much attention paid to the songs of The Tempest, such analyses tend not to consider the religious implications of this music. I argue that the songs of The Tempest invite multiple affective interpretations on contentious issues related to music’s divinity: the role of music in the church and the relationship of music to natural magic. With its allusions to funeral bells and organ pipes, evocations of the speculative music of the spheres, and representations of the power relations between singers and audiences, the music of The Tempest engages with emotionally charged contemporary debates about the authority and dangers of music. Using musicological, historical, and theatrical resources as well as accounts of recent performances of The Tempest, I will offer a reading of these songs that demonstrates the way in which they offer a place of compromise for audiences of mixed religious identities.

Amy Rodgers, Mount Holyoke College

Eyes Wide Open: Sight, Silence, and the Culture Industry in The Tempest

After Ariel casts his first spell upon Alonzo’s shipwrecked retinue, Sebastian remarks with uncharacteristic sincerity: “This is a strange repose, to be asleep / With eyes wide open” (2.1.204–5). These lines raise an issue at the heart of the play: a desire to control attentiveness, to manage the spectator’s response to what she sees. I argue that the play’s impulse to corral spectatorial imagination is directly related to the early modern theatrical enterprise of capitalizing on more elite entertainment practices — such as the court masque — in order to appeal to a wide commercial audience. I suggest that this concatenation of heightened emphasis on visual spectacle and impulse to both attract and manage audiences suggest a nascent form of what Adorno and Horkheimer have called the culture industry. In doing so, I seek to offer another genealogy of mass culture, one that begins well before the modern era.

Chad Allen Thomas, University of Alabama, Huntsville

Staging Queerness in The Tempest

The Tempest might seem an unlikely example of “queer Shakespeare.” The play deals with “otherness” but lacks the playful transvestitism of As You Like It and the homoerotic insinuation of the two Antonios (Twelfth Night and Merchant of Venice.) However, in The Tempest, which is especially interested in theatricality and performance, the transfer from the page to the stage can highlight elements that might not otherwise seem apparent, such as queerness. Drawn from my recent experiences directing The Tempest at the University of Alabama in Huntsville, I shall argue that the artistic, aesthetic, and critical decisions articulated in that performance made the production into queer Shakespeare. Considering other recent queer productions of The Tempest, and responses to my own production from actors and audience (see Stuart Hall on “encoding” and “decoding”), I shall offer an approach to staging The Tempest that is textually sound, artistically engaging, and politically provocative.
WHEN IS A TRANSLATION (ADAPTATION) NOT AN ADAPTATION (TRANSLATION)? AUTHORIZATION AND RESISTANCE IN ADAPTATIONS OF SHAKESPEARE

Organizer: Julia Major, Independent Scholar
Chair: Irene Middleton, Independent Scholar

Nina Chordas, University of Alaska Southeast, Juneau

Translations of Shakespeare in Russia: Hamlet and Resistance through Perevod

This paper investigates the afterlives of Shakespeare and his work in the literatures and cultures of Eastern Europe, specifically Poland and Russia, where his plays were first translated from the French. These translations complicate traditional understandings about the geopolitical configuration of Renaissance eurocentrism. In Russia, particularly, Hamlet was used as a vehicle for covert social commentary about repressive governmental regimes from the first. The play has been successively translated and adapted numerous times since the eighteenth century. This paper examines a number of these translations in the context of their times, and looks at the subtext that each one carries to argue that the language of Hamlet has served as a vehicle for resistance over the years of succeeding tyrannies. Through adaptation, Hamlet has become uniquely Russian, even as translators ostensibly rendered the original Shakespearian text through the act of perevod: “leading across” from one language into another.

Julia Major, Independent Scholar

Shakespearean Infidelities: Adaptation, Translation, and the Difference It Makes

What does it mean for an adaptation to claim it is “true to the spirit” of an original? The “scarecrow of fidelity” becomes acute in the case of adaptations of Shakespeare that travel across different media, languages, and cultures. Where translation focuses on turning the words of one language into those of another, adaptation has increasingly identified itself with film studies. Yet both fields bear the burden of defining their relationship to a preexisting source. Why does the question of fidelity continue to haunt them both? Contributing to this debate, my paper examines adaptations of Othello into an Indian film to argue that fidelity to the ideal text may be defined in terms of difference rather than likeness, where being “true to the spirit” of Shakespeare is invoked as a form of specular authority that can create resistance to local forms of cultural domination.

Carolyn Bergquist, University of Oregon

Staging Adaptation as the Art of Equivocation

Bill Cain’s Equivocation, which premiered at the Oregon Shakespeare Festival in 2009, is a showcase of adaptation as Shag (Shakespeare) pursues the true story of the Gunpowder Plot. Cecil has commissioned him to write the government’s version of events based on a script penned by the king, an adaptation Shag wishes to accomplish without risking his life and those of his company, the King’s Men. His search for truth amid adaptations through a layered and chaotic theatrical landscape of doubled parts, drafts of plays in rehearsal, scenes of torture, and the near dissolution of his company ends in a quest for the art of equivocation, “how to tell the truth in difficult times.” The multiple registers of meaning, time, and place encircling the King’s Men’s performance of Macbeth for King James and his court delay and defer any unitary experience of that play’s so-called truth: they adapt and equivocate.
**RENAISSANCE REVIVALS**

**Chair:** Noam Flinker, *University of Haifa*

Christopher Carlsmith, *University of Massachusetts Lowell*

A Venetian Doge in a Yankee Court: Murals at the Ames-Webster House in Boston

This paper explores the wall murals painted between 1882–92 by Jean-Joseph Benjamin Constant at the Ames-Webster House in Boston's Back Bay. Above the main staircase are two long rectangular wall frescoes: one depicts a pair of dark-skinned men in turbans offering keys and a scimitar to a sixteenth-century Doge of Venice, while the other shows a procession of Venetian ladies. Above these two frescoes are four oversized portraits of apparently Byzantine historical figures, perhaps Emperor Justinian and his consort Theodora, flanked by the female mathematician Hypatia and the chronicler Procopius. In addition to an iconographical analysis of these images, this paper will explore Constant's motivation in choosing Venetian-Byzantine subjects for this work. It will also consider the broader context of Renaissance Revival in Boston through comparisons with other houses in the area, such as that of Isabella Stewart Gardner, and with public institutions such as the Boston Public Library.

Deborah Stein, *Boston University*

Italian Renaissance Sculpture: A Nineteenth-Century Cultural Warrior’s Weapon

On the few occasions that his work is recognized, Charles Callahan Perkins (1823–86) is described as one of the earliest Americans to take a scholarly approach to art history. Perkins, who spent twenty years of his adult life in Europe, came back to his native Boston in 1869 having already published two treatises on Italian Renaissance sculpture, both based on firsthand experience of the works and illustrated with his own engravings. In Boston his publication record on the Renaissance continued even as he played major leadership roles in cultural enterprises, in particular with the Fine Arts Museum. My paper will investigate Perkins’s focus on Italian Renaissance sculpture, placing it in the context of Anglo-American nineteenth-century art history, as well as in the world of Victorian elites who believed that antique artworks, if displayed in print or art galleries, had a special power to produce an elevated citizenry.

**UNDER THE SIGN OF THE CROSS: DIPLOMACY, ART, AND RELIGION IN THE COLLECTIONS OF EARLY MODERN ROME AND MALTA**

**Organizer:** Guendalina Serafinelli, *CASVA, National Gallery of Art*

**Chair:** Peter M. Lukehart, *CASVA, National Gallery of Art*

Guendalina Serafinelli, *CASVA, National Gallery of Art*

Changing Identity, Changing Traditions: The Clemente Boncompagni Corcos Collection and the Taste for Bolognese Painting

In 1592 the four Jewish Corcos brothers — Ippolito, Alessandro, Agostino, and Clemente — members of one of the richest families of bankers and rabbis in Rome, converted to Catholicism under the auspices of the Oratorian Filippo Neri. Like their previously converted relatives, they obtained remarkable concessions and the privilege of taking the family name of the Bolognese Pope Gregorio XIII Boncompagni. In changing their faith and family name they indicated a desire for change in status and cultural identity. To this purpose they set an extraordinary new trend in patronage practice and art collection that focused on works by Bolognese painters. My paper will examine the collection of one of the preeminent, but almost forgotten members of the family, Clemente Boncompagni Corcos, who possessed, according to seventeenth-century inventories, a collection of remarkable interest,
comprised of thirteenth-century paintings by Guido Reni, works by Guercino, Domenichino, Lanfranco, and copies from the Carracci.

Sergio Guarino, Musei Capitolini

“Con tanta fama in Roma”: Guido Reni, Guercino, and Cardinal Sacchetti’s Patronage

Cardinal Giulio Sacchetti (1587–1663), younger brother of the banker and well-known collector Marcello (1586–1629), held the Papal Legacy in Bologna (1637–40). While there, he added a conspicuous number of paintings to his family’s collection, which had been started by Marcello in the mid-twenties. Most of the paintings were shipped to Rome towards the end of his Legacy, and in 1649 were moved to the new Sacchetti residence in the Palace in Via Giulia. In 1748 more than 180 paintings were given to the Musei Capitolini. Contemporary records and the yet unpublished Sacchetti inventory of 1688 lead us to a greater understanding of aspects of collecting Bolognese art in papal Rome. The cardinal, for example, was involved in the making of Guido Reni’s Bacchus and Arianna for the Queen of England Henrietta Maria — of which he owned a second version — and also ordered Guercino’s Cleopatra and Julius Caesar.

Keith Sciberras, University of Malta

Expecting Apelles: The Collection of the Knights of St. John in Late Sixteenth- and Early Seventeenth-Century Malta

In the context of the small island of Malta, the story of paintings acquired for the new city of Valletta during the first decades after construction is rich and wide ranging. The new city had been built in the 1570s according to contemporary principles of urban planning and military engineering and, in many ways, paintings of good quality added greater prestige and splendor to the otherwise austere buildings. The Knights of Malta attracted a number of Italian artists to paint on the island; the most important of these are Matteo Perez d’Aleccio, Filippo Paladini, Caravaggio, Mario Minniti, and Leonello Spada. Thus, the stylistic concerns of mannerism, of the Reformed Florentine style, of Caravaggio’s naturalism, and of Baroque classicism found their way on the island. This paper explores the Knight’s complicated mechanics of artistic patronage and discusses the birth of the collection of the Grand Master’s Palace in Valletta.

30321

Marina Tower

Lower Level

Nautilus 4

ART, COLLECTION, STUDY

Chair: Andrea M. Gáldy, Independent Scholar

Alessandra Becucci, Independent Scholar

Artful Choosers: Contacts, Agents, and Acquisitions of Art in Thirty Years’ War Europe

This paper aims to rethink patronage practices of early modern European nobility through the role that agents and mediators had in relation to the cultural investments of seventeenth-century career soldiers. Analyzing the case of the Tuscan general Ottavio Piccolomini (1599–1656), the paper will examine the mediators’ level of involvement and multifunctional action in what are often considered well-defined practices. Forced to move between several fronts, Piccolomini could acquire art and luxury goods mostly through networks of agents that would not only keep contacts with artists and craftsmen and take care of the delivering process, but that would often also have a decisive role in the selection of the authors and in the choice of the works. This case indicates, ultimately, how patronage practices, operating at several levels, were often depending more on context and circumstance than on the patron’s will and taste.

Alexander Christopher Lee, University of Warwick

An Allegory of Africa: Reinterpreting Raphael’s Vision of a Knight

Raphael’s iconographically puzzling Vision of a Knight has defied scholarly consensus. Pointing to the female figures and to discontinuities in the landscape, Erwin Panofsky contended that it showed the moral choice faced by Scipio Africanus in Silius Italicus’
Punica. Others, however, have viewed the painting as an allegory of ideal knighthood and have emphasized the perceived continuity of the landscape. A close analysis of Raphael’s landscape, however, allows for a new reading of the painting’s subject and meaning. No “location-free” allegory, this paper demonstrates that the landscape was iconographically tied to classical Libya and to Scipio Africanus. But while Panofsky rightly linked the painting with the Punica, this paper argues that his critics have correctly identified continuities in the landscape. Placed in the context of classical views of Libya and Renaissance interpretations of the Second Punic War, Raphael’s landscape forms a continuous and carefully constructed allegory of Scipio’s choice.

Ivana Horacek, University of British Columbia

Material Transformations: Gifts of Magic and Artifice

Wondrous and precious gifts of objects exchanged between the nobility of the early modern period acted as important agents in sociopolitical affairs. Through close examination of specific Kunstkammer artifacts that reflected contemporary discourses on knowledge, my paper interrogates the agency of gifts. I examine gifts of Kunstkammer objects that display an ambiguity of representation between nature and artifice — e.g., a painting on jasper-agate, a decorated bezoar stone, and Arcimboldo’s paintings of composite portraits. I argue that it is through the blurring of different mediums as well as the blurring between presentation and representation that made these gifts particularly potent. While the gifts I address did function to both affect and effect connections between individuals, I argue that the formation, promotion, or maintenance of connections through giving was not primary; rather, it was the objects themselves that were coveted beyond anything else.

30325
Marina Tower
Floor 5
Parlor 511

HUMANIST LATIN STUDIES

Chair: Donald Gilman, Ball State University

George A. Sheets, University of Minnesota

Legal Argument in Lorenzo Valla’s Declamation on the Donation of Constantine

In his Declamation attacking the authenticity of the Donation of Constantine, Lorenzo Valla alludes to various doctrines of Roman property law. The Donation, which had been invoked for centuries as legal authority for papal temporal claims, purported to be a grant of dominion over the Western Roman Empire by the Emperor Constantine (312–37) to Pope Sylvester (314–35). Although the Donation’s authenticity had been questioned before, Valla’s treatise ultimately became the definitive collection of arguments that proved it a forgery. While Valla’s historical and philological arguments are well known, scholars have essentially ignored, indeed seem largely unaware of, the legal part of his argument. In addition to proving that the Donation was a forgery, the Declamation was a legal brief that sought to disprove the legitimacy of papal territorial claims irrespective of the Donation’s authenticity. This paper will identify and analyze those legal arguments.

Martín José Raúl Ciordia, Universidad de Buenos Aires

Litterae and Studia Humanitatis in Poggio Bracciolini

From Kristeller and Garin, including Fubini, Goodhart Gordan, Sozzi, Harth, and, more recently, Montalto and Cánfora — to name just a few — Poggio Bracciolini’s work has been studied from different points of view. Although it has not received the attention that other Renaissance humanists have, there’s still a lot to deal with in his work. From Petrarch’s wise erudite figure to Montaigne’s worldly man, Poggio Bracciolini reveals a different consideration of the human. In this presentation, I analyze some of his works, mainly De infelicitate principum, with the aim of studying his conception of litterae and studia humanitatis, particularly, in relation to two matters: first, wisdom and the book, and, second, the vita activa et vita contemplativa. This will also allow me to take a stand regarding some of the general theses on these issues, which have been long considered in Renaissance studies.
Johanna Luggin, Ludwig Boltzmann Institute for Neo-Latin Studies

The Seven Wonders of the Peak

This paper introduces a highly neglected neo-Latin poem, written around 1627 by the philosopher Thomas Hobbes. *De mirabilibus Pecci carmen* describes a trip through the Peak District and praises its “Seven Wonders”: “Aedes, mons, barathrum, binus fons, antraque bina” (vs. 79) in 539 verses. The text was printed five times during the seventeenth century, two of the prints included an English translation. It inspired, e.g., Charles Cotton’s *The Wonders of the Peake* (London, 1681). The paper analyzes the description of the Seven Wonders: Hobbes applies the idea of the Seven Wonders of the Ancient World to natural phenomena. His account of the *mirabilia* of a remote area, which was at the time discovered by domestic tourism, will then be compared with another neo-Latin work about the natural wonders of a remote and mountainous region: Denis de S. Boissieu’s *Septem Miracula Delphinatus* (Grenoble, 1656) about the “Seven Wonders of the Dauphiné.”

**WOMEN AND QUEER HISTORICISM**

Organizer: Kimberly Anne Coles, University of Maryland, College Park
Chair: Amanda Bailey, University of Maryland, College Park

Kimberly Anne Coles, University of Maryland, College Park

“Confound[ing] Distinction”: Women and the Disruption of Rank in *All’s Well That Ends Well*

“Strange is it that our bloods / Of colour, weight, and heat, pour’d all together, / Would quite confound distinction, yet stands off / In differences so mighty.” It is the King who speaks these remarkable lines in Shakespeare’s *All’s Well That Ends Well* (2.3.118–21), but a woman drives him to it. It has not been previously remarked that the women of this comedy disrupt the bloodlines that so preoccupy it. Women are widely considered to be the receptacles through which bloodlines pass in this period, and yet, in this play, they exert control over them. They interrupt family lineage to productive effect. Helen’s skill serves to eradicate the humoral imbalance of the King, even though humoral equilibrium and the superior properties of the blood were considered bequests of nobility. Noble blood in this play is instead susceptible to the manipulation of a woman — and so too is the rank that attends it.

Will Fisher, CUNY, Lehman College and The Graduate Center

Early Modern “Cougars”

Surprisingly, “cougars” appear in a wide range of sources from early modern England, including poetry, drama, satire, and pornography. Shakespeare’s Venus is an obvious example. The representations of these women are similar to their contemporary counterparts in that the female figures are often demonized for their “predatory” sexual agency. But one of the most interesting — and queer — things about these representations is that the women’s male partners are sometimes referred to as “ganymedes,” “catamites,” and “ingles.” These, of course, are the terms that were also used to describe the younger partner in male homoerotic relationships. How are we to understand the use of these terms in this context? What does this tell us about the way these relationships — and the women that engaged in them — were viewed? Finally, why does female sexual agency seem to alter the sexual identity and identification of these young men?

Melissa Sanchez, University of Pennsylvania

“Which who but knowes he sinn’th”: Promiscuous Politics in *Philaster*

Beaumont and Fletcher’s *Philaster* demonstrates how central women’s sexual behavior was to the early modern political imagination. All three of the play’s female characters embody sexualities that challenge the ideals of both chastity and political loyalty that many critics have assumed to be operative in the period.
Megra’s promiscuity at once embodies and serves the cynical machinations of Philaster’s supporters. By contrast, Arethusa’s masochistic devotion to Philaster reveals the perverse tendencies of monogamy even as her self-sacrificial loyalty encourages Philaster’s tyranny. And rather than conform to the comic and social expectation of marriage, Bellario-Euphrasia ultimately decides to remain in drag and to serve both homo- and heteroerotic love objects by attaching him/herself to Philaster and Arethusa’s union as a celibate third. In resisting normative demands for clear feminine identity, moderate affection, and sexual monogamy, these female characters manifest the fragility of early modern sexual and political norms.

NEW WORK FROM THE ARCHIVES

30327
Marina Tower
Floor 5
Parlor 515

Sponsor: Southeastern Renaissance Conference

Organizer: Susan C. Staub, Appalachian State University

Chair: Susan Cerasano, Colgate University

Arthur F. Marotti, Wayne State University
The Verse Nobody Knows: Rare or Unique Poems in Early Modern Manuscript Collections
This paper examines a selection of rare or unique poems found in surviving manuscript poetry collections of the sixteenth and seventeenth centuries in relation to the familial, collegial, and other coterie environments in which they were written. This includes verse composed by compilers, politically dangerous or obscene texts, and texts related to scandals and topical events of local interest. Among the examples chosen are a poem dealing with a case of mother-son incest, and verse dealing with a cause célèbre in Oxford, the supposed providential revival of a hanged woman who was unjustly convicted of infanticide. Looking at the large body of rare or unique (mostly anonymous) manuscript verse from the period, the paper argues that these neglected texts need to be acknowledged in literary history.

John N. Wall, North Carolina State University
This paper reviews archival evidence for the continuing relevance of Donne’s legal training at Lincoln’s Inn after he entered the priesthood of the Church of England and especially after he became Dean of St. Paul’s Cathedral in London.

Steven W. May, Emory University
Matching Hands in English Renaissance Manuscripts: A Case Study
The debate over Shakespeare as the scribe of hand D in the Book of Sir Thomas More is by far the most celebrated and thoroughly contested comparison of hands in Renaissance English studies. Given the very limited control sample for Shakespeare’s handwriting — six signatures and the words “By me” — all this analysis has generated scant methodology for making such comparisons. In this paper I offer a more extensive set of procedures for determining whether a known scribe did or did not write another manuscript. The case study centers on John Hanson of Rastrick, Yorkshire (1517–99). Hanson was, I contend, the principal scribe of an important Elizabethan miscellany of prose and verse, British Library MS Add. 82370.
Stephen B. Dobranski, Georgia State University

“Curséd Things”: Milton’s Visual Depiction of Satan’s Followers

We might initially be surprised that some of the most arresting visual images in *Paradise Lost* describe Satan’s followers, some of the epic’s most spirituous creatures. Yet even as Milton insists that the devils have no bodies — “uncompounded is their essence pure, / Nor tied or manacled with joint or limb” — he emphasizes their physical decline. Beginning with other seventeenth-century accounts of fallen angels, I show how Milton’s rendering is uniquely equivocal as he attempts to reconcile his philosophy of matter with the poem’s narrative and theology. Whereas other early modern authors lavish grotesque detail on diabolic depictions, Milton develops a metonymic imagery that dramatizes the rebels’ liminal status and ongoing fall into materiality. He focuses on physical objects associated with the devils but obscures the appearance of the fallen spirits themselves. Milton’s bad angels thus remain shadowy creatures — “Spirits of purest light” but “gross by sinning grown.”

Jacqueline Laurie Cowan, Duke University

Cosmic Chiaroscuro: Illumination in Milton’s *Paradise Lost*

In the seventeenth century, the interplay between shadow and light helped to reorganize the cosmos, a cosmic chiaroscuro that, I argue, permitted Milton to divide theology and science. The waxing and waning shadows espied on Venus cast doubt on the Ptolemaic cosmos, providing Galileo and Milton with evidence to support heliocentrism: the “Morning Planet” could only reflect golden light — its “horns” could only be “gilded” — if it orbited the sun. Milton, however, distrusts Galileo’s discoveries since Galileo finds “spot[s]” on the sun, “yet never saw” Satan who lands there. I hope to resolve the tension between Milton’s heliocentrism and his distrust of Galileo by suggesting that questions of God’s cosmos and its divine workings can no longer be addressed together. Venus’s chiaroscuro demonstrates that knowledge of God’s “wayes” is distinct from knowledge of the way his cosmos works, laying rent the longstanding unity between theology and what would become “science.”

Claire Falck, Knox College

Clearer Twilights: Shadowed Sights of God in Donne’s *Second Anniversary*

This paper analyzes John Donne’s *Second Anniversary* as a diagram of earthly and heavenly ways of seeing God, focusing on Donne’s use of sight, light, and shadow as figures for how imperfect earthly images of the divine both invite and impede one’s journey to the “sight of God, in fulnesse.” The poem initially presents this dilemma as a contrast between Elizabeth Drury’s perfect vision of God and the earthbound poet’s second-hand view of Elizabeth as a divine image. However, I argue that Elizabeth, whose “twilights were more cleare, then our mid day,” becomes, in her relentless search for the “full” sight of God, not a static image of divine perfection, but a model of how to actively recognize and exploit the inadequacies of such earthly shadows in order to apprehend their divine source, a journey that Donne’s poem imitates and interrogates in its own “shadowing” of Elizabeth.

Marshelle Woodward, University of Wisconsin, Madison

Shadows of Truth: Ambiguous Adumbration in Thomas Browne’s Natural Philosophy

In *Religio Medici* and *The Garden of Cyrus*, the metaphor “Lux est umbra Dei” emblemizes the ambivalence of Thomas Browne’s metaphysical vision and natural philosophical method. Because God renders himself visible through the material shadows of earth and the adumbrations of scripture, Browne argues that the task of the natural philosopher is, in turn, to adumbrate: to shadow forth Creation through the poetic technologies of allegory and metaphor. Describing light as God’s shadow,
rather than as “actus perspicui” (the impulse of transparency), thus treats nature as God does — metaphorically. Browne reverses positions, however, in Pseudodoxia Epidemica, where he laments that metaphorical interpretations of nature merely “embrace the shadows” of truth. His chapter on the sun, far from endorsing a figurative portrayal of light, claims that we fail in the “duty of our knowledge” if we “only bestow the flourish Poetry” on our subjects.

**IBERIAN REPUBLICS OF LETTERS III: NETWORKS OF KNOWLEDGE**

*Sponsor:* History, RSA Discipline Group  
*Organizer and Chair:* Katrina B. Olds, *University of San Francisco*

**Kristy Wilson Bowers, Northern Illinois University**  
Controlling the Circulation of Medical Knowledge in Sixteenth-Century Spain  
This paper examines debates about the circulation of medical knowledge, specifically over the use of the vernacular in medical treatises. In sixteenth-century Spain, an increase in the number of vernacular medical treatises reflected in part a growth in numbers of non-university-trained practitioners. Proponents of the vernacular saw an opportunity to improve the state of learning for practitioners not trained in Latin, while opponents insisted that it merely enabled the uneducated to claim greater expertise than they truly had. These “romancistas” who lacked Latin knowledge fought to retain position and respect, eventually winning recognition from the crown for their right to be examined and licensed. These debates form an important part of larger questions of professionalization and intellectual validity among medical practitioners.

**Maria Amparo Lopez Arandia, University of Extremadura**  
The Transmission of Scholarly Treatises from Europe to the Iberian Overseas Territories: Gutierre González’s *Libro de doctrina christiana*  
In order to understand the realities of scholarship in early modern Spain and Portugal, one must analyze the role of religious institutions in the crown’s territories at home and in the ultramar. A fitting example of the networks of scholarly transmission between Renaissance Europe and the Iberian overseas territories is found in the work of Gutierre González (d. 1527), a Castilian priest who was in the Roman curial court in the Renaissance. Gutierre was the author of an educational treatise, *Libro de doctrina christiana*, which would be very influential in scholarly circles, particularly during the sixteenth century. While the book was intended as an educational treatise for a school that González established in his native Castile, two printed editions (1534 and 1564) brought the text, and its ideas about the education of children, into much broader circulation, including missionary endeavors in New Spain and Brazil.

**Hugh Glenn Cagle, University of Utah**  
Dead Reckonings: Disease, Explanation, and Encounter on the Epidemiological Frontier of Portuguese America  
As Jesuit missionaries fanned out among coastal Tupi-speaking peoples of Portuguese America to meet the imperative of Catholic conversion, quotidian microbial exchanges led to epidemic disease. The collapse of indigenous communities followed. But what emerges from Jesuit letters is a far cry from the familiar portrait of Jesuits as protectors of native peoples. The missionaries’ inability to explain or mitigate the impact of disease undermined not only their dubious clinical credibility among native peoples, but also their own faith in the righteousness of the missionary enterprise. Despite Jesuit protests, Tupi medical specialists remained healers of critical importance for native communities. Consequently, the Jesuits redoubled their efforts to eliminate Tupi healers from colonial medical practice. How epidemic disease dissolved the faith of missionaries, exacerbated colonial tensions, empowered native healers, and cemented indigenous resistance is the subject of this paper.
MULTUM IN PARVO: SMALL FORMS IN RENAISSANCE LITERATURE

Sponsor: Comparative Literature, RSA Discipline Group
Organizer: Jessica Lynn Wolfe, University of North Carolina at Chapel Hill
Chair: Reid Barbour, University of North Carolina at Chapel Hill

Gerard Passannante, University of Maryland, College Park
Leonardo’s Dust
This paper proposes to look at small forms in the notebooks of Leonardo da Vinci with particular attention to the ways that Leonardo dramatized the relation between the universal and the detail, the catastrophic and the minute, the much and the little.

András Kiséry, CUNY, City College
Staging Policy
Early modern English drama was a capacious medium of considerable formal plurality, a capacious genre in which short forms were inserted, spawned, incubated, and transmitted — a kind of a host organism for the virus of short genres. In this paper, I would like to glance at early seventeenth-century uses of the Machiavellian maxim and the satirical epigram, two short forms with recognizable generic identity — one usually discussed in the contexts of political thought, as the stuff of learned political manuals, insights drawn from Machiavelli’s Prince, or from Guicciardini or Tacitus, the other considered as a literary genre. My paper will explore the presence of the maxim and the epigram in this medium, and consider the implications of their convergence as instantiations of a pointed style. What happens to a representative form of continental political thought when it is transformed into a version of the cynical witticism on the English stage?

Eric MacPhail, Indiana University
A Gem in Its Setting: The Proverb in Humanist Epistolography
In the prolegomena to the Adagiorum Chiliades (Venice, 1508), Desiderius Erasmus designates the proverbs that he has collected as gemmulas, or little gems, and he insists that their value is inversely proportional to their size. Citing Pliny’s claim that the miracle of nature is greater in the smallest creatures than in the largest, Erasmus insists that in literature, the smallest forms have the most genius, or ingenium. Just as a gem must be set in a ring in order to realize its full splendor, so the literary commonplace needs a proper discursive setting in order to display its true value. For Erasmus and his fellow humanists, the best setting for adages is the letter. This paper proposes to examine some particularly illuminating instances of proverbial correspondence in European humanism with special attention to Erasmus’s dedicatory epistles.

ARIOSTO BETWEEN SELF AND HISTORY III

Organizer and Chair: Andrea Moudarres, University of California, Los Angeles
Alison Cornish, University of Michigan
Ariosto and the Translators
In this paper I would like to consider Ariosto in connection with the context of the prior history of vernacular translation in Italy. It is well known that the narrator of the Furioso adopts the stance of “mere” translator of Archbishop Turpin’s chronicle, particularly in those moments where his inventions become most outrageous. Ariosto is thought to have authored at least one vulgarizzamento — now lost — of Plautus’s Menaechmi performed in the Este court, and in his own Cassaria certainly
engaged with the whole contemporary problem of transferring ancient comedy into the modern idiom. It has been a commonplace at least since the work of Pio Rajna that the Orlando Furioso is a locus for reworking multiple sources. In pointing our attention to the fourteenth-century tradition of vernacularizations, my focus will be on Ariosto’s manipulation of a prior reception of those sources and on his possible engagement with issues of translation.

Deanna M. Shemek, University of California, Santa Cruz

Women and the Paladins

Ariosto’s Orlando Furioso found an avid readership among sixteenth-century women, beginning with his contemporary Isabella d’Este, to whom he read aloud from his still-unpublished poem while she recovered from childbirth. Women’s interest in the Furioso comes as no surprise, both because the genre of the heroic poem was highly popular among all readers of the vernacular and because Ariosto’s text in particular presents a gallery of strong and adventurous female characters, surrounding them with explicit discourse on the question of women’s worth. This paper will trace the sixteenth-century feminine reception of the Orlando Furioso along two axes: an authorial axis that illustrates the profound indebtedness of early modern feminist writers to Ariosto’s poem, and a readerly axis best represented by the literary consumption of Isabella d’Este and her friends.

Joshua Samuel Reid, East Tennessee State University

The Gender Dynamics of Ariosto’s Tales of Women in Elizabethan England

The most popular cantos from the Orlando Furioso in Elizabethan England center on the (in)fidelity of women. Cantos 5, 28, and 43 were appropriated, translated, or adapted in the following works: Peter Beverley’s Historie of Ariodanto and Jenevra, Sir John Harington’s Orlando Furioso in English Heroical Verse, Thomas Lodge’s Catharos, “The Squire of Dames’s Tale” in Edmund Spenser’s Faerie Queene, Robert Greene’s The Historie of Orlando Furioso, Robert Toft’s Two Tales, translated out of Ariosto, and William Shakespeare’s Much Ado About Nothing. No other cantos from the Orlando Furioso received this amount of literary attention in England, and this paper will explore why these writers were fixated on these particular episodes, and how they transferred the embedded gender dynamics of these tales from the context of the Este court to their target culture.
Christina Aube, University of Delaware
Like Father, Like Son: Léonard Gaultier’s Portrait of Louis XIII Kneeling Before a Prie-dieu
In a span of over two decades, the French printmaker Léonard Gaultier represented Louis XIII in a multitude of portraits, picturing him as an infant dauphin, a child king, and later as a triumphant monarch. While the majority of Gaultier’s images of Louis are secular in nature, this paper considers a remarkable portrait of the young king at prayer from Jean Métezeau’s Les CL Psaumes de David (“150 Psalms of David”), first published in 1610, the year in which Louis XIII became King of France following his father’s assassination. This same publication features a nearly identical image of Henry IV kneeling before a prie-dieu. Gaultier’s duplicative portraits of father and son, engraved in the year that the eight-year-old Louis XIII succeeded the murdered king, make a compelling visual claim for the unbroken continuity of the reign.

Paris Amanda Spies-Gans, Princeton University
A Princely Education through Print: The Didactic History of Stefano della Bella’s 1644 Jeux de Cartes Etched for Louis XIV
The Jeux de Cartes (1644) were a pack of 199 playing cards etched by the Florentine Stefano Della Bella at the height of his Parisian fame; they were commissioned by Cardinal Mazarin as an entertaining educational device for five-year-old Louis XIV. This paper will study two of their sets, the Jeu des Reynes Renommées and Cartes de Roys de France, analyzing how these decks taught Louis to model himself on examples of past rulers, advocating ideals of rule while engendering a sense of nationhood. Using the framework of the speculum principum, it will examine the Jeux as a consciously formed “mirror” to help a young boy become king. As the Jeux were immediately reprinted and sold throughout France, they also educated the French nation about its past. They represent an unparalleled intersection of print and visual education with the speculum as well as evolving methods of teaching about a rapidly changing world.

ROUNDTABLE: FROM DISSERTATION TO BOOK: HOW TO WRITE THE FIRST MONOGRAPH
Organizer and Chair: Megan C. Armstrong, McMaster University
Discussants: Erika Gaffney, Ashgate Publishers; Andrew Pettegree, University of St. Andrews
The intent of this roundtable is to provide information and advice from experienced editors and well-published scholars to younger scholars engaged in transforming their dissertations into monographs. This is an important stage in the professionalization of junior scholars, especially since many, if not most, academic institutions require a monograph for tenure. Participants will touch upon a number of important practical as well as intellectual concerns, including the formulation of the book proposal, argumentation, audience, and the modern realities of academic book publishing.

MUSIC: THEORY AND PRACTICE
Chair: Patrick Macey, University of Rochester, Eastman School of Music
Jane Daphne Hatter, McGill University
Plorer, gemir, crier: Musical Mourning and the Composer
Of the over sixty pieces from the late fifteenth and early sixteenth centuries that refer to music or the musical community in their texts and musical structures, at least fifteen set texts express grief for the passing of an esteemed colleague. Although many of these pieces have been interrogated individually for the biographical
information they contain, I reconsider them collectively to reveal how expressions of mourning among fifteenth-century musicians helped to establish the early modern concept of the individual composer. Paula Higgins has noted that music treatises and printed collections make a point of discussing musical paternity as a marker of merit beginning in the mid-fifteenth century. My paper will expand her claims by looking at laments for musicians from three different generations: Ockeghem’s Mort tu as navré/Miserere for Binchois, Pierre de la Rue’s Plorer, gemir, crier/Requiem for Ockeghem, and Vinders’s O mors inevitabilis/Requiem for Josquin.

Basil Considine, Boston University

Challenges to Greco-Roman Concepts of Music in Marin Mersenne’s Questions Harmoniques (1634)

Marin Mersenne (1588–1648) was one of the leading scientific figures at the close of the Age of Discovery. Many of his writings wrestle with issues raised by advances in science and by the European exploration of Asia and the Americas — discoveries that called into question the cherished scientific and philosophical concepts inherited — and in some cases recently rediscovered — from the Greco-Roman world. This paper dissects this conflict between old and new ideas, as embodied in Mersenne’s treatise Questions Harmoniques (1634). Mersenne enumerates Greco-Roman claims about music and its power, questioning and evaluating their veracity with the methodology of a skeptical scientist. I examine Mersenne’s inquiry, connecting it and its conclusions to debates about science in the ongoing Counter-Reformation and the French royal court. I particularly dissect Mersenne’s navigation of conflicts between doctrine and empirical observation, and highlight veiled references to Galileo Galilei and his trial on charges of heresy.

Michael J. Noone, Boston College

Revisiting Johannes Parvus’s Manuscript Choirbook E-Tc 30 and Its Versions of the Works of Tomás Luís de Victoria (ca. 1548–1611)

The manuscript choirbook E-Tc 30, copied before September 1575 by the prolific papal chapel scribe Johannes Parvus, is probably the most important, and certainly the most expertly copied, of all manuscript sources of the works of Tomás Luís de Victoria (ca. 1548–1611). Commissioned by Juan Navarra, canon of the Spanish primatial cathedral in Toledo, when he accompanied the imprisoned Archbishop of Toledo, Bartolomé de Carranza, through a protracted inquisitorial process, the manuscript preserves eleven liturgical works. The versions of these works differ significantly from the versions of the same works published by Victoria in 1576, 1581, and 1600. This paper reexamines the codicological, archival, and stylistic evidence — revising Hruza’s findings — and concludes that the versions of Victoria’s works transmitted by this Roman manuscript are explained by a complex interplay of determining factors that include the influence of Juan Navarra, the evolution of Victoria’s musical style, and the composer’s career ambitions.
by Albrecht Dürer, Peter Flötner, and others, the paper tries to give two reasons for this difference: Nuremberg was the center of Shrovetide plays in Upper Germany. The influence of these texts on pornographic images has not been dealt with properly yet. Furthermore, it was the leading center of mass communication in early modern Europe and thus became a focus point in dealing with the newly encountered plague of syphilis, producing the first prints after its first epidemic outbreak in 1495.

Alison G. Stewart, University of Nebraska, Lincoln
Sebald Beham’s Sexy Old Testament Prints
Sebald Beham was a prolific designer and maker of prints between 1520 and 1550, first at Nuremberg and then, beginning around 1531, at Frankfurt. Of the many areas of his artistic production that await study is a comparison of his subject matter in Nuremberg versus Frankfurt. One small but particularly poignant area is Beham’s prints with Old Testament themes that graphically represent the sexual aggression condemned in inscriptions on the prints themselves. This paper will discuss Beham’s prints of such subjects that are sexually explicit and made mostly for a Nuremberg audience, and consider other sexually oriented images of the time and the burgeoning interest in the body and anatomy. To be considered are Joseph and Potiphar’s Wife, a tiny engraving; the Feast of Herod, a larger woodcut; and Ammon and Tamar, a small engraving.

Miriam Hall Kirch, University of North Alabama
Private Viewings
Sebald Beham turns the viewer’s gaze to women’s genitals, shaven folds between the legs. The anatomical detail appears in numerous prints of varied subject matter ranging from biblical scenes through ornamental friezes to moralizing images and climaxing in a late work, Die Nacht (Night). Here, a naked, sleeping woman displays her vulva to the viewer. Smaller than a modern-day postcard and finely engraved, Night was made for collectors. The print is transparently about the act of looking but causes difficulty for interpreters because it has more than one reading. For this reason, Night and other images by Beham that focus on the vulva are best understood in connection with humanism. Highly educated men shaped the environment in which Beham worked after moving to Frankfurt am Main, a major center of publishing and the book trade. This paper discusses Beham and his erotica in that context.

INTERDISCIPLINARY STUDIES IN THE RENAISSANCE: CASE STUDIES IN LAW, MATERIAL CULTURE, AND THE OTHER

Sponsor: Renaissance Studies Certificate Program, City University of New York, The Graduate Center
Organizer: Wladyslaw Rocznia, CUNY, Bronx Community College
Chair: Sarah Covington, CUNY, Queens College

Rachael B. Goldman, CUNY, The Graduate Center
The Pomegranate and the Phoenix: Italian Renaissance Ideals in the Textile Industry
The exportation and production industry of silk through the Italian Renaissance city states of Venice and Lucca show a diverse interaction between cultures. The iconographic motifs of the pomegranate, griffin, and phoenix have a long tradition dating from classical antiquity through Persians and Safavids to Turkish and Mudéjar samples. While mythical figures form the core of these decorative motifs on tapestries and assorted pieces of garments, it is the transmission of these motifs from pomegranates to tulips and winged griffins to rows of peacocks that change in their context. While much scholarship has bridged the gap between text and image, my discussion considers the specific appearance of the motifs, where they appear and what accounts for these changes. In this discussion, I posit that the motifs that changed were appropriated by new silk industries and retained their origins through the textiles.
Seth A. Parry, Emmanuel College
For God and Liberty: Paolo Morosini’s Defense of the Venetian Republic
In 1467, during the Long War between Venice and the Ottoman Empire, the Serene Republic found itself accused of instigating the conflict for personal gain and territorial aggrandizement. The humanist Senator Paolo Morosini was particularly upset by the allegation, and composed his *Defensio Venetorum ad Europae principes contra obtrectatores* in response. Morosini ultimately composed a humanist history of the Venetian Republic citing — oftentimes misleadingly — historical examples to defend his state’s actions in the past as precedent for present proceedings. This paper will analyze Morosini’s work to discover the ways in which this humanist used and manipulated Venetian history to achieve contemporary political ends.

Laura Erickson, University of Washington
Transgressive Gender Performance in Male/Female German Judicial Combat
Legal ordinances in parts of late medieval Germany contain an unexpected, and unusual, scenario. Certain rape suits require a woman to fight using *ir selbes lib* — “her own body” — against a man in judicial combat. The more expected form, found throughout Europe and most of Germany, is that a man would fight on the wronged woman’s behalf. The procedure for intergender combat was specific and unique: the man was placed in a hole that came up to his navel and armed with a club, and the woman was free to move about, armed with a stone in a sling. A detailed, gendered reading of these legal texts, and descriptions of the laws in poetry and *Fechtbücher*, will allow us to explore the dialogue surrounding male and female gender roles, and those who transgress those roles.

Sarah Dillon, Kingsborough Community College
A Reevaluation of Fourteenth-Century *Verre Églomisé* Reliquaries
This paper examines a group of fourteenth-century Italian reliquaries that incorporate a panel of transparent glass in two ways simultaneously: as both a window revealing relic fragments and decorated with the *verre églomisé* technique, that is, the glass is gilded and etched with imagery. Though this group of reliquaries has been studied in terms of their Franciscan patronage and Umbrian origins, they have not yet been contextualized in terms of their use of glass or the ways in which they resonated with concurrent optical theory. Specifically, this paper explores the potential influence of Byzantine and Islamic art works and optical theory. Such an investigation contributes to a better understanding of the interrelated nature of vision, visuality, and the visual arts in fourteenth-century Italy and, in doing so, rethinks this dynamic period and its artistic production.

**FICINO II: STARS AND MAGIC**

Bay Tower
Upper Level
Point Loma B

Organizer: Valery Rees, School of Economic Science, London
Chair: James George Snyder, Marist College

Liana Saif, Birkbeck, University of London
Astral Theurgy: Exploring the Connection between Theurgy and Astral Magic in Ficino’s *De vita*
This proposed paper explores the interrelation between astral magic and theurgy in Ficino’s *Three Books on Life*. I argue that the amalgamation of the natural and divine, of the astral and the spiritual in Ficino’s thought challenges the efforts of some scholars to exclusively place his magic in the categories of either subjective (transforming the operator’s self) or transitive (external effects). The astral and medical magic of Ficino is a transitive magic that simultaneously requires the attunement of the soul via the spirit in order to be fit to receive celestial gifts. Therefore, to draw, one must ascend. I will demonstrate this reciprocity by investigating some sources of Ficino’s theoretical framework, focusing on his reconciliation of the Arabic theory of the astral origins of the *khawas* — occult properties — that supports a transitive kind
of magic, and Neoplatonic views on the divinization of the soul that underlie his theurgic practices.

Caroline G. Stark, Ohio Wesleyan University

Cosmic Connections: Lorenzo Bonincontri and Ficino

Marsilio Ficino's friendship with Lorenzo Bonincontri of San Miniato (ca. 1410–91) is well known: Ficino attended Bonincontri's lectures on Manilius in Florence (1475–78) and wrote letters to him on philosophical and astrological matters. While many scholars of Ficino have mentioned their friendship to claim Ficino's protean interest in astrology, few have explored the astrological and cosmological correspondences in their writings. This paper seeks to elucidate the connections between Ficino's astrological works, including De vita libri tres, and Bonincontri's work on Manilius, both his 1484 commentary on Manilius (Bibl. Vat. Ottob. Lat. 1706) and his poem inspired by the Astronomica entitled De rebus naturalibus et divinis. This paper will argue that Ficino and Bonincontri share not only ideas regarding the celestial influences on human dispositions, but also a concern over reconciling fate, providence, and man's free will.

Valery Rees, School of Economic Science, London

A Fine Balance: Marsilio Ficino on the Stars in the 1490s

Marsilio Ficino's interest in the stars is well known, but debate has focused on whether he changed his views during the 1490s in relation to the influence of the stars in causation and on free will. This paper will reconsider the stance expressed in his letter to Angelo Poliziano of 20 August 1494 and will relate it to wider concerns, including the controversy with Savonarola on prophecy. As Ficino became increasingly aware of the dangers of too much allegorical fancy, he relied increasingly on Plotinus. This paper will take some first steps in examining the place of the stars in his Plotinus commentary.
Saturday, 6 April 2013
3:45–5:15

BETWEEN APPRENTICE AND MASTER IV

Sponsor: Society of Fellows (SOF) of the American Academy in Rome (AAR)
Organizers: Gail Feigenbaum, The Getty Research Institute; Anne Woollett, J. Paul Getty Museum
Chair: Giorgio Tagliaferro, University of Warwick

Lara Yeager-Crasselt, University of Maryland, College Park

Michael Sweerts’s Brussels Drawing Academy and the Education of Artists in the Early Modern Netherlands

This paper addresses the academy for drawing naer het leven, or “after life,” founded by Flemish artist Michael Sweerts (1618–64) in Brussels in the mid-1650s for young artists and tapestry designers. It investigates the unique, though still little understood role that the Netherlandish academies played in the formative years of an artist’s education. Not yet formalized to the extent of institutionalized academies in Rome or Paris, the Netherlandish academy complemented an artist’s traditional training in a master’s workshop by stressing the practice of life drawing. This paper argues that the broad aims of Sweerts’s school, established after a Roman sojourn, offered a more innovative and inclusive academic program than had previously existed. It provides new insight into the complexities of the academic experience in the early modern Netherlands, which found itself at a threshold in the 1650s as ideas on artistic education were soon formalized by the advent of classicism.

Anne Woollett, J. Paul Getty Museum

The Vaenius Studio and Rubens

Sometimes, long-held perceptions of an artist’s trajectory can obscure complex or transitional circumstances in their training. In the case of Peter Paul Rubens, while the significance of nearly six years with his third and final master, the eminent Otto Vaenius, has long been noted, it remains a poorly understood period in Rubens’s development. These were crucial but awkward years of transition between his role as an apprentice and later as an assistant in a busy studio, and the difficulty in clarifying the nature of his position working in association with Vaenius. This paper will reconsider the nature of Vaenius’s training of young artists in light of his own Italian experience, which may have included contact with Federico Zuccaro in Rome, and instruction by learned painters in the Netherlands, such as Dominicus Lampsonius. In reassessing Rubens’s experience, it proposes to reevaluate the Vaenius studio as an early academy in Antwerp.

Gail Feigenbaum, The Getty Research Institute

Learning to Be a Painter: Changing Paradigms

In 1613 an extraordinary letter to Cardinal Federico Borromeo, who had solicited his advice about establishing an academy of painting in Milano, Ludovico Carracci described a grading system in use in his academy in Bologna. He explained that the young academician’s drawings were judged in camera by their elders, given grades of “first,” “second,” and so on, and then, beginning with the best one, passed around to the pupils anonymously. By this means the aspiring draftsmen were spared the discouragement of open criticism and of derision by their peers. How different was this from the usual anecdotes of the hardships and abuses of apprenticeship and of masters who beat their pupils? Ludovico’s was a course of instruction, properly speaking, a fascinating disruption of traditional master-pupil relationships at a moment when painting oscillates between the manual and the liberal arts.
Reconsidering the Competition of Sorts in the Cappella Cerasi

In 1600, Monsignor Tiberio Cerasi commissioned from Annibale Carracci and Caravaggio three paintings for his chapel in Santa Maria del Popolo. In modern scholarship, art historians tend to explain these paintings as merely an attempt to juxtapose the two artists in a stylistic competition of sorts. This explanation seems to overlook the religious dimension of the commission, and that the commissioner was a highly placed official in the papal court. Among scholars today it is generally agreed that Caravaggio must have seen Annibale Carracci’s altarpiece before bringing his own two paintings to completion. There is no doubt that the three paintings are related to one another. My attempt in this paper will be to explain the role of Caravaggio in the overall scheme, and especially his act of inclusion of Annibale’s altarpiece for the sake of delivering the message.

Elizabeth S. Cohen, *York University*

Life after Violence: Artemisia Gentileschi and the Letters of 1620

Infamously, Artemisia Gentileschi’s art has been linked repeatedly to her persona as victim and resistor of rape. Debate has swirled around the impact of the assault and the subsequent trial in 1612 on the eighteen-year-old woman. In 2011 Francesco Solinas published recently recovered letters written by Artemisia in 1620 to a friend, patron, and likely also lover, Francesco Maria Maringhi. These have reignited agitated scholarly conversation about the woman painter’s identity and character. The paper assesses these letters as self-representation in several contexts: Artemisia’s testimonies in the trial eight years earlier, other non-literary women’s missives to lovers, and letters by her husband, Pierantonio Stiattesi, to Maringhi that belong to the same 1620 correspondence. As I have argued concerning the trial, these texts should be read not primarily as proclaiming personal feeling but instead as weaving nuanced social relationships.

Edward Payne, *The Morgan Library and Museum*

Tainted Brush or Poisoned Pen? The Construction of Ribera as Executioner

The relationship between Ribera’s art and life, his violent pictures, and his elusive personality, is a subject of considerable debate. Byron’s lines “Spagnoletto tainted / His brush with all the blood of all the sainted” recall an early modern cliché originating in biographical sources; Sandrart emphasised Ribera’s depictions of extreme subjects, and De Dominici lamented the artist’s supposed hostility towards his archrival, Domenichino. Recent scholarship has interpreted Ribera’s violent imagery as a transparent window onto his personality, and used alleged episodes in his life to explain the violence in his art. Unlike Caravaggio the murderer and Tassi the rapist, however, there is no documentary evidence for Ribera as criminal or sadist. Reading the artist’s works against the grain, rather than through the lens of his biographers, this paper examines the slippage between violence as reality and as representation, questioning the authorship of violence and the construction of Ribera as executioner.
MATERIALITY OF COLOR II

Sponsor: History of Art and Architecture, RSA Discipline Group
Organizers: Francesca Fiorani, University of Virginia; Marcia B. Hall, Temple University
Chair: Marcia B. Hall, Temple University

Babette Bohn, Texas Christian University
Reinventing Disegno with Colore: Federico Barocci’s Use of Color in Designing Paintings
Barocci’s mastery of disegno and colore was exceptional for his generation, prefiguring the balance between these two allegedly opposing principles during the Seicento. A prolific draftsman whose fifteen hundred extant drawings are principally preparatory studies, Barocci was also an inventive colorist whose paintings reworked earlier cangiante principles. His use of color for preparatory studies in pastel, oil paint, and colored chalks was also highly original, incorporating coloristic considerations into the creative process to an unprecedented degree. Barocci’s first biographer, Bellori, a classicist who privileged disegno over colore, partially misunderstood this process. I will reexamine Bellori’s ideas and consider: What is the role of color in design for Barocci? How does it relate to coloring in his paintings? How was Barocci influenced by Raphael, Leonardo, and the context of Urbino? I will argue that Barocci’s inventive design procedures incorporated color both less and more than critics from Bellori on have suggested.

Karin Leonhard
Painting the Rainbow: Color in Nature versus Color in Art
The opinion that no mixed color in art might match the luminescent color mixtures in nature was once seminally expressed in Aristotle’s De meteorologica. Alexander of Aphrodisias is more generous with words in his commentary where he expounds his belief “that the . . . colors of the rainbow [and that is all luminous color] can neither be procured nor imitated by painters.” Such statements opened up the competition between nature and art, and also became a driving force behind the development of still life painting as both a genre and as well as a home of color discourse. In my presentation I would like to understand Baroque still life painting, at least from the 1650s onwards, as part of an investigation into the natural conditions of color change, which is closely interrelated with questions of color mixture in art.

Frank Fehrenbach, Harvard University
“Viva nella unione dei colori”: Colors and Enlivenment
In the Italian Renaissance, visacità features as a ubiquitous category of esthetic praise. However, it is animation through color that adds a new topos to the antique catalogs of enlivening. What is it that brings color to life? Contemporary authors agree that visacità relies upon the relations between colors that balance and domesticate the powers of individual colors. Colors operate as unifying agents of pictorial cohesion. As a cohesive field, the unione del colorito visualizes the interplay of living forces. My paper analyzes the implications of “life” in this context, relating it to dominating concepts in natural philosophy and medicine.
THE UNFINISHED WORK OF ART IN THE RENAISSANCE

Sarah Blake McHam, Rutgers University

Pliny Endorses the Unfinished Work of Art?

Pliny’s *Natural History* provided an influential stimulus for the interest in sixteenth-century Italy in the aesthetic possibilities of the unfinished, particularly as a means of boosting artists’ reputation and status. From his description of the provisional signature “faciebat” — a tag for the self-consciously incomplete — to his discussions of the allures of the greatest Greek painter, Apelles’s two unfinished paintings of Venus, Pliny validated the power of deliberately unfinished paintings and sculpture. This paper will trace the repercussions of the wide adoption of the Plinian signature in sixteenth-century Italy and several examples of theorists and artists who followed Pliny’s models, either advocating the unfinished with their words or purposely producing unfinished works of art.

Letha Catherine Chien, University of California, Berkeley

Tintoretto’s Unfinished Miracle: Aesthetics of the Non-Finito

Rejecting the fifteenth-century staid completeness of Carpaccio, Tintoretto’s miracles are non-finito. Stylistically non-finito, associated with the concept of sprezzatura, became an attribute of value for Titian’s work. However, the same Pietro Aretino who praised Titian for the apparent carelessness of his paint handling that belied the laborious effort condemned Tintoretto for actual haste. Vasari echoed Aretino’s complaints in the second edition of the *Lives*, while contemporary Venetian commentary alleged Tintoretto’s rapid painting derived from a craven desire to earn money faster. In Venice we find an aesthetic of non-finito beyond that of artistic presence and materiality of paint; instead, we find an aesthetic that seeks to find in the absence of paint the presence of God.

Catherine A. Scott, Independent Scholar

Jonsonus Virbius: Loose Papers and Enduring Reputation

For most of his career, Ben Jonson’s interests and enthusiasms hewed toward a poetic version of Ian W. Archer’s civic “pursuit of stability.” Toward the end of his life, however, the proponent of neoclassical unities became a practitioner of art both fragmentary and suggestive, elusive and shifting. He produced poems haunted by ellipses and absences (“Eupheme”) and left two incomplete plays (*Mortimer* and *The Sad Shepherd*). Both would doubtless have been forgotten if the “finished” fame of Jonson’s preexisting canon had not turned their unfinished quality into a cause for imaginative engagement. My paper will argue that the unfinished elements of the Jonsonian canon have contributed in surprising ways to the endurance of Jonson’s reputation and his hold on the mind and thought of succeeding literary generations, and that in fact the temporal toughness and emotive power of the fragmentary were explicitly understood by Jonson’s sons.

Tanya Zhelezcheva, Queensborough Community College

The Poetics of the Non-Finito in the Works of Thomas Traherne

Apollodorus and Michelangelo are known to have destroyed or abandoned their sculptures in an act of utter disappointment. This is not what we find in the unfinished manuscripts of Thomas Traherne: they revel in the *copia* of the unfinished and end only with the chance event of the death of the author. Despite the pervasiveness of the unfinished state of his works, scholars define it as a stylistic inadequacy — as looseness and disorganization. I contend that a radical approach is necessary for understanding Traherne’s writings: they need to be read as unfinished. By borrowing terminology from Terence Cave, I trace the ways in which centripetal and centrifugal forces of closure in Traherne’s texts are rooted in the visual presentation of the manuscripts. The texts are informed by the physical and immediate practice of writing, rather than by prevalent theories of discourse or rhetoric, still less by any mystical imperative.
BEFORE AND AFTER 1453:
PRESERVING, PROMOTING, AND
PRESENTING SACRED HERITAGE
BETWEEN EAST AND WEST

Organizers: Tanja L. Jones, University of Alabama;
Timothy B. Smith, Birmingham-Southern College

Chairs: Tanja L. Jones, University of Alabama;
Timothy B. Smith, Birmingham-Southern College

Jack Freiberg, Florida State University
The “Image of Pity” in Santa Croce in Gerusalemme and the Catholic Monarchs
The Byzantine mosaic icon of Christ preserved in the Roman basilica of Santa Croce in Gerusalemme is distinguished among the many Eastern objects that migrated to the West during the fourteenth and fifteenth centuries by its legendary association with Pope Gregory the Great. The process of promoting the icon as the one Gregory had created to immortalize the vision of Christ he experienced while celebrating Mass, and how that process formed part of a broader campaign to honor Ferdinand of Aragon and Isabel of Castile provide the themes of this paper. In the wake of the fall of Constantinople, and the ongoing struggle to defend the faith, the Eastern icon was identified as a Western relic attesting to the power of faith and as a politicized image pointing to the Christian recovery of Jerusalem.

Lana Sloutsky, Boston University
Byzantine Nostalgia and the Female Émigré: Transferral and Translation of Visual Culture, 1453–1510
When Mehmed II conquered Constantinople, the ensuing physical and psychological devastation contributed to a large-scale wave of emigration. Thousands of elite Byzantines, including many wealthy and educated women, fled Constantinople and became integral for preserving Byzantine cultural identity abroad. The émigrés “rescued” whatever physical remnants of Byzantium’s cultural legacy they could. In turn, these religious and secular objects both helped preserve Byzantine culture and also served an important translational role between the visual languages of Byzantium and the West. An examination of their destruction, preservation, transferral, and translation leads to a more cohesive understanding of how material culture affected both the maintenance and formation of early modern identity. This paper focuses on the active lives of Byzantine and Italo-Byzantine objects owned and commissioned by one prominent female émigré, Anna Notaras, who was a central figure in the cultural transferral efforts between Byzantium and late fifteenth-century Venice.

Alice Isabella Sullivan, University of Michigan
Byzantine Artistic Forms in the Carpathian Mountain Region after 1453
The fortified monasteries of northern Moldavia were built and decorated in the decades following the fall of Byzantium in 1453. Since Moldavia occupied at this time the frontier zone between western Europe and the Slavic-Byzantine world, continuous contact resulted in a gradual assimilation of elements from both the East and the West into existing local traditions in surprising ways. Whereas the architecture of these monastery churches is Gothic and Slavic-Byzantine in inspiration, the hundreds of brightly painted scenes that adorn both their inside and outside walls are Byzantine in style and iconography. In this paper I argue that these decorations are expressive of complex social, religious, and ideological politics. These were particularly significant for the rulers and ecclesiastical officials of this region of Moldavia who sought to promote the heritage of Byzantium after its fall and to protect and preserve it in the face of the increasingly threatening Ottoman Empire.
ROUNDTABLE: THE JOURNAL OF JESUIT INTERDISCIPLINARY STUDIES (BRILL)

Organizer and Chair: Robert Alexander Maryks, CUNY, Bronx Community College
Discussants: Emanuele Colombo, DePaul University;
Kathleen M. Comerford, Georgia Southern University;
William David Myers, Fordham University;
Jeffrey Chipps Smith, University of Texas at Austin

Jesuit history is a wonderful prism through which to look at many interdisciplinary aspects of modern global history. The very best thing about Jesuit history is that it intersects with so many other important topics from the Renaissance and Reformations to the Scientific Revolution, Enlightenment, Colonialism, and so forth. It also engages with a staggering array of disciplines: art history, theology, literary studies, the history of science, international law, military history, performing arts, and many others.

Because scholarship on Jesuit history has recently become too abundant to be easily encompassed, JJIS aims at helping scholars in being better oriented in this rapidly growing field of studies. On the other hand, JJIS will target those areas of scholarship on Jesuit history in its broader context that have been lamentably neglected. This roundtable will discuss the role of the JJIS in promoting Jesuit studies.

CONSUMING CHINAS

Sponsor: Americas, RSA Discipline Group
Organizer: Ricardo Padrón, University of Virginia
Chair: Raul Marrero-Fente, University of Minnesota

Dana Leibsohn, Smith College

China and the Geography of Luxury in New Spain

This paper will focus on the consumption of Asian objects in Mexico, ca. 1620. I have been working with a series of inventories, unpublished and mostly of men who served the Spanish crown. I explore what it meant to covet and own Asian objects in the early part of the seventeenth century in Mexico — looking at both Mexico’s colonial and cosmopolitan status, perhaps with some comparison to other contemporary sites where Asian objects were in high demand. The paper will conclude with some implications this work has for understanding early modern globalization.

Yun Shao, Clarion University of Pennsylvania

A Chinese Perspective on the Imperial Mission and Trade in the Late 1500s and Early 1600s

This paper will review and synthesize some of the latest studies by Chinese scholars on two major contacts between China, Europe, and America, namely, the silver trade with Spanish America, and the first adoption and adaptation of Catholicism in the late Ming dynasty. Directly influenced by and collaborating with Jesuit missionaries, a group of Chinese thinkers and bureaucrats formulated an approach to Western concepts and values that would become the foundation for the endeavor of modernizing — Westernizing — China by later generations. In the meantime, other early modern intellectuals who were not directly receptive to Western ideas but nonetheless address the fiscal issue of silver in the Ming economy, and observe the influx of “foreign values,” ideological and monetary, present other interesting views. Based on the overview of recent Chinese scholarship on these encounters, I will address the question of how a Chinese perspective may interact with and complement Western scholarship.
The Venetian Renaissance between Chronicle and History; Writers and Painters: Marin Sanudo, Giorgio Dolfin, Enrico Dandolo, Carpaccio, Jacopo de’ Barbari, Gentile and Giovanni Bellini

Organizer: Angela Caracciolo, Università Ca’ Foscari

Chair: Matteo Soranzo, McGill University

Angela Caracciolo, Università Ca’ Foscari
Relationships between Writers and Painters
The Battle of Agnadello is one of the most dramatic moments in the history of the Republic of Venice, waged on 14 May 1509 between Venice and the allies of the Cambrai league. The Serenissima Republic was strong and possessed most of the cities of the Terraferma between Venice and Milan. Two writers, in particular, provide documentation of this period: Marin Sanudo il Giovane and Gerolamo Priuli, who follow the striking situation in the city itself (the fire that destroyed the Arsenalle, March 14th of the same year, for instance) and abroad.

Chiara Frison, University of Venice, Ca’ Foscari
The Cronicha dela nobil cità de Venetia et dela sua provintia et destreto of Giorgio Dolfin in Cultural and Artistic Venetian Renaissance Milieu
The Cronicha dela nobil cità de Venetia et dela sua provintia et destreto by Giorgio Dolfin (1396–1458) documents the history of the city of Venice from its origins up to 1458. It represents a key source in the analysis of the work of Marin Sanudo the Younger. The Dolfin’s family was one of the most important Venetian aristocratic families, like the Giustinian, Grimani, Loredan, Trevisan, and their rule, status, and economic power is documented by their contacts with Giovanni Bellini, one of the most important Renaissance painters, who worked for the School of San Giovanni Evangelista and also in the Palazzo Ducale, and who completed in 1507 the altarpiece called La sacra conversazione Dolfin in the church of S. Francesco della Vigna, commissioned by Giacomo Dolfin, grandson of Giorgio, in memory of his parents.

Roberto Pesce, Tulane University
Enrico Dandolo and the Rise of the Venetian Vernacular
In my paper, I will discuss the creation, organization, and realization of the first chronicle in Venetian vernacular written in 1360–62, the Cronica di Venexia attributed to Enrico Dandolo. This work is a simple amalgamation of various sources and authors, and, in this way, recalls the narrative, synthetic style of the high reliefs of Medieval architecture. As the St. Mark’s Basilica offers sculpture of different types, epochs, and origins collected and amalgamated together, creating a curious mixture of dissimilar techniques, the chronicle is a juxtaposition and fusion of different works. The result is naïve and picturesque portrait of Venice, with a particular emphasis on the city day life and commercial trades. During my presentation, I will offer a parallel reading of the chronicle and the Medieval figurative art of the Basilica, focusing on the arches of the main portal.

Tatiana Sizonenko, University of California, San Diego
Gentile Bellini and Venice’s Humanist History
This paper examines Gentile Bellini’s last public commission for the Scuola Grande di San Marco, in particular St. Mark Preaching in Alexandria (1504–07), to articulate his participation in the project of humanist history, which emerged in Venice in the 1490s. Building on P. Brown’s insights into visual istoria, and M. Tafuri’s analyses of artistic styles and civic patronage, this paper compares Bellini’s visual rhetoric to the narrative strategies and ideologies in the foundational texts of Venetian humanism. Just as Marcantonio Sabelico’s and Marin Sanudo’s histories provide a triumphalist
vision of Venice in the context of world history, so too does Bellini’s painting offer a glorifying image of humanism’s patrons. This paper seeks to supplement widely accepted views of Bellini as a mere chronicler of Venice’s civic rituals.

THE MAD, THE HOLY, AND THE POSSESSED IN EARLY MODERN CATHOLICISM

Organizer: Sharon Strocchia, Emory University
Chair: Nancy Caciola, University of California, San Diego

Dale Shuger, Tulane University
Words Without Reason: Writing Like Mad in Early Modern Spain
It was a commonplace in early modern prescriptive literature that excessive solitary reading could lead to melancholy and madness. Less commented upon is the relationship between solitude, writing, and madness. Yet in late sixteenth- and seventeenth-century Spanish Inquisition cases of alunbrados and would-be saints, there are frequent references to seized notebooks, journals, and scribblings of questionable (and questioned) coherence and legibility. In the sense that these documents tended to be accounts of individuals’ experiences of the divine, they resemble mystic literature and spiritual autobiography. An examination of diverse examples poses interesting questions for scholars of both these genres. What were the conventions which dictated reading one text as that of a rational subject describing an irrational experience (the mystic text) and one as that of an irrational subject? What distinguishes the rational construction of the self through writing from the dissolution of the rational self in writing?

Andrew Keitt, University of Alabama at Birmingham
The Language of Possession in Early Modern Spain
The devil’s linguistic prowess had long been one of his signature attributes, but in sixteenth-century Spain natural philosophers such as Juan Huarte de San Juan and Andrés Velázquez engaged in a sustained debate over how, and if, the devil could teach “rustic peasants” to speak an unknown tongue. By the mid-seventeenth century the debate over demonically inspired xenoglossy had developed into a sophisticated discourse that provided alternative explanations ranging from melancholy and celestial influences to the nature of language itself. This paper argues that such natural philosophical investigations contributed to skepticism about the devil’s capabilities and played an important (and hitherto neglected) role in the dissolution of the late medieval and early modern consensus on demonology.

Sharon Strocchia, Emory University
Women on the Edge: Madness, Possession, and Suicide in Early Modern Convents
Mood disorders menaced enclosed convents with growing frequency after 1500, in tandem with the influx of involuntary nuns across Catholic Europe. This paper examines extreme forms of psychic distress — suicidal threats and behaviors — that led religious women to both reject longstanding sanctions against self-murder and refute the cloistered life of sacrifice upon which Catholic society depended for redemption. Were suicidal nuns simply mad or were they demonically possessed? Who decided, and what was at stake in arguing for certain causal agents? How did the humanist revaluation of suicidal acts by classical figures and the spread of exoticized tales of martyrdom experienced by missionaries complicate these scenarios? Working mainly with Italian archival materials, I probe how the competing explanatory frameworks of medicine and religion — both in the process of systematization — made self-destructive behaviors intelligible to contemporaries, yet also problematized the assessment of nuns’ mental states.
LIES, IMPOSTURES, FAKES, AND FORGERIES: A NEW COLLECTION OF RENAISSANCE FORGERY AT JOHNS HOPKINS

Sponsor: History of the Book, Paleography, and Manuscript Tradition, RSA Discipline Group

Organizer: Andrew Pettegree, University of St. Andrews

Chair: Christopher Celenza, The Johns Hopkins University

Earle A. Havens, The Johns Hopkins University

Bibliotheca Fictiva: A Catastrophe of Renaissance Fakes and Forgeries

In 2011 Johns Hopkins University acquired a scholarly collection of some 1300 rare books and manuscripts gathered together over half a century devoted exclusively to the subject of literary and historiographical forgery. Though comprehensive in nature, covering the biblical, ancient, and medieval periods up to the modern era, the collection is especially strong in original Renaissance materials — from the familiar Donatio Constantini, to far more obscure lies and impostures such as Wolfgang Lazius’s 1557 “discovery” of a monumental Hebrew inscription near Vienna proving Noah’s settlement in Austria after the Flood, or the 1581 “Aquila Discovery” of Pontius Pilate’s manuscript condemnation of Jesus Christ. Altogether, this rich gathering of unique manuscripts and rare imprints paints a variegated and endlessly fascinating portrait of scholarly ambition, impudence, vanity, duplicity, and credulity that continues, at turns, to confound and to illuminate our understanding of the Renaissance to the present day.

James K. Coleman, The Johns Hopkins University

Translating the Turk: Laudivius Zacchia and the Fabricated Letters of Sultan Mehmed II

The enigmatic Epistolae Magni Turti, first published as a pamphlet in 1473, was a surprising runaway hit of incunable printing, reprinted at least twenty-one times by 1500. The text consists of letters ostensibly exchanged between the Ottoman Sultan Mehmed II (1432–81) and the leaders of various European and Mediterranean states, including the pope. The original preface claims that the Italian humanist Laudivius Zacchia translated the Sultan’s letters into Latin from Greek, Syrian, and Scythian, but in reality Zacchia himself composed the letters. This paper considers the text as a record of both European conceptions of Mehmed II and the threat posed by Ottoman expansionism, as well as popular European reading tastes and practices during the early years of printing.

Walter Stephens, The Johns Hopkins University

The Elasticity of the Book: Additions to and Subtractions from the Corpus of Annius of Viterbo’s Imagined Antiquities

Among the more than twenty editions of this groundbreaking humanist forgery of “ancient” texts first printed in 1498, there are a number containing works not composed by Annius at all. Some of the most effective presentations simply eliminated Annius’s commentaries altogether, while others reduced the Annian corpus by eliminating selected forgeries along with their commentaries. Still others plagiarized, edited down, or otherwise modified Annius’s commentaries for various reasons. More radically still, some editions added works clearly not composed by Annius. The effects of these editorial interventions can often be seen in citations, comments, and adaptations by sixteenth-century readers, charting the complex life, and dramatic afterlife, of one of the most celebrated and maligned forgeries of Renaissance period.
NEW APPROACHES TO FRANCISCAN ART

Organizer: Kathryn Blair Moore, University of California, Berkeley

Chairs: Holly Flora, Tulane University,
Kathryn Blair Moore, University of California, Berkeley

Louise Bourdua, University of Warwick

The Franciscan Adviser: Fact or Fiction?
The figure of the “adviser” and the “theological adviser” continue to haunt scholarship despite having been called into question since the 1970s. This paper will focus on Franciscan advisers active in Italy in the early Renaissance and consider whether their role differs from that of other advisers (be they members of religious orders or laymen). Did the expertise of such a friar adviser stem from his theological training or was it indebted to more pragmatic concerns?

Susannah Rutherglen, University of Toronto

Portrait of a Saint: Giovanni Bellini and the Franciscan Tradition
Giovanni Bellini's St. Francis in the Desert (Frick Collection, New York) is a masterpiece of spiritual poetry that has inspired rich and varied interpretations over the past six centuries. A recent technical and archival study of this picture sheds new light on its diverse meanings and enigmatic relationship to the tradition of Franciscan art. While acknowledging the unprecedented and unique composition of the Frick panel, this paper will address the many continuities, often overlooked, between Bellini's work and representations of Francis in Italian and Northern art from the later thirteenth to the mid-fifteenth century. Moreover, in keeping with Thode’s thesis that Franciscan culture and theology fostered artistic innovation, I will consider the painting’s very singularity as an aspect of its Franciscan heritage. This presentation is intended to promote discussion and advice regarding contributions to a forthcoming collaborative monograph dedicated to Bellini’s painting.

Erik Gustafson, Institute of Fine Arts, New York University

Franciscans and the Dismantling of Tramezzo Screens
What led to the sixteenth-century removal of the dividing screens inside churches? The destruction of the screens in the Florentine churches of Santa Croce and Santa Maria Novella has been linked to the reforms of the Council of Trent, positing a new post-Tridentine emphasis on lay access to the high altar. However, ecclesiastical attention to the laity had begun far earlier during the reforms of the Gregorian Era that culminated in the founding of the mendicant orders. Among the mendicants, the Franciscans stood out for their ministerial vocation, championing interactive and participative devotion for the laity as well as the friars themselves. Apart from preaching, the Franciscans encouraged attendance of the Eucharist and private prayer, providing space for both genders inside the tramezzo but outside of the choir. In their spatio-devotional practice, the Franciscans began breaking down the outdated monastic spatial boundaries well before the tramezzo screens were dismantled.

Rachel Miller, University of Pittsburgh

Reverberations of Rivalry: The 1597 Nagasaki Martyrdom in Jesuit and Franciscan Prints and Paintings
On 5 February 1597, twenty-six Christians, including six Franciscan and three Jesuit missionaries, were crucified in Nagasaki by order of Hideyoshi Toyotomi, the regent of Japan. In the following decades, both the Jesuits and Franciscans commissioned paintings and prints commemorating this event. While both orders used these images to cast the Nagasaki martyrdom as a repetition, continuation, and renewal of Christ’s sacrifice, I will also argue that there are significant disparities between the two groups of images, which illuminate the different approaches that each order took towards missionary work, and highlight the acrimonious rivalry between the
Franciscans and the Jesuits in the Japanese mission field. This examination will demonstrate that these images of the Nagasaki martyrdom, in a mission as far-flung as Japan, were strongly shaped by rivalries and currents of thoughts that were central to the messages of the European Catholic missionary orders.

JACOBEAN ECONOMIES: TRAVEL, INFORMATION, AND CORPORATE CULTURE

Organizer: Richmond Barbour, Oregon State University
Chair: Stephen S. Deng, Michigan State University

David J. Baker, University of North Carolina at Chapel Hill

Thomas Coryate, John Taylor, and the Economics of Attention

How can we make sense of the journeys of Thomas Coryate and John Taylor as commercial endeavors? In this paper, I will argue that these travelers will come more tightly in focus as market operators if we think of them as trading, not in goods, like other business travelers, and not just in raw information, but in what is sometimes called “true information” — information that has been stylized and reshaped so that it attracts and retains attention. As Richard Lanham has reminded us in a recent book, economics is about scarce resources, and when information is a glut on the market, as news of foreign climes was in early modern England, then what’s scarce is attention. I’ll position Coryate and Taylor as prototypical entrepreneurs, engineering new techniques for attracting, manipulating, and commodifying attention in early modern England.

Mark Netzloff, University of Wisconsin, Milwaukee

The Information Economy of Early Modern Travel Writing and the Narrative Accounting of Fynes Moryson’s Itinerary

England’s relations with other early modern European states were mediated through a traffic in information, an economy that depended not only on credentialed extraterritorial agents but also the illicit labor of individual travelers, informers, and spies. Travel writing in English, particularly travel advice literature, arose out of this institutional context of intelligence gathering. My paper will discuss the influence of this tradition on the practices of writing and narrative forms of the first-person travel narratives that made a belated appearance in the Jacobean period. I will focus on Fynes Moryson’s Itinerary (1617) and analyze the “narrative accounting” that structures his text. His travel account not only provides unparalleled insight into the economic underpinnings of travel but also complicates the reduction of travel writing to information exchange, offering instead a complex calculus of sociability, interiority, and dissimulation that correlates the management of risk with a care of the self.

Richmond Barbour, Oregon State University

“The English Nation at Bantam”: Corporate Politics in the East India Company’s First Factory

Queen Elizabeth’s 1600 charter of the London East India Company (EIC) as “one body Corporate & pollitike” (Birdwood, 167), gave that entity political dimensions overlooked by scholars who saw its distinctive contributions to be economic. Likewise, historians who viewed the EIC’s precolonial failures as episodes in a grand imperial narrative, not as symptoms of persistent vulnerability, misconstrued the founders’ predicaments. This paper examines the economic, political, material, and discursive challenges the EIC confronted in the disease-wrecked, bewildering laboratory of its first overseas settlement: Bantam, a culturally hybrid market city where the Dutch possessed a robust factory. In this place of attenuated logistics and acute English mortality, the separate funding of each voyage divided an already confounded community. Foregrounding an unpublished manuscript I am editing for the Hakluyt Society, the first half of the Journal of John Saris (1611–12), I examine the discursive traffic of the EIC’s first factory abroad.
Babies, Books, and Brainchildren: Mary Trye, Jane Sharp, and the Medico-Literary Marketplace

“Chemical physician” Mary Trye (Medicatrix, 1675), and midwife Jane Sharp (The Midwives Book, 1671) wrote and practiced at a time when the medical marketplace was expanding. In an increasingly commercialized early modern medical marketplace, books — in their own way highly marketable commodities — played a major role. The booming publishing industry picked up on the commercial possibilities of medical works, encouraging Trye and Sharp, as medical practitioners, to present themselves as authoritative writers and to make use of this medium to advertise and promote their medical practice. I will examine in what way they managed to find the balance between medical integrity and commercial, entrepreneurial strategies in both medical professional practice and publishing. One interesting aspect in this context is the fact that Trye and Sharp never drew on the book-baby metaphor that was commonly used by medical and literary writers. Were they too close to the marketplace?

Mark Trowbridge, Marymount University

Bernard van Orley’s Joris de Zelle and the Status of the Learned Doctor

In 1519 the Antwerp artist Bernard van Orley painted the physician Joris de Zelle (Brussels). This portrait was part of the first round of so-called “occupational portraits,” which gained popularity in the coming decades. It was probably inspired, as other portraits were, by the painting of Erasmus of Rotterdam by his fellow Antwerpener Quentin Massys, from 1517. But whereas Erasmus was a humanist of great reputation, de Zelle was quite new to the practice of medicine; furthermore, his occupation was not without its critics. Yet both portraits use writing as a key component of the occupations. This paper will demonstrate how Zelle’s particular writing — he consults learned books as he revises his handwritten notes — emphasizes his status as physician during a period when society questioned that profession, and when, even within their own circle, learned physicians were separating themselves from the handicraft of surgeons.

Nancy Frelick, University of British Columbia

Mirroring Melancholy

Various kinds of mirror texts were used to explore melancholy in the Renaissance. This paper will present the recently discovered Miroir des melancholicques by Meury Riflant (1543), which appears to have been considered a medical text at the time. It includes a translation and commentary on the (Pseudo-)Aristotelian Problem 30.1, followed by a discussion on the relation between climate and temperament inspired by Aristotle, Galen, and Alexander of Aphrodisias, and a number of cautionary poems admonishing readers to avoid wine and the pleasures of Venus, which lead to melancholy. The end of the book contains the words “Nosce teipsum / Congnoy toy” along with rhymes that remind readers that only divine love and sweet food from the “sacred book of life” (“Sainct Livre de vie”) can lead to transcendence. The implication is that the health of the body and of the soul must mirror each other, and that sickness and sin are correlative.
Refining Utopia: Bishop Burnet Translates Thomas More into the “more natural and proper” English of 1684

In 1684 Bishop Gilbert Burnet published a little-studied translation of Thomas More’s *Utopia*, claiming that he hoped to do new justice to the “elegant” Latin original now that the English language, like the French, had been corrected, refined, and purged of earlier generations’ pedantry, fancifulness, and extravagance. This paper, a contribution to the history of More’s “afterlife” and *Utopia*’s reception, examines how Burnet handled the work’s paratexts and mise-en-page, preserved or softened More’s wit and verbal paradoxes, and modified the work’s tone. Burnet’s translation has been called “Whiggish”: do traces of Hythloday’s radicalism survive? Above all, how does Burnet differ from More’s first translator, Ralph Robinson? If Burnet has gained in refinement what has he lost?

Clare M. Murphy, Arizona Center for Medieval and Renaissance Studies (ACMRS)

A Dialogue of Comfort in Favor of Translation

*A Dialogue of Comfort against Tribulation*, written by a Hungarian in Latin and translated from Latin into French and from French into English, is the title of one of the works Thomas More wrote in the Tower of London while awaiting certain death. This title invites translation into still more languages, and such has been the case. The work draws on a plethora of Greek and Latin sources from Plato to Aesop, and medieval tales dialogue with classic Christian spiritual writings, for example, Chaucer with Gerson. There are literally hundreds of Biblical borrowings, fifty from the Psalms alone. Jacob’s ladder, as Germain Marc’hadour writes, descends from the sky to the shores of the Thames, as well as to those of the Danube, in that section of Hungary annexed by Ottoman Turks. This paper studies how the concept of translation is figurative of the varied human background of the book considered More’s literary masterpiece.

Robert W. Hanning, Columbia University, Emeritus

Caught Mapping: The Impact of a New Cartography on the Este Court and the *Orlando furioso*

Under Dukes Borso (1450–71) and Ercole (1471–1505), the Este court at Ferrara became a depot for maps that participated in a European cartographic revolution, from those accompanying the Latin translation (ca. 1410) of Ptolemy’s *Geography* to those recording the discoveries and circumnavigations commissioned by the Spanish and Portuguese crowns. By means of direct sponsorship, aggressive purchases, and extensive diplomatic espionage, the Estensi compiled a trove of pioneering maps — including several that Ludovico Ariosto consulted in depicting the travels of major characters in his *Orlando furioso*. This paper suggests ways in which the contrast and
tension between the Furioso’s “mappable” and “unmappable” landscapes contribute to its moral, political, and psychological perspectives, while considering as well how the poet at once exalts and ironizes the impact of European exploration on human imaginings and desires, and thus on human judgment, notorious throughout the Furioso for its propensity to err and inclination to folly.

Barbara R. Hanning, CUNY, City College, Emerita

None the Verse for Wear: Enduring Traditions in Setting Ariosto to Music

Ariosto’s Orlando furioso was immensely popular with sixteenth-century musicians from the appearance of the earliest edition (1516), its stanze at first being sung solo by improvisatori to the formulaic tunes of specific arie able to accommodate the rhythmic and tonal variations of octave rime. By mid-century, when composers began publishing more artful, polyphonic settings of Ariosto’s verse, some retained features of the earlier practice, and certain stanze emerged as favorites among composers. One example was “Ruggier qual sempre fui” (44/61), which invokes Ruggiero’s steadfastness and loyalty, perhaps recalling his role as progenitor of the Este dynasty. This paper focuses on both literary and musical aspects of settings of Ariosto’s stanze. It explores reasons why some verses were more attractive than others to court musicians in Ariosto’s circle. It also identifies traces of the earlier, improvisatory practice in the later, written examples by madrigal composers such as Ruffo, Berchem, and Wert.

Chadwick Jenkins, CUNY, City College

A Cartography of Musical Corruption: Nicola Vicentino and the Ancient Genera

In June 1551, at the urging of his patron Ippolito II d’Este, Cardinal of Ferrara, music theorist Nicola Vicentino entered into a public debate with Vicente Lusitano concerning the ancient musical genera. Vicentino lost. However, he continued the debate in his treatise Ancient Music Adapted to Modern Practice (1555). Indeed his revisiting of the incident prompted one of the judges to accuse Vicentino of falsifying both the account and official documents. While the facts of this curious case are well known, the strategy of argument Vicentino employed has gone largely unexplored. This paper will show that far from merely rehearsing speculative arguments concerning the ancient genera, Vicentino sought to demonstrate through the cartography of musical space delineated by the genera that Lusitano and others were unaware of the corruption of their own modern practices. Furthermore, this paper will connect this argumentative strategy to Vicentino’s patron-client relationship with Ippolito.

30416
Marina Tower
Lobby Level
Spinnaker 1

PERFORMING MASCULINITIES

Sponsor: Performing Arts and Theater, RSA Discipline Group

Organizers: Linda Phyllis Austern, Northwestern University; David L. Orvis, Appalachian State University

Chair: Linda Phyllis Austern, Northwestern University

Respondent: David L. Orvis, Appalachian State University

Lewis Seifert, Brown University

Staging Contradiction: Michel de Montaigne, Theophile de Viau, and (Non)Erotic Male Friendship

In his seminal book, The Friend, Alan Bray asserts that “the rhetoric of male friendship occupies an impossible space” in early modern England (199): it was used to figure a respectable bond between men with mutual interests, but also sodomy between men accused of socially or politically dangerous intentions. The rhetoric of male friendship was similarly vexed in sixteenth- and seventeenth-century France; in texts celebrating male friendship, both Michel de Montaigne and Théophile de Viau accentuate the ambiguously erotic character of this rhetoric. Eschewing the
dominant utilitarian ideal that shielded men against charges of homoeroticism, Montaigne and Viau stage, figuratively, affective and physical intimacy between men at a time when doing so was increasingly tendentious, if not dangerous. Through their contradictions, both Montaigne and Viau gesture toward Michel Foucault’s utopian vision of a friendship that reorders male relations around an array of pleasures troubling heteronormative masculinity.

Gina Bloom, University of California, Davis
Imperfect Information Games: Cards, Theater, and Male Friendship

Early modern dramatists often represent male friendship in Ciceronian terms, wherein true friends have complete knowledge of each other. But plays also underscore a problem in the classical formulation, for if ideal male friendship is produced through the mutual sharing of secrets, then friends must have something to divulge. Paradoxically then friendship is constituted by gaps in knowledge about each other. Heywood’s *A Woman Killed with Kindness* investigates the complex epistemology of friendship by having two characters test their friendship through a card game, a notable choice as a game of “imperfect information”: card games involve the strategic concealment and revelation of information to other players. I argue that Heywood’s card game scene not only underscores a parallel between card play and male friendship, but extends the phenomenology of card play to its theatrical audience, suggesting that theatergoing itself is a game of “imperfect information.”

Jesse Revenig, Northwestern University
Lamenting Orpheus: Performing Masculinity in Early Opera

Orpheus’s post-Eurydice sexual inclinations often escape musicological study. Given the number of musical works based on the myth, one cannot ignore the “queer” Orpheus when studying early seventeenth-century musical settings of the story — the time when the tale was most popular in opera. I argue that the librettists and composers of *Euridice* (1600) and *L’Orfeo* (1607/09) use the musical trope of the lament to feminize Orpheus in a way that perhaps betrays his newfound sexual inclinations. Examining additional aspects of the works such as voice type and both the musical and textual relationships between Orpheus and the other characters. Further, one can see a marked femininity in visual representations of Orpheus from the time. Comparing these visual idealizations of the character with his musical portrayals, I will demonstrate that Orpheus performed a type of masculinity fully in line with the pederastic tradition he began.

30417
Marina Tower
Lobby Level
Spinnaker 2

SPACE AND TIME IN SHAKESPEAREAN ROMANCE

Organizer: Nichole E. Miller, Temple University
Chair and Respondent: Melissa Sanchez, University of Pennsylvania

Julia Reinhard Lupton, University of California, Irvine
Shakespeare Dwelling: What Romance Affords

This paper examines the plasticity of the romance landscape and its propensity to generate organizational images in Shakespeare’s late plays. Open edifices (sheep cotes, leafy shelters, mountain caves) afford the creation of metaphors that accompany and accommodate their denizens’ search to reestablish sustainable rhythms of dwelling in the aftermath of storm, shipwreck, banishment, or exposure. “Afford,” borrowed from environmental psychology and design theory, asserts the extent to which Shakespeare’s romance landscapes are not simply screens on which characters project their emotions but rather function as active participants in the project of dwelling. From Heidegger to contemporary affordance theory, human dwelling builds its provisional structures out of a combination of material and moral resources, assemblages designed to manage and acknowledge dependencies on the affective labor and good will of other people within an open system of environmental flows.
Elizabeth Allen, University of California, Irvine
Sanctuary at Ephesus
Ephesus in *The Comedy of Errors* and *Pericles* is a quasi-pagan, feminized sanctuary: a place of romance where mothers remove themselves until the balance of familial power is restored. Ephesus figures in another medieval tradition, the Golden Legend’s “Seven Sleepers of Ephesus,” where seven Christians take refuge from persecution in a cave, only to be walled inside by the pagan emperor. After sleeping for 300 years, they emerge into a converted world under Constantine, tell their story, and die celebrated as martyrs. Looking at Shakespeare’s feminized Ephesus through the lens of another Ephesus, this paper investigates motherhood as a core value of romance. Shakespeare differentiates romance from the native practice of sanctuary in England, even as he draws upon that history to universalize and sacralize the reborn mothers of the plays. Invoking sanctuary, he appropriates the aura of Christian struggle and martyrdom but holds at arm’s length the tragic end.

Nichole E. Miller, Temple University
Paul’s Call and *Cymbeline* ’s Calling
This paper examines Shakespeare’s play in conjunction with St. Paul’s letters, focusing on II Corinthians’ metapistemotarity. Drawing on the double sense of “calling,” vocation and profession, teased out by Max Weber and picked up in Giorgio Agamben’s reading of messianic time in Paul’s writings, I argue that the play’s “calling” fuses eros, politics, and *poiesis*. In *Cymbeline* reading and writing, like perspective and retrospective acts of viewing, twine together to form a meditation on being and living both now and to come. This untimely hermeneutic, in turn, intersects with the play’s obsession with sleeping and dead bodies. Such a preoccupation represents, on the one hand, a figure yoking Paul’s seeming condemnation of letter and flesh. On the other hand, the ways people misread bodies alert us to the dangers of misreading Paul. *Cymbeline* thus reforges Pauline notions of flesh, letters, both epistles and *gramma*, temporality, and community.

Elizabeth Moore Hunt, University of Wyoming
The Bestiary in Tapestry: Bestiary Themes in Flemish *Mille Fleurs* Tapestries
During the late thirteenth and fourteenth centuries, manuscript illuminators based in local centers of Flanders and Artois produced a range of compendia regarding animals, including Aristotle’s *Historia animalium*, Brunetto Latini’s *Le Trésor*, and Hugh of Fouilloy’s *De avibus*. Although the market for such volumes gradually declined, the market for tapestry weaving was soon established in the same towns, such as Arras, Tournai, and Bruges. The choices and placement of animals within the *mille fleurs* designs carried many of the symbolic values and anthropocentric perceptions that made animal examples ideal for enhancing the moral and didactic undertones of the series. This paper will examine the influence of the varied textual and visual details of illuminated encyclopedia on inventive tapestry cycles as sources of meaning and cultural values that infiltrated castles, churches, and merchant halls at home and abroad.
Juliana Schiesari, *University of California, Davis*

**Becoming Human: Horses and Virtue in the Italian Renaissance**

The Italian Renaissance saw an explosion of interest in animals in general, from paintings, to statues, to veterinary books, to anatomy and so on. Beginning within humanist discourses on education and finishing with an exploration of the horse and the human, human and nature in literary texts, this essay will explore how analogies between horses and humans create a sort of anthropomorphic world of connectedness through metaphor and analogy in select Renaissance texts. This will cover four basic topics: male education, horse training, horse-human nature, and finally species and gender hierarchy. My essay will read several texts in terms of the relation between humanistic education, literature, and the idea of virtue, as horses and men — and even some women in literary texts — anthropomorphically collude to redefine what it means to become fully human.

Peter Sahlins, *University of California, Berkeley*

**Where the Sun Don’t Shine: Animals and Animality in the Royal Labyrinth, 1660–74**

The Royal Labyrinth in the gardens of Versailles contained some three dozen fountain sculptures (drawn from Aesop’s fables) with over 350 painted lead animal figures (modeled on those of the recently founded Royal Menagerie). I argue that the use of sculpted animals in violent, realistic interactions stood in marked contrast to both the Royal Menagerie and the decorative politics of the Versailles gardens, which drew on mythological and metamorphosed animals and beings. The royal message of the animal fables in the Labyrinth can be found in its portrayal of a “realistic” world of nature in which warfare and violence (especially among birds) was the norm. Only the presence of the king could guarantee the social order and control the “animal passions” of the king’s subjects. The Labyrinth thus demonstrated a new use of animals and of fables in the making of the French absolute monarchy.

**WARBURG’S AFTERLIVES**

30419
Marina Tower
Lower Level
Nautilus 2

 Organizer and Chair: Christopher D. Johnson, Harvard University

Elizabeth Langsford Sears, *University of Michigan*

**Ikonologie, Warburg’s “Demonstrations” and Audience Response**

Aby Warburg delivered two significant talks in Rome, one in 1912 and the other in 1929. The publication of the first, “Italian Art and International Astrology in the Palazzo Schifanoia, Ferrara” (1922), gave the scholarly public access to Warburg’s coinages — *ikonologisch* and *Ikonologie* — which he used, undefined, to describe his method. The second, delivered at the Bibliotheca Hertziana before an expatriate audience, treated “Roman Antiquity in the Workshop of Ghirlandaio.” Fragments of the talk and a photographic record of the montages before which he spoke survive. Warburg called the talk “an anatomical demonstration of art historical method” and referred to it as an “iconological effort.” My talk concerns the reception of Warburg’s iconology by scholars directly exposed to his form of *kunstgeschichtliche Kulturwissenschaft*, including G. I. Hoogewerff, the Director of the Dutch Institute in Rome, present at both lectures, who by 1927 had sought to define “iconologie” as a method distinct from “iconographie.”

Jane O. Newman, *University of California, Irvine*


The recent uptick in “global” Renaissance studies might suggest the timeliness of Warburg’s signature concept of the *Wanderstrassen*. Tracking the peregrinations of a pictorial unconscious circulating across temporal and geographic, generic, and medial borders, the conceit and method of juxtaposition it entails seem to offer a model for contemporary scholars. Yet Warburg was equally as invested in specifically national (if not nationalist) questions. Indeed, his art- and cultural-historical studies
Jeremy Melius, *Johns Hopkins University*

**Against Aestheticism: Warburg's Superficial Histories**

In the recent Warburg revival, the great German scholar has emerged as an almost Dionysian force: a vertiginous chronicler of cultural phantoms, atavistic survivals, and spirals through time. This paper offers a modest archaeology of his dynamic conception of history, laying bare its roots in the young Warburg's troubled aspiration towards an Apollonian *kunstwissenschaft*. In his early writings on Botticelli, Warburg sought to disentangle his chosen objects from the decadent appreciation of the Aesthetes; and yet, his account of the artist's involvement in a learned Quattrocento milieu offered instead a displaced description of the cult of Botticelli itself — of the very networks of modern citation and appreciation he had set out to refuse. The repressed thus returns, and Warburg's investigation of cultural afterlives emerges as an uneasy, phobic projection of historical “depth,” of powerful anterior intentionality, behind the shallow historicity of his own moment's scandalous involvement with Botticelli.

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**Marina Tower**

**Lower Level**

**Nautilus 3**

**VISION, IMAGINATION, AND BODILY TRANSFORMATIONS**

**Organizer:** Berthold Hub, *University of Vienna*

**Chair:** Angeliki Pollali, *DEREE, The American College of Greece*

**Theresa L. Flanigan, The College of Saint Rose**

**Bodily Experience of Moving Images in the Renaissance**

This paper considers the body's role in perception and image reception in the Renaissance, taking as its premise that an image actually *does* something to the body of its beholder. In *On Painting* (1435–36) Alberti praises art that moves the viewer's soul. The optical theories that informed his treatise suggest that Renaissance viewers regarded images as able to enter the body and alter the viewer by impressing upon and “moving” the soul, making images active agents in the visual-cognitive process. In turn, the viewer's body could impact other bodies in a continuous process of incorporation, transformation, and projection. I believe this understanding of embodied comprehension and response influenced the devotional function and aesthetic transformation of paintings during this period. As a case study, I analyze Fra Angelico's *San Marco Altarpiece* (1438–41) and relate this naturalistic and geometrically derived painting to embodied comprehension as expressed in Alberti's treatise and Dominican devotional practice.

**Christian K. Kleinbub, The Ohio State University**

**Heart Images in Michelangelo's Venus and Cupid**

This talk addresses an unusual pictorial device showing the “image in the heart,” as depicted in the famous *Venus and Cupid* designed by Michelangelo and executed by Pontormo (ca. 1532–33). Here, Venus, turning to caress Cupid, points to her heart, showing how the image of the beloved has penetrated to that organ from the eyes, a scenario discussed in the poetry of Dante, Petrarch, and Michelangelo himself. Explained as such the gesture appears a straightforward statement of the mechanism by which the beloved's beauty makes its impression on the lover. However, I show the ways in which this seeming visual metaphor for the impact of love on the self correlates to an eclectic mélange of religious and poetic ideas that refer to a body of pseudoanatomical theory still oddly alive at the time of the inception of modern anatomical thinking, a movement in which Michelangelo also participated.
Maurice Sass, *University of Munich*


The aim of this paper is to present Lodovico Dolce’s *Libri delle Gemme* (1565) as a basic source for the understanding of cinquecentesque debates of pictorial efficacy. Based on astrological concepts of astral pictures as forceful determinants Dolce analyzes in this book the relation of spectator and picture as a reciprocal mechanism of natural forces. This allows him to conceptualize in a nonmetaphorical way the inherent heat, the softness, or the rationality of pictures as visual characteristics determined by their material compound. With the help of these physical and biological models Dolce finally develops an explanation regarding why pictures can be regarded as both powerful agents and purely projections of the spectator’s imagination at the same time. A comparison to Dolce’s *Artino* (1557) will show how Dolce’s treatise on gems can be considered as a natural philosophical counterpart that Dolce systematically launched as a complement to his well-known treatise on painting.

**30421**

*Marina Tower*

*Lower Level*

*Nautilus 4*

**COLLECTIONS AND OBJECTS OF KNOWLEDGE: BOOKS, GARDENS, AND STUDIOLI**

*Sponsor: Italian Art Society*

*Organizers: Sarah R. Kyle, University of Central Oklahoma; Jennifer Webb, University of Minnesota, Duluth*

*Chairs: Sarah R. Kyle, University of Central Oklahoma; Jennifer Webb, University of Minnesota, Duluth*

SUSAN NALEYTY, *George Washington University*

Townhouse and Villa: Pietro and Bernardo Bembo’s Orti and Studioli in Padua

Pietro Bembo owned a substantial art collection and library befitting his notable intellectual interests. A lifelong labor to assemble, it did not begin with Pietro; he inherited rich visual arts and a library from his father, Bernardo. Personal and professional differences determined the types of objects that they acquired, the sorts of artistic projects they patronized, and the uses to which they put their rare material remains. They invited an exclusive audience of artists and writers, who not only studied their objects on exhibit, but informed their hosts’ purchases, and crafted their portraits as worldly, intellectual men of letters, who welcomed visitors to revel in the didactic lessons of the visual. Like readership gleaned from marginalia in a text, contemporary viewership may be recovered about this family’s lavish interiors and exteriors.

JOAN BOYCHUK, *University of British Columbia*

Parataxis and Disjunctive Time: Joris Hoefnagel’s Artistic Interaction with the Habsburg Kunstkammer

In the 1590s, the court artist, Joris Hoefnagel, engaged in a visual dialogue with two calligraphic model books that had been inscribed twenty years earlier by the imperial scribe, Georg Bocskay. Originally commissioned by Emperor Ferdinand I, the two manuscripts eventually passed to the collections of Ferdinand’s grandson, Emperor Rudolf II. While in Rudolf’s possession, the books were given to Hoefnagel to embellish with a pictorial response to the preexisting text; this he did by employing a variety of strategies stemming from current epistemological practices, including natural history and emblematics. Transecting time and media, the manuscripts point to novel ways artists could engage with and contribute to princely collections. Indeed, they indicate the ways artists could respond to objects within such collections and thereby make their own mark in the production of knowledge at the early modern court.
Kelley Magill, *University of Texas at Austin*

**Collecting the Catacombs: Early Modern Drawing Collections of Christian Antiquities**

Because of their significance as both ancient historical sources and powerful devotional images, drawings of the catacombs circulated widely and inspired diverse responses and interpretations among early modern Catholic scholars and reformers. Following the discovery of the painted catacombs on Via Salaria in 1578, Alfonso Chacón and Philips van Winghe formed the first extensive collections of drawings documenting the early Christian frescoes, sarcophagi, and inscriptions found in the catacombs. Antonio Bosio copied and expanded upon these earlier collections and commissioned a series of engravings after his collection of over two-hundred drawings after the catacombs for his treatise, *Roma soterranea*. I argue that the reproduction and interpretation of early Christian antiquities in the catacombs impacted historical and theological systems of knowledge in early modern Rome by responding to urgent issues concerning the history of Catholic tradition and post-Tridentine reforms.

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**NEW DIRECTIONS IN NEO-LATIN RESEARCH**

*Sponsor:* Societas Internationalis Studii Neolatinis Provehendis / International Association for Neo-Latin Studies  
*Organizer:* Craig Kallendorf, *Texas A&M University*  
*Chair:* Judith Rice Henderson, *University of Saskatchewan*

Isabella Walser, *Ludwig Boltzmann Institute for Neo-Latin Studies*

Poetics, They Wrote: John Barclay, Johann Ludwig Prasch, and Anton Wilhelm Ertl as Their Novel’s Advocates

The Neo-Latin novel of the early modern period suffered from a devastating reputation. If treated at all within the literary dispute of the time, the novels were condemned as mere “fabulae licentiosae.” One of the main reasons for this perception was that there didn’t exist any poetics for the Neo-Latin novel (not even ancient ones) that could provide the genre with some sort of justification. So starting with Barclay, the Neo-Latin novelists helped themselves, supplying their works as part of the novel’s pattern with an inherent poetics of their own, implementing both implicit or explicit poetological discussions, which not only shed light on the genre of the Neo-Latin novel as a whole, but also add a so-far neglected technical aspect to it.

Reinhold Glei, *Ruhr-Universität Bochum*

(Neo-)Latin as a Meta-Language

In his translation of the Koran published in 1698, Ludovico Marracci defends the choice of Latin as his favorite language of translation by arguing that it is the most appropriate one to translate texts written in distant cultural milieus. Latin, as a “dead” language, is the best choice for rendering the structures and meanings of texts from foreign cultures. This view of Latin as a meta-language was shared by others. In this paper, I intend to show that Latin was not only regarded as a useful *lingua franca* for the scientific community, but also as a meta-language, whose singular qualities are discussed explicitly. A collection of related texts is presented and analyzed, and it will be demonstrated that Latin gained this distinctive feature as early as in antiquity when the Romans developed its capacity by translating from Greek texts.

Wiebe Bergsma, *Frysk Akademy and Royal Academy of Arts and Sciences*

Erasmus and the Frisians

Hayo van Cammingha (murdered in 1556), born in a noble family in Friesland, became in 1529 a paying guest in Erasmus’s household and *familia*. The student and the master became friends, but the friendship fell apart and in his correspondence
Erasmus completely destroyed Cammingha, together with other humanists. Based on this case study I will shed some new light on the following: first, Neo-Latin epistolography; second, the friendship between humanists, and amicus and cliens as synonyms; and third, Frisian humanism in general, with ca. sixty letters between Erasmus and Frisians having been published. As my research is based on the complete correspondence of Erasmus I will pay attention to the income of humanists — an important desideratum — and the way in which they organized their scholarship in a world that knew too much.

30426
Marina Tower
Floor 5
Parlor 514

THE LITERARY BODY / BODY POLITIC

Sponsor: Southeastern Renaissance Conference
Organizers: Sonya Freeman Loftis, Morehouse College; Susan C. Staub, Appalachian State University
Chair: John N. Wall, North Carolina State University

Lisa M. Ulevich, Georgia State University
Broken Monument, Broken Body: Herbert’s “good fellowship of dust”
By its title, its variety of poetic forms, and the precision of its prosody, George Herbert’s collection The Temple makes a clear claim for the usefulness of structure and form in meditative practice. Herbert’s devotional process relies on a number of innovative verse forms that emphasize the interplay of ostensibly complete structural forms — literal church monuments and instances of spiritual revelation — and broken or fragmentary building materials. Herbert’s task is at once mortifying and hopeful. The poems illuminate the “good fellowship of dust” that the body shares with crumbling monuments and structurally split poetic forms, ensuring the humility that is key to Herbert’s devotional process. At the same time, The Temple’s richly varied prosody reflects a continuing optimism about the spiritual resources afforded by disintegrating structure.

Allison K. Lenhardt, Wingate University
Embodying Expressions on the Early Modern Stage: The Faces of the Body Politic in Richard II
This paper analyzes the collective performance of actors’ parts in relation to early modern performance practices, physiognomy, and cognitive science to explore how early modern actors performed and responded to facial descriptions such as Richard II’s confession that a “brittle glory shineth in this face.” The early modern actor memorized his part and one-to-three-word cues without having open access to all of the play’s scenes and dialogue. Because of Renaissance actors’ brief and often independent rehearsal period, the actors depended upon expressive prompts from fellow actors in a performance to discover and to embody their characters’ status and actions as the plot advanced. Shakespeare’s dramatic account of Richard II’s demise is fraught with physiognomic observations about Richard and his noblemen at key moments within the play. As the scenes progress, the characters’ physiognomic language and the actors’ expressions alter to symbolize the transformation of the body politic.

Sonya Freeman Loftis, Morehouse College
Building and Breaking the Body Politic: Narrative and Identity in Titus Andronicus
Analyzing the play through the lens of hermeneutical phenomenology, this essay examines the intertwining of narrative and identity in Titus Andronicus, examining the way that characters such as Titus and Lavinia struggle to construct their own personal stories from a plot of political and familial violence. Specifically, Titus relies on classical mythology to help him construct a meaningful tale of his life’s story, a narrative that simultaneously builds and breaks his relationship with Rome’s body politic. His status as a “summoned self,” in Paul Ricoeur’s sense of the term,
leads Titus to believe that he is the figure who can reunite the dismembered pieces of Rome’s body politic. Titus’s struggle toward “narrative selfhood” leads him to embrace a violent and destructive identity, as his need for revenge and his attitude toward his offspring are bound up in the classical texts that he uses as models for his own life’s narrative.

NEW APPROACHES TO GENDER AND RELIGION IN EARLY MODERN ENGLAND

Organizer: Todd Butler, Washington State University
Chair: Megan M. Matchinske, University of North Carolina at Chapel Hill

Nandra Perry, Texas A&M University

Material Girls: Thomas Lodge’s Heroines and the Poetics of Early Modern Romance
This paper reads the romance aesthetic of Catholic convert Thomas Lodge in light of his engagement with both medical and demonological discourses in works like The Divel Conjured (1596), Wits Miserie and the Worlds Madnesse (1596), and A Treatise of the Plague (1603). In this context, the eloquent heroines who drive Lodge’s romance plots emerge as something of a missing link, allowing us to more clearly map the continuities and discontinuities between debates defining early modern English literary culture and emerging scientific and pseudoscientific interrogations of the relationship between words and the material world. Focusing particularly on Lodge’s 1596 Margarite of America, my argument seeks to complicate our view of Lodge’s “traditional” and “incarnational” poetics by treating his heroines not only as an expression of his particular theological commitments, but also as an effect of his experimental “hands on” engagement with the bodily realities of plague and poverty.

Todd Butler, Washington State University

Reading Esther to Read Sovereignty: John Donne and the Casuistry of Conscience
In the aftermath of the 1605 Gunpowder Plot, the biblical story of Esther and her intercession on behalf of the threatened Jews of Persia became a touchstone for larger debates regarding the potentially conflicting obligations of familial, political, and religious authority. As this paper demonstrates, while most period critiques of the story seek to buttress more traditional confessional arguments, John Donne concentrates instead on Esther’s process of thought, and in particular her thinking through the nature of sovereignty. In examining Esther’s broader attempt to establish a “rectified and well informed Conscience,” Donne reveals how the free deliberation of individuals can entail not disabling doubt but the recognition of one’s appropriate allegiances. Strikingly the primary targets of this analysis are not Catholic subversives but reform-minded Protestants, a fact that demonstrates the wider implications Esther’s story had for the continuing contest over religion and political obedience throughout the seventeenth century.

Caitlin C. Holmes, Clemson University

“Bewaild dejected soul, thus faln”: Lady Eleanor Davies, Prophecy, and Protestant Poetics
One of the first seventeenth-century female prophets, Lady Eleanor Davies’s claims to prophecy and her attempts to circulate her writings made her notorious in the eyes of her contemporaries. Scholars have identified that many seventeenth-century female prophets — including Davies — attempted to overcome the irrational nature of prophecy using a specifically feminine discursive voice. This paper, however, argues that Davies also uses a form of Protestant lyric aesthetic to seek legitimacy. Davies’s two poems, “Given to the Elector” (1653, revised and republished as “Amend, Amend” in 1643 and as “Strange and wonderfull prophecies” in 1649) and “Spirituall Antheme” (1636) contrast much of Davies’s canon, as she minimizes the other rhetorical gestures that she often deploys: her aristocratic heritage and anagrammatic allusions to biblical prophecy. Instead, this paper discovers that Davies’s attempts to establish her credibility by versifying her prophecies, thus staking a claim to a different and more specifically devotional genre.
Twinship, Selfhood, and Identity in *The Comedy of Errors*

The identical twins in Shakespeare’s *The Comedy of Errors* are presented as exact copies of one another. According to Egeon, the Antipholus boys arrived in this world “so like the other / As could not be distinguished but by names” (1.1.51–52). Similarly, the self-same nature of the Dromios is such that they share but one set of distinguishing features — bearing the same moles and warts about them. Inasmuch as the play presents us with completely correspondent twinship pairs, the play enters the realm of implausibility, of farce. Yet it does so in a way that invites us to reflect on the underpinnings of identity. In particular, it prompts us to consider whether selfhood can be produced/preserved in the absence of anything personally distinctive or unique. If the other can substitute for the self, can there be such a thing as identity? Is selfhood possible, when one is not singular?

“I am not what I am”: Twinship and the Crisis of Identity in *Twelfth Night*

Much has been written about *Twelfth Night* and its exploration of identity issues, as the interchangeability of identity and its potential for deception become major themes within the play. However, the majority of such critical discussions emphasize the intersection between gender and identity, focusing on topics such as hermaphroditism, transvestitism, and androgyny. I would propose an alternate focus for such identity issues: the twin situation. While almost all of the play’s characters become involved in the confusions of the plot, the locus which all of this confusion revolves around and reflects is ultimately Viola herself. This paper aims to investigate how Viola’s position as a twin informs and impacts her identity transformation and how the duality inherent within the twin situation expands to become a larger theme of the play.

Twinning the Gendered Self in Early Modern Tragedy

Jacobean and Carolinian drama contains some horrifically tragic examples of male-female siblings, notably brother and sister Giovanni and Annabella in John Ford’s *Tis Pity She’s a Whore* and twins Duke Ferdinand and the Duchess in John Webster’s *The Duchess of Malfi*. This paper will explore the implications of the self divided into male and female manifestations, as the androgynous subject is splintered by acts of the brother’s violence, who then longs for reintegration to a never attainable whole. The paper will be informed by feminist versions of Lacanian theory, as well as by investigation into Jacobean and Carolinian politics and documents on twins.

Jesus de Prado Plumed, *Universidad Hebraica de México*

Sepharad’s Last Jewish Sage and his Network of Readers: Hebrew-Latin and Hebrew-Spanish Manuscripts Commissioned to Alfonso de Zamora (d. ca. 1545)

From around 1509 until around 1545, Alfonso de Zamora undertook a frantic activity as a maker of customized Hebrew-script manuscripts, during and after his...
involvement as one of the Hebrew editors of the *Complutensian Polyglot*. Intended to transmit Jewish lore, most of those thirty books kept the Hebrew and Aramaic original versions in one column along with thorough Latin or Spanish translations in another column. His customers, some of whom had been his students during his thirty years of teaching Hebrew at the University of Alcalá de Henares, took up the highest positions among Spain’s political and ecclesiastical elite. My aim is to examine the evidence of the dissemination of Hebrew scholarship in a Christian environment, and the intertwining of printed and handwritten reading cultures in sixteenth-century Spain.

Guy Lazure, *University of Windsor*

*From Sevilla to Mallorca: The Archaeology of a Sixteenth-Century Library*

When canon Luciano de Negrón passed away in 1606, his five-thousand-volume library was purchased by the future third Duke of Alcalá, today known mostly for the splendid art collections he gathered and displayed in his Seville palace, the Casa de Pilatos. With this acquisition, which was unquestionably the largest collection of printed and manuscript books amassed in Seville since the great library of Ferdinand Columbus, the young aristocrat built up his reputation and intellectual capital by preserving in the city the accumulated knowledge of generations of local scholars. Indeed, as the modern remnants of Alcalá’s library show, Negrón had managed to accumulate books that had belonged to several of Seville’s most prominent men of letters (such as Juan de Mal Lara, Gonzalo Argote de Molina, and through him, royal chronicler Ambrosio de Morales), providing us with a window onto the reading and collecting practices of a Renaissance cultural elite.

César Manrique Figueroa, *University of Leuven*

*Shipping Books from the Antwerp Press to New Spain during the Second Half of the Sixteenth Century*

From the 1570s merchants, booksellers, and individuals in New Spain sought a direct contact with booksellers or their agents established in cities like Salamanca or Seville. This contact allowed them to offer a decent assortment of imported books published not only in Spain but also in France, Italy, Germany, and the Low Countries. In contrast with the popular entertainment and devotional Spanish editions, non-Spanish books were more specialized, more expensive, oriented to a select public, and shipped in smaller quantities. Normally these foreign editions dealt with theology, law, science, literature, and history and were especially sought after by scholars. In 1584 a select book shipment was dispatched from the Plantin press in Antwerp to the Augustinian fray Alonso de la Veracruz, which provides an example of the internationalization and degree of specialization of the books requested by scholars in New Spain.

**30430**

*Bay Tower*

*Lobby Level*

*Monterey*

**FORMS OF CONTINGENCY IN THE EARLY MODERN PERIOD**

*Sponsor: Medieval-Renaissance Colloquium at Rutgers University*

*Organizer: Erin Kathleen Kelly, Rutgers University*

*Chair: David R. Glimp, University of Colorado at Boulder*

J. K. Barret, *University of Texas, Austin*

**Futures Perfected: Alternative Outcomes and Formal Possibilities in *Cymbeline***

Despite a notoriously long recognition scene at its conclusion, Shakespeare’s *Cymbeline* never quite disciplines its unruly possibilities. In this paper, I argue that the play repeatedly uses formal structures — specifically, narrative, grammar, and rhyme — to investigate both predictability and contingency. I focus especially on the scenes set in Wales to chart characters’ competing approaches to time through statements that invoke or deny the possibility of alternative outcomes. Guiderius and Arviragus, King Cymbeline’s kidnapped sons, invent a temporal approach intended
to counter their foster father’s heavy-handed assumptions about inevitability. My reading draws on vocabulary and concepts from early modern grammatical treatises to examine how the language of this novel temporality encodes possibility. Curiously, the brothers’ embrace of contingency manifests itself in a capacity to ignore the present moment and valorize instead a narrative paradigm built out of the future perfect tense.

Erin Kathleen Kelly, Rutgers University

The Clash between Contingency and Comedic Plotting

Peter Brooks describes plots as “organizing and intentional structures” that often take the form of “some scheme or machination.” Ben Jonson’s Alchemist — replete with elaborate schemes — is no exception. However, these plots are neither organized nor intentional: their executors seem to improvise each move from one moment to the next, true to the Terentian adage “Fortune favors the bold.” In this paper, I will examine Jonson’s treatment of Fortune in The Alchemist insofar as it informs our understanding of comedic plot structures. Subtle and Face do not regard the whims of Fortune as a crucial element in their schemes so much as they associate fortune with ‘ventures’ and magician’s tricks. This connection suggests how their ‘plots’ and the play’s plot itself are concerned with financial risk and wealth. How, then, is the improvisational and fortunate plot structure significant to the emphasis on Fortune as a ruse or a risk?

Stephanie Hunt, Rutgers University

Spectacles of Dismemberment, Historical Allegory, and Legal Form in Spenser’s The Faerie Queene Book 5

Critics who discuss historical allegory in book 5 focus on its transparent topical references. This paper explores how the execution of the law, particularly in its spectacles of dismemberment, produces alternative models for understanding the relationship between poetry and history. Spenser presents these spectacles, which also directly represent historical figures, as a mimetic capture: the law’s operations translate particularities of person and place into enduring moral examples, generating mute limbs that speak for the narratives which produced them. However, the efficacy of bodily remains as moral examples depends on the reader’s recognition of the precise nature of the transgressors’ actions. The use of bodies as emblems under the law thus emphasizes the contingent relationship between the precepts they reflect and the historical contexts of their production. This paper will explore how the process of dismemberment models the forms of moral judgment invited by Spenser’s use of history.

Jeremie Charles Korta, Harvard University

The Hypnerotomachia Poliphili and the Poetics of Discovery

The Hypnerotomachia Poliphili, a Venetian woodcut-illustrated incunabulum, recounts the experiences of its protagonist, Poliphile who, in a dream within a dream, searches for his beloved Polia. In his quest he encounters ancient architecture, sculpture, hieroglyphs, and more. The book has been consistently lauded for the beauty of its illustrations and the harmony of its design. However, we have found no careful study of its particular poetics of discovery, though the book literally dramatizes the event of discovery before the reader’s eyes. Through close readings of the text and images of certain key episodes, we will better understand this important Renaissance representation of discovery. It will follow from our study that the role of the body and senses plays an important role in questioning what it means to discover in the Renaissance. This will further allow us to adumbrate the place of the Hypnerotomachia within a wider philosophical context.
Paula Loscocco, CUNY, Lehman College

“One must name the silence”: Chastity and Authority in Early Women’s Writing

This paper divides the rhetorical tradition of chaste utterance into two long historical strands. The first is women writers’ participation in Christian humanism. Virginia Cox has argued for Vittoria Colonna and Veronica Gambara as authoritative agents in the Petrarchan poetics of sixteenth-century Italy, and we find evidence of such engagement in religious, political, and literary debate throughout the early modern era. A second kind of chaste utterance ostensibly undermines humanist/feminist/polemical speech, involving as it does circumspection, riddling, and reticence. In her essay on Cary’s Mariam, however, Nandra Perry details the recusant structure of Mariam’s self-silencing, showing it to be part of a rhetoric of indirection in which a speaker does not debate or persuade hostile others but communicates with a sympathetic audience trained to understand. I link Perry’s observations to an empowering tradition of chaste silence, paying particular attention to women who voluntarily move from significant speech to signifying silence.

Alejandro Barcenas, Texas State University

Machiavelli and Xenophon: A Forgotten Influence

Between The Prince and the Discourses, Xenophon is mentioned directly eight times by Machiavelli — more than Plato, Aristotle, and Cicero combined — making him the most referenced classical Greek author in the corpus of his work. In spite of his conspicuous presence, which is a sign of the importance given to him by Machiavelli, the interpretative literature linking Machiavelli to Xenophon is nevertheless curiously sparse. However, in my presentation I will argue that the Florentine writer, who was a devoted reader of the Cyropaedia and the Hiero, adapted many of the literary themes and political insights present in those two books. This meant, among other things, that Machiavelli followed the “effectual politics” of Xenophon’s writings and his approach to political virtue.

Nora Viet, Université Blaise Pascal, Clermont-Ferrand II

Genre éditorial ou genre d’écrire? Le “récit bref moralisé” à l’époque incunable

À la fin du XVe siècle, le marché du livre français constitue la scène d’une première mode littéraire. On observe une multiplication de recueils narratifs vernaculaires issus de traditions littéraires diverses, réunis pourtant par des particularités formelles et matérielles communes. Ces récits didactiques et plaisants sont le fruit de processus d’adaptation comparables, qui trahissent le dessein de les conformer aux goûts d’un public nouveau. Nous proposons d’analyser les facteurs d’homogénéisation à la fois textuels et éditoriaux qui uniformisent ces recueils et autorisent à les regrouper sous une dénomination générique unique, celle de “récit bref moralisé.” La réflexion sur le statut de ce genre à succès, entre forme littéraire et genre éditorial, permettra de soumettre la notion de “genre éditorial” à l’épreuve du texte, et de mesurer l’interaction complexe des différentes instances de production du livre dans la réception du texte à la Renaissance.

Trung Tran, Université de Montpellier 3

Adapter et reconfigurer la fable au XVIe siècle: le cas des fictions emblématisées, entre genre éditorial et pratiques scripturaires

Le second tiers du XVIe siècle voit la floraison d’une série de fictions versifiées et illustrées, l’Âne d’or d’Apulée et les Métamorphoses d’Ovide occupant au sein de cet ensemble une place particulière. Si ces adaptations des fictions antiques...
s’insèrent dans une tradition ancienne, leur publication coïncide avec la naissance et le développement de l’emblématique et, avec elle, des genres dits “mixtes,” lesquels relèvent d’une mode éditoriale autant que littéraire. La réactualisation de la fable passe ainsi par son emblématisation. La reconfiguration textuelle et visuelle alors induite rattrache de facto ces textes à un genre éditorial naissant, regroupant un ensemble de textes relevant de pratiques et de traditions hétérogènes mais se conformant à un même protocole typo-iconographique dont on se demandera en quoi il atteste les mutations de la fable à la Renaissance, en détermine de nouveaux usages et renouvelle son rapport à l’allégorie et à la tradition exégétique.

Anne Réach-Ngô, Université de Haute-Alsace

Compilations imprimées en langue vernaculaire: genre éditorial ou catégorie bibliothéconomique?

Du manuel médical au traité de dévotion, en passant par l'anthologie de textes poétiques ou narratifs, les compilations de la Renaissance, qu'on les nomme "Fleur(s)," "Trésor" ou "Parangon," semblent répondre à une même finalité: offrir aux lecteurs, en une petite bibliothèque portative, le condensé des connaissances, leçons de vie, sentences ou écrits de grands auteurs, considérés comme dignes de mémoire. L'analyse des protocole éditorial et discours promotionnel de ces ouvrages imprimés permet d'interroger le rôle de l'intervention éditoriale dans le classement et la réception des livres à la Renaissance: la catégorie des compilations vernaculaires, cet ancêtre des "usuels," peut-elle être considérée comme un genre éditorial, répondant au souci des imprimeurs-libraires de faciliter l'identification d'un produit commercial bien défini, ou résulte-t-elle davantage d'un classement bibliothéconomique rétrospectif, né des usages et manipulations du livre effectuées par ses lecteurs?

30433
Bay Tower
Lobby Level
Shutters

ROUNDTABLE: RENAISSANCE QUARTERLY: SUBMITTING YOUR WORK FOR PUBLICATION

Organizers and Chairs: Sarah Covington, CUNY, Queens College; Nicholas Terpstra, University of Toronto

Renaissance Quarterly editors Nicholas Terpstra and Sarah Covington will meet informally with RSA members to discuss the editorial review process and how to submit your work effectively for publication in the journal.

30434
Bay Tower
Upper Level
Coronado A

ITALIAN MADRIGAL

Chair: Anthony A. Newcomb, University of California, Berkeley

Peter Argondizza, University of Strathclyde

Ornamented Intabulations and Derived Fantasias: Parody and Imitation in Galilei’s Arrangements of a Striggio Madrigal

Recently there has been interest in problems of interpretation raised by the sixteenth-century's predilection for derived solo lute pieces of three types — “literal intabulation,” “ornamented intabulation,” and “derived fantasia.” Since the early 1980s the terms applied to these issues and others have been borrowed from Renaissance literary theories of “imitation,” asserting that there is a connection between the practice of literary imitatio and the rise of parody as a compositional technique in the fifteenth century. This paper examines these issues of interpretation by focusing on Vincenzo Galilei’s three solo lute versions of Striggio's madrigal “Nasce la pena mia.” The “status” of each version is discussed in the light of the taxonomy of types of imitation, based on a Renaissance theory that Phillipe Canguilhem derives from a study by Pigman. The paper ultimately applies new interpretive principles in the light of the larger issue of rhetorical and literary theories of imitation.
Emiliano Ricciardi, Stanford University

Torquato Tasso and Mantuan Musical Culture: The Settings of the Rime

Torquato Tasso's association with the Gonzagas has been the object of numerous studies, several of which have examined the poet's impact on Mantua's musical life. These studies have focused primarily on Mantuan settings of Tasso's epic poem "Gerusalemme liberata," which have become staples of the madrigal repertoire. In this paper I shift the attention to Torquato Tasso's lyric poems, the "Rime," and their numerous settings by composers such as Gastoldi, Pallavicino and Wert. In particular, I shed light on the genesis of these poems, showing that Tasso composed several of them specifically for Mantuan musicians, as with the madrigali liberi in the collection "L'amorosa caccia." In addition, I examine the musical features of these settings, with a focus on madrigals on the same poem, determining to what extent Mantuan musicians shared compositional practices. In so doing, I enrich our understanding of Mantuan musical culture and its relationship to Tasso's poetry.

Daniel Donnelly, McGill University

Willaert's Eulogos Venexian: The Greghesche as a Monument to Transnational Venetian Identity

In 1564 the actor and poet Antonio Molino and composer Andrea Gabrieli collaborated in the publication of a book of greghesche: light madrigals in a Venetian-Greek patois of Molino's invention. The volume's centerpiece is what may be Adrian Willaert's last work, followed by two laments on his death written by Gabrieli and his nephew Alvise. Though no mention of Willaert is made in the volume's dedication, Katelijne Schiltz and others have argued that it serves as a memorial for the Flemish composer, who was central to Venetian musical life for decades. In this paper I will explore some of the implications of such an unusual memorial, with particular attention to issues of language, cosmopolitanism, and Venetian identity. Molino's evocation of Greek Venetians can, I argue, be seen as a metaphor for the centrality of the foreign-born in Venice's most important institutions and an acknowledgment of the city's cosmopolitan identity.

SEXUALITY AND PRINT CULTURE

Chair: John S. Garrison, Carroll University

Daphne V. Taylor-Garcia, University of California, San Diego

Colonialism, Sexuality, and Geopolitical Difference in Sixteenth-Century Print

This presentation analyzes depictions of sexuality in a book titled Paesi nouamente retrovati, a collection of discovery letters printed in Vicenza in 1507. This book circulated representations of people in contact zones in Africa, India, and the Americas, and is the first of such a collection to find a wide audience and be translated into numerous languages and editions. I examine the narratives in this book in conversation with contemporary historians of sexuality, particularly with what has been written about I modi ed i Sonetti Lussuriosi of 1525, which is largely regarded as the first book of erotica and pornography. I demonstrate that printed representations of the colonization of the Americas and the Atlantic slave trade are crucial for understanding the history of the production of sexual imagery as a commodity and, furthermore, that the differences between these two texts provide an important insight into the deployment of sexuality across the colonial divide.

Chantelle Thauvette, McMaster University

Sexual Freedom and Pornographic Nostalgia in The City-Dames Petition of 1647

Did Londoners have freer sex after the Civil Wars? Critical consensus holds that the Restoration produced a golden age of sexual inhibition in the libertine court of Charles II, but during the Wars the fantasy of a lost, libertine London pervaded pornographic satire. Mock petitions like The City-Dames Petition (1647) portray London as a sexual wasteland by fostering an intense nostalgia for Caroline
London as a place of unlimited sexual freedom. For the fictional “City-Dames,” losing this libertine world means losing the ability to choose sexually and socially desirable partners — the Dames must settle for chapmen. My paper considers the political motivations of this nostalgia for a Caroline libertinism that never quite existed. I conclude that what seems like a Royalist call for the Cavaliers’ return is simultaneously a Leveller fantasy that imagines with horror/pleasure what sex acts might be possible in a London truly free of class prejudice.

Renée-Claude Breitenstein, Brock University

Conflicting Publics in the Age of Print: The Example of French Collections in Praise of Women (1493–1622)

This paper investigates the influence of print culture on the construction of the public in collected eulogies of women. Exploring the hypothesis that the advent of printing as a conflicted process is particularly noticeable in texts dedicated to, about, or written by women, I focus on collections of famous women and apologies of the female sex published in the French Renaissance. These collections offer an interesting case study: while peritextual evidence generally points to the goal of celebrating women, they also have secondary objectives and target various audiences, which are sometimes superposed, sometimes juxtaposed, always plural, often contradictory. I propose to investigate these multiple appeals to different publics, focusing on the tensions involved in their shaping, looking at factors such as choice of language, iconography, literary/discursive genres, and the complex interactions of agents — authors, printers, publishers, commissioners — in the book making and diffusion process.

HISTORY AND MEMORY: THE ANACHRONIC RENAISSANCE

30436
Bay Tower
Upper Level
Point Loma A

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

Organizer and Chair: Martin Elsky, CUNY, Brooklyn College and The Graduate Center

Respondent: Johannes Helmbrath, Humboldt-Universität zu Berlin

Christopher S. Wood, Yale University
Alexander Nagel, New York University

Substitution and Superstition

Performance and substitution are two ways of modeling the origin of the artwork. Performance brings the origin very near, to the person of the artist, so uncoupling meaning from memory; substitution casts the origin beyond the horizon of human memory, so entrusting meaning to an externalized memory consisting of chains of artifacts. A society uses substitution to construct the right past, and is shaken when it encounters people who have a different memory chain, which it thus considers “superstition,” or false belief that “stands over,” survives, refusing to fall into the rhythm of a progressive history. The central-plan building, with reference points to the Temple in Jerusalem and Greek and Roman architectural canons, illustrates these two models of artistic origin. We focus on the meanings of the central plan to sketch an extension of the argument of anachronic Renaissance to the seventeenth century.

Margreta de Grazia, University of Pennsylvania

Is Shakespeare Anachronic?

If “historical consciousness” is to remain a distinguishing feature of the Renaissance, it will have to accommodate Nagel and Wood’s “substitutional time”: nonlinear, nonchronological, nonprogressive. This paper will extend their two models of time, “substitutional” and “performative,” to Shakespeare: how is what they maintain about the artwork on the Continent applicable to the drama in England? The tradition of reproducing and interpreting Shakespeare has struggled to fix his works in time; each work is imagined as having been composed at a single point and is put in relation to the rest of his canon on a temporal continuum. Yet this impulse has been vexed by a
number of “nonperformative” agencies and practices: imitation, collaboration, revision, theatrical interpolation, editorial intervention. Could “substitutional” time help break the obsession with pinpointing the works in chronological time? Might it also challenge the critical habit of seeing the plays themselves as unfolding in linear time?

30437
Bay Tower
Upper Level
Point Loma B

FICINO III: MATTER, ART, AND ARTISTRY

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

James George Snyder, Marist College
Janine Peterson, Marist College
Marsilio Ficino’s Galenic Theory of Natural Change
In this paper we examine the Galenic roots of Marsilio Ficino’s views concerning matter and natural change. We argue that Ficino held a distinctive view of the function that matter performed in natural changes, and that this view is consistent with the Galenic two-seed model of the reproductive process. Galen held that both the male and female contributed a seed during procreation and that together these reproductive fluids produced a new human being. By contrast, Aristotle argues that women are the passive receptacle of the male’s seed. Ficino assigns a prominent role to matter, which is generally held to be a passive metaphysical principle, in the generation and corruption of things. Ficino holds that matter is pregnant with forms, and that natural changes occur when forms are drawn “from within” the material substrate. For Ficino, therefore, matter has a role to play in generation and corruption as women do in reproduction.

Charles H. Carman, SUNY, University at Buffalo
Ficino and Painting: Shadow and Light, Body and Soul
Ficino notes in one of his letters entitled “Nothing encourages us more strongly towards love of virtue than the sight of virtue itself” (5.41) that he “tried to paint an image of a beautiful mind through its correspondence to a finely formed body, using Platonic colours.” Cristoforo Landino too mentions that he “would like to be able with a pen (penna) to depict (dipingere) the mind.” I will explore such comments, particularly those of Ficino, as they are associated with qualities of darkness and light and the use of color to fashioning concepts of virtue. The aim is to draw parallels between these Neoplatonic expressions and actual painterly qualities employed by contemporary artists that also function to elevate the viewer’s appreciation of mind and soul, rather than simply to create physically attractive renderings of human forms.

Leo Catana, University of Copenhagen
Ficino on the Concept of Persona in De amore: A Case of Platonic Dialectics
Platonic dialectics consists of a discourse between two or more persons — or of a discourse within one single person — applying a method, according to which the soul is moved from accepted premises to the highest principle, in which true knowledge is found. In the case where dialectics involves two or more persons, their moral characters seem not to play any role in the facilitation of this cognitive process (Republic 533C-D). Ficino qualifies this notion of dialectics by noting that according to Plato dialectics improperly used may lead to “pride, lewdness and impiety” (Philebus commenting on 15D-16A). In De amore 1.2 and 7.2, Ficino develops this notion of Platonic dialectics by means of the concept of persona, implying that the dialectician’s emulation of a morally outstanding figure is vital to the dialectical process itself. In 1.2 Cavalcanti thus wears the “mask” (persona) of Phaedrus.
# Index of Participants

The indexes in this book refer to five-digit panel numbers, not page numbers. Panels on Thursday have panel numbers that begin with the number 1; panels on Friday begin with the number 2; and panels on Saturday begin with the number 3. The black tabs on each page of the full program are an additional navigational aid: they provide the date and time of the panels.

<table>
<thead>
<tr>
<th>Name</th>
<th>Panel Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abé, Takao</td>
<td>30106</td>
</tr>
<tr>
<td>Adam, Renaud</td>
<td>30210</td>
</tr>
<tr>
<td>Adams, Jennifer Pendergrass</td>
<td>10405, 20320</td>
</tr>
<tr>
<td>Agoston, Laura Camille</td>
<td>10203</td>
</tr>
<tr>
<td>Ahmed, Kamran</td>
<td>20436</td>
</tr>
<tr>
<td>Albala, Kenneth B.</td>
<td>30133, 30233</td>
</tr>
<tr>
<td>Albala Peregrin, Marta</td>
<td>10230</td>
</tr>
<tr>
<td>Albertini, Tamara</td>
<td>20330</td>
</tr>
<tr>
<td>Albertson, David C.</td>
<td>20330, 20430</td>
</tr>
<tr>
<td>Aleksander, Jason</td>
<td>10126</td>
</tr>
<tr>
<td>Alexander, Amir</td>
<td>20430</td>
</tr>
<tr>
<td>Allan, Judith</td>
<td>10136, 10236</td>
</tr>
<tr>
<td>Allen, Elizabeth</td>
<td>30417</td>
</tr>
<tr>
<td>Allen, Joanne</td>
<td>10235, 20104</td>
</tr>
<tr>
<td>Aloe, Carla</td>
<td>30105</td>
</tr>
<tr>
<td>Ames, Marjor</td>
<td>10120</td>
</tr>
<tr>
<td>Amussen, Susan D.</td>
<td>30126</td>
</tr>
<tr>
<td>Ancell, Matthew</td>
<td>20128, 20329</td>
</tr>
<tr>
<td>Andersen, Lisa</td>
<td>20205</td>
</tr>
<tr>
<td>Anderson, Christina M.</td>
<td>20105</td>
</tr>
<tr>
<td>Anderson, Joanne W.</td>
<td>20121</td>
</tr>
<tr>
<td>Anderson, Judith H.</td>
<td>20128</td>
</tr>
<tr>
<td>Anderson, Michael Alan</td>
<td>10134</td>
</tr>
<tr>
<td>Anderson, Paul</td>
<td>10235</td>
</tr>
<tr>
<td>Andreattta, Michela</td>
<td>20114</td>
</tr>
<tr>
<td>Andreoli, Ilaria</td>
<td>20214</td>
</tr>
<tr>
<td>Angeli, Giovanna</td>
<td>10110</td>
</tr>
<tr>
<td>Anselmi, Gian Mario</td>
<td>30308</td>
</tr>
<tr>
<td>Anzai, Yoko Kamenaga</td>
<td>10309</td>
</tr>
<tr>
<td>Appelbaum, Robert</td>
<td>20230</td>
</tr>
<tr>
<td>Archer, Jayne E.</td>
<td>30112</td>
</tr>
<tr>
<td>Ardolino, Frank R.</td>
<td>10227</td>
</tr>
<tr>
<td>Arduini, Beatrice</td>
<td>10231</td>
</tr>
<tr>
<td>Argondiza, Peter</td>
<td>10224, 30434</td>
</tr>
<tr>
<td>Arizzoli, Louise</td>
<td>30105</td>
</tr>
<tr>
<td>Armon-Little, Shifra</td>
<td>10430</td>
</tr>
<tr>
<td>Armstrong, Megan C.</td>
<td>30333</td>
</tr>
<tr>
<td>Arshad, Yasmin</td>
<td>20120</td>
</tr>
<tr>
<td>Asaro, Brittany</td>
<td>20136</td>
</tr>
<tr>
<td>...</td>
<td>...</td>
</tr>
<tr>
<td>Ascoli, Albert Russell</td>
<td>10108, 20119, 20319</td>
</tr>
<tr>
<td>Aube, Christina</td>
<td>30332</td>
</tr>
<tr>
<td>Aulakh, Pavneet Singh</td>
<td>20124</td>
</tr>
<tr>
<td>Austern, Linda Phyllis</td>
<td>30234, 30416</td>
</tr>
<tr>
<td>Averett, Matthew K.</td>
<td>20305</td>
</tr>
<tr>
<td>Avilés, Luis F.</td>
<td>10329</td>
</tr>
<tr>
<td>Azzolini, Monica</td>
<td>10118, 10218, 10318, 10418, 20118</td>
</tr>
<tr>
<td>Baadj, Nadia Sera</td>
<td>30203</td>
</tr>
<tr>
<td>Baert, Barbara</td>
<td>10102</td>
</tr>
<tr>
<td>Bailey, Amanda</td>
<td>30326</td>
</tr>
<tr>
<td>Baker, David J.</td>
<td>30412</td>
</tr>
<tr>
<td>Baker, Devon</td>
<td>10333</td>
</tr>
<tr>
<td>Baker, Nicholas S.</td>
<td>10333, 20108</td>
</tr>
<tr>
<td>Baker-Bates, Piers</td>
<td>30103, 30203</td>
</tr>
<tr>
<td>Balabcarca, Lisette</td>
<td>10437</td>
</tr>
<tr>
<td>Barbierato, Federico</td>
<td>20211, 20409</td>
</tr>
<tr>
<td>Barbour, Reid</td>
<td>30330</td>
</tr>
<tr>
<td>Barbour, Richmond</td>
<td>30412</td>
</tr>
<tr>
<td>Barcenas, Alejandro</td>
<td>30431</td>
</tr>
<tr>
<td>Barret, J. K.</td>
<td>30430</td>
</tr>
<tr>
<td>Barrett, Chris</td>
<td>20304, 30128</td>
</tr>
<tr>
<td>Barsella, Susanna</td>
<td>10131</td>
</tr>
<tr>
<td>Barthes, Jérémie</td>
<td>20319</td>
</tr>
<tr>
<td>Barzman, Karen-edis</td>
<td>10407, 20107, 20207, 20307, 30121, 30221</td>
</tr>
<tr>
<td>Bass, Laura R.</td>
<td>10129, 10229, 10330, 10430, 20129, 30120</td>
</tr>
<tr>
<td>Bassewitch Frenkel, Omri</td>
<td>20207</td>
</tr>
<tr>
<td>Batchelor, Robert</td>
<td>30107</td>
</tr>
<tr>
<td>Beaver, Adam G.</td>
<td>30229, 30429</td>
</tr>
<tr>
<td>Beaver, Daniel</td>
<td>10133</td>
</tr>
<tr>
<td>Beck, Gerard A.</td>
<td>10232, 20332</td>
</tr>
<tr>
<td>Becker, Arnold</td>
<td>20224</td>
</tr>
<tr>
<td>Becker, Brian N.</td>
<td>20108, 20208</td>
</tr>
<tr>
<td>Becucci, Alessandra</td>
<td>30321</td>
</tr>
<tr>
<td>Bell, Margaret</td>
<td>20421</td>
</tr>
<tr>
<td>Belle, Marie Alice</td>
<td>20130</td>
</tr>
</tbody>
</table>
# INDEX OF PARTICIPANTS

<table>
<thead>
<tr>
<th>Name</th>
<th>Code(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bellini, Rolando</td>
<td>10203, 30119</td>
</tr>
<tr>
<td>Benadusi, Giovanna</td>
<td>10305</td>
</tr>
<tr>
<td>Benay, Erin</td>
<td>10102, 10202</td>
</tr>
<tr>
<td>Benfell, V. Stanley</td>
<td>10126</td>
</tr>
<tr>
<td>Benkov, Edith J.</td>
<td>30235</td>
</tr>
<tr>
<td>Benson, Pamela J.</td>
<td>10420</td>
</tr>
<tr>
<td>Bensoussan, Nicole S.</td>
<td>20101</td>
</tr>
<tr>
<td>Bentancor, Orlando</td>
<td>10221</td>
</tr>
<tr>
<td>Beranek, Saskia</td>
<td>10205</td>
</tr>
<tr>
<td>Berger, Harry</td>
<td>10412</td>
</tr>
<tr>
<td>Bergquist, Carolyn</td>
<td>30317</td>
</tr>
<tr>
<td>Bergsma, Wiebe</td>
<td>30425</td>
</tr>
<tr>
<td>Berkowitz, Carin</td>
<td>30313</td>
</tr>
<tr>
<td>Bernstein, Jane A.</td>
<td>20434</td>
</tr>
<tr>
<td>Berrie, Barbara</td>
<td>30303</td>
</tr>
<tr>
<td>Beuzelin, Cécile</td>
<td>10201</td>
</tr>
<tr>
<td>Bidwell-Steyer, Marlen</td>
<td>30135</td>
</tr>
<tr>
<td>Binda, Hilary</td>
<td>20323</td>
</tr>
<tr>
<td>Binotti, Lucia</td>
<td>20235</td>
</tr>
<tr>
<td>Bistagne, Florence</td>
<td>30125</td>
</tr>
<tr>
<td>Bizer, Marc</td>
<td>10432, 20132</td>
</tr>
<tr>
<td>Bjaï, Denis</td>
<td>30113</td>
</tr>
<tr>
<td>Black, Elizabeth C.</td>
<td>20105</td>
</tr>
<tr>
<td>Black, Joseph</td>
<td>20414</td>
</tr>
<tr>
<td>Blanchard, W. Scott</td>
<td>20437</td>
</tr>
<tr>
<td>Blanco, John</td>
<td>20307, 20424</td>
</tr>
<tr>
<td>Blank, Andreas</td>
<td>10218</td>
</tr>
<tr>
<td>Bleichmar, Daniela</td>
<td>30307</td>
</tr>
<tr>
<td>Blessing, Carol A.</td>
<td>10428, 30428</td>
</tr>
<tr>
<td>Bloch, Amy R.</td>
<td>20122</td>
</tr>
<tr>
<td>Bloemacher, Anne</td>
<td>20205</td>
</tr>
<tr>
<td>Bloom, Gina</td>
<td>30316, 30416</td>
</tr>
<tr>
<td>Blum, Gerd</td>
<td>30208</td>
</tr>
<tr>
<td>Böckem, Beate</td>
<td>10105</td>
</tr>
<tr>
<td>Bodden, M. C.</td>
<td>10433</td>
</tr>
<tr>
<td>Bohn, Babette</td>
<td>10101, 30403</td>
</tr>
<tr>
<td>Bolland, Andrea L.</td>
<td>10202</td>
</tr>
<tr>
<td>Bolland, Charlotte</td>
<td>30104</td>
</tr>
<tr>
<td>Bombart, Mathilde</td>
<td>20232</td>
</tr>
<tr>
<td>Boner, Patrick J.</td>
<td>10318, 10418</td>
</tr>
<tr>
<td>Boorsch, Suzanne</td>
<td>20204</td>
</tr>
<tr>
<td>Borders, James</td>
<td>20134</td>
</tr>
<tr>
<td>Borgeski, Francesco</td>
<td>10211, 30236</td>
</tr>
<tr>
<td>Boro, Joyce</td>
<td>30228</td>
</tr>
<tr>
<td>Bortoletti, Francesca</td>
<td>20431</td>
</tr>
<tr>
<td>Boruchoff, David A.</td>
<td>10129, 10330, 30207</td>
</tr>
<tr>
<td>Bouldin, Elizabeth</td>
<td>10120</td>
</tr>
<tr>
<td>Bouley, Bradford</td>
<td>10133</td>
</tr>
<tr>
<td>Bourda, Louise</td>
<td>30411</td>
</tr>
<tr>
<td>Bourla, Lisa</td>
<td>20301</td>
</tr>
<tr>
<td>Boutcher, Warren</td>
<td>20233, 30315</td>
</tr>
<tr>
<td>Boutin Vitela, Lisa</td>
<td>30133</td>
</tr>
<tr>
<td>Bowen, William</td>
<td>10213, 10313, 20113</td>
</tr>
<tr>
<td>Bowers, Kristy Wilson</td>
<td>30329</td>
</tr>
<tr>
<td>Boychuk, Joan</td>
<td>30421</td>
</tr>
<tr>
<td>Brachmann, Christoph</td>
<td>10204</td>
</tr>
<tr>
<td>Brancaforte, Elio</td>
<td>30205</td>
</tr>
<tr>
<td>Brayman Hackel, Heidi</td>
<td>10326, 20233</td>
</tr>
<tr>
<td>Brege, Brian</td>
<td>20309</td>
</tr>
<tr>
<td>Breitenstein, Renée-Claude</td>
<td>30435</td>
</tr>
<tr>
<td>Brenner, Danica</td>
<td>30101</td>
</tr>
<tr>
<td>Brewer, Brian</td>
<td>30120</td>
</tr>
<tr>
<td>Brewer-García, Larissa</td>
<td>10437, 30206</td>
</tr>
<tr>
<td>Brink, Jean R.</td>
<td>10324</td>
</tr>
<tr>
<td>Brizio, Elena</td>
<td>10426</td>
</tr>
<tr>
<td>Brokaw, Katherine Steele</td>
<td>30316</td>
</tr>
<tr>
<td>Brown, Cynthia J.</td>
<td>10110</td>
</tr>
<tr>
<td>Brown, Judith C.</td>
<td>10319</td>
</tr>
<tr>
<td>Brown, Laura Feitzinger</td>
<td>10127</td>
</tr>
<tr>
<td>Brown, Patricia Fortini</td>
<td>10403</td>
</tr>
<tr>
<td>Brownlee, Marina S.</td>
<td>10230</td>
</tr>
<tr>
<td>Brownstein, Daniel</td>
<td>20304</td>
</tr>
<tr>
<td>Brundin, Abigail Sarah</td>
<td>30209</td>
</tr>
<tr>
<td>Bryant, Diana</td>
<td>10305</td>
</tr>
<tr>
<td>Budner, Keith H.</td>
<td>30229</td>
</tr>
<tr>
<td>Budra, Paul V.</td>
<td>30117</td>
</tr>
<tr>
<td>Bulgarella, Mary Westerman</td>
<td>10401</td>
</tr>
<tr>
<td>Burgess-Van Aken, Barbara</td>
<td>20431</td>
</tr>
<tr>
<td>Burrows, Toby</td>
<td>20413</td>
</tr>
<tr>
<td>Butler, Todd</td>
<td>30427</td>
</tr>
<tr>
<td>Buys, Ruben</td>
<td>10410</td>
</tr>
<tr>
<td>Byatt, Lucinda</td>
<td>30233</td>
</tr>
<tr>
<td>Byker, Devin L.</td>
<td>10128, 20428</td>
</tr>
<tr>
<td>Byrne, Susan</td>
<td>20129</td>
</tr>
<tr>
<td>Cacho Casal, Marta P.</td>
<td>10105</td>
</tr>
<tr>
<td>Caciola, Nancy</td>
<td>30409</td>
</tr>
<tr>
<td>Cadogan, Jean</td>
<td>30218</td>
</tr>
<tr>
<td>Caffiero, Marina</td>
<td>10137</td>
</tr>
<tr>
<td>Cagle, Hugh Glenn</td>
<td>30329</td>
</tr>
<tr>
<td>Cahill, Patricia</td>
<td>10416</td>
</tr>
<tr>
<td>Caldwell, Melissa M.</td>
<td>10214</td>
</tr>
<tr>
<td>Callaghan, Dymphna C.</td>
<td>10316, 10416, 30127</td>
</tr>
<tr>
<td>Callegari, Danielle</td>
<td>20311</td>
</tr>
<tr>
<td>Calvillo, Elena M.</td>
<td>30103, 30203</td>
</tr>
</tbody>
</table>
INDEX OF PARTICIPANTS

Camara, Esperanca Maria 20321, 20421
Camp, Mary Hogan 10401
Campana, Joseph A. 10123
Campana, Lilia 10411
Campbell, Erin J. 20303, 20403
Campbell, Julie D. 10120, 20115, 20320
Canguilhem, Philippe 20234, 20334
Capodivacca, Angela 20119, 20219, 20319
Caporella, Cynthia Anne 20306
Cappozzo, Valerio 10231
Caracciolo, Angela 30408
Caravale, Giorgio 30109
Carinci, Eleonora 20109
Carlsmith, Christopher 30319
Carman, Charles H. 30437
Caroscio, Marta 20333, 20433
Carravetta, Peter 10431
Cavanaugh, Stephanie Maria 20213
Catto, Leo 30437
Cattaneo, Angelo 30206
Cavallo, Brad 10321
Cavanaugh, Stephanie Marie 20129
Cavazzini, Dino S. 10328
Chakravarty, Urvashi 10328
Chalfin, Brian Patrick 20236
Chao, Tien-yi 20115, 20215
Chao, Tien-yi 20115, 20215
Chambliss, Christopher 20137, 30137, 30236, 30410
Cerasano, Susan 30327
Cervigni, Dino S. 10136
Chakravarty, Urvashi 10328
Chalk, Brian Patrick 20236
Chao, Tien-yi 20115, 20215
Chaulet, Rudy 10332
Chayes, Evelien 10424
Chen-Morris, Raz D. 20136, 20436
Cheney, Liana De Girolami 10321, 10421, 20225
Chess, Simone 20335
Chien, Letha Catherine 30404
Childers, William 20129
Chin, Hyejun 10407
Chines, Loredana 30308
Chisholm, Leon 30134
Chordas, Nina 30317
Chowdhury, Sajed 20228
Christ, Georg 10207
Christie-Miller, Ian Russell 10106
Ciletti, Elena 10101, 20201
Ciordia, Martín José Raúl 30325
Claessens, Guy 20237
Clairhout, Isabelle M. 1. 30413
Claussen, Emma 20332
Clegg, Cyndia Susan 10324
Clifff, James D. 10202, 10322
Cockett, Peter 20313
Cogswell, Thomas 10316
Cohen, Binyamin 10437
Cohen, Elizabeth S. 30135, 30402
Cohen, Thomas V. 10137, 20433
Cohen-Steinberg, Jaclyn 10223
Coe, Michael W. 20322
Coleman, James K. 30410
Coleman, Sally 10222
Coles, Kimberly Anne 30326
Coller, Alexandra 20331, 20431
Collins, Marsha S. 10229
Colombo, Emanuele 10306, 30206, 30406
Combs-Scilling, Jonathan 30131
Comerford, Kathleen M. 10106, 10306, 10406, 20111, 20308, 20411, 30106, 30206, 30406
Compton, Rebekah Tipping 10136, 10236
Conrod, Frederic 10406
Considine, Basil 30334
Cook, Brendan 20124
Cook, Megan 20314
Cooper, Tracy E. 20202, 20302, 20402
Cooperman, Bernard 10137, 10237, 10337, 20114
Copenhaver, Brian P. 10424, 30137, 30237
Corbellini, Sabrina 10210
Cornelison, Sally J. 10206, 30219
Cornish, Alison 30331
Corry, Maya 20203
Cotterill, Anne L. 20328
Courts, Jennifer 10136
Covington, Sarah 30336, 30433
Cowen, Jacqueline Laurie 30328
Cowen, Mairi 10305
Cracolici, Stefano 20225
Craigwood, Joanna 20416
Crailsheim, Eberhard 20207
Craren, Robin 10111
Crawford, Jason 20112
Crawforth, Hannah 10308

406
INDEX OF PARTICIPANTS

Crossley, John Newsome 20107
Crover, Sarah 10114, 30117
Cummings, Brian 20117
Cuneo, Pia Francesca 30418
Curvelo, Alexandra 30306
Cusumano, Nicola 20409
Cyril, Jasmin 20305

D'Accone, Frank A. 10334
d'Alburquerque, Kira 30304
D'Amico, Stefano 20209
D'Avenia, Fabrizio 20211, 20409
D'Elia, Anthony Francis 10124
D'Elia, Una Roman 20405
D'Evelyn, Margaret M. 10403
Dajc, Haris 20209
Dall'Aglio, Stefano 30215
Daniel, Dane T. 10418
Daniele, Elena 30105
Dauverd, Céline 10409
Davies, Surekha S. 10121, 30207
Dawson, Brent 20112
de Grazia, Margreta 30436
De Keyser, Jeroen 20137, 20237, 20337, 20437
de Mambro-Santos, Ricardo 20203
de Maria, Blake 20402
de Prado Plumed, Jesus 30429
de Ridder, Antonio Joaquin Eduardo 10132, 10332
Dean, Jeffrey J. 20234
DeCook, Travis R. 10106, 10214
deghetaldi, Kristin 30303
Dekoninck, Ralph 20206, 20306, 30111
Del Soldato, Eva 20318
del Valle, Ivonne 10121, 10221
Delfosse, Annick 20206, 20306
DellaNeva, JoAnn 10432, 20132
Den Haan, Annet 20130
Deneire, Tom 20337
Deng, Stephen S. 30412
Denman, Jason R. 30116
Denman, Thomas 20410
Denzel, Valentina Irena 20331
DePrano, Maria 10205
Deutermann, Allison 20233
DeVos, Jessica Erin 10436
DeVun, Leah 30213

Di Lauro, Brooke Donaldson 10226
Di Lodovico, Daniele 20321
Di Nepi, Serena 10137
Díaz, María Elena 10221
Dickson, Donald R. 30214
Dilbeck, Gwynne 30304
Dillon, Sarah 30336
DiMeo, Michelle 10120, 30227
Dobranski, Stephen B. 30328
Dodds, Gregory 30314
Dodds, Lara A. 20215, 20415
Dolan, Frances E. 10416, 20233
Dolven, Jeff 10412, 20128
Domínguez, Freddy C. 20314
Donahue, Darcy R. 10330
Donato, Clorinda 30335
Donnelly, Daniel 30434
Doukaridou, Elli 10104
Dover, Paul M. 20116
Dow, Douglas N. 30219
Doyle, Kerry 10227
Dragovich, Sarah 20105
Drenas, Andrew 30211
Dressen, Angela 20401
Drèze, Céline 20306
Drogin, David J. 20122, 20222
Duchacek, Suzanne Sutherland 20309
Duclow, Donald F. 10126, 20324, 30137
Duempelmann, Britta Tanja 20222
Duerloo, Luc L. D. 20308
Duhl, Olga Anna 10110
Dulgarian, Robert 20412
Dunlop, Anne 10209
Dunn, Kevin 10217
Dunn-Lardeau, Brenda 30306
Dupré, Sven 20118
Dupuisgrinet Destoussil, François 20214
Duroselle-Melish, Caroline 20214
Dursteler, Eric R. 10209, 10309, 20213
Dwyer, Elizabeth Ann 10402
Eaker, Adam Samuel 30301
Easterling, Elizabeth Ann 10402
Eaker, Adam Samuel 30301
Easterling, Heather C. 20428
Edinger, Monika 10132
Eggink, Terra 20124
Ehlert, Jennifer Bates 10421
Eisenbichler, Konrad 10235, 10426, 20335, 30215
INDEX OF PARTICIPANTS

Eldredge, Benjamin 10109
Elias, Cathy A. 10434
Ellis-Marinó, Elizabeth M. 20406
Elston, Martin 30436
Ems, Grégoire 20206
Engbers, Chad 20428
Engel, William E. 20325, 20423
Enterline, Lynn 20417
Erhardt, Michelle A. 20121, 20221
Erickson, Laura 30336
Eschenbaum, Natalie K. 10328
Eschrich, Gabriella Scarlatta 20132
Esposito, Anna 30108
Estill, Laura 10113
Estrella, Felipe Serrano 10302
Evans, Melanie 30226
Everson, Jane E. 20110, 20310, 20410
Facca, Danilo 10111, 10211
Falck, Claire 30328
Falk, Unn 20231
Falque, Ingrid 20330
Fann, Julie 30130
Farenga, Paola 30108
Fehleison, Jill 30309
Fehrenbach, Frank 10103, 30136, 30403
Feigenbaum, Gail 10105, 10426, 30101, 30201, 30301, 30401
Feingold, Mordechai 20133
Feng, Aliceen A. 20132, 20231
Fenichel, Emily 20232
Ferente, Serena 10209, 10309
Ferguson, Gary 10323, 20132, 30132, 30432
Ferguson, Jamie Harmon 20117
Fernández, Esther 20329
Ferracuti, Alexia 30213
Ferrell, Lori Anne 10324
Ferrier, Sean 20315
Ferzoco, George 30311
Festa, Thomas A. 20112
Fiofliiott, Sheil 20101
Fiugueroa, César Manrique 30429
Finlayson, J. Caitlin 30212
Finucci, Valeria 30114
Fiorani, Francesca 10103, 30303, 30403
Fiorenza, Giancarlo 20205
Fishburne, James 30204
Fisher, Will 30326
Fitzmaurice, James B. 20115, 20215, 20315
Flanigan, Theresa L. 30420
Flansburg, Margaret 20305
Fleck, Andrew 20123, 20328
Fletcher, Catherine Lucy 30119
Flinker, Noam 10228, 30319
Flinn, Dennis 30214
Foley, Adam T. 30206
Foley, Christopher 10420
Folkenflik, Robert 30104
Follmann, Christine 20301
Fontana, Jeffrey M. 20104
Ford, Philip 10323, 20210, 30113
Foster, Brett 10208
Foster, Elisa 30220
Fox, Dian 20229
Frazier, Alison Knowles 10206
Freddolini, Francesco 30201, 30301
Freiberg, Jack 30405
Frellick, Nancy 30413
Friedlander, Ari 30126
Friedrich, Markus 10306
Frison, Chiara 30408
Froide, Amy 10336
Frömmer, Judith 20119
Fuchs, Barbara 10408, 20129
Fulton, Thomas 20117, 20217
Fumian, Silvia 30101
Gaetgens, Barbara 30332
Gaetano, Matthew T. 20318, 20430
Gaffney, Erika 30333
Gage, Frances 10304
Gády, Andrea M. 10401, 30321
Galizzi Kroegel, Alessandra 30202
Gallagher, Lowell 10115, 10312
Galvez-Pena, Carlos 30129
García Bernal, Jaime 10210
García Montón, Alejandro 10209
García-Bryce, Ariadna 10129, 10229
Gargioni, Stefania 10219
Garofalo, Sanner 30428
Garrison, John S. 20228, 30217, 30435
INDEX OF PARTICIPANTS

Gaudio, Michael 30307
Geddes, Leslie A. 10203
Geerts, Walter 10416
Geevers, Liesbeth 20308, 20408
Gelfand, Laura D. 30203
Gertsman, Elina 10102
Geschwind, Rachel L. 20221
Gianfrancesco, Lorenzo 20410
Giannetti, Laura 20235, 20333, 20433
Giersberg, Tullia 10212
Gil-Oslé, Juan Pablo 10429, 30205
Giles-Watson, Maura 10336
Gill, Rebecca 10409
Gillespie, Alexandra 20233
Gilman, Donald 20432, 30325, 30414
Gilmour, Shanon Emily 10404
Giorgini, Giovanni 20119
Gisolfi, Diana 20422
Gittes, Tobias Foster 10431
Glass, Robert G. 20122, 20222
Glei, Reinhold 30225, 30425
Glyzon, Francois-Xavier 20230
Grande, David R. 30126, 30430
Goeglein, Tamara A. 20223, 20323
Goethals, Jessica 30115
Goldenbaum, Laura 30136
Goldish, Matt 10237
Goldman, Rachael B. 20114, 20407, 30336
Goldstein, Cheryl 10337
Gondos, Andrea 20114
González, Gorette Teresa 20129
González Mozo, Ana 30218
González Reyes, Carlos 10419
Goodrich, Jaime L. 10220, 10336
Gorse, George L. 10109, 10409
Gould, Gail Wingard 20136
Goulding, Robert 20133
Gouwens, Kenneth 10124
Graizbord, David 10237
Granda, Carmen 20136
Granuzzo, Elena 30221
Graul, Jana 30302
Grayson, Brandan 20406
Graziano, Stefano A. 10434
Gredel-Manuele, Zdenka 10419
Greer, Margaret R. 30120
Gregg, Ryan E 20404
Gregory, Tobias 20415
Greco, Allen J. 20333, 20433
Griffin, Andrew R. 20313
Griffin, Clive 20107
Grindlay, Lilla 10315
Guagliardo, Ethan 10328
Guarino, Sergio 30320
Guiderdoni-Bruslé, Agnès 20206, 30111, 30312
Gustafson, Erik 30411
Gustafson, Hans 20111
Guy-Bray, Stephen 20420
Gyllenhaal, Martha 10422
Haakenson, Hilary 10109
Hall, Marcia B. 20405, 30303, 30403
Hamlin, Hannibal 20217
Hampel, Sharon 10223
Hampton, Timothy 10208, 20232
Hancisse, Nathalie 30312
Hankins, James 20437
Hanlon, Gregory 20309
Hannay, Margaret 10220, 10336, 20120, 20212
Hanning, Barbara R. 30415
Hanning, Robert W. 30415
Harding, Catherine D. 20303, 30304
Harlow, Lucy 20225
Harp, Margaret 10233
Harrie, Jeanne E. 20111
Harris, A. Katie 10206
Harris, Ellen T. 10334
Harris, Sharon J. 30234
Harrison, Matthew 10417
Harrison, Timothy 20417
Hatter, Jane Daphne 30334
Haugen, Kristine Louise 20133, 20425
Haughton, Ann 20303
Havens, Earle A. 10115, 10415, 30410
Hayward, Maria 30112
Head, Randolph 30110
Hedrick, Donald 20435
Hedrick, Tera Lee 10435
Heering, Caroline 20206
Heffernan, Megan 10417
Helfer, Rebeca 20325
Helgeson, James 10232, 30232
Helmrath, Johannes 30436

409
INDEX OF PARTICIPANTS

Henderson, Brian Robert 30128
Henderson, Judith Rice 30225, 30425
Herman, Peter C. 20230, 30428
Hernández-Torres, Ivette 10329
Hesser, Martina A. 10302
Heverin, Donald Andrew 10127
Hickson, Sally Anne 10116, 10216, 20105
Hill, Tracey 30212
Hiltner, Ken 20413
Hindle, Steve 30126
Hirai, Hiro 10118, 10218, 10318, 10418
Hiscock, Andrew 20325
Hodgson, Elizabeth 30117
Hofer, Kurt Reinhard 10430
Hoffmann, Christine 10312
Holberton, Edward 20312
Holl, Jennifer 20128
Holmes, Caitlin C. 30427
Hong, Ki-Won 20424
Hopkins, Andrew James 20209, 20302
Horacek, Ivana 30321
Horowitz, Maryanne Cline 30107
Hosne, Ana Carolina 30206
Houghton, Edward F. 10234
Howard, Deborah 20202, 20302, 20402
Howe, Eunice D. 10233
Hub, Berthold 30420
Huber, Anna 20303
Huchon, Mireille Marie 30132, 30432
Hughes, Nicole T. 10335
Hughes-Johnson, Samantha 10404
Hui, Andrew Y. 30404
Humble, Noreen 20137
Hung, Karen L. 30101
Hunt, Elizabeth Moore 30418
Hunt, John M. 30202, 30302, 30402
Hunt, Patrick N. 20221
Hunt, Stephanie 30430
Hurley, Ann Hollinshed 20320
Iacobone, Damiano 10203
Ianziti, Gary 20437
Iglesias Rondina, Maria Clara 20219
Inglesby, Roisin 10236
Irish, Bradley 20236
Isard, Katherine 20302
Israel, Janna 10116
Izbicki, Thomas M. 20330, 20430
Izzo, Annalisa 30231
Jakacki, Diane Katherine 10213, 10313, 10413, 20113
James, Heather 20233
James, Sara N. 10321
Jenkins, Chadwick 30415
Jenkins, Joseph Scott 20216
Jenstad, Janelle A. 10213, 20113, 20304
Jimboorean, Ioana 20408
Johnson, Carina L. 30207
Johnson, Christopher D. 30419
Johnson, Diane L. 10224
Johnson, Heather G. S. 10420
Johnson, Paul Michael 10329
Johnston, Barbara J. 20221
Jones, Emily Griffiths 30228
Jones, Norman L. 10324
Jones, Scott L. 20422
Jones, Tanja L. 20104, 30405
Judde de Larivières, Claire 10107, 10207, 10307
Kallendorf, Craig 20224, 20437, 30125, 30225, 30425
Kamin Kajfež, Vesna 10335
Kaplan, Stephanie Ariela 10301
Kapustka, Mateusz 30136
Karalow, Delane O. 10119
Karet, Evelyn F. 20422
Katiniš, Teodoró 30236
Kaufman, Sheiba Kian 20416
Kearney, James 20217
Keeling, Kimberlee 10433
Keenan, Charles 30309
Keener, Chrystine 10201
Keitt, Andrew 20230, 30409
Keller, Marcus 30305
Keller, Vera A. 10418
Kellman, Herbert 10234
Kelly, Erin E. 30216, 30314
Kelly, Erin Kathleen 30430
Kendrick, Christopher J. 20415
Kennedy, Emma E. 10219
Kerr, Rosalind 30135
Khomenko, Natalia 10114
Kilgore, Robert Edward 30128
<table>
<thead>
<tr>
<th>Participant Name</th>
<th>Page Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kilroy, Lauren Grace</td>
<td>20403</td>
</tr>
<tr>
<td>Kim, Anna</td>
<td>20421</td>
</tr>
<tr>
<td>Kim, Il</td>
<td>30118</td>
</tr>
<tr>
<td>Kimmel, Seth</td>
<td>30229</td>
</tr>
<tr>
<td>Kinney, Arthur F.</td>
<td>10317, 30130</td>
</tr>
<tr>
<td>Kirch, Miriam Hall</td>
<td>30335</td>
</tr>
<tr>
<td>Kircher, Timothy</td>
<td>20131</td>
</tr>
<tr>
<td>Kirk, Thomas Allison</td>
<td>10209</td>
</tr>
<tr>
<td>Kirland-Ives, Mirzi</td>
<td>10222, 30220</td>
</tr>
<tr>
<td>Kiser, András</td>
<td>20233, 30330</td>
</tr>
<tr>
<td>Klauber, Martin L.</td>
<td>20111</td>
</tr>
<tr>
<td>Klein, Joel Andrew</td>
<td>10218</td>
</tr>
<tr>
<td>Kleinbub, Christian K.</td>
<td>30420</td>
</tr>
<tr>
<td>Kmetz, John</td>
<td>10434</td>
</tr>
<tr>
<td>Knaap, Anna C.</td>
<td>30306</td>
</tr>
<tr>
<td>Knapp, Jeffrey</td>
<td>10428</td>
</tr>
<tr>
<td>Kneupper, Frances Courtney</td>
<td>20108, 20208</td>
</tr>
<tr>
<td>Knight, Jeffrey T.</td>
<td>20233</td>
</tr>
<tr>
<td>Knowles, James</td>
<td>30212</td>
</tr>
<tr>
<td>Koch, Linda A.</td>
<td>10302, 10402</td>
</tr>
<tr>
<td>Kodera, Sergius</td>
<td>20235</td>
</tr>
<tr>
<td>Kohl, Jeannette</td>
<td>30136</td>
</tr>
<tr>
<td>Kolb, Laura Elizabeth</td>
<td>10417</td>
</tr>
<tr>
<td>Korman, Sally</td>
<td>30302</td>
</tr>
<tr>
<td>Kortick, Leslie</td>
<td>30119</td>
</tr>
<tr>
<td>Korta, Jeremie Charles</td>
<td>30431</td>
</tr>
<tr>
<td>Kosmin, Jennifer E.</td>
<td>30235</td>
</tr>
<tr>
<td>Kozlowska, Maria Gabriela</td>
<td>20130</td>
</tr>
<tr>
<td>Kozusko, Matt</td>
<td>20235</td>
</tr>
<tr>
<td>Kranzer, Lisa Viktoria</td>
<td>10236</td>
</tr>
<tr>
<td>Kraus, Manfred E.</td>
<td>20418</td>
</tr>
<tr>
<td>Krohn, Deborah L.</td>
<td>20433</td>
</tr>
<tr>
<td>Kuin, Roger J. P.</td>
<td>10324</td>
</tr>
<tr>
<td>Kusukawa, Sachiko</td>
<td>20118, 30307</td>
</tr>
<tr>
<td>Kyle, Chris R.</td>
<td>10316</td>
</tr>
<tr>
<td>Kyle, Sarah R.</td>
<td>30421</td>
</tr>
<tr>
<td>L'Estrange, Elizabeth</td>
<td>20101</td>
</tr>
<tr>
<td>La Charité, Claude</td>
<td>30132</td>
</tr>
<tr>
<td>LaBreche, Ben</td>
<td>10308</td>
</tr>
<tr>
<td>Landers, Elizabeth</td>
<td>30232</td>
</tr>
<tr>
<td>Lanuza-Navarro, Tayra M. C.</td>
<td>30313</td>
</tr>
<tr>
<td>Laoutaris, Chris</td>
<td>20120</td>
</tr>
<tr>
<td>Latteri, Natalie</td>
<td>10106</td>
</tr>
<tr>
<td>Laureys, Marc</td>
<td>20224, 20337, 30125</td>
</tr>
<tr>
<td>Lavéant, Katell</td>
<td>10110, 20110</td>
</tr>
<tr>
<td>Lawless, Catherine Alice</td>
<td>30311</td>
</tr>
<tr>
<td>Lawson, Jane A.</td>
<td>30112</td>
</tr>
<tr>
<td>Lay, Jenna Duggan</td>
<td>10220, 20420</td>
</tr>
<tr>
<td>Lay, Thomas</td>
<td>10214</td>
</tr>
<tr>
<td>Lazar, Lance</td>
<td>10135, 20111</td>
</tr>
<tr>
<td>Lazure, Guy</td>
<td>30429</td>
</tr>
<tr>
<td>Le Clech, Sylvie</td>
<td>20210</td>
</tr>
<tr>
<td>Leader, Anne</td>
<td>30219</td>
</tr>
<tr>
<td>Lecky, Katarzyna</td>
<td>10212, 10436</td>
</tr>
<tr>
<td>Lee, Alexander Christopher</td>
<td>30321</td>
</tr>
<tr>
<td>Lee, Rosemary V.</td>
<td>30205</td>
</tr>
<tr>
<td>Lehnhof, Kent R.</td>
<td>10128, 30428</td>
</tr>
<tr>
<td>Leibsohn, Dana</td>
<td>20207, 30407</td>
</tr>
<tr>
<td>Leitch, Stephanie</td>
<td>30307</td>
</tr>
<tr>
<td>Leitão, Henrique</td>
<td>10411</td>
</tr>
<tr>
<td>Lenhardt, Allison K.</td>
<td>30426</td>
</tr>
<tr>
<td>Leo, Russ</td>
<td>10417</td>
</tr>
<tr>
<td>Leonhard, Karin</td>
<td>30403</td>
</tr>
<tr>
<td>Leopardi, Liliana</td>
<td>10304</td>
</tr>
<tr>
<td>Lepri, Valentina</td>
<td>10111, 10211</td>
</tr>
<tr>
<td>Leslie, Marina</td>
<td>20420</td>
</tr>
<tr>
<td>Lewalski, Barbara Kiefer</td>
<td>20212</td>
</tr>
<tr>
<td>Lin, Chih-hsin</td>
<td>30130</td>
</tr>
<tr>
<td>Lingo, Stuart</td>
<td>20405</td>
</tr>
<tr>
<td>Llanes Parra, Blanca</td>
<td>30119</td>
</tr>
<tr>
<td>Llewellyn, Kathleen M.</td>
<td>30232</td>
</tr>
<tr>
<td>Lo Presti, Roberto</td>
<td>10118</td>
</tr>
<tr>
<td>Lobis, Seth</td>
<td>10308</td>
</tr>
<tr>
<td>Lochman, Daniel T.</td>
<td>20136, 20236, 20336, 20436, 30414</td>
</tr>
<tr>
<td>Locker, Jesse</td>
<td>30102</td>
</tr>
<tr>
<td>Lockey, Brian Christopher</td>
<td>10312</td>
</tr>
<tr>
<td>Loewenstein, Joseph</td>
<td>10412</td>
</tr>
<tr>
<td>Loftis, Sonya Freeman</td>
<td>30426</td>
</tr>
<tr>
<td>Logan, Barbara Ellen</td>
<td>30130</td>
</tr>
<tr>
<td>Lohff, Johanna Beate</td>
<td>30203</td>
</tr>
<tr>
<td>Lokaj, Rodney J.</td>
<td>10224</td>
</tr>
<tr>
<td>Long, Kathleen P.</td>
<td>20436, 30213</td>
</tr>
<tr>
<td>Long, Pamela O.</td>
<td>20302</td>
</tr>
<tr>
<td>Loose, Sarah</td>
<td>20213</td>
</tr>
<tr>
<td>Lopez Arandia, Maria Amparo</td>
<td>30329</td>
</tr>
<tr>
<td>Lopez Fadul, Valeria</td>
<td>30229</td>
</tr>
<tr>
<td>Lorenzetti, Stefano</td>
<td>20334, 30134</td>
</tr>
<tr>
<td>Lorenzin, Simona</td>
<td>10331</td>
</tr>
<tr>
<td>Lorenzo, Javier</td>
<td>20329</td>
</tr>
<tr>
<td>Loscocco, Paula</td>
<td>30431</td>
</tr>
<tr>
<td>Loughnane, Rory</td>
<td>20423</td>
</tr>
<tr>
<td>Love, Genevieve</td>
<td>10327</td>
</tr>
<tr>
<td>Lowe, Kate J. P.</td>
<td>10307</td>
</tr>
</tbody>
</table>
INDEX OF PARTICIPANTS

Loysen, Kathleen 10332
Lucioli, Francesco 20401
Ludmer, Joyce Pellerano 10103
Luggin, Johanna 30325
Lukehart, Peter M. 10105, 10322, 30320
Lummus, David Geoffrey 10131, 10331, 10431
Lupton, Julia Reinhard 30417
Lux, Jonathan 20407
Lynch, Sarah W. 20102
Macey, Patrick 10134, 30334
MacKay, Ellen 10327
MacKenzie, Louisa 10432, 30305
MacPhail, Eric 30330
Madden, Amanda G. 20116
 MADRIGAL, Melina 10223
Magill, Kelley 30421
Maglaque, Erin 30121
Magnanini, Suzanne 20131, 30413
Magnusson, Lynne 10314, 20417
Maier, Jessica E. 20404
Maillo-Pozo, Rubén 10230
Major, Julia 30317
Malcolmson, Cristina 20115
Manes, Yael 30313
Mann, Judith Walker 30103, 30203
Maratsos, Jessica 10201
Marchesano, Louis 30332
Marchesi, Simone 10431
Marculescu, Andreea 10227
Marcus, Hannah 20109
Marcel, Samuel 10210
Margolis, Oren J. 20208
Marinez, Sophie 20220
Marno, David 10406
Marotti, Arthur F. 10415, 30327
Marr, Alexander 20118, 20202, 20302
Marrero-Fente, Raul 20207, 30407
Marsh, David R. 20337
Marshall, Louise 10304
Martin, Craig 20318
Martin, John Jeffries 20109, 30109, 30209
Martin, Mathew R. 10127
Martinez, Miguel 20307
Martinez Góngora, Mar 10229
Martocchio, Michael Paul 20209
Maryks, Robert Alexander 10306, 10406, 20406, 30306, 30406
Mascetti, Yaakov Akiva 20136
Massaccesi, Fabio 20102
Matchinske, Megan M. 30216, 30427
Mathews, Richard 20201
Matthew, Louisa C. 30303
Maurer, Margaret A. 30214
Maxson, Brian Jeffrey 10333, 20108, 20208
May, Rose 10219, 20204
May, Steven W. 30112, 30327
Maynard, Katherine S. 10432
Mazur, Peter A. 30106
Mazzio, Carla J. 10326
Mazzocco, Angelo 30108
Mazzocco, Elizabeth H. D. 30208
Mazzotta, Giuseppe 10331, 20219, 30131
McCallister, Timothy 10229
McCandless, Jamie 20108
McCarthy, Erin 10127
McCarthy, Vanessa 20135, 20235, 20335, 20435, 30135
McCarthy, William 20107, 20307
McClary, Susan 20434
McCleskey, Karen 30211
McColeman, Susanne 20405
McConnell, Russell Hugh 20412
McCormick, Stephen Patrick 30115
McCue Gill, Amyrose 20135, 20235, 20335, 20435, 30135
McHam, Sarah Blake 20222, 30404
McHugh, Shanon 20311
McIver, Katherine 30133, 30233
McKim, Jennifer 20428
McKinley, Mary B. 10323
McNamara, Celeste J. 30309
McQuade, Paula 10115
McStay, Heather O’Leary 20401
Mead, Stephen X. 20317, 20423, 30117
Melius, Jeremy 30419
Mellado Corriente, Marina 30306
Mengelkoch, Dustin 10123
Mengozzi, Stefano 20134
Menini, Romain 30132
Merrill, Elizabeth 30201
Mesa, Claudia 20323
Meserve, Margaret 10124, 20133
# INDEX OF PARTICIPANTS

<table>
<thead>
<tr>
<th>Name</th>
<th>ID Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Meyers, Talya</td>
<td>30227</td>
</tr>
<tr>
<td>Middleton, Irene</td>
<td>10114, 30317</td>
</tr>
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<td>Miernowski, Jan</td>
<td>10323</td>
</tr>
<tr>
<td>Miglietti, Sara Olivia</td>
<td>30109</td>
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<td>Miguelez Cavero, Alicia</td>
<td>10104</td>
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<td>Miller, Nichole E.</td>
<td>30116, 30228, 30417</td>
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<td>Miller, Rachel</td>
<td>30411</td>
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<td>Mills, Stephen Dan</td>
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<td>Milner, Stephen J.</td>
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<td>Minor, Vernon</td>
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<td>Minton, Gretchen E.</td>
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<td>Miola, Robert S.</td>
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<td>Mirabella, Bella</td>
<td>10317, 30216</td>
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<td>Modigliani, Anna</td>
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<tr>
<td>Moffatt, Constance Joan</td>
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<td>Mohn, Melanie</td>
<td>10112</td>
</tr>
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<td>20202</td>
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<td>Molekamp, Femke</td>
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<tr>
<td>Molina, Alvaro</td>
<td>10429</td>
</tr>
<tr>
<td>Monahan, Nona</td>
<td>10317</td>
</tr>
<tr>
<td>Monfasani, John</td>
<td>20137, 30137, 30236</td>
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<tr>
<td>Monson, Craig</td>
<td>20311</td>
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<td>Monta, Susannah Brierz</td>
<td>10415, 20336</td>
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<td>Moore, Kathryn Blair</td>
<td>30411</td>
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<td>Moran, Megan C.</td>
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<td>20320</td>
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<td>Moroney, Davitt</td>
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<tr>
<td>Morris, Amy Millicent</td>
<td>20221, 20221</td>
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<td>Morse, Margaret A.</td>
<td>10404, 20321</td>
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<td>Morucci, Valerio</td>
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<td>Moseley-Christian, Michelle</td>
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</tr>
<tr>
<td>Mosley, Adam</td>
<td>20430</td>
</tr>
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<td>Moss, Daniel D.</td>
<td>10228, 10427, 30217</td>
</tr>
<tr>
<td>Moudarres, Andrea</td>
<td>10223, 20319, 30131, 30231, 30331</td>
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<tr>
<td>Moulton, Ian F.</td>
<td>10405, 20135</td>
</tr>
<tr>
<td>Mountz, Erin</td>
<td>20328</td>
</tr>
<tr>
<td>Muckart, Heather</td>
<td>20123</td>
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<td>30311</td>
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<td>10422</td>
</tr>
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<td>20223</td>
</tr>
<tr>
<td>Münch, Birgit Ulrike</td>
<td>30335</td>
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<tr>
<td>Munkhoff, Richelle</td>
<td>30313</td>
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<td>10117</td>
</tr>
<tr>
<td>Muraoka, Anne H.</td>
<td>10402</td>
</tr>
<tr>
<td>Murat, Zuleika</td>
<td>20102</td>
</tr>
<tr>
<td>Murphy, Clare M.</td>
<td>30113, 30314, 30414</td>
</tr>
<tr>
<td>Murphy, Stephen</td>
<td>30208</td>
</tr>
<tr>
<td>Myers, William David</td>
<td>10306, 30406</td>
</tr>
<tr>
<td>Nagel, Alexander</td>
<td>30436</td>
</tr>
<tr>
<td>Nair, Stella</td>
<td>10221</td>
</tr>
<tr>
<td>Najemy, John M.</td>
<td>20119</td>
</tr>
<tr>
<td>Najera, Luna</td>
<td>20429</td>
</tr>
<tr>
<td>Nalezry, Susan</td>
<td>30421</td>
</tr>
<tr>
<td>Nascimento, Cristiane Rebello</td>
<td>10403</td>
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<tr>
<td>Natif, Mika</td>
<td>20435</td>
</tr>
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<td>Nauta, Lodi</td>
<td>20124, 20237, 30234</td>
</tr>
<tr>
<td>Navarrete, Ignacio</td>
<td>10330, 10430</td>
</tr>
<tr>
<td>Neilson, Christina S.</td>
<td>10304</td>
</tr>
<tr>
<td>Nelson, Bradley</td>
<td>10429</td>
</tr>
<tr>
<td>Nelson, Karen</td>
<td>20328, 30235</td>
</tr>
<tr>
<td>Nerbano, Mara</td>
<td>10135</td>
</tr>
<tr>
<td>Nethersole, Scott</td>
<td>30202</td>
</tr>
<tr>
<td>Netzlöff, Mark</td>
<td>30412</td>
</tr>
<tr>
<td>Neuner, Stefan</td>
<td>30121</td>
</tr>
<tr>
<td>Newcomb, Anthony A.</td>
<td>20434, 30434</td>
</tr>
<tr>
<td>Newman, Abigail D.</td>
<td>10207</td>
</tr>
<tr>
<td>Newman, Jane O.</td>
<td>20416, 30419</td>
</tr>
<tr>
<td>Ng, Aimee</td>
<td>20405</td>
</tr>
<tr>
<td>Ndes, Daniel J.</td>
<td>20124, 30225</td>
</tr>
<tr>
<td>Noirot, Corinne</td>
<td>10232, 20432</td>
</tr>
<tr>
<td>Nolin, Heather R.</td>
<td>20422</td>
</tr>
<tr>
<td>Noone, Michael J.</td>
<td>30334</td>
</tr>
<tr>
<td>Norris, Rebecca M.</td>
<td>30233</td>
</tr>
<tr>
<td>Noyes, Ruth S.</td>
<td>30309</td>
</tr>
<tr>
<td>Nuti, Lucia</td>
<td>30118</td>
</tr>
<tr>
<td>Nygren, Barnaby R.</td>
<td>10233</td>
</tr>
<tr>
<td>Nygren, Christopher James</td>
<td>30103</td>
</tr>
<tr>
<td>O’Brien, Emily</td>
<td>10124</td>
</tr>
<tr>
<td>O’Bryan, Robin L.</td>
<td>10301</td>
</tr>
<tr>
<td>O’Connell, Monique E.</td>
<td>10107</td>
</tr>
<tr>
<td>O’Regan, Noel</td>
<td>20434, 30134</td>
</tr>
<tr>
<td>Oddé, Laurent</td>
<td>20220, 30105</td>
</tr>
<tr>
<td>Olah, Iva</td>
<td>10404</td>
</tr>
</tbody>
</table>

413
INDEX OF PARTICIPANTS

Olds, Katrina B. 10206, 30129, 30229, 30329, 30429
Olson, Vibeke 20121
Oosterhoff, Richard 20330, 20430
Ortiz, Joseph M. 10427
Orvis, David L. 30416
Ostrow, Steven F. 20322

Pabel, Hilmar M. 20411
Padrón, Ricardo 10121, 10411, 20107, 20307, 30207, 30307, 30407
Pal, Carol 20216
Paleit, Edward 30127
Palma, Pina 20333, 30131
Palmer, Philip S. 20414
Palmer Browne, Megan 20228
Panzanelli Fratoni, Maria Alessandra 20214
Papio, Michael 10231, 10331
Papy, Jan L. M. 20137, 20237, 20337, 20437
Park, Jessie J. 10319
Park, Simon Grant 30130
Parker, Deborah 10101, 10201
Parker, Sarah Elizabeth 20135
Parrish, Sean D. 20109
Parry, Seth A. 30336
Pascaleva, Elena 20408
Passannante, Gerard 30330
Pastore, Stefania 30109
Patiño Loira, Javier 10230
Paton, Elizabeth A. 10215, 10315, 10415
Payne, Edward 30402
Peacey, Jason 10316
Pedelphous, Olivier 30132
Pederson, Jill M. 10303, 20203
Pegoretti, Anna 30215
Pelka, Maureen 10421
Peraita, Carmen 20123
Perelis, Ronnie 10237
Periti, Giancarla 20203
Perlove, Shelley 10222, 10422
Perreiah, Alan Richard 10424
Perret, Maxime 30312
Perry, Nandra 30427
Persson, Fabian 20408
Pessce, Roberto 30408
Pestilli, Livio 30218

Peters, Emily J. 30119
Peterson, Janine 30437
Petrolini, Chiara 20211
Pettegree, Andrew 20214, 20314, 20414, 30110, 30210, 30333, 30410
Pettinaroli, Elizabeth 10307
Peureux, Guillaume J. 20232
Pfannebecker, Mareile 10228
Phillipps, Carla Rahn 10426
Piddock, William 10113
Piechocki, Katharina 10111
Pieper, Christoph 20224
Piepho, Lee 20224
Pieragostini, Renata 30134
Pietrogiovanna, Maria 30201
Pietrzak-Thebault, Joanna 10111
Pirillo, Diego 30109, 30209
Pivetti, Kyle 10427, 30217
Polk, Keith 10234
Pollali, Angeliki 30420
Pon, Lisa 10322, 30118
Poole, Kristen 20117
Pöpper, Thomas 30136
Powell, Daniel 10113, 10213, 20113
Power, Andrew 20423
Prendergast, Maria Teresa M. 10117
Presciutti, Diana Bullen 10135, 10235, 10335
Prescott, Anne Lake 10326, 20212, 30328, 30414
Prizer, William F. 20334
Proctor, Anne E. 20201
Proot, Goran 30210
Proshina, Maria 20332
Psaki, F. Regina 20131
Pugliano, Valentina 20402
Pulafito Bleuel, Anna Laura 20418
Puttevis, Jeroen 10333
Pérez-Toribio, Montserrat 10305
Quilligan, Maureen 30114
Quinn, Mary B. 10229
Quint, David L. 10408
Radke, Gary M. 20122
Radley, Noel 20336, 20413
Raeymaekers, Dries 20308, 20408
Rafanelli, Lisa M. 10102, 10202, 20221
<table>
<thead>
<tr>
<th>Name</th>
<th>Participants</th>
</tr>
</thead>
<tbody>
<tr>
<td>Raguin, Virginia Chieffo</td>
<td>10421</td>
</tr>
<tr>
<td>Raimondi, Francesca</td>
<td>20319</td>
</tr>
<tr>
<td>Ramachandran, Ayesha</td>
<td>10108, 10208, 10308, 10408, 30207</td>
</tr>
<tr>
<td>Ramakers, Bart</td>
<td>10210, 10410, 20110</td>
</tr>
<tr>
<td>Rampling, Jennifer</td>
<td>10318</td>
</tr>
<tr>
<td>Randolph, Adrian</td>
<td>20122</td>
</tr>
<tr>
<td>Rankin, Mark</td>
<td>20314</td>
</tr>
<tr>
<td>Ransom, Emily A.</td>
<td>30314</td>
</tr>
<tr>
<td>Raspa, Anthony</td>
<td>10217</td>
</tr>
<tr>
<td>Rawof, Sayema</td>
<td>20213</td>
</tr>
<tr>
<td>Raylor, Timothy J.</td>
<td>20312, 20412</td>
</tr>
<tr>
<td>Rees, Chris</td>
<td>30437</td>
</tr>
<tr>
<td>Rees, Valery</td>
<td>30237, 30337, 30437</td>
</tr>
<tr>
<td>Reeves, Eileen A.</td>
<td>20118</td>
</tr>
<tr>
<td>Regent-Susini, Anne</td>
<td>10332</td>
</tr>
<tr>
<td>Reid, Elizabeth Ann</td>
<td>10216</td>
</tr>
<tr>
<td>Reid, Joshua Samuel</td>
<td>30331</td>
</tr>
<tr>
<td>Reidy, Denis</td>
<td>20110, 20310, 20410</td>
</tr>
<tr>
<td>Reilly, Patricia L.</td>
<td>20322</td>
</tr>
<tr>
<td>Reiss, Sheryl E.</td>
<td>30502</td>
</tr>
<tr>
<td>Remien, Peter</td>
<td>20135</td>
</tr>
<tr>
<td>Revenig, Jesse</td>
<td>30416</td>
</tr>
<tr>
<td>Rhodes, Elizabeth</td>
<td>10306</td>
</tr>
<tr>
<td>Ricciardi, Emiliano</td>
<td>30434</td>
</tr>
<tr>
<td>Richardson, Brian</td>
<td>30115, 30215, 30315</td>
</tr>
<tr>
<td>Richey, Esther</td>
<td>10114</td>
</tr>
<tr>
<td>Rhouet, Pascale</td>
<td>30220</td>
</tr>
<tr>
<td>Rijser, David</td>
<td>30125</td>
</tr>
<tr>
<td>Rislow, Madeline</td>
<td>10109, 10435</td>
</tr>
<tr>
<td>Rist, Thomas C. K.</td>
<td>10315</td>
</tr>
<tr>
<td>Rivero, Nicla</td>
<td>10320</td>
</tr>
<tr>
<td>Rizzi, Andrea</td>
<td>20208</td>
</tr>
<tr>
<td>Roberts, Hugh</td>
<td>20232</td>
</tr>
<tr>
<td>Roberts, Sean</td>
<td>20205, 20404</td>
</tr>
<tr>
<td>Roberts-Smith, Jennifer</td>
<td>20313</td>
</tr>
<tr>
<td>Robertson, Mary Louise</td>
<td>10426</td>
</tr>
<tr>
<td>Robichaud, Denis J.</td>
<td>30237</td>
</tr>
<tr>
<td>Robiglio, Andrea Aldo</td>
<td>10126, 20237</td>
</tr>
<tr>
<td>Robin, Alena</td>
<td>20303, 20403</td>
</tr>
<tr>
<td>Robin, Diana</td>
<td>20220, 20320</td>
</tr>
<tr>
<td>Robinson, Marsha</td>
<td>20317</td>
</tr>
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<td>Rockett, William</td>
<td>30314</td>
</tr>
<tr>
<td>Roczniai, Wladyslaw</td>
<td>30336</td>
</tr>
<tr>
<td>Röder, Katrin</td>
<td>20212</td>
</tr>
<tr>
<td>Rodgers, Amy</td>
<td>30316</td>
</tr>
<tr>
<td>Rodgers, Mark Allen</td>
<td>20234</td>
</tr>
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<td>Roebuck, Graham</td>
<td>30214</td>
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<tr>
<td>Roldan-Figueroa, Rady</td>
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</tr>
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<td>Romano, Dennis</td>
<td>10116, 10216, 10316, 10416, 20116</td>
</tr>
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<td>Romengo, Margherita</td>
<td>30312</td>
</tr>
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<td>Romão, Rui Bertrand</td>
<td>20424</td>
</tr>
<tr>
<td>Rosas, Luisa</td>
<td>20332</td>
</tr>
<tr>
<td>Rosen, Mark</td>
<td>30121, 30221</td>
</tr>
<tr>
<td>Rosenberg, Jessica</td>
<td>10123</td>
</tr>
<tr>
<td>Rosenfeld, Colleen Ruth</td>
<td>10412</td>
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<td>30215</td>
</tr>
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<td>20108</td>
</tr>
<tr>
<td>Rossi, Nassim</td>
<td>30204</td>
</tr>
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<td>10134</td>
</tr>
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<td>Rothman, Natalie</td>
<td>20213</td>
</tr>
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<td>Rowe, J. Asia</td>
<td>20411</td>
</tr>
<tr>
<td>Ruby, Sigrid</td>
<td>20220</td>
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<tr>
<td>Rueda, Antonio M.</td>
<td>10419</td>
</tr>
<tr>
<td>Ruíu, Adina</td>
<td>30206</td>
</tr>
<tr>
<td>Ruiz, Maria C.</td>
<td>20429</td>
</tr>
<tr>
<td>Russell, James</td>
<td>20225</td>
</tr>
<tr>
<td>Rust, Jennifer Rebecca</td>
<td>30116, 30228</td>
</tr>
<tr>
<td>Rutherford, James</td>
<td>10226</td>
</tr>
<tr>
<td>Rutherfordglen, Susannah</td>
<td>30411</td>
</tr>
<tr>
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<td>10318</td>
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<td>10301</td>
</tr>
<tr>
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<tr>
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<td>30432</td>
</tr>
<tr>
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<td>20337</td>
</tr>
<tr>
<td>Sahin, Kaya</td>
<td>30205</td>
</tr>
<tr>
<td>Sahlin, Peter</td>
<td>30418</td>
</tr>
<tr>
<td>Saif, Liana</td>
<td>30337</td>
</tr>
<tr>
<td>Sakamoto, Kuni</td>
<td>10218</td>
</tr>
<tr>
<td>Salonius, Pippa</td>
<td>20204, 30211</td>
</tr>
<tr>
<td>Salzberg, Rosa Miriam</td>
<td>10107, 10207, 10307, 30315</td>
</tr>
<tr>
<td>Samardzic, Nikola</td>
<td>10319</td>
</tr>
<tr>
<td>Sampson, Lisa M.</td>
<td>20110, 20310</td>
</tr>
<tr>
<td>Samson, Alexander</td>
<td>10129</td>
</tr>
<tr>
<td>Sanchez, Melissa</td>
<td>10112, 10212, 30326, 30417</td>
</tr>
<tr>
<td>Sánchez de Madariaga, Elena</td>
<td>10330, 30120</td>
</tr>
<tr>
<td>Sanger, Alice</td>
<td>10202</td>
</tr>
<tr>
<td>Santing, Catrien</td>
<td>10410</td>
</tr>
<tr>
<td>Santos, Kathryn Vomero</td>
<td>10427</td>
</tr>
</tbody>
</table>
INDEX OF PARTICIPANTS

Sanzotta, Valerio 30237
Sapir, Itay 10202
Saralegui, Miguel Manuel 20324
Sarasohn, Lisa T. 20315
Sass, Maurice 30420
Sauret, Martine 20123
Sbordoni, Chiara 30315
Scanlan, Suzanne 30220
Schachter, Marc David 20130, 20335, 30213
Scham, Michael S. 10304
Schiesari, Juliana 30418
Schleck, Julia 30205
Schleif, Corine 30418
Schofield, Scott J. 10413, 20113
Schwartz, Peter Roland 10331
Sciberras, Keith 30320
Scott, Catherine A. 30404
Scott-Baumann, Elizabeth 10314
Scott-Douglass, Amy E. 20215, 20315
Searle, Alison 10215
Sears, Elizabeth Langsford 30419
Seed, Patricia 30107
Seifert, Lewis 30416
Seijas, Tatiana 10411, 20429
Selcer, Daniel 20418
Sellberg, Erland 20424
Sellin, Christine Petra 30235
Sen, Amrita 30227
Senasi, Deneen Maria 30217
Senkevitch, Tatiana 10322
Seong, Dschungmo Ivo 20424
Serafinelli, Guendalina 30320
Serebrennikov, Artem 20229
Serrano, Nhora Lucia 10104, 10204, 10320, 10420
Severi, Andrea 30308
Seyler, Katrin 30201
Sgarbi, Marco 20318
Shami, Jon 30323
Shao, Yun 30407
Shapinsky, Peter 30107
Shaw, Brandon W. 10317
Shear, Adam 20114
Sheehan, Jonathan 20425
Sheers, Joanna 10422
Sheets, George A. 30325
Shemek, Deanna M. 20431, 30231, 30331
Sherberg, Michael 20131, 30431
Sherman, Anita Gilman 20325
Shibata, Kaz 10418
Shirilan, Stephanie 20436
Shirley, Christopher 10336
Shuger, Dale 10237, 30409
Siegfried, Brandie R. 20115, 20215
Siemens, Raymond G. 10113, 10313, 20113, 20313
Siemon, Julia Alexandra 10401, 30204
Sierhuis, Freya 20336
Sierra, Horacio 10227, 10320
Sikkink, Lisa 30227
Silva, Andrea 10413, 20113
Silva Pereira, Paulo Jorge 20407
Simon, Margaret 10428
Simpson, James 20217, 30415
Sisson, Andrew 20228
Sizunenko, Tatiana 30408
Skenazi, Cynthia 10323
Skinner, Kyle J. 30231
Slim, H. Colin 20134
Sloan-Pace, Emily 10433
Sloutsky, Lana 30405
Smarr, Janet L. 10131, 20331
Smeesters, Aline 30111
Smith, Alison 30133, 30233
Smith, Daniel Starza 20414
Smith, Jeffrey Chipp 30306, 30406
Smith, Matthew 10235
Smith, Nigel 20312
Smith, Timothy B. 30405
Smithers, Tamara 30202, 30302, 30402
Sneider, Matthew 10135
Snyder, James George 30337, 30437
Sohn, Joo Kyoung 20432
Sohn, Sooyun 20223
Solari, Amara 10121
Soll, Jacob S. 30110
Solomon, Jon 10431
Soranzo, Matteo 30408
Sosa, Amaury Leopoldo 20229
Spencer, Mark K. 20324
Spicer, Joanneath A. 20404
Spies-Gans, Paris Amanda 30332
Springer, Carl 30225
Stafford, Brys 20229, 20329
<table>
<thead>
<tr>
<th>Name</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stair, Jessica</td>
<td>10102</td>
</tr>
<tr>
<td>Stallybrass, Peter</td>
<td>30110</td>
</tr>
<tr>
<td>Stampino, Maria Galli</td>
<td>20431</td>
</tr>
<tr>
<td>Stapleton, Kristiane Ruth</td>
<td>10428</td>
</tr>
<tr>
<td>Stark, Caroline G.</td>
<td>30337</td>
</tr>
<tr>
<td>Staub, Susan C.</td>
<td>10119, 30128, 30216, 30327, 30426</td>
</tr>
<tr>
<td>Steele, Brian D.</td>
<td>20305</td>
</tr>
<tr>
<td>Steib, Murray</td>
<td>20134</td>
</tr>
<tr>
<td>Stein, Deborah</td>
<td>30319</td>
</tr>
<tr>
<td>Stein, Louise K.</td>
<td>10334</td>
</tr>
<tr>
<td>Steiris, Georgios</td>
<td>20418, 30237</td>
</tr>
<tr>
<td>Stephens, Walter</td>
<td>10108, 10408, 20219, 30410</td>
</tr>
<tr>
<td>Stern, Philip</td>
<td>10407</td>
</tr>
<tr>
<td>Stevens, Andrea</td>
<td>10327</td>
</tr>
<tr>
<td>Stevens, Paul Anthony</td>
<td>10314, 20417</td>
</tr>
<tr>
<td>Stewart, Alison G.</td>
<td>30335</td>
</tr>
<tr>
<td>Stewart, Robin</td>
<td>20216</td>
</tr>
<tr>
<td>Stoenescu, Livia</td>
<td>10302</td>
</tr>
<tr>
<td>Stoppino, Eleonora</td>
<td>30231</td>
</tr>
<tr>
<td>Straussman-Pflanzer, Eve</td>
<td>20301</td>
</tr>
<tr>
<td>Strier, Richard</td>
<td>10314</td>
</tr>
<tr>
<td>Strocchia, Sharon</td>
<td>30409</td>
</tr>
<tr>
<td>Struhal, Eva</td>
<td>30102</td>
</tr>
<tr>
<td>Ström, Annika</td>
<td>10319</td>
</tr>
<tr>
<td>Subialka, Michael</td>
<td>10236</td>
</tr>
<tr>
<td>Sugimura, N. K.</td>
<td>20415</td>
</tr>
<tr>
<td>Sullivan, Alice Isabella</td>
<td>30405</td>
</tr>
<tr>
<td>Sullivan, Ernest W.</td>
<td>30214</td>
</tr>
<tr>
<td>Sullivan, Kathleen</td>
<td>20421</td>
</tr>
<tr>
<td>Sullivan, Margaret A.</td>
<td>10422</td>
</tr>
<tr>
<td>Sullivan, Mary Elizabeth</td>
<td>10126</td>
</tr>
<tr>
<td>Surtz, Ronald</td>
<td>10230</td>
</tr>
<tr>
<td>Sutch, Susie S.</td>
<td>10110</td>
</tr>
<tr>
<td>Syson, Luke</td>
<td>20103</td>
</tr>
<tr>
<td>Tagliaferro, Giorgio</td>
<td>30301, 30401</td>
</tr>
<tr>
<td>Taglialegamba, Sara</td>
<td>10303</td>
</tr>
<tr>
<td>Tarte, Kendall B.</td>
<td>10232</td>
</tr>
<tr>
<td>Taviani, Carlo</td>
<td>10209, 10309</td>
</tr>
<tr>
<td>Taylor, Lyricala</td>
<td>10204</td>
</tr>
<tr>
<td>Taylor, Valerie</td>
<td>30133</td>
</tr>
<tr>
<td>Taylor-Garcia, Daphne V.</td>
<td>30435</td>
</tr>
<tr>
<td>Taylor-Mitchell, Laurie</td>
<td>30304</td>
</tr>
<tr>
<td>Taylor-Poleskey, Molly G.</td>
<td>10133</td>
</tr>
<tr>
<td>Tazzara, Corey</td>
<td>20309</td>
</tr>
<tr>
<td>Terpstra, Nicholas</td>
<td>10135, 30433</td>
</tr>
<tr>
<td>Terracciano, Pasquale</td>
<td>10111</td>
</tr>
<tr>
<td>Terukina, Jorge</td>
<td>30120</td>
</tr>
<tr>
<td>Tessicini, Dario</td>
<td>10318</td>
</tr>
<tr>
<td>Testa, Simone</td>
<td>20110, 20310, 30102</td>
</tr>
<tr>
<td>Thauvette, Chantelle</td>
<td>30435</td>
</tr>
<tr>
<td>Thiry, Steven</td>
<td>20308</td>
</tr>
<tr>
<td>Thomas, Chad Allen</td>
<td>30316</td>
</tr>
<tr>
<td>Thomas, Troy</td>
<td>10402, 20401</td>
</tr>
<tr>
<td>Thompson, Emily</td>
<td>30232</td>
</tr>
<tr>
<td>Thompson, Hilary Holstead</td>
<td>20422</td>
</tr>
<tr>
<td>Tiffany, Tanya J.</td>
<td>10430</td>
</tr>
<tr>
<td>Tita, Silvia</td>
<td>20204</td>
</tr>
<tr>
<td>Tjoelker, Nienke</td>
<td>20406</td>
</tr>
<tr>
<td>Toohey, Devin</td>
<td>10217</td>
</tr>
<tr>
<td>Tootalian, Jacob Anthony</td>
<td>10328, 20128</td>
</tr>
<tr>
<td>Touwaide, Alain</td>
<td>20218</td>
</tr>
<tr>
<td>Tower, Troy</td>
<td>30131</td>
</tr>
<tr>
<td>Tramelli, Barbara</td>
<td>20104</td>
</tr>
<tr>
<td>Tran, Trung</td>
<td>30432</td>
</tr>
<tr>
<td>Trapedo, Shaina</td>
<td>20217</td>
</tr>
<tr>
<td>Trettien, Whitney</td>
<td>30114</td>
</tr>
<tr>
<td>Trevisan, Sara</td>
<td>30212</td>
</tr>
<tr>
<td>Triff, Kristin A.</td>
<td>30218</td>
</tr>
<tr>
<td>Trowbridge, Mark</td>
<td>10222, 30413</td>
</tr>
<tr>
<td>Trudell, Scott A.</td>
<td>30234</td>
</tr>
<tr>
<td>True, Micah R.</td>
<td>30106</td>
</tr>
<tr>
<td>Tuggle, Bradley Davin</td>
<td>10212</td>
</tr>
<tr>
<td>Tutino, Stefania</td>
<td>30209</td>
</tr>
<tr>
<td>Tylus, Jane C.</td>
<td>10131, 20231</td>
</tr>
<tr>
<td>Uchacz, Tianna</td>
<td>10222</td>
</tr>
<tr>
<td>Ulevich, Lisa M.</td>
<td>30426</td>
</tr>
<tr>
<td>Ullyot, Michael</td>
<td>10213, 10313, 10413, 20113</td>
</tr>
<tr>
<td>Underwood, David</td>
<td>10411</td>
</tr>
<tr>
<td>Unger, Daniel M.</td>
<td>10233, 30402</td>
</tr>
<tr>
<td>Unglaub, Jonathan W.</td>
<td>10322</td>
</tr>
<tr>
<td>Ursell, Michael</td>
<td>10226</td>
</tr>
<tr>
<td>Usher, Phillip John</td>
<td>10132, 30305</td>
</tr>
<tr>
<td>Vagenheim, Ginette</td>
<td>20210</td>
</tr>
<tr>
<td>Vahamkos, George</td>
<td>10115</td>
</tr>
<tr>
<td>Valbuena, Olga L.</td>
<td>10119, 30216</td>
</tr>
<tr>
<td>van den Heuvel, Danielle</td>
<td>10216</td>
</tr>
<tr>
<td>van der Laan, Sarah</td>
<td>10108, 10208, 10308, 10408</td>
</tr>
<tr>
<td>van Dixhoorn, Arjan</td>
<td>10110, 10210, 10410, 20110</td>
</tr>
<tr>
<td>Name</td>
<td>Participant ID Numbers</td>
</tr>
<tr>
<td>-----------------------------</td>
<td>-------------------------</td>
</tr>
<tr>
<td>Van Elk, Martine</td>
<td>10104, 10204, 10320, 10420</td>
</tr>
<tr>
<td>Van Ginhoven, Christopher</td>
<td>10406</td>
</tr>
<tr>
<td>Van Hyning, Victoria</td>
<td>10220</td>
</tr>
<tr>
<td>Van Orden, Kate</td>
<td>10134, 10234, 10334, 10434, 20134, 20334</td>
</tr>
<tr>
<td>van Putten, Jasper C.</td>
<td>20304</td>
</tr>
<tr>
<td>Van Rossem, Stijn</td>
<td>30210</td>
</tr>
<tr>
<td>Varholy, Cristine M.</td>
<td>30135</td>
</tr>
<tr>
<td>Varotti, Carlo</td>
<td>30308</td>
</tr>
<tr>
<td>Vazquez, Julia</td>
<td>20404</td>
</tr>
<tr>
<td>Velazquez, Sonia</td>
<td>10329</td>
</tr>
<tr>
<td>Velez, Karin Annelise</td>
<td>30129</td>
</tr>
<tr>
<td>Veneri, Toni</td>
<td>30221</td>
</tr>
<tr>
<td>Veronesi, Marco</td>
<td>10409</td>
</tr>
<tr>
<td>Viet, Nora</td>
<td>30432</td>
</tr>
<tr>
<td>Vigotti, Lorenzo</td>
<td>10205</td>
</tr>
<tr>
<td>Vilches, Elvira</td>
<td>30120</td>
</tr>
<tr>
<td>Villani, Stefano</td>
<td>20211</td>
</tr>
<tr>
<td>Villaseñor Black, Charlene</td>
<td>10221</td>
</tr>
<tr>
<td>Vincent-Cassy, Cécile</td>
<td>10129</td>
</tr>
<tr>
<td>Vitkus, Daniel J.</td>
<td>10407</td>
</tr>
<tr>
<td>Vitullo, Juliann</td>
<td>10405</td>
</tr>
<tr>
<td>Voigt, Lisa B.</td>
<td>30205, 30307</td>
</tr>
<tr>
<td>von Maltzahn, Nicholas</td>
<td>20312</td>
</tr>
<tr>
<td>Vranic, Ivana</td>
<td>20321</td>
</tr>
<tr>
<td>Waage, Fred</td>
<td>10119, 10217</td>
</tr>
<tr>
<td>Wade, Mara R.</td>
<td>10413, 20113, 20223, 20323, 20423</td>
</tr>
<tr>
<td>Waldeier Bizzarro, Tina</td>
<td>10321</td>
</tr>
<tr>
<td>Waldman, Louis A.</td>
<td>10101, 10201, 10301, 10401, 20201</td>
</tr>
<tr>
<td>Walkden, Andrea J.</td>
<td>10208, 10308</td>
</tr>
<tr>
<td>Wall, John N.</td>
<td>30327, 30426</td>
</tr>
<tr>
<td>Wall, Spencer K.</td>
<td>10128</td>
</tr>
<tr>
<td>Wallace, Andrew</td>
<td>10112, 10214</td>
</tr>
<tr>
<td>Wallace, Joseph S.</td>
<td>20425</td>
</tr>
<tr>
<td>Walker, Gary</td>
<td>10315</td>
</tr>
<tr>
<td>Walser, Isabella</td>
<td>30425</td>
</tr>
<tr>
<td>Walters, Lisa</td>
<td>20115, 20215, 20315</td>
</tr>
<tr>
<td>Ward, Allyn E.</td>
<td>30127</td>
</tr>
<tr>
<td>Watkins, John A.</td>
<td>20416</td>
</tr>
<tr>
<td>Webb, Jennifer</td>
<td>30104, 30421</td>
</tr>
<tr>
<td>Weber, Alison</td>
<td>10129, 10330</td>
</tr>
<tr>
<td>Weddle, Saundra L.</td>
<td>30219</td>
</tr>
<tr>
<td>Weiss, Jessica</td>
<td>10435</td>
</tr>
<tr>
<td>Weiss, Susan Forscher</td>
<td>10434</td>
</tr>
<tr>
<td>Welch, Anthony K.</td>
<td>10108</td>
</tr>
<tr>
<td>Wells, Marion</td>
<td>10436</td>
</tr>
<tr>
<td>Welzenbach, Rebecca</td>
<td>10413, 20113</td>
</tr>
<tr>
<td>Werth, Tiffany J.</td>
<td>10112</td>
</tr>
<tr>
<td>West, Ashley D.</td>
<td>30307</td>
</tr>
<tr>
<td>Westermann, Simone</td>
<td>10403</td>
</tr>
<tr>
<td>Wexler, Richard</td>
<td>10234</td>
</tr>
<tr>
<td>Whittaker, Loren</td>
<td>10435</td>
</tr>
<tr>
<td>Wiggins, Alison Eve</td>
<td>30226</td>
</tr>
<tr>
<td>Williams, Allyson Burgess</td>
<td>10205</td>
</tr>
<tr>
<td>Williams, Andrea M. L.</td>
<td>10204</td>
</tr>
<tr>
<td>Williams, Deanne</td>
<td>10114</td>
</tr>
<tr>
<td>Williams, Graham Trevor</td>
<td>30226</td>
</tr>
<tr>
<td>Williams, Katherine Schaap</td>
<td>10327</td>
</tr>
<tr>
<td>Williams, Robert Grant</td>
<td>20325</td>
</tr>
<tr>
<td>Williams, Robert J.</td>
<td>10303</td>
</tr>
<tr>
<td>Williams, Sarah F.</td>
<td>30234</td>
</tr>
<tr>
<td>Williamsen, Amy</td>
<td>10429</td>
</tr>
<tr>
<td>Wilson, Bronwen</td>
<td>20402, 30121, 30221</td>
</tr>
<tr>
<td>Wilson, Emma Annette</td>
<td>20412</td>
</tr>
<tr>
<td>Wilson, Jeffrey R.</td>
<td>10117</td>
</tr>
<tr>
<td>Wilson, Louise</td>
<td>10228</td>
</tr>
<tr>
<td>Wilson-Chevalier, Kathleen</td>
<td>20101</td>
</tr>
<tr>
<td>Windus, Astrid</td>
<td>10121</td>
</tr>
<tr>
<td>Winerock, Emily</td>
<td>10317</td>
</tr>
<tr>
<td>Winiarski, Catherine</td>
<td>30116</td>
</tr>
<tr>
<td>Winston, Jessica</td>
<td>10410, 30127</td>
</tr>
<tr>
<td>Witt, Jeffrey C.</td>
<td>30137</td>
</tr>
<tr>
<td>Wittman, Marialana</td>
<td>20135</td>
</tr>
<tr>
<td>Wofford, Susanne L.</td>
<td>10408</td>
</tr>
<tr>
<td>Wojciechowski, Hannah Chapelle</td>
<td>20136, 20236, 20336, 20436</td>
</tr>
<tr>
<td>Wojtkowska-Maksymik, Marta</td>
<td>10211</td>
</tr>
<tr>
<td>Wolfe, Heather R.</td>
<td>10426, 30110, 30226</td>
</tr>
<tr>
<td>Wolfe, Jessica Lynn</td>
<td>10123, 10226, 10408, 20425, 30330</td>
</tr>
<tr>
<td>Wolfthal, Diane</td>
<td>10405, 30335</td>
</tr>
<tr>
<td>Wood, Christopher S.</td>
<td>30436</td>
</tr>
<tr>
<td>Woodbury, Sara</td>
<td>20403</td>
</tr>
<tr>
<td>Woods-Marsden, Joanna</td>
<td>10103</td>
</tr>
<tr>
<td>Woodville, Louisa</td>
<td>20411</td>
</tr>
<tr>
<td>Woodward, Marshelle</td>
<td>30328</td>
</tr>
<tr>
<td>Woollett, Anne</td>
<td>30101, 30201, 30301, 30401</td>
</tr>
<tr>
<td>Woolley, Alexandra</td>
<td>10335</td>
</tr>
<tr>
<td>Wouk, Edward H.</td>
<td>20102</td>
</tr>
<tr>
<td>Wyatt, Michael W.</td>
<td>20311, 30209</td>
</tr>
</tbody>
</table>
INDEX OF PARTICIPANTS

Yeager-Crasselt, Lara 30401
Yee Litt, Kori Lisa 20102
Yeo, Jayme 10215

Zaccarello, Michelangelo 10231
Zaice, Nancy L. 30128
Zak, Gur 20231
Zakula, Tijana 10422
Zannini, Andrea 10107, 10207
Zecher, Carla 10426

Zefferino, Melanie 20431
Zhelezcheva, Tanya 30404
Zhiri, Oumelbanine N. 30305
Zimmerman, Carolyn 10133
Zinguer, Ilana Y. 20210
Zorrilla, Víctor 20324
Zucker, Adam 10117, 10326
Zucker, Arnaud 30113
Zuraw, Shelley E. 20222
Zysk, Jay 20317
Index of Sponsors

The indexes in this book refer to five-digit panel numbers, not page numbers. Panels on Thursday have panel numbers that begin with the number 1; panels on Friday begin with the number 2; and panels on Saturday begin with the number 3. The black tabs on each page of the full program are an additional navigational aid: they provide the date and time of the panels.

American Cusanus Society 20330, 20430
Americas, RSA Discipline Group 10121, 10411, 30207, 30307, 30407
Andrew Marvell Society 20312, 20412
Arizona Center for Medieval and Renaissance Studies (ACMRS) 10324, 10405, 30418
Association for Textual Scholarship in Art History (ATSAH) 10321, 10421
Center for Medieval and Renaissance Studies, California State University, Long Beach 10104, 10204, 10320, 10420
Center for Medieval and Renaissance Studies, Saint Louis University 30116, 30228
Centre for Reformation and Renaissance Studies, University of Toronto 10314, 20213, 20313, 20417
Centre for Renaissance and Early Modern Studies (CREMS), Queen Mary 10107, 10207, 10307
Centre for the Study of the Renaissance at the University of Warwick, UK 10107, 10207, 10307, 20318, 30212
Cervantes Society of America 10129, 10229, 20129
Charles Singleton Center for the Study of Premodern Europe 30236
Chemical Heritage Foundation 30313
Comparative Literature, RSA Discipline Group 10123, 10226, 20425, 30330
Duke University Center for Medieval and Renaissance Studies 30114
Early Modern Image and Text Society (EMIT) 10429, 30205
Emblems, RSA Discipline Group 20323, 20423
English Literature, RSA Discipline Group 10115, 10215, 10315, 10415, 20317
Fédération internationale des sociétés et des instituts pour l’étude de la Renaissance (FISIER) 20210, 30113
Group for Early Modern Cultural Analysis (GEMCA) 20206, 20306, 30111, 30312
Hebraica, RSA Discipline Group 10137, 10237, 10337, 20114
Hispanic Literature, RSA Discipline Group 10129, 10229, 10330, 10430, 20129, 30120
Historians of Netherlandish Art 10222, 10422
History, RSA Discipline Group 10106, 10206, 20111, 20411, 30106, 30129, 30206, 30229, 30329, 30429
History of Art and Architecture, RSA Discipline Group 10407, 20107, 20202, 20207, 20302, 20307, 20402, 30121, 30221, 30303, 30403
History of Classical Tradition, RSA Discipline Group 20131, 20231
History of Legal and Political Thought, RSA Discipline Group 10116, 10216, 10316, 10416, 20116
History of Medicine and Science, RSA Discipline Group 10118, 10218, 10318, 10418, 20118
INDEX OF SPONSORS

History of the Book, Palaeography, and Manuscript Tradition, RSA Discipline Group 20214, 20314, 20414, 30110, 30210, 30410 Humanism, RSA Discipline Group 10124, 20133

Institute for the Preservation of Medical Traditions 20218 Institute of Medieval and Renaissance Studies, Durham University, UK 20225 International Association for Thomas More Scholarship 30314, 30414 International Charles de Bovelles Society 20330, 20430 International Margaret Cavendish Society 20115, 20215, 20315 International Medieval Sermon Studies Society 30311 International Sidney Society 20212 International Spenser Society 10112, 10212 Italian Art Society 20321, 20421, 30219, 30421

John Donne Society 30214

Massachusetts Center for Renaissance Studies 10317 Medieval-Renaissance Colloquium at Rutgers University 20117, 20217, 30430 Music, RSA Discipline Group 10134, 10234, 10334, 10434, 20134

Newberry Library Center for Renaissance Studies 10426

Pacific Northwest Renaissance Society 10114, 30117 Performing Arts and Theater, RSA Discipline Group 30234, 30416 Philosophy, RSA Discipline Group 10424 Princeton Renaissance Studies 10230, 10412 Program in Medieval and Early Modern Studies, University of Michigan 20233

Renaissance Conference of Southern California (RCSC) 10433

Renaissance English Text Society (RETS) 10113, 10336 Renaissance Studies Certificate Program, City University of New York, The Graduate Center 30336, 30436 Roma nel Rinascimento 30108

Societas Internationalis Studiis Neolatinis Provehendis / International Association for Neo-Latin Studies 20224, 30108, 30125, 30225, 30425 Société Française d’Étude du Seizième Siècle (SFDES) 30132, 30432 Society for Confraternity Studies 10135, 10235, 10335 Society for Court Studies 20308, 20408 Society for Emblem Studies 20223 Society for Medieval and Renaissance Philosophy (SMRP) 10126, 20324, 30137 Society for the Study of Early Modern Women (EMW) 10120, 10136, 10220, 10236, 20120 Society of Fellows (SOF) of the American Academy in Rome (AAR) 10133, 20404, 30101, 30201, 30301, 30401 South Central Renaissance Conference (SCRC) 20305 Southeastern Renaissance Conference 10119, 30128, 30216, 30327, 30426

Taiwan Association of Classical, Medieval, and Renaissance Studies (TACMRS) 30130

Toronto Renaissance Reformation Colloquium (TRRC) 10113, 10213, 10313, 10413, 20113

Villa I Tatti, The Harvard Center for the Study of the Italian Renaissance 10105

Women and Gender Studies, RSA Discipline Group 20220, 20320

Yale University Renaissance Studies 20119, 20219, 20319
Index of Panel Titles

The indexes in this book refer to five-digit panel numbers, not page numbers. Panels on Thursday have panel numbers that begin with the number 1; panels on Friday begin with the number 2; and panels on Saturday begin with the number 3. The black tabs on each page of the full program are an additional navigational aid: they provide the date and time of the panels.

Allegory and Modernity: The Case of *The Faerie Queene* ........................................ 20112
Alliances et Mésalliances: Networking in Early Modern France.................................. 30232
Alter Egos and Second Selves in Early Modern England ............................................ 10128
Alternative Futures of Fair Use: Intellectual Property Law in History......................... 20216
American Boccaccio Association: Boccaccio and the Pastoral ................................. 10131
American Boccaccio Association: Boccaccio’s Textual Cultures ............................. 10231
American Boccaccio Association: Mythography and Mythopoesis I ........................... 10331
American Boccaccio Association: Mythography and Mythopoesis II .......................... 10431
Ancient Religions in the Seventeenth Century: John Selden and His Contemporaries ................................................................. 20425
Anne of a Thousand Faces: Exploring Versions of Anne Boleyn ................................. 10114
Anonymous, Pseudonymous, and Clandestine Circulation of Heterodox Texts and Ideas in Early Modern Europe (EMODIR) ................................................................. 20211
Architects and Plans................................................................................................... 30118
Ariosto between Self and History I............................................................................. 30131
Ariosto between Self and History II ............................................................................ 30231
Ariosto between Self and History III .......................................................................... 30331
Aristotelian Natural Philosophy in Early Modern Europe ........................................... 20318
Art and Healing, 1300–1700 ..................................................................................... 10304
Art and Theory .......................................................................................................... 10403
Art, Architecture, and Technology I: Knowledge....................................................... 20202
Art, Architecture, and Technology II: Practice ......................................................... 20302
Art, Architecture, and Technology III: Representation ............................................. 20402
Art, Collection, Study ................................................................................................. 30321
Art, Devotion, and Reform I ...................................................................................... 10302
Art, Devotion, and Reform II ..................................................................................... 10402
Art, Piety, and Family Values in Tuscany .................................................................... 10404
The Artist between the Middle Ages and the Renaissance:
   Beyond the Category of *Artes Mechanicae* .............................................................. 20102
The Artist in His Study: Households, Workspaces, Learning, and Status .................. 10105
Artistic Communities ................................................................................................. 30102
Artistic Exchange between Florence and Rome in the Seventeenth Century .............. 20301
Before and After 1453: Preserving, Promoting, and Presenting Sacred Heritage between East and West ........................................................................................................... 30405
Between Apprentice and Master I .............................................................................. 30101
Between Apprentice and Master II .............................................................................. 30201
Between Apprentice and Master III ............................................................................. 30301
Between Apprentice and Master IV ............................................................................. 30401
<table>
<thead>
<tr>
<th>Panel Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Between Orality and Writing in Early Modern Italy I:</td>
<td>30115</td>
</tr>
<tr>
<td>The Performance of Poetry</td>
<td></td>
</tr>
<tr>
<td>Between Orality and Writing in Early Modern Italy II:</td>
<td>30215</td>
</tr>
<tr>
<td>Preachers and Performance</td>
<td></td>
</tr>
<tr>
<td>Between Orality and Writing in Early Modern Italy III:</td>
<td>30315</td>
</tr>
<tr>
<td>Rhetoric, Theater, Philosophy</td>
<td></td>
</tr>
<tr>
<td>Between Pragmatism and Prejudice: European Representations of the Ottoman-Safavid Conflict (ca. 1500–1650)</td>
<td>30205</td>
</tr>
<tr>
<td>Boccaccio's <em>Decameron</em>, Day 4: New Perspectives</td>
<td>20131</td>
</tr>
<tr>
<td>Bologna and the Renaissance among History, Poetry, and <em>Emblemata</em>:</td>
<td></td>
</tr>
<tr>
<td>New Perspectives</td>
<td>30308</td>
</tr>
<tr>
<td>Brawls, Bawds, and Beer: The Early Modern Alehouse and Tavern</td>
<td>10433</td>
</tr>
<tr>
<td>Brill's Companion to Ignatius of Loyola I</td>
<td>10306</td>
</tr>
<tr>
<td>Brill's Companion to Ignatius of Loyola II</td>
<td>10406</td>
</tr>
<tr>
<td>Cartography and Culture</td>
<td>20304</td>
</tr>
<tr>
<td>Catholic Women Writers: Their Audiences and Their Communities</td>
<td>10220</td>
</tr>
<tr>
<td>Celebrating Janet Cox-Rearick I: The Legacy of Mannerism</td>
<td>10101</td>
</tr>
<tr>
<td>Celebrating Janet Cox-Rearick II: The Paintings of Pontormo</td>
<td>10201</td>
</tr>
<tr>
<td>Celebrating Janet Cox-Rearick III: The Mannerists and the Medici</td>
<td>10301</td>
</tr>
<tr>
<td>Celebrating Janet Cox-Rearick IV: Identity and Meaning in Portraits by</td>
<td></td>
</tr>
<tr>
<td>Pontormo and Bronzino</td>
<td>10401</td>
</tr>
<tr>
<td>Celebrating Janet Cox-Rearick V: Italian Influences at the Court of France</td>
<td>20101</td>
</tr>
<tr>
<td>Celebrating Janet Cox-Rearick VI: Mannerism in Late Cinquecento Florence</td>
<td>20201</td>
</tr>
<tr>
<td>Cervantes and Exemplary Narrative</td>
<td>10129</td>
</tr>
<tr>
<td>Cervantes and His Early Modern Contexts</td>
<td>10229</td>
</tr>
<tr>
<td>Cervantes's Other Choices: Translation, Emotion, and Ethics in</td>
<td></td>
</tr>
<tr>
<td><em>Persiles and Sigismunda</em></td>
<td>10329</td>
</tr>
<tr>
<td>Chance Histories: Fate, Fortune, and Chance in Renaissance Cultures</td>
<td>10333</td>
</tr>
<tr>
<td>Children in the Renaissance</td>
<td>20305</td>
</tr>
<tr>
<td>Classical and Classicizing Models in Visual Arts</td>
<td>20401</td>
</tr>
<tr>
<td>Cognition and Affect I: Embodiment in Literature</td>
<td>20136</td>
</tr>
<tr>
<td>Cognition and Affect II: Shakespeare</td>
<td>20236</td>
</tr>
<tr>
<td>Cognition and Affect III: Religion, Voice, Texts</td>
<td>20336</td>
</tr>
<tr>
<td>Cognition and Affect IV: Science, Power, Knowledge</td>
<td>20436</td>
</tr>
<tr>
<td>Collections and Objects of Knowledge: Books, Gardens, and <em>Studioli</em></td>
<td>30421</td>
</tr>
<tr>
<td>Concepts: Self-Translation, Style, and Genre</td>
<td>10230</td>
</tr>
<tr>
<td>Confessional Contest and Compromise in Early Modern England I</td>
<td>10115</td>
</tr>
<tr>
<td>Confessional Contest and Compromise in Early Modern England II</td>
<td>10215</td>
</tr>
<tr>
<td>Conflitti e congiure a Roma nel Quattrocento</td>
<td>30108</td>
</tr>
<tr>
<td>Confraternities and Urban Performance I: Piety and Charity</td>
<td>10135</td>
</tr>
<tr>
<td>Confraternities and Urban Performance II: Theater and Ritual</td>
<td>10235</td>
</tr>
<tr>
<td>Confraternities and Urban Performance III: Spectacle and Power</td>
<td>10335</td>
</tr>
<tr>
<td>Consuming Chinas</td>
<td>30407</td>
</tr>
<tr>
<td>Convents and Creative Resistance in Post-Tridentine Italy</td>
<td>20311</td>
</tr>
<tr>
<td>Conversos and Exiles</td>
<td>10437</td>
</tr>
<tr>
<td>PANEL TITLE INDEX</td>
<td></td>
</tr>
<tr>
<td>-------------------</td>
<td></td>
</tr>
<tr>
<td>Cosmopolis: Local Knowledge and Hybridity in Global Cities of the Renaissance World I ......................................................... 10107</td>
<td></td>
</tr>
<tr>
<td>Cosmopolis: Local Knowledge and Hybridity in Global Cities of the Renaissance World II .......................................................... 10207</td>
<td></td>
</tr>
<tr>
<td>Cosmopolis: Local Knowledge and Hybridity in Global Cities of the Renaissance World III ...................................................... 10307</td>
<td></td>
</tr>
<tr>
<td>Creating Contact: Intersections of Relics, Ritual Ceremonies, and Miraculous Spectacles .......................................................... 10435</td>
<td></td>
</tr>
<tr>
<td>Cross-Cultural Connections and Exchanges ............................................................ 20407</td>
<td></td>
</tr>
<tr>
<td>Cross-Cultural Knowledge I: Renaissance Maps as Translation Devices ...................................................... 30107</td>
<td></td>
</tr>
<tr>
<td>Cross-Cultural Knowledge II: Searching for Identity Markers in the New World ............................................................... 30207</td>
<td></td>
</tr>
<tr>
<td>Cross-Cultural Knowledge III: Organizing the World beyond Europe in the Early Modern Print .................................................. 30307</td>
<td></td>
</tr>
<tr>
<td>The Culture of Polemics in Renaissance Humanism .................................................. 20224</td>
<td></td>
</tr>
<tr>
<td>Dance In and Around Shakespeare: Reconsiderations and Reappraisals ................... 10317</td>
<td></td>
</tr>
<tr>
<td>Dante: Ethics and Political Philosophy ................................................................ 10126</td>
<td></td>
</tr>
<tr>
<td>Delineating the Secular in the Early Modern Period .............................................. 10214</td>
<td></td>
</tr>
<tr>
<td>Devotion and Practice in Italy .............................................................................. 30211</td>
<td></td>
</tr>
<tr>
<td>Digital Humanities and Networks of Interaction in the Sixteenth-Century Mediterranean .............................................................. 20213</td>
<td></td>
</tr>
<tr>
<td>Digital Tools in Renaissance Studies .................................................................. 20413</td>
<td></td>
</tr>
<tr>
<td>Dirty Pictures ........................................................................................................ 30335</td>
<td></td>
</tr>
<tr>
<td>Dissident Women’s Correspondence Networks, ca. 1640–1680 ................................ 10120</td>
<td></td>
</tr>
<tr>
<td>Dominant and Subject Cities in Italian Regions .................................................... 20209</td>
<td></td>
</tr>
<tr>
<td>Drawing Closer to the Master .............................................................................. 30218</td>
<td></td>
</tr>
<tr>
<td>Early Modern Cartography and the Arts ............................................................. 20404</td>
<td></td>
</tr>
<tr>
<td>Early Modern England and Global Markets: Performance, Piracy, and Political Economy .......................................................... 10407</td>
<td></td>
</tr>
<tr>
<td>Early Modern Family Ties: The Material and Immaterial Household ..................... 10405</td>
<td></td>
</tr>
<tr>
<td>Early Modern Women across Boundaries I: Nuns and Actresses ............................ 10320</td>
<td></td>
</tr>
<tr>
<td>Early Modern Women across Boundaries II: English Writers ................................ 10420</td>
<td></td>
</tr>
<tr>
<td>Editorial Strategies in the Southern Netherlands, Fifteenth through Seventeenth Centuries .......................................................... 30210</td>
<td></td>
</tr>
<tr>
<td>Emblems and Print Culture .................................................................................. 20223</td>
<td></td>
</tr>
<tr>
<td>English Literary Culture I .................................................................................. 10228</td>
<td></td>
</tr>
<tr>
<td>English Literary Culture II .................................................................................. 10328</td>
<td></td>
</tr>
<tr>
<td>English Literary Culture III ................................................................................ 10428</td>
<td></td>
</tr>
<tr>
<td>Epic and Empire: Past, Present, and Future I ....................................................... 10108</td>
<td></td>
</tr>
<tr>
<td>Epic and Empire: Past, Present, and Future II ..................................................... 10208</td>
<td></td>
</tr>
<tr>
<td>Epic and Empire: Past, Present, and Future III .................................................... 10308</td>
<td></td>
</tr>
<tr>
<td>Epic and Empire: Past, Present, and Future IV: Roundtable .................................. 10408</td>
<td></td>
</tr>
<tr>
<td>The Exemplary Figures and the Disappointing Reality ......................................... 30130</td>
<td></td>
</tr>
<tr>
<td>The Experience of War in Early Modern England: Poetry, Rhetoric, Practice ........ 30128</td>
<td></td>
</tr>
<tr>
<td>Fabricating Women: Embroidery, Emblematics, and Encryption in the Art of Female Self-Memorialization .................................. 20120</td>
<td></td>
</tr>
<tr>
<td>Faith, Gender, and the Senses in Early Modern Art I ........................................... 10102</td>
<td></td>
</tr>
<tr>
<td>Panel Title</td>
<td>Page</td>
</tr>
<tr>
<td>---------------------------------------------------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>Faith, Gender, and the Senses in Early Modern Art II</td>
<td>10202</td>
</tr>
<tr>
<td>Families and Courts</td>
<td>10305</td>
</tr>
<tr>
<td>Feeling and Unfeeling Women in Shakespeare's Milieux</td>
<td>30117</td>
</tr>
<tr>
<td>Ficino I: Looking to Antiquity</td>
<td>30237</td>
</tr>
<tr>
<td>Ficino II: Stars and Magic</td>
<td>30337</td>
</tr>
<tr>
<td>Ficino III: Matter, Art, and Artistry</td>
<td>30437</td>
</tr>
<tr>
<td>Fictions of Diplomacy: The Theater of Renaissance and Early Modern Europe</td>
<td>20416</td>
</tr>
<tr>
<td>Fifteenth-Century Rome</td>
<td>10124</td>
</tr>
<tr>
<td>Figurative Thinking and Mystical Experience in the Baroque Age</td>
<td>30111</td>
</tr>
<tr>
<td>Figuring Translation in English Renaissance Drama</td>
<td>10427</td>
</tr>
<tr>
<td>Filelfo, Man of Letters I</td>
<td>20137</td>
</tr>
<tr>
<td>Filelfo, Man of Letters II</td>
<td>20237</td>
</tr>
<tr>
<td>Filelfo, Man of Letters III</td>
<td>20337</td>
</tr>
<tr>
<td>Filelfo, Man of Letters IV</td>
<td>20437</td>
</tr>
<tr>
<td>Filing and Archives</td>
<td>30110</td>
</tr>
<tr>
<td>Flesh Is Grass: Culture, Cannibalism, and Wartime Food Strategies in</td>
<td>10133</td>
</tr>
<tr>
<td>Early Modern Europe</td>
<td>30304</td>
</tr>
<tr>
<td>Florentine Art</td>
<td>10233</td>
</tr>
<tr>
<td>Food and Diet: Culture, Health, Art, Economy</td>
<td>20333</td>
</tr>
<tr>
<td>Food and the Body in the Renaissance: Appetites, Desires, and Norms I</td>
<td>20433</td>
</tr>
<tr>
<td>Forms of Contingency in the Early Modern Period</td>
<td>30430</td>
</tr>
<tr>
<td>Fraud and Deception in Early Modern Europe I</td>
<td>10116</td>
</tr>
<tr>
<td>Fraud and Deception in Early Modern Europe II</td>
<td>10216</td>
</tr>
<tr>
<td>Fraud and Deception in Early Modern Europe III</td>
<td>10316</td>
</tr>
<tr>
<td>Fraud and Deception in Early Modern Europe IV</td>
<td>10416</td>
</tr>
<tr>
<td>Fraud and Deception in Early Modern Europe V</td>
<td>20116</td>
</tr>
<tr>
<td>French Literary Culture I</td>
<td>10132</td>
</tr>
<tr>
<td>French Literary Culture II</td>
<td>10232</td>
</tr>
<tr>
<td>French Literary Culture III</td>
<td>10332</td>
</tr>
<tr>
<td>From Energeia to Energy in Renaissance Literature and Culture</td>
<td>10123</td>
</tr>
<tr>
<td>Gender and English Letters</td>
<td>20228</td>
</tr>
<tr>
<td>Gender and Literacies</td>
<td>10336</td>
</tr>
<tr>
<td>Gender, Humanism, Politics: Making Meaning with Renaissance Animals</td>
<td>30418</td>
</tr>
<tr>
<td>Gendering the Passions in Early Modern Europe</td>
<td>10436</td>
</tr>
<tr>
<td>Genoa and the Mediterranean I: Foundation Myths, Saints, and Narratives</td>
<td>10109</td>
</tr>
<tr>
<td>Genoa and the Mediterranean II: Networks and Diasporas</td>
<td>10209</td>
</tr>
<tr>
<td>Genoa and the Mediterranean III: The Bank of San Giorgio</td>
<td>10309</td>
</tr>
<tr>
<td>Genoa and the Mediterranean IV: Patrons, Charity, Reform, and Trade</td>
<td>10409</td>
</tr>
<tr>
<td>Gossip and Nonsense: Excessive Language in Early Modern France</td>
<td>20232</td>
</tr>
<tr>
<td>Grotesques and the Grotesque in the Cinquecento</td>
<td>20405</td>
</tr>
<tr>
<td>Hebrew Books and Hebrew Printing</td>
<td>20114</td>
</tr>
<tr>
<td>His Majesty's Ships: Lived Reality and Symbolic Function</td>
<td>10411</td>
</tr>
<tr>
<td>History and Memory: The Anachronic Renaissance</td>
<td>30436</td>
</tr>
</tbody>
</table>
PANEL TITLE INDEX

Howard Mayer Brown Tribute I: Music, Politics, and Symbolism in Motets around 1500 ................................................................. 10134
Howard Mayer Brown Tribute II: News on Two Manuscripts Howard Liked ................................................................. 10234
Howard Mayer Brown Tribute III: Early Modern Singers, Singing, and Voice .......................................................... 10334
Howard Mayer Brown Tribute IV: Emulation, Competition, and Homage ................................................................. 10434
Howard Mayer Brown Tribute V: Sacred Music, Liturgy, Compositional Process, and Educational Politics in Italy ......................... 20134
Howard Mayer Brown Tribute VI: Humanism, Print, and Patronage ................................................................. 20234
Howard Mayer Brown Tribute VII: Early Modern Musical Creation between Ext tempore Performance and Opus perfectum et absolutum .......... 20334
Howard Mayer Brown Tribute VIII: Masses, Patrons, and Printers in the Late Sixteenth Century .................................................. 20434
Howard Mayer Brown Tribute IX: Music Theory and Practice in Italy .................................................................................. 30134
Humanism in France .............................................................................................................................................................................................................. 20432
Humanist History: Literature and Politics ............................................................................................................................................................................................................. 10324
Humanist Latin Studies ........................................................................................................................................................................................................ 30325
Humanist Thought ........................................................................................................................................................................................................... 10224
The Hypnerotomachia Poliphili: Interdisciplinary Approaches ......................................................................................................................... 20225
Iberian Republics of Letters I: Scholarship and Sanctity ......................................................................................................................... 30129
Iberian Republics of Letters II: Language and Knowledge ................................................................................................................................. 30229
Iberian Republics of Letters III: Networks of Knowledge ......................................................................................................................... 30329
Iberian Republics of Letters IV ........................................................................................................................................................................................................... 30429
Ideal/Idol: The Feminine in Early Modern Culture I ......................................................................................................................... 10136
Ideal/Idol: The Feminine in Early Modern Culture II ......................................................................................................................... 10236
Images of Holiness ........................................................................................................................................................................................................ 30311
Imaging/Imagining Cervantes: Then and Now ................................................................................................................................................................................................................. 10429
Imitation and Allusion: Lucan and Seneca in Early Modern Thought .................................................................................................................... 30127
Information and Strategy in the Italian Renaissance ............................................................................................................................................................................................................. 20309
Inquisitors and Expertise: Regulating Knowledge in Early Modern Veneto .......................................................................................................... 20109
Instruments of the Mind I ........................................................................................................................................................................................................... 20330
Instruments of the Mind II ........................................................................................................................................................................................................ 20430
Interdisciplinary Studies in the Renaissance: Case Studies in Law, Material Culture, and the Other ......................................................................................................................... 30336
International Psalms .............................................................................................................................................................................................................. 10106
Interpretations of Life in Heaven and Earth I ......................................................................................................................... 10118
Interpretations of Life in Heaven and Earth II ......................................................................................................................... 10218
Interpretations of Life in Heaven and Earth III ......................................................................................................................... 10318
Interpretations of Life in Heaven and Earth IV ......................................................................................................................... 10418
The Intersection of Economics and Culture in Early Modern Spain ................................................................................................................................. 30120
Italian Academies I ........................................................................................................................................................................................................ 20310
Italian Academies II ............................................................................................................................................................................................................ 20410
Italian Artists and Their Work .............................................................................................................................................................................................................. 20104
Italian Humanism and the Discourses of Literature ............................................................................................................................................................................................................ 20231
Italian Letters .................................................................................................................................................................................................................. 30431
Italian Madrigal ................................................................................................................................................................................................................. 30434
Italian Matters in French Renaissance Literature ............................................................................................................................................................................................................ 20132
<table>
<thead>
<tr>
<th>PANEL TITLE INDEX</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Italian Renaissance Dinner Party I ................................................................. 30133</td>
</tr>
<tr>
<td>The Italian Renaissance Dinner Party II ................................................................. 30233</td>
</tr>
<tr>
<td>Itineraries of Genre in the Writings of Cervantes .................................................. 20129</td>
</tr>
<tr>
<td>Jacobean Economies: Travel, Information, and Corporate Culture .............................. 30412</td>
</tr>
<tr>
<td>Jesuit and Spectacle I .................................................................................................. 20206</td>
</tr>
<tr>
<td>Jesuit and Spectacle II ............................................................................................... 20306</td>
</tr>
<tr>
<td>Jesuit Art and Architecture ....................................................................................... 30306</td>
</tr>
<tr>
<td>Jesuit Global Missions I ............................................................................................. 30106</td>
</tr>
<tr>
<td>Jesuit Global Missions II ............................................................................................ 30206</td>
</tr>
<tr>
<td>Jesuit Theater in a Global Perspective ....................................................................... 20406</td>
</tr>
<tr>
<td>“La Pittura poco meno che eterna”: Paintings on Stone and Material Innovation I ................................................................. 30103</td>
</tr>
<tr>
<td>“La Pittura poco meno che eterna”: Paintings on Stone and Material Innovation II ................................................................. 30203</td>
</tr>
<tr>
<td>Language, Literature, and Politics in Sixteenth-Century France ................................ 20332</td>
</tr>
<tr>
<td>Leonardo Studies in Honor of Carlo Pedretti I ........................................................... 10103</td>
</tr>
<tr>
<td>Leonardo Studies in Honor of Carlo Pedretti II ......................................................... 10203</td>
</tr>
<tr>
<td>Leonardo Studies in Honor of Carlo Pedretti III ....................................................... 10303</td>
</tr>
<tr>
<td>Letters and Feminine Virtue ....................................................................................... 10223</td>
</tr>
<tr>
<td>Lies, Impostures, Fakes, and Forgeries: A New Collection of Renaissance Forgery at Johns Hopkins ................................................................. 30410</td>
</tr>
<tr>
<td>The Literary Body / Body Politic ................................................................................. 30426</td>
</tr>
<tr>
<td>Literary Form and Value ............................................................................................ 10314</td>
</tr>
<tr>
<td>The Long Fifteenth Century in Europe I ..................................................................... 20108</td>
</tr>
<tr>
<td>The Long Fifteenth Century in Europe II .................................................................... 20208</td>
</tr>
<tr>
<td>Machiavelli and the Machiavel: Half a Millennium Later I ........................................ 20119</td>
</tr>
<tr>
<td>Machiavelli and the Machiavel: Half a Millennium Later II ..................................... 20219</td>
</tr>
<tr>
<td>Machiavelli and the Machiavel: Half a Millennium Later III ................................... 20319</td>
</tr>
<tr>
<td>The Mad, the Holy, and the Possessed in Early Modern Catholicism ........................ 30409</td>
</tr>
<tr>
<td>Making and Breaking the Rules in Early Renaissance Italian Sculpture I .................... 20122</td>
</tr>
<tr>
<td>Making and Breaking the Rules in Early Renaissance Italian Sculpture II ................... 20222</td>
</tr>
<tr>
<td>Margaret Cavendish I: Cavendish and the Arts ......................................................... 20115</td>
</tr>
<tr>
<td>Margaret Cavendish II: Cavendish and the Craft of Writing ..................................... 20215</td>
</tr>
<tr>
<td>Margaret Cavendish III: Philosophy, Natural and Political ........................................ 20315</td>
</tr>
<tr>
<td>Marguerite de Navarre: Poetics and Rhetoric of Conversion, Transformation, Ascent ................................................................. 10323</td>
</tr>
<tr>
<td>Maritime Marvell ....................................................................................................... 20312</td>
</tr>
<tr>
<td>The Marriage Plot: Matrimony and Family in Early Modern Spain I ........................ 10330</td>
</tr>
<tr>
<td>The Marriage Plot: Matrimony and Family in Early Modern Spain II ........................ 10430</td>
</tr>
<tr>
<td>Marvell and Education ............................................................................................... 20412</td>
</tr>
<tr>
<td>Mary Magdalene: Iconographic Studies from the Middle Ages to the Baroque I ........ 20121</td>
</tr>
<tr>
<td>Mary Magdalene: Iconographic Studies from the Middle Ages to the Baroque II ........ 20221</td>
</tr>
<tr>
<td>Mary under Duress I: Post-Reformation Changes in Marian Devotional Practice ...... 10315</td>
</tr>
<tr>
<td>Mary under Duress II: Post-Reformation Changes in Marian Devotional Practice ...... 10415</td>
</tr>
<tr>
<td>Materiality of Color I ............................................................................................... 30303</td>
</tr>
</tbody>
</table>
Materiality of Color II ..................................................30403
Medical Practitioners in Print and Visual Culture ..................30413
Medieval Remediations: Alternate Routes to the Renaissance? ...30114
Memory, Materiality, and Misprision: Gendering the Place of Allegiance in Early Modern Polemic and Performance .........30216
Milton .................................................................20415
Multum in Parvo: Small Forms in Renaissance Literature ........30330
Music: Theory and Practice ...........................................30334
Musical Outsiders in English Performance ............................30234
Natural Philosophy .................................................20418
Natural Philosophy in English Letters ..................................20328
Natural Philosophy in Literature ............................................30227
Nature, Light, and Space in Early Modern Art and Literature ....10119
Neither/Both: Figuring the Hermaphrodite in Renaissance Thought ..................................................30213
Neo-Latin Culture in Italy ...........................................30125
New Approaches to Franciscan Art ........................................30411
New Approaches to Gender and Religion in Early Modern England ..................................30427
New Directions in Neo-Latin Research ................................30425
New Perspectives on French Renaissance Poetry ...................10432
New Perspectives on the Leonardeschi ................................20203
New Work from the Archives ...........................................30327
New Year’s Gift Exchanges at the Renaissance Court ................30112
Nonelite Women’s Patronage in London, Antwerp, and Viterbo ...........................................20320
Objects of Suffering: Epistemologies of Pain in Early Modern Art I ........................................30303
Objects of Suffering: Epistemologies of Pain in Early Modern Art II ........................................30403
The “Other” in Sixteenth-Century Representations of the Americas ..................................................30105
Performativity in Fifteenth- and Sixteenth-Century France ..................................................10110
Performativity in Sixteenth-Century France ..................................10210
Performativity in Seventeenth-Century France ..................................10410
Performative Literary Culture IV: Roundtable on Humanist Conviviality and Vernacular Literary Sociability: Where Do We Stand and How to Move Forward? .................................20110
Performing Masculinities .................................................30416
The Physicality of Devotion in Late Medieval and Early Modern Italy I ........................................20321
The Physicality of Devotion in Late Medieval and Early Modern Italy II ........................................20421
Pico and His Sources: New Findings ......................................30137
Picturing the Emblem ....................................................20323
Poetic Excavations: Renaissance Prints and the Redesigning of Myth and Antiquity .................................20205
Poets and Poiesis in Shakespeare’s Drama ...............................10417
The Polish Renaissance: Paths, Books, Ideas I ..............................10111
The Polish Renaissance: Paths, Books, Ideas II ..............................10211
Political Images and Image-Making I .........................................10219
Political Images and Image-Making II .........................................10319
Political Images and Image-Making III .........................................10419
<table>
<thead>
<tr>
<th>PANEL TITLE INDEX</th>
</tr>
</thead>
<tbody>
<tr>
<td>Political Thought ........................................................................................................... 20424</td>
</tr>
<tr>
<td>The Politics of Civic Festivals in Early Modern Britain ............................................. 30212</td>
</tr>
<tr>
<td>Portraits and Portraiture I .............................................................................................. 30104</td>
</tr>
<tr>
<td>Portraits and Portraiture II ............................................................................................ 30204</td>
</tr>
<tr>
<td>Pour une définition du genre éditorial à la Renaissance .............................................. 30432</td>
</tr>
<tr>
<td>Power, Knowledge, and the Arts: Cultural Interaction at Sixteenth-Century Italian Courts .......................................................................................... 30415</td>
</tr>
<tr>
<td>Print Culture ....................................................................................................................... 20123</td>
</tr>
<tr>
<td>Prints, Politics, and Child Kings in Early Modern France ........................................... 30332</td>
</tr>
<tr>
<td>Queens in Reception: Marguerite de Navarre, Catherine de’ Medici, and Mary Stuart ......................................................................................................................... 30312</td>
</tr>
<tr>
<td>The Queen’s Men Online: Visualizing Collaboration and Multidisciplinarity in Digital Editions of Early Modern Plays ......................................................... 20313</td>
</tr>
<tr>
<td>Reading Shakespeare and the Bible I ............................................................................... 20117</td>
</tr>
<tr>
<td>Reading Shakespeare and the Bible II: <em>The Merchant of Venice</em> .................................. 20217</td>
</tr>
<tr>
<td>Reading the Private Libraries of Renaissance England .................................................. 20414</td>
</tr>
<tr>
<td>Reappraising Cantimori I: New Research on Renaissance Heretics and Exiles ............ 30109</td>
</tr>
<tr>
<td>Reappraising Cantimori II: New Research on Renaissance Heretics and Exiles ......... 30209</td>
</tr>
<tr>
<td>Reassessing Alchemy in Early Modern English Literature ............................................. 20428</td>
</tr>
<tr>
<td>Reassessing Dynasticism: The Corporate Identity of Dynasties I .................................. 20308</td>
</tr>
<tr>
<td>Reassessing Dynasticism: The Corporate Identity of Dynasties II .................................. 20408</td>
</tr>
<tr>
<td>Relics in Time and Space: Religion and Materiality .......................................................... 10206</td>
</tr>
<tr>
<td>Religion and Language in Neo-Latin Culture .................................................................. 30225</td>
</tr>
<tr>
<td>Religious Deviance and Catholic Discourse, 1480–1620 ............................................. 20411</td>
</tr>
<tr>
<td>Renaissance Arts of Memory: Textuality and Transformation ........................................ 20325</td>
</tr>
<tr>
<td>Renaissance Drama and Applied Emblematics ............................................................... 20423</td>
</tr>
<tr>
<td>The Renaissance in the Museum ....................................................................................... 30119</td>
</tr>
<tr>
<td>Renaissance Italian Drama I ............................................................................................ 20331</td>
</tr>
<tr>
<td>Renaissance Italian Drama II ......................................................................................... 20431</td>
</tr>
<tr>
<td>Renaissance Philosophy in Spain ................................................................................... 20324</td>
</tr>
<tr>
<td>Renaissance Revivals ....................................................................................................... 30319</td>
</tr>
<tr>
<td>Renaissance Salons and Cénacles .................................................................................... 20210</td>
</tr>
<tr>
<td>Renaissance Sea Monsters ............................................................................................... 30113</td>
</tr>
<tr>
<td>Renaissance Studies and New Technologies I: New Contexts for Renaissance Electronic Editions ................................................................. 10113</td>
</tr>
<tr>
<td>Renaissance Studies and New Technologies II: Superstructures: Literature and Geospatial Information ................................................................. 10213</td>
</tr>
<tr>
<td>Renaissance Studies and New Technologies III: Substrates: Research Infrastructure..... 10313</td>
</tr>
<tr>
<td>Renaissance Studies and New Technologies IV: Surfaces: Archives and Immateriality ................................................................. 10413</td>
</tr>
<tr>
<td>Renaissance Studies and New Technologies V: Roundtable ........................................... 20113</td>
</tr>
<tr>
<td>Renaissance Verona: “Her rare ornaments in every age of illustrious men” .............. 20422</td>
</tr>
<tr>
<td>Representing Women Healers and Caregivers on the Renaissance Stage .................... 30313</td>
</tr>
<tr>
<td>(Re)Situating the Philippines: Interdisciplinary and Cross-Cultural Perspectives I: Ethnicities and Religions ................................................................. 20107</td>
</tr>
<tr>
<td>(Re)Situating the Philippines: Interdisciplinary and Cross-Cultural ................................ 20107</td>
</tr>
</tbody>
</table>

429
<table>
<thead>
<tr>
<th>PANEL TITLES</th>
</tr>
</thead>
<tbody>
<tr>
<td>REVIEWS OF CONTENT</td>
</tr>
<tr>
<td>Perspectives II: Encounters with Southeast Asia</td>
</tr>
<tr>
<td>(Re)Situating the Philippines: Interdisciplinary and Cross-Cultural Perspectives</td>
</tr>
<tr>
<td>Perspectives III: Discourses and Ideologies</td>
</tr>
<tr>
<td>Rethinking Concordia Discors in Comparative Renaissance Literature</td>
</tr>
<tr>
<td>Revisionist History</td>
</tr>
<tr>
<td>Revisions of Authority in English Renaissance Romance</td>
</tr>
<tr>
<td>Rhetoric</td>
</tr>
<tr>
<td>Rhetoric, Politics, and Ethics in the Italian Renaissance</td>
</tr>
<tr>
<td>Rome</td>
</tr>
<tr>
<td>Rome and Visual Culture</td>
</tr>
<tr>
<td>Rome's Reach: Catholic Reform from the Curia to the Dioceses</td>
</tr>
<tr>
<td>Roundtable: Formal Matters: Rethinking the Relationship between Literary Forms and the Material Text</td>
</tr>
<tr>
<td>Roundtable: Four Donne Letters from Paris, 30 March–4 April 1612</td>
</tr>
<tr>
<td>Roundtable: From Dissertation to Book: How to Write the First Monograph</td>
</tr>
<tr>
<td>Roundtable: Gifts between Jews and Christians in the Renaissance</td>
</tr>
<tr>
<td>Roundtable: Methods for Studying and Teaching Vernacular Paleography</td>
</tr>
<tr>
<td>Roundtable: Recent Trends in the History of Science, Technology, and the Arts</td>
</tr>
<tr>
<td>Roundtable: Renaissance Quarterly: Submitting Your Work for Publication</td>
</tr>
<tr>
<td>Roundtable: The Journal of Jesuit Interdisciplinary Studies (Brill)</td>
</tr>
<tr>
<td>Roundtable: Thesaurus Pharmacopolarum: A Multilingual Lexicon of Materia Medica Terminology</td>
</tr>
<tr>
<td>Rudolph Agricola and the Debate between Scholasticism and Humanism</td>
</tr>
<tr>
<td>Sacraments in Dispute</td>
</tr>
<tr>
<td>Sacred Landscape in Raphael and French Painters of the Seventeenth Century</td>
</tr>
<tr>
<td>Scribal Culture and Elizabethan Letters</td>
</tr>
<tr>
<td>Sculpture: Mark and Meaning</td>
</tr>
<tr>
<td>Self-Fashioning before the Law: Conversos and Jews Tell Their Stories before Rabbis and Inquisitors</td>
</tr>
<tr>
<td>Sex Acts in the Early Modern World I</td>
</tr>
<tr>
<td>Sex Acts in the Early Modern World II</td>
</tr>
<tr>
<td>Sex Acts in the Early Modern World III</td>
</tr>
<tr>
<td>Sex Acts in the Early Modern World IV</td>
</tr>
<tr>
<td>Sex Acts in the Early Modern World V</td>
</tr>
<tr>
<td>Sexuality and Print Culture</td>
</tr>
<tr>
<td>Sexuality and Reformation</td>
</tr>
<tr>
<td>Shadowing the Divine and the Diabolical in Early Modern English Literature</td>
</tr>
<tr>
<td>Shakespeare and Religion</td>
</tr>
<tr>
<td>Shakespeare I</td>
</tr>
<tr>
<td>Shakespeare II</td>
</tr>
<tr>
<td>Shakespeare's Language: Grammar, Rhetoric, Pedagogy</td>
</tr>
<tr>
<td>Sidney Circle: The Uses of Poetry</td>
</tr>
<tr>
<td>Signé Rabelais? À la recherche de nouveaux corpus</td>
</tr>
<tr>
<td>Simultaneous Narratives in Early Netherlandish Painting</td>
</tr>
<tr>
<td>Situating Patterns of Patronage in the Italian Renaissance City</td>
</tr>
<tr>
<td>Social Disciplining, Culture, and Jurisdictional Conflicts in Early Modern Italy</td>
</tr>
</tbody>
</table>
PANEL TITLE INDEX

The Social Life of Things: Works of Art as Sociable Goods .................................................20105
Space and the Domestic Interior in the Early Modern Period ...........................................10205
Space and Time in Shakespearean Romance ......................................................................30417
Space, Place, and the Sacred in Colonial Spanish America .............................................10121
Spanish and Indigenous Empires as Networks ...............................................................10221
Spanish Literary Culture I ...............................................................................................20229
Spanish Literary Culture II .............................................................................................20329
Spenser and the Human I ...............................................................................................10112
Spenser and the Human II .............................................................................................10212
Spenser Studies ................................................................................................................10312
Spenser's Sentences ..........................................................................................................10412
Staging Romance: Tragicomedy, Melancholy, and Messianism .......................................30116
Staging, The Tempest: Affect and Audience Then and Now .........................................30316
Stained Glass I: Radiance and Symbolism in Renaissance Art .......................................10321
Stained Glass II: Radiance and Symbolism in Renaissance Art and Its Impact ...............10421
Strategies and Significance in the Reuse of Woodblocks in Illustrated Books ..................20214
Subverting Classicism .......................................................................................................10422
Tarrying with the Negative: Idiocy, Dumbness, and Unknowing .....................................10326
Theater and Drama I ......................................................................................................10127
Theater and Drama II .....................................................................................................10227
Theorizing Dramatic Form and Theatricalizing Deformity ......................................10327
Thomas More and His Circle I: 1535 and Today .........................................................30314
Thomas More and His Circle II: Translation, Real and Feigned ..................................30414
Translations .....................................................................................................................20130
Tropes, Topics, and Themes in the Italian Jewish Renaissance ......................................10337
Truth and Figuration in Renaissance England ..............................................................20128
Tudor Books and Readers: 1485–1603 ..............................................................................20314
Twinship on the English Stage .......................................................................................30428
Under the Sign of the Cross: Diplomacy, Art, and Religion in the Collections of Early Modern Rome and Malta .................................................................30530
The Unfinished Work of Art in the Renaissance ..............................................................30404
Unspeakable Terror .........................................................................................................20230
Vanity and Glory: Florentine Renaissance Tomb Monuments .......................................30136
The Venetian Renaissance between Chronicle and History: Writers and Painters: Marin Sanudo, Giorgio Dolfin, Enrico Dandolo, Carpaccio, Jacopo de’ Barbari, Gentile and Giovanni Bellini .........................................................30408
Views from the Sea: Maritime Perspectives on Venice and the Stato da Mar I ...............30121
Views from the Sea: Maritime Perspectives on Venice and the Stato da Mar II ............30221
The Violent Lives of Artists in Early Modern Italy I .......................................................30202
The Violent Lives of Artists in Early Modern Italy II .....................................................30302
The Violent Lives of Artists in Early Modern Italy III ....................................................30402
Vision, Imagination, and Bodily Transformations ..........................................................30420
The Visual Culture of Processions in Early Modern Europe .........................................30220
Visual Narratives and Illuminated Manuscripts I: Intertextualities ....................................10104
PANEL TITLE INDEX

Visual Narratives and Illuminated Manuscripts II: Pursuits and Productions.........10204
War, Virtue, and Knighthood in Spanish Thought.................................................20429
Warburg’s Afterlives..............................................................................................30419
What’s Love Got To Do With It? Shakespeare and Ovidian Violence ..................30217
When Is a Translation (Adaptation) Not an Adaptation (Translation)?
  Authorization and Resistance in Adaptations of Shakespeare..........................30317
Women and Queer Historicism ............................................................................30326
Women, Architecture, and Patronage in Early Modern France..........................20220
Women High and Low, with a Discussion of Periodization .................................20420
<table>
<thead>
<tr>
<th>Time</th>
<th>8:00am</th>
<th>9:00am</th>
<th>10:00am</th>
<th>11:00am</th>
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<th>2:00pm</th>
<th>3:00pm</th>
<th>4:00pm</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Marina Tower</strong></td>
<td><strong>Lobby Level Executive Center 1</strong></td>
<td><strong>8:45a - 10:15a</strong></td>
<td>Celebrating Janet Cox-Rearick I: The Legacy of Mannerism</td>
<td>10:30a - 12:00p</td>
<td>Celebrating Janet Cox-Rearick II: The Paintings of Pontormo</td>
<td><strong>2:00p - 3:30p</strong></td>
<td>Celebrating Janet Cox-Rearick III: The Mannerists and the Medici</td>
<td><strong>3:45p - 5:15p</strong></td>
<td>Celebrating Janet Cox-Rearick IV: Identity and Meaning in Portraits by Pontormo and Bronzino</td>
</tr>
<tr>
<td><strong>Marina Tower</strong></td>
<td><strong>Lobby Level Executive Center 2A</strong></td>
<td><strong>8:45a - 10:15a</strong></td>
<td>Faith, Gender, and the Senses in Early Modern Art I</td>
<td>10:30a - 12:00p</td>
<td>Faith, Gender, and the Senses in Early Modern Art II</td>
<td><strong>2:00p - 3:30p</strong></td>
<td>Art, Devotion, and Reform I</td>
<td><strong>3:45p - 5:15p</strong></td>
<td>Art, Devotion, and Reform II</td>
</tr>
<tr>
<td><strong>Marina Tower</strong></td>
<td><strong>Lobby Level Executive Center 2B</strong></td>
<td><strong>8:45a - 10:15a</strong></td>
<td>Leonardo Studies in Honor of Carlo Pedretti I</td>
<td>10:30a - 12:00p</td>
<td>Leonardo Studies in Honor of Carlo Pedretti II</td>
<td><strong>2:00p - 3:30p</strong></td>
<td>Leonardo Studies in Honor of Carlo Pedretti III</td>
<td><strong>3:45p - 5:15p</strong></td>
<td>Art and Theory</td>
</tr>
<tr>
<td><strong>Marina Tower</strong></td>
<td><strong>Lobby Level Executive Center 3A</strong></td>
<td><strong>8:45a - 10:15a</strong></td>
<td>Visual Narratives and Illuminated Manuscripts I: Intertextualities</td>
<td>10:30a - 12:00p</td>
<td>Visual Narratives and Illuminated Manuscripts II: Pursuits and Productions</td>
<td><strong>2:00p - 3:30p</strong></td>
<td>Art and Healing, 1500-1700</td>
<td><strong>3:45p - 5:15p</strong></td>
<td>Art, Pity, and Family Values in Tuscany</td>
</tr>
<tr>
<td><strong>Marina Tower</strong></td>
<td><strong>Lobby Level Executive Center 3B</strong></td>
<td><strong>8:45a - 10:15a</strong></td>
<td>The Artist in His Study: Households, Workspaces, Learning, and Status</td>
<td>10:30a - 12:00p</td>
<td>Space and the Domestic Interior in the Early Modern Period</td>
<td><strong>2:00p - 3:30p</strong></td>
<td>Families and Courts</td>
<td><strong>3:45p - 5:15p</strong></td>
<td>Early Modern Family Ties: The Material and Immaterial Household</td>
</tr>
<tr>
<td><strong>Marina Tower</strong></td>
<td><strong>Lobby Level Executive Center 4</strong></td>
<td><strong>8:45a - 10:15a</strong></td>
<td>International Psalms</td>
<td>10:30a - 12:00p</td>
<td>Relics in Time and Space: Religion and Materiality</td>
<td><strong>2:00p - 3:30p</strong></td>
<td>Bell’s Companion to Ignatius of Loyola I</td>
<td><strong>3:45p - 5:15p</strong></td>
<td>Bell’s Companion to Ignatius of Loyola II</td>
</tr>
<tr>
<td><strong>Marina Tower</strong></td>
<td><strong>Harbor Island 1</strong></td>
<td><strong>8:45a - 10:15a</strong></td>
<td>Cosmopolis: Local Knowledge and Hybridity in Global Cities of the Renaissance World I</td>
<td>10:30a - 12:00p</td>
<td>Cosmopolis: Local Knowledge and Hybridity in Global Cities of the Renaissance World II</td>
<td><strong>2:00p - 3:30p</strong></td>
<td>Cosmopolis: Local Knowledge and Hybridity in Global Cities of the Renaissance World III</td>
<td><strong>3:45p - 5:15p</strong></td>
<td>Early Modern England and Global Markets: Performance, Piracy, and Political Economy</td>
</tr>
<tr>
<td><strong>Marina Tower</strong></td>
<td><strong>Marina 1</strong></td>
<td><strong>8:45a - 10:15a</strong></td>
<td>Epic and Empire: Past, Present, and Future I</td>
<td>10:30a - 12:00p</td>
<td>Epic and Empire: Past, Present, and Future II</td>
<td><strong>2:00p - 3:30p</strong></td>
<td>Epic and Empire: Past, Present, and Future III</td>
<td><strong>3:45p - 5:15p</strong></td>
<td>Epic and Empire: Past, Present, and Future IV: Roundtable</td>
</tr>
<tr>
<td>Time</td>
<td>Marina Tower Lobby Level Marina 2</td>
<td>Marina Tower Lobby Level Marina 3</td>
<td>Marina Tower Lobby Level Marina 4</td>
<td>Marina Tower Lobby Level Marina 5</td>
<td>Marina Tower Lobby Level Marina 6</td>
<td>Marina Tower Lobby Level Seabreeze 1</td>
<td>Marina Tower Lobby Level Seabreeze 2</td>
<td>Marina Tower Lobby Level Spinnaker 1</td>
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<td>8:45a - 10:15a</td>
<td>Shakespeare I</td>
<td>Interpretations of Life in Heaven and Earth I</td>
<td>Dissident Women’s Correspondence Networks, ca. 1640–1680</td>
<td>From Entourage to Energeia in Renaissance Literature and Culture</td>
<td>Simultaneous Narratives in Early Netherlandish Painting</td>
<td>Sacred Landscape in Raphael and French Painters of the Seventeenth Century</td>
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<td>10:30a - 12:00p</td>
<td>Shakespeare II</td>
<td>Interpretations of Life in Heaven and Earth II</td>
<td>Catholic Women Writers: Their Audiences and Their Communities</td>
<td>Humanist Thought</td>
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<td>Dance in and around Shakespeare's Drama</td>
<td>Political Image-Making I</td>
<td>Early Modern Women across Boundaries: Nuns and Actresses</td>
<td>Marguerite de Navarre: Poetics and Rhetoric of Conversion, Transformation, Ascent</td>
<td>Subverting Classicism</td>
<td>Simultaneous Narratives in Early Netherlandish Painting</td>
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<td>9:00am - 10:00am</td>
<td>Dante: Ethics and Political Philosophy</td>
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<td>Rethinking Concordia Discors in Comparative Renaissance Literature</td>
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<td>11:00am - 12:00pm</td>
<td>Tarrying with the Negative: Idiocy, Dumbness, and Unknowing</td>
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<td>12:00pm - 1:00pm</td>
<td>Roundtable: Methods for Studying and Teaching Vernacular Paleography</td>
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<td>Theater and Drama I</td>
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<td>Theorizing Dramatic Form and Theatricalizing Deformity</td>
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<td>Figuring Translation in English Renaissance Drama</td>
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<td>Imaging/Imagining Cervantes: Then and Now</td>
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<td>6:00pm - 7:00pm</td>
<td>The Marriage Plot: Matrimony and Family in Early Modern Spain</td>
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<td>7:00pm - 8:00pm</td>
<td>French Literary Culture I</td>
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<td>American Boccaccio Association: Mythography and Mythopoesis I</td>
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<td>American Boccaccio Association: Mythography and Mythopoesis II</td>
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<td>10:00pm - 11:00pm</td>
<td>Brawls, Bawds, and Beer: The Early Modern Alehouse and Tavern</td>
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<td><strong>Confraternities and Urban Performance</strong></td>
<td><strong>Howard Mayer Brown Tribute I:</strong> Music, Politics, and Symbolism in Motets around 1500</td>
<td><strong>Howard Mayer Brown Tribute II:</strong> News on Two Manuscripts Howard Liked</td>
<td><strong>Howard Mayer Brown Tribute III:</strong> Early Modern Singers, Singing, and Voice</td>
<td><strong>Howard Mayer Brown Tribute IV:</strong> Emulation, Competition, and Homage</td>
<td><strong>Confraternities and Urban Performance II:</strong> Theater and Ritual</td>
<td><strong>Confraternities and Urban Performance III:</strong> Spectacle and Power</td>
<td><strong>Creating Contact:</strong> Intersections of Relics, Ritual Ceremonies, and Miraculous Spectacles</td>
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<td><strong>Ideal/Idol: The Feminine in Early Modern Culture I</strong></td>
<td><strong>Ideal/Idol: The Feminine in Early Modern Culture II</strong></td>
<td><strong>Gender and Literacies</strong></td>
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**ROOM CHART — Friday, 5 April 2013**
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<tr>
<td>8:00am</td>
<td>8:45a - 10:15a The Long Fifteenth Century in Europe I</td>
<td>8:45a - 10:15a Inquisitors and Expertise: Regulating Knowledge in Early Modern Veneto</td>
<td>8:45a - 10:15a Performative Literary Culture IV: Roundtable on Humanist Conviviality and Vernacular Literary Sociology: Where Do We Stand and How to Move Forward?</td>
<td>8:45a - 10:15a Sacraments in Dispute</td>
<td>8:45a - 10:15a Allegory and Modernity: The Case of The Faerie Queen</td>
<td>8:45a - 10:15a Renaissance Studies and New Technologies V: Roundtable</td>
<td>8:45a - 10:15a Hebrew Books and Hebrew Printing</td>
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<td>10:15a</td>
<td>10:30a - 12:00p The Long Fifteenth Century in Europe II</td>
<td>10:30a - 12:00p Dominant and Subject Cities in Italian Regions</td>
<td>10:30a - 12:00p Renaissance: Salisbury and Courtrai</td>
<td>10:30a - 12:00p Anonymous, Pseudonymous, and Clandestine Circulation of Heterodox Texts and Ideas in Early Modern Europe (EMODIR)</td>
<td>10:30a - 12:00p Sidney Circle: The Uses of Poetry</td>
<td>10:30a - 12:00p Digital Humanities and Networks of Interaction in the Sixteenth-Century Mediterranean</td>
<td>10:30a - 12:00p Strategies and Significance in the Reuse of Woodblocks in Illustrated Books</td>
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<td>Margaret Cavendish I: Cavendish and the Arts</td>
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<td>Fraud and Deception in Early Modern Europe V</td>
<td>10:30a</td>
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<td>Alternative Futures of Fair Use: Intellectual Property Law in History</td>
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<td>Fictions of Diplomacy: The Theater of Renaissance and Early Modern International Relations</td>
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<td>Reading Shakespeare and the Bible II: The Merchant of Venice</td>
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<td>Shakespeare’s Language: Grammar, Rhetoric, Pedagogy</td>
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<td>Roundtable: Recent Trends in the History of Science, Technology, and the Arts</td>
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<td>Roundtable: Thesaurus Pharmacopolarum: A Multilingual Lexicon of Materia Medica Terminology</td>
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<td>Machiavelli and the Machiavel: Half a Millennium Later I</td>
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<td>Machiavelli and the Machiavel: Half a Millennium Later II</td>
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<td>Women High and Low, with a Discussion of Periodization</td>
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<td>Fabricating Women: Embroidery, Emblematics, and Encryption in the Art of Female Self-Memorialization</td>
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<td>Women, Architecture, and Patronage in Early Modern France</td>
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<td>Mary Magdalene: Iconographic Studies from the Middle Ages to the Baroque II</td>
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<td>Making and Breaking the Rules in Early Renaissance Italian Sculpture I</td>
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<td>Renaissance Veneti: “Her rare ornaments in every age of illustrious men”</td>
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<td>10:30a - 12:00p&lt;br&gt;Emblems and Print Culture</td>
<td>2:00p - 3:30p&lt;br&gt;Picturing the Emblem</td>
<td>3:45p - 5:15p&lt;br&gt;Renaissance Drama and Applied Emblematics</td>
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<td>10:30a - 12:00p&lt;br&gt;The Culture of Polemics in Renaissance Humanism</td>
<td>2:00p - 3:30p&lt;br&gt;Renaissance Philosophy in Spain</td>
<td>3:45p - 5:15p&lt;br&gt;Political Thought</td>
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<td>2:00p - 3:30p&lt;br&gt;Renaissance Arts of Memory: Textuality and Transformation</td>
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<td>10:30a - 12:00p&lt;br&gt;Gender and English Letters</td>
<td>2:00p - 3:30p&lt;br&gt;Natural Philosophy in English Letters</td>
<td>3:45p - 5:15p&lt;br&gt;Reassessing Alchemy in Early Modern English Literature</td>
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<td>3:45p - 5:15p&lt;br&gt;War, Virtue, and Knighthood in Spanish Thought</td>
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<td>10:30a - 12:00p&lt;br&gt;Italian Humanism and the Discourses of Literature</td>
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<td>10:30a - 12:00p&lt;br&gt;Speech and Nonsense: Excess in Language in Early Modern France</td>
<td>2:00p - 3:30p&lt;br&gt;Language, Literature, and Politics in Sixteenth-Century France</td>
<td>3:45p - 5:15p&lt;br&gt;Humanism in France</td>
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<td>2:00p - 3:30p&lt;br&gt;Food and the Body in the Renaissance: Appetites, Desires, and Norms I</td>
<td>3:45p - 5:15p&lt;br&gt;Food and the Body in the Renaissance: Appetites, Desires, and Norms II</td>
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<td>Between Apprentice and Master I</td>
<td>Artistic Communities</td>
<td>&quot;La Pittura poco meno che eterna&quot;: Paintings on Stone and Material Innovation I</td>
<td>Portraits and Portraiture I</td>
<td>The &quot;Other&quot; in Sixteenth-Century Representations of the Americas</td>
<td>Jesuit Global Missions I</td>
<td>Cross-Cultural Knowledge I: Cross-Cultural Knowledge I: Renaissance Maps as Translation Devices</td>
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<td>Between Apprentice and Master II</td>
<td>The Violent Lives of Artists in Early Modern Italy I</td>
<td>&quot;La Pittura poco meno che eterna&quot;: Paintings on Stone and Material Innovation I</td>
<td>Portraits and Portraiture II</td>
<td>Between Pragmatism and Prejudice: European Representations of the Otomans-Safavids Conflict (ca. 1500-1650)</td>
<td>Jesuit Global Missions II</td>
<td>Cross-Cultural Knowledge II: Cross-Cultural Knowledge II: Searching for Identity Markers in the New World</td>
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<td>Between Apprentice and Master III</td>
<td>The Violent Lives of Artists in Early Modern Italy II</td>
<td>Materiality of Color I</td>
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<td>The French Renaissance Mediterranean</td>
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- **8:45a - 10:15a**
  - **Reappraising Cantimori I: New Research on Renaissance Heretics and Exiles**
  - **Reappraising Cantimori II: New Research on Renaissance Heretics and Exiles**
  - **Rome's Reach: Catholic Reform from the Curia to the Dioceses**
  - **The Mad, the Holy, and the Possessed in Early Modern Catholicism**

- **8:45a - 10:15a**
  - **Rome: 8:45a - 10:15a**

- **10:00a - 12:00p**
  - **New Approaches to Franciscan Art**
  - **Images of Holiness**
  - **Jacobean Economies: Travel, Information, and Corporate Culture**

- **10:30a - 12:00p**
  - **Lies, Impostures, Fakes, and Forgeries: A New Collection of Renaissance Forgery at Johns Hopkins**
  - **Queen in Contention: Margaret de' Medici, Catherine de' Medici, and Mary Stuart**

- **11:00a - 12:00p**
  - **Figurative Thinking and Mystical Experience in the Baroque Age**
  - **Devotion and Practice in Italy**
  - **New Approaches to Franciscan Art**

- **11:30a - 12:00p**
  - **New Year's Gift Exchanges at the Renaissance Court**
  - **Images of Holiness**
  - **Medical Practitioners in Print and Visual Culture**

- **12:00p - 12:00p**
  - **Neither/Both: Figuring the Hermaphrodite in Renaissance Thought**
  - **Neither/Both: Figuring the Hermaphrodite in Renaissance Thought**
  - **Neither/Both: Figuring the Hermaphrodite in Renaissance Thought**

- **12:30p - 12:30p**
  - **Neither/Both: Figuring the Hermaphrodite in Renaissance Thought**
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- **1:00p - 1:00p**
  - **Neither/Both: Figuring the Hermaphrodite in Renaissance Thought**
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- **1:30p - 1:30p**
  - **Neither/Both: Figuring the Hermaphrodite in Renaissance Thought**
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- **2:00p - 2:00p**
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- **2:30p - 2:30p**
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- **3:00p - 3:00p**
  - **Neither/Both: Figuring the Hermaphrodite in Renaissance Thought**
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- **3:30p - 3:30p**
  - **Neither/Both: Figuring the Hermaphrodite in Renaissance Thought**
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- **4:00p - 4:00p**
  - **Neither/Both: Figuring the Hermaphrodite in Renaissance Thought**
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- **4:30p - 4:30p**
  - **Neither/Both: Figuring the Hermaphrodite in Renaissance Thought**
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- **5:00p - 5:00p**
  - **Neither/Both: Figuring the Hermaphrodite in Renaissance Thought**
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- **5:30p - 5:30p**
  - **Neither/Both: Figuring the Hermaphrodite in Renaissance Thought**
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- **6:00p - 6:00p**
  - **Neither/Both: Figuring the Hermaphrodite in Renaissance Thought**
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- **7:00p - 7:00p**
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- **8:00p - 8:00p**
  - **Neither/Both: Figuring the Hermaphrodite in Renaissance Thought**
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- **9:00p - 9:00p**
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- **10:00p - 10:00p**
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- **11:00p - 11:00p**
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- **12:00a - 12:00a**
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<td>Religion and Language in Neo-Latin Culture</td>
<td>Sacred Culture and Elizabethan Letters</td>
<td>Natural Philosophy in Literature</td>
<td>Revisions of Authority in English Renaissance Romance</td>
<td>Iberian Republics of Letters II: Language and Knowledge</td>
<td>Multum in Parvo: Small Forms in Renaissance Literature</td>
<td>Ariosto between Self and History II</td>
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<td>12:00pm</td>
<td>Collections and Objects of Knowledge: Books, Gardens, and Studioli</td>
<td>Humanist Latin Studies</td>
<td>Women and Queer Historicism</td>
<td>New Work from the Archives</td>
<td>Shadowing the Divine and the Diabolical in Early Modern English Literature</td>
<td>Iberian Republics of Letters III: Networks of Knowledge</td>
<td>Forms of Contingency in the Early Modern Period</td>
<td>Ariosto between Self and History III</td>
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<td>The Italian Renaissance Dinner Party II</td>
<td>Musical Outsiders in English Performance</td>
<td>Rhetoric, Politics, and Ethics in the Italian Renaissance</td>
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<td>Pour une définition du genre éditorial à la Renaissance</td>
<td>Roundtable: Renaissance Quarterly: Submitting Your Work for Publication</td>
<td>Italian Madrigal</td>
<td>History and Memory: The Anachronic Renaissance</td>
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<table>
<thead>
<tr>
<th>Title</th>
<th>Author(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Between Court and Confessional: The Politics of Spanish Inquisitors</td>
<td>Kimberly Lynn</td>
</tr>
<tr>
<td>Environmental Degradation in Jacobean Drama</td>
<td>Bruce Boehrer</td>
</tr>
<tr>
<td>Heresy Trials and English Women Writers, 1400–1670</td>
<td>Genelle Gertz</td>
</tr>
<tr>
<td>Performing Early Modern Drama Today</td>
<td>Edited by Pascale Aebischer and Kathryn Prince</td>
</tr>
<tr>
<td>Poor Relief in England, 1350–1600</td>
<td>Marjorie Keniston McIntosh</td>
</tr>
<tr>
<td>Reception and the Classics: An Interdisciplinary Approach to the Classical Tradition</td>
<td>Edited by William Brockliss, Pramit Chaudhuri, Ayelet Haimson Lushkov, and Katherine Wasdin</td>
</tr>
<tr>
<td>Republic of Women: Rethinking the Republic of Letters in the Seventeenth Century</td>
<td>Carol Pal, Ideas in Context</td>
</tr>
<tr>
<td>Rome, Pollution and Propriety: Dirt, Disease and Hygiene in the Eternal City from Antiquity to Modernity</td>
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</tr>
<tr>
<td>Rumour and Renown: Representations of Fama in Western Literature</td>
<td>Philip Hardie, Cambridge Classical Studies</td>
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<td>Sleep, Romance and Human Embodiment: Vitality from Spenser to Milton</td>
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</tr>
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<td>The Body of the Conquistador: Food, Race and the Colonial Experience in Spanish America, 1492–1700</td>
<td>Rebecca Earle, Critical Perspectives on Empire</td>
</tr>
<tr>
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<td>David Parrott</td>
</tr>
<tr>
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<td>The Italian Renaissance State</td>
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<td>Venice: History of the Floating City</td>
<td>Joanne M. Ferraro</td>
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<tr>
<td>The Look of the Past*: Visual and Material Evidence in Historical Practice</td>
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<td>The Sensuous in the Counter-Reformation Church</td>
<td>Edited by Marcia B. Hall and Tracy E. Cooper</td>
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<td>The Shaping of German Identity: Authority and Crisis, 1245–1414</td>
<td>Len Scales</td>
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<td>Ideas in Context</td>
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</table>

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<table>
<thead>
<tr>
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</thead>
<tbody>
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