MONTREAL
24–26 March 2011

The Renaissance Society of America

Annual Meeting

The Renaissance Society
of America

Annual Meeting

Montreal, Canada
24–26 March 2011

Program and Abstract Book

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In order to coordinate the online and the printed versions of the program, the indexes in this book refer to five-digit panel numbers, and not to page numbers. Panels on Thursday have panel numbers beginning with the number 2; those on Friday have panel numbers beginning with the number 3; and those on Saturday have panel numbers beginning with the number 4. Panel numbers run consecutively: panel 40203 is followed by panel 40204, for example. (Occasionally a number is skipped; in such cases, a panel room does not have a scheduled panel in that time slot.) The black tabs on each page of the full program are an additional navigational aid: they provide the date and time for the panels. Page numbers have been supplied in order to help you find the different parts of the program book: the special events, program summary, full program with abstracts, indexes, and room charts.

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Acknowledgments

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Association for Textual Scholarship in Art History (ATSAH)

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Prato Consortium for Medieval and Renaissance Studies

Princeton Renaissance Studies

Renaissance English Text Society (RETS)

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

Renaissances: Early Modern Literary Studies at Stanford University

Societas Internationalis Studiis Neolatinis Provendis / International Association for Neo-Latin

Society for Court Studies

Society for Emblem Studies

Society for Medieval and Renaissance Philosophy (SMRP)

Society for Renaissance Studies, United Kingdom

Society for the Study of Early Modern Women (EMW)

South Central Renaissance Conference

Southeastern Renaissance Conference

Taiwan Association of Classical, Medieval, and Renaissance Studies (TACMRS)

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

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Jeanice Brooks, Music

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Kathleen P. Long, French Literature

Peter Mack, Philosophy

Arthur Marotti, History of the Book, Paleography, and Manuscript Tradition

Sarah Blake McHam, History of Art and Architecture

Walter Melion, Emblems

Margaret Meserve, Humanism

John Najemy, History

Ricardo Padrón, Americas

John Paoletti, History of Art and Architecture

Helmut Puff, Germanic Literature

Walter Stephens, Italian Literature

Ronald Surtz, Hispanic Literature

Elissa Weaver, Women and Gender Studies

Marion Wells, Comparative Literature

Diane Wolfthal, History of Art and Architecture

Carla Zecher, Performing Arts and Theater

Ilana Y. Zinguer, Hebraica

Book Exhibition and Registration

Location: HILTON MONTREAL BONAVENTURE

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

Wednesday, 23 March, 1:00–5:00 PM
Thursday, 24 March, 8:30 AM–5:00 PM
Friday, 25 March, 8:30 AM–5:00 PM
Saturday, 26 March, 8:30 AM–2:00 PM

Walk-in registration is cash or a check drawn on a U.S. bank: student member rate $125, regular member rate $175, non-member rate $300. Additional programs may be purchased at the registration desk for $75 cash or check drawn on a U.S. bank.

BOOK EXHIBITORS AND ADVERTISERS

Arizona Center for Medieval and Renaissance Studies (ACMRS)
ARTStor
Ashgate Publishing Company
Association for Research into Crimes against Art (ARCA)
Brepols Publishers
Brill Academic Publishers
Cambridge University Press
Centre for Reformation and Renaissance Studies, University of Toronto
Cornell University Press
The David Brown Book Co.
Hackett Publishing Co.
Harvard University Press
John Wiley and Sons
The Johns Hopkins University Press
Penn State University Press
Scholarly Book Services, Inc.
Scholar's Choice
UBC Press – Manchester University Press UK
University of Chicago Press
University of Toronto Press – Journals

Business Meetings

Wednesday, 23 March
1:00 pm

RSA Executive Board Meeting and Luncheon

Location: Marriott Chateau Champlain, Neufchatel Restaurant, Lobby Level

Executive Board Members

Thursday, 24 March
12:15–2:00 pm

RSA Council Meeting and Luncheon

Location: Marriott Chateau Champlain, Le Caf Conc, Level A, Lower Lobby

Associate Group Representatives, Discipline Representatives, Executive Board Members

Friday, 25 March
3:45–5:15 pm

Meeting of Representatives of Associate Organizations

Location: Hilton Montreal Bonaventure, Outremont

Associate Group Representatives

Plenaries, Awards, and Special Events

Wednesday, 23 March
6:30–8:30 pm

OPENING RECEPTION

Co-Sponsors: BIBLIOTHÈQUE DE LA COMPAGNIE DE JÉSUS; COMPAGNIE DE JÉSUS (PROVINCE DU CANADA FRANÇAIS DET D'HAITI); M. RAYMOND BACHAND, MINISTRE RESPONSABLE DE LA RÉGION DE MONTRÉAL

Location: BIBLIOTHÈQUE DE LA COMPAGNIE DE JÉSUS
COLLÈGE JEAN-DE-BRÉBEUF
ANCIENNE CHAPELLE (LOCAL B3.26)
3200, CHEMIN DE LA COTE STE-CATHERINE
MONTRÉAL H3T 1C1

Directions:

From metro station Bonaventure: take the orange line, direction Côte-Vertu. Get off at Snowdon. Then take the blue line, direction Saint-Michel. Get off at Université-De-Montréal. To get out of the Université-De-Montréal station, follow the direction Hautes Études Commerciales (Boul. Édouard-Montpetit). Outside, take the left footway and walk to the traffic lights on the corner of Édouard-Montpetit and Louis-Colin. Cross the Édouard-Montpetit boulevard, then the Louis-Colin street. Turn right on Louis-Colin and walk to the sign of Hec-Montréal. Follow then (on left) the footway of Hec-Montréal, all along the building of the Hautes Études Commerciales (HEC), to Chemin de la Côte Ste-Catherine. Turn left on Chemin de la Côte Ste-Catherine, to the Collège Brébeuf, at 3200 (in front of the CHU Ste-Justine).

Thursday, 24 March
5:30–7:30 pm

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

Thursday, 24 March
6:00–7:30 pm

MARGARET MANN PHILLIPS LECTURE

Sponsor: ERASMUS OF ROTTERDAM SOCIETY

Location: HILTON MONTREAL BONAVENTURE, BALLROOM WESTMOUNT/OUTREMONT

PETER MACK, *WARBURG INSTITUTE, UNIVERSITY OF LONDON; WARWICK UNIVERSITY*

Erasmus in Rhetoric and Rhetoric in Erasmus

Several of Erasmus's most celebrated works, including *Adagia*, *Ciceronianus*, *De copia*, *De conscribendis epistolis*, and *Ecclesiastes*, are contributions to the theory and teaching of rhetoric. Some of these books, which were first conceived as aids to Erasmus's private tutoring in the 1490s, were among the most influential rhetorical texts of the sixteenth century. At the same time, rhetorical approaches influence Erasmus's understanding of texts and the genre, structure, and style of many of his later works.

In the first half of the lecture, building on Chomarat's *Grammaire et rhétorique chez Erasme* and on the research I have conducted for my forthcoming *History of Renaissance Rhetoric 1380–1620*, I shall describe Erasmus's immense contribution to Renaissance rhetoric, identifying the doctrines that most influenced later writers and showing how he improved classical and medieval rhetorical teachings. In the second part of the lecture, depending on the work of generations of Erasmus scholars, I shall trace the impact of rhetorical doctrines on a selection of Erasmus's major works, such as *Praise of Folly*, *Enchiridion militis Christiani*, *Paraclesis*, and the edition of St. Jerome. I shall explore the ways in which rhetorical habits of thought helped Erasmus formulate his individual understanding of the world. I aim to investigate the way in which Erasmus's thinking developed in dialogue with ideas about teaching.

Friday, 25 March
6:00–7:30 pm

PLENARY SESSION: ATLANTIC HISTORY

Sponsor: THE RENAISSANCE SOCIETY OF AMERICA

Location: HILTON MONTREAL BONAVENTURE, BALLROOM WESTMOUNT/OUTREMONT

Organizer & Chair: CLARE CARROLL, *CITY UNIVERSITY OF NEW YORK, QUEENS COLLEGE AND THE GRADUATE CENTER*

DOMINIQUE DESLANDRES, *UNIVERSITÉ DE MONTRÉAL*

The Others into Frenchmen: Religion, Gender and Assimilation in the Early Modern French World

This paper proposes new hypotheses regarding French expansion in the early modern period, showing that identical strategies of baptism, marriage and integration into French society were at work on both sides of the French Atlantic during the sixteenth and seventeenth centuries. The attempts made by the political and religious authorities to implement these strategies in France and in New France show not only the central role of gender in the process of integration, but also the evolution from an initial political and religious openness to miscegenation (*métissage*) to a growing fear of misalliance and the promotion of concepts of a "bad race."

JORGE CANIZARES-ESGUERRA, *UNIVERSITY OF TEXAS, AUSTIN*

The Old Testament and the Spanish Colonization of the New World

From the moment Columbus first landed in America to the time Spain lost control of its kingdoms in the New World, the Old Testament shaped the colonial culture of the Spanish Empire. The Book of Samuel taught kings, priests and the "people" the interlocked and contested foundations of monarchical authority and popular sovereignty. While priests sought to recapitulate the lives of Aaron, Elijah, and Jonah, magistrates aspired to be like Moses and Joshua. Genesis, Exodus, Deuteronomy, Leviticus, and Numbers served out lessons on territorial expansion and colonization and the proper way to design the arks and tabernacles that were Catholic churches. This talk offers a panoramic survey of how the Old Testament shaped every aspect of colonial Spanish America.

Saturday, 26 March
6:00 pm

AWARDS CEREMONY

Location: HILTON MONTREAL BONAVENTURE, BALLROOM WESTMOUNT/OUTREMONT

Paul Oskar Kristeller Lifetime Achievement Award

Phyllis Goodhart Gordan Book Prize

Gladys Krieble Delmas Book Prize

William Nelson Prize

Saturday, 26 March
6:00–7:30 pm

JOSEPHINE WATERS BENNETT LECTURE

Sponsor: RENAISSANCE SOCIETY OF AMERICA

Location: HILTON MONTREAL BONAVENTURE, BALLROOM WESTMOUNT/OUTREMONT

ANNE LAKE PRESCOTT, *BARNARD COLLEGE*

From Sheephook to Scepter: David of Israel and Upward Mobility

Renaissance monarchies, like their medieval predecessors, affirmed a political theory that required, for communal order and cultural glory, the values of heredity and hierarchy. Yet such monarchies also affirmed a religion that could both remember the splendor of anointed kings such as David and look to the day when valleys would be exalted and mountains made low, when Lazarus would be saved and Dives languish in Hell. David himself, moreover, had been a shepherd — from a good family, yes, but still a shepherd, and soon to be persecuted by his king. His struggles, his respect for Saul's own anointed kingship, and the twists in what modern Americans would call his career path led some Renaissance writers to exclaim admiringly over his divinely sanctioned rise, but also to meditate on its ambiguous relevance to their own political conflicts.

Saturday, 26 March
7:30–9:30 pm

CLOSING RECEPTION

Sponsor: THE RENAISSANCE SOCIETY OF AMERICA

Location: HILTON MONTREAL BONAVENTURE, BALLROOM WESTMOUNT/OUTREMONT

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Program Summary

Wednesday, 23 March 2011, 1:00–4:00

	Marriott Chateau Champlain **Neufchatel**	*RSA Executive Board Meeting and Luncheon - by invitation only*

Wednesday, 23 March 2011, 6:30–8:30

Special Event	*College Jean-de-Brebeuf Bibliothèque de la Compagnie de Jésus*	*Opening Reception*

Thursday, 24 March 2011, 8:45–10:15

20103	*Hilton Montreal Bonaventure* **Fontaine C**	*New Technologies and Renaissance Studies I: The Archivable Renaissance, A Keynote Address*
20104	*Hilton Montreal Bonaventure* **Fontaine D**	*History and Theory before Vasari*
20105	*Hilton Montreal Bonaventure* **Fontaine E**	*Northern Genre Imagery I: Sixteenth-Century Inquiries*
20106	*Hilton Montreal Bonaventure* **Fontaine F**	*Andrea Mantegna: New Approaches I*
20107	*Hilton Montreal Bonaventure* **Fontaine G**	*More on the Threshold I*
20108	*Hilton Montreal Bonaventure* **Fontaine H**	*Gender and Political Culture during the Renaissance*
20109	*Hilton Montreal Bonaventure* **Portage**	*Alchemy: High Culture or Low, Elite or Common?*
20111	*Hilton Montreal Bonaventure* **Mansfield**	*Snakes and Ladders: Power Games at the Renaissance Court I: Tough at the Top: The Fate of the Court Favorite*
20112	*Hilton Montreal Bonaventure* **Salon Castilion**	*Le cœur politique dans les entrées royales françaises au XVI^{e} siècle*
20113	*Hilton Montreal Bonaventure* **Frontenac**	*Introducing Early Modern Disability Studies*
20114	*Hilton Montreal Bonaventure* **Fundy**	*Practical Problems of Sculpture I*
20115	*Hilton Montreal Bonaventure* **Longueuil**	*Intercultural Hebraic Aspects during the Renaissance*

24 March — 8:45–10:15 (Cont'd)

20116	*Hilton Montreal Bonaventure* ***Pointe-aux-Trembles***	*Speeches by Characters (and Narrators) in the Chivalric Tradition: From the Arthurian Romance to Tasso I*
20117	*Hilton Montreal Bonaventure* ***Jacques Cartier***	*Alienation and Exclusion: Exiles and Outsiders in Italian Humanism I*
20118	*Hilton Montreal Bonaventure* ***St-Leonard***	*Adonis and the Boar*
20119	*Hilton Montreal Bonaventure* ***St-Michel***	*Early Modern Hellenisms: Constructions and Networks*
20120	*Hilton Montreal Bonaventure* ***St-Laurent***	*Milton's Contexts*
20121	*Hilton Montreal Bonaventure* ***St-Pierre***	*Cavendish I: Philosophy and Social Structure*
20122	*Hilton Montreal Bonaventure* ***St-Lambert***	*Science on the Margins*
20123	*Hilton Montreal Bonaventure* ***Mont-Royal***	*From Trebizond to Tunis: Representations of the Ottoman Frontier in Early Modern Italy*
20124	*Hilton Montreal Bonaventure* ***Hampstead***	*Renaissance Portraiture: Honoring Joanna Woods-Marsden I*
20125	*Hilton Montreal Bonaventure* ***Cote St-Luc***	*Requiem I: Tombs between Spain and Italy in the Fifteenth Century*
20126	*Hilton Montreal Bonaventure* ***Westmount***	*Trading Up: Merchant Culture and the Visual in the Italian Renaissance*
20127	*Hilton Montreal Bonaventure* ***Outremont***	*Translation Theory and Practice in Renaissance Italy I*
20128	*Hilton Montreal Bonaventure* ***Lasalle***	*Women and Healthcare in Early Modern Europe*
20129	*Hilton Montreal Bonaventure* ***Lachine***	*Circulating Lives and Texts in Early Modern England*
20130	*Hilton Montreal Bonaventure* ***Verdun***	*Spanish Drama*
20132	*Marriott Chateau Champlain* ***Salon Habitation B***	*An Age of Transition I: Rethinking the Italian Wars (1494-1559): Politics and Communication*
20133	*Marriott Chateau Champlain* ***Huronie A***	*Renaissance Libraries and Collections I*
20134	*Marriott Chateau Champlain* ***Huronie B***	*Getting a Feeling for Early Modern Theater*
20135	*Marriott Chateau Champlain* ***Terrasse***	*Early Modern Italian Identities I*
20136	*Marriott Chateau Champlain* ***Maisonneuve B***	*Ficino I: Love, Art, and Death*
20137	*Marriott Chateau Champlain* ***Maisonneuve C***	*Tragedy and the Tragic in Early Modern France I*
20138	*Marriott Chateau Champlain* ***Maisonneuve E***	*Reformatting the Psalms: English Biblical Paraphrase in Print*
20139	*Marriott Chateau Champlain* ***Maisonneuve F***	*From Mythographers of the Past to Mythmakers of Modernity I*

Thursday, 24 March 2011, 10:30–12:00

20203	*Hilton Montreal Bonaventure* ***Fontaine C***	*New Technologies and Renaissance Studies II: Editions and Social Networks*
20204	*Hilton Montreal Bonaventure* ***Fontaine D***	*Giorgio Vasari (1511-74): 500th Anniversary Celebration I*
20205	*Hilton Montreal Bonaventure* ***Fontaine E***	*Northern Genre Imagery II: Mockery and Masculinity*
20206	*Hilton Montreal Bonaventure* ***Fontaine F***	*Andrea Mantegna: New Approaches II*
20207	*Hilton Montreal Bonaventure* ***Fontaine G***	*More on the Threshold II*
20208	*Hilton Montreal Bonaventure* ***Fontaine H***	*Gender and Ekphrasis in Early Modern Europe*
20209	*Hilton Montreal Bonaventure* ***Portage***	*Cultures of Correspondence in Early Modern England*
20211	*Hilton Montreal Bonaventure* ***Mansfield***	*Snakes and Ladders: Power Games at the Renaissance Court II: Slippery Maneuvers and Magnificent Failures*
20212	*Hilton Montreal Bonaventure* ***Salon Castilion***	*Le cœur politique à la Renaissance: représentation de l'amour dans les cérémonies au XV^{e} siècle*
20213	*Hilton Montreal Bonaventure* ***Frontenac***	*New Contexts for Emblems*
20214	*Hilton Montreal Bonaventure* ***Fundy***	*Practical Problems of Sculpture II*
20215	*Hilton Montreal Bonaventure* ***Longueuil***	*Teaching Hebrew Language and Hebrew Sources in the Universities of Europe*
20216	*Hilton Montreal Bonaventure* ***Pointe-aux-Trembles***	*Speeches by Characters (and Narrators) in the Chivalric Tradition: From the Arthurian Romance to Tasso II*
20217	*Hilton Montreal Bonaventure* ***Jacques Cartier***	*Alienation and Exclusion: Exiles and Outsiders in Italian Humanism II*
20218	*Hilton Montreal Bonaventure* ***St-Leonard***	*Material Forms and Forms of Adaptation*
20219	*Hilton Montreal Bonaventure* ***St-Michel***	*Hellenism and Hellenization*
20220	*Hilton Montreal Bonaventure* ***St-Laurent***	*Milton Studies and Canada*
20221	*Hilton Montreal Bonaventure* ***St-Pierre***	*Cavendish II: Jane Cavendish and Elizabeth Brackley*
20222	*Hilton Montreal Bonaventure* ***St-Lambert***	*Cultural Histories of the Reformations*
20223	*Hilton Montreal Bonaventure* ***Mont-Royal***	*Ottomans through Christian Eyes*
20224	*Hilton Montreal Bonaventure* ***Hampstead***	*Renaissance Courts: Honoring Joanna Woods-Marsden II*
20225	*Hilton Montreal Bonaventure* ***Cote St-Luc***	*Requiem II: Tomb Strategies in the Era of the Reformation*
20226	*Hilton Montreal Bonaventure* ***Westmount***	*Collecting and Memory*

24 March — 10:30–12:00 (Cont'd)

20227	*Hilton Montreal Bonaventure* ***Outremont***	*Translation Theory and Practice in Renaissance Italy II*
20228	*Hilton Montreal Bonaventure* ***Lasalle***	*Staging Renaissance Medical Knowledge*
20229	*Hilton Montreal Bonaventure* ***Lachine***	*Women, Image, and Identity in the European Courts I: Female Networks: Constructing the Entourage*
20230	*Hilton Montreal Bonaventure* ***Verdun***	*Iberian Letters and Learning*
20232	*Marriott Chateau Champlain* ***Salon Habitation B***	*An Age of Transition II: Rethinking the Italian Wars (1494-1559): The Wars Seen from Outside*
20233	*Marriott Chateau Champlain* ***Huronie A***	*Renaissance Libraries and Collections II*
20234	*Marriott Chateau Champlain* ***Huronie B***	*Staging the Sacred in Italian Renaissance Theater I*
20235	*Marriott Chateau Champlain* ***Terrasse***	*Early Modern Italian Identities II*
20236	*Marriott Chateau Champlain* ***Maisonneuve B***	*Ficino II: Philology and Mimesis*
20237	*Marriott Chateau Champlain* ***Maisonneuve C***	*Tragedy and the Tragic in Early Modern France II*
20238	*Marriott Chateau Champlain* ***Maisonneuve E***	*Spiritual Exercises in Early Modern Europe*
20239	*Marriott Chateau Champlain* ***Maisonneuve F***	*From Mythographers of the Past to Mythmakers of Modernity II*

Thursday, 24 March 2011, 12:15–2:00

	Marriott Chateau Champlain ***Le Caf Conc***	*Council Luncheon - by invitation only*

Thursday, 24 March 2011, 2:00–3:30

20403	*Hilton Montreal Bonaventure* ***Fontaine C***	*New Technologies and Renaissance Studies III: Material Curiosities and Post-Humanistic Renaissance Discourse*
20404	*Hilton Montreal Bonaventure* ***Fontaine D***	*Giorgio Vasari (1511-74): 500th Anniversary Celebration II*
20405	*Hilton Montreal Bonaventure* ***Fontaine E***	*Northern Genre Imagery III: Pictorial Modes and Multiple Audiences*
20406	*Hilton Montreal Bonaventure* ***Fontaine F***	*Cinquecento Urbino: Letters, Arms, and Music: Guidubaldo da Montefeltro to Francesco Maria I*
20407	*Hilton Montreal Bonaventure* ***Fontaine G***	*Beyond Images: Ethics, Gender Theory, Modernism*
20408	*Hilton Montreal Bonaventure* ***Fontaine H***	*Thomas More and His Circle I: Truth and Influence*

24 March — 2:00–3:30 (Cont'd)

20409	*Hilton Montreal Bonaventure* ***Portage***	*Noblewomen and Performativity: Kinship, Politics, and Display in Early Modern Europe*
20411	*Hilton Montreal Bonaventure* ***Mansfield***	*Snakes and Ladders: Power Games at the Renaissance Court III: Art and Artifice: Social Climbing by Patrons, Artists, and Jesters*
20412	*Hilton Montreal Bonaventure* ***Salon Castilion***	*Le songe dans la littérature néo-latine du XVI^{e} siècle*
20413	*Hilton Montreal Bonaventure* ***Frontenac***	*Women, Image, and Identity in the European Courts II: Shifting Roles: Constructing an Identity*
20414	*Hilton Montreal Bonaventure* ***Fundy***	*Practical Problems of Sculpture III*
20415	*Hilton Montreal Bonaventure* ***Longueuil***	*Ambiguous Identities in Renaissance and Early Modern Europe: Jews, Crypto-Jews, and Nicodemites I*
20416	*Hilton Montreal Bonaventure* ***Pointe-aux-Trembles***	*Speeches by Characters (and Narrators) in the Chivalric Tradition: From the Arthurian Romance to Tasso III*
20417	*Hilton Montreal Bonaventure* ***Jacques Cartier***	*Renaissance Humanism in Naples: Giovanni Pontano in Context I*
20418	*Hilton Montreal Bonaventure* ***St-Leonard***	*Early Modern Lives of Henry VIII*
20419	*Hilton Montreal Bonaventure* ***St-Michel***	*Between Byzantium and the West: The Revival of the Greek Language in the Renaissance*
20420	*Hilton Montreal Bonaventure* ***St-Laurent***	*Robert Burton: Reading and Rereading* The Anatomy of Melancholy
20421	*Hilton Montreal Bonaventure* ***St-Pierre***	*Cuckolds I: Social and Political Uses of the Cuckold in Visual Culture*
20422	*Hilton Montreal Bonaventure* ***St-Lambert***	*Early Modern Work: A Concept in Transition*
20423	*Hilton Montreal Bonaventure* ***Mont-Royal***	*The Turks of Renaissance France I*
20424	*Hilton Montreal Bonaventure* ***Hampstead***	*The Divine Painter Figure: Demiurgical Portrait and Self-Portrait I: The Powers of Creation*
20425	*Hilton Montreal Bonaventure* ***Cote St-Luc***	*Requiem III: Sepulchral Representation in Early Modern Rome*
20426	*Hilton Montreal Bonaventure* ***Westmount***	*Early Modern Merchants as Collectors*
20427	*Hilton Montreal Bonaventure* ***Outremont***	*Narrative Technique in Tasso's* Gerusalemme liberata
20428	*Hilton Montreal Bonaventure* ***Lasalle***	*The Theologian, the Physician, the Chancellor: Changing Perspectives in Aristotelianism, Medicine, and Experimentation in the Late Sixteenth and Early Seventeenth Centuries*
20429	*Hilton Montreal Bonaventure* ***Lachine***	*English Literature in the Seventeenth Century*
20430	*Hilton Montreal Bonaventure* ***Verdun***	*Spanish Emblems in Spain and the New World*

24 March — 2:00–3:30 (Cont'd)

20432	*Marriott Chateau Champlain* ***Salon Habitation B***	*An Age of Transition III: Rethinking the Italian Wars (1494-1559): Legacies of War*
20433	*Marriott Chateau Champlain* ***Huronie A***	*Renaissance Libraries and Collections III*
20434	*Marriott Chateau Champlain* ***Huronie B***	*Staging the Sacred in Italian Renaissance Theater II*
20435	*Marriott Chateau Champlain* ***Terrasse***	*Early Modern Italian Identities III*
20436	*Marriott Chateau Champlain* ***Maisonneuve B***	*Ficino III: "In thy light shall we see light"*
20437	*Marriott Chateau Champlain* ***Maisonneuve C***	*Cloistered Voices I: Reading and Writing in English Convents*
20438	*Marriott Chateau Champlain* ***Maisonneuve E***	*Erasmus and the Bible*
20439	*Marriott Chateau Champlain* ***Maisonneuve F***	*From Mythographers of the Past to Mythmakers of Modernity III*

Thursday, 24 March 2011, 3:45–5:15

20503	*Hilton Montreal Bonaventure* ***Fontaine C***	*New Technologies and Renaissance Studies IV: Disruptive Technologies and Open Access*
20504	*Hilton Montreal Bonaventure* ***Fontaine D***	*Vasari at the 500-Year Mark I: Tuscany vs. the North*
20505	*Hilton Montreal Bonaventure* ***Fontaine E***	*Jan Gossart*
20506	*Hilton Montreal Bonaventure* ***Fontaine F***	*Cinquecento Urbino: Arts and Letters: Guidubaldo da Montefeltro to Francesco Maria II*
20507	*Hilton Montreal Bonaventure* ***Fontaine G***	*Gendering Political Allegory in Renaissance Italy*
20508	*Hilton Montreal Bonaventure* ***Fontaine H***	*Thomas More and His Circle II: Five Hundred Years of Moriae Encomium*
20509	*Hilton Montreal Bonaventure* ***Portage***	*Italian Actresses of the Renaissance*
20511	*Hilton Montreal Bonaventure* ***Mansfield***	*Women, Image, and Identity in the European Courts III: The Trappings of Power: Investment in Display*
20512	*Hilton Montreal Bonaventure* ***Salon Castilion***	*Impressions lyonnaises du XVI^{e} siècle*
20513	*Hilton Montreal Bonaventure* ***Frontenac***	*Early Modern Friendship: Recent Work and New Directions*
20514	*Hilton Montreal Bonaventure* ***Fundy***	*Architectural Puzzles*
20515	*Hilton Montreal Bonaventure* ***Longueuil***	*Ambiguous Identities in Renaissance and Early Modern Europe: Jews, Crypto-Jews, and Nicodemites II*
20516	*Hilton Montreal Bonaventure* ***Pointe-aux-Trembles***	*English Thought*

24 March — 3:45–5:15 (Cont'd)

20517	*Hilton Montreal Bonaventure* ***Jacques Cartier***	*Renaissance Humanism in Naples: Giovanni Pontano in Context II*
20518	*Hilton Montreal Bonaventure* ***St-Leonard***	*Gypsy Fictions*
20519	*Hilton Montreal Bonaventure* ***St-Michel***	*Tensions in Later Renaissance Thought*
20520	*Hilton Montreal Bonaventure* ***St-Laurent***	*Ways of Reading*
20521	*Hilton Montreal Bonaventure* ***St-Pierre***	*Cuckolds II: Impotence and Cuckoldry in Literary Culture*
20522	*Hilton Montreal Bonaventure* ***St-Lambert***	*Early Modern Materialisms and the Material Imagination*
20523	*Hilton Montreal Bonaventure* ***Mont-Royal***	*The Turks of Renaissance France II*
20524	*Hilton Montreal Bonaventure* ***Hampstead***	*The Divine Painter Figure: Demiurgical Portrait and Self-Portrait II: The Sacred Models: Demiurgical Avatars*
20525	*Hilton Montreal Bonaventure* ***Cote St-Luc***	*Image and Devotion before and after Trent*
20528	*Hilton Montreal Bonaventure* ***Lasalle***	*Anatomy in the Renaissance: Commemorating Marcantonio Della Torre (ca. 1481-1511)*
20529	*Hilton Montreal Bonaventure* ***Lachine***	*Courts and Cultural Patronage*
20530	*Hilton Montreal Bonaventure* ***Verdun***	*Transatlantic Identities in the Early Modern Hispanic World*
20532	*Marriott Chateau Champlain* ***Salon Habitation B***	*Political Theology and Secular Politics*
20533	*Marriott Chateau Champlain* ***Huronie A***	*Renaissance Libraries and Collections IV*
20534	*Marriott Chateau Champlain* ***Huronie B***	*Theater and the Reformation of Space in Early Modern Europe I: Sacred and Elite*
20535	*Marriott Chateau Champlain* ***Terrasse***	*Early Modern Italian Identities IV*
20536	*Marriott Chateau Champlain* ***Maisonneuve B***	*Ficino IV: Politics and Religion*
20537	*Marriott Chateau Champlain* ***Maisonneuve C***	*Cloistered Voices II: Exile and Identity in English Convents*
20538	*Marriott Chateau Champlain* ***Maisonneuve E***	*Psalms and Sonnets: Renaissance Penitential Poetry*
20539	*Marriott Chateau Champlain* ***Maisonneuve F***	*Republicanism and Utopia in the Renaissance*

Thursday, 24 March 2011, 6:00–7:30

Special Event	*Hilton Montreal Bonaventure* ***Ballroom Westmount/ Outremont***	*Margaret Mann Phillips Lecture*

Friday, 25 March 2011, 8:45–10:15

30103	*Hilton Montreal Bonaventure* ***Fontaine C***	*New Technologies and Renaissance Studies V: Encoding and Visualization*
30104	*Hilton Montreal Bonaventure* ***Fontaine D***	*Vasari at the 500-Year Mark II: The Palazzo Vecchio*
30105	*Hilton Montreal Bonaventure* ***Fontaine E***	*Monks, Friars, and Learning*
30106	*Hilton Montreal Bonaventure* ***Fontaine F***	*Europe and Its Others: Beyond the New World I*
30107	*Hilton Montreal Bonaventure* ***Fontaine G***	*Renaissance Women: The Public/Private Dichotomy I*
30108	*Hilton Montreal Bonaventure* ***Fontaine H***	*Bartolus of Sassoferrato and His Age I*
30109	*Hilton Montreal Bonaventure* ***Portage***	*What Next? Submissions, Traditions, and Trends in Renaissance Journals*
30111	*Hilton Montreal Bonaventure* ***Mansfield***	*Le texte de la Renaissance: Honoring François Rigolot I: Discourses*
30112	*Hilton Montreal Bonaventure* ***Salon Castilion***	*French Connections*
30113	*Hilton Montreal Bonaventure* ***Frontenac***	*The Nature of Ores: Early Modern Metallurgy*
30114	*Hilton Montreal Bonaventure* ***Fundy***	*Word and Deed: Mendicants to the World I*
30115	*Hilton Montreal Bonaventure* ***Longueuil***	*The Word as Act and Object I: Transformations*
30116	*Hilton Montreal Bonaventure* ***Pointe-aux-Trembles***	*Early Modern Self-Help I: Conduct Manuals and Correspondence*
30117	*Hilton Montreal Bonaventure* ***Jacques Cartier***	*Renaissance Transformations of Antiquity I: Humanist Historiography*
30118	*Hilton Montreal Bonaventure* ***St-Leonard***	*Laughing Ladies in Renaissance France*
30119	*Hilton Montreal Bonaventure* ***St-Michel***	*Sacred and Sexual in Early Modern Biblical Exegesis and Poetry*
30120	*Hilton Montreal Bonaventure* ***St-Laurent***	*Boccaccio's Three Rings and Hermeneutic Circles: Theoretical and Practical Approaches to* Decameron *1.3*
30121	*Hilton Montreal Bonaventure* ***St-Pierre***	*Voyage dans les livres rares des XV^{e} et XVI^{e} siècles*
30122	*Hilton Montreal Bonaventure* ***St-Lambert***	*New Work in Renaissance Studies*
30123	*Hilton Montreal Bonaventure* ***Mont-Royal***	*Judgment in Crisis: Politics and Poetics in Seventeenth-Century England*
30124	*Hilton Montreal Bonaventure* ***Hampstead***	*Versions of Realism in Seventeenth-Century Art I*
30125	*Hilton Montreal Bonaventure* ***Cote St-Luc***	*Burial and Commemoration in the Early Modern Mediterranean I*
30126	*Hilton Montreal Bonaventure* ***Westmount***	*English Letters and Learning*

25 March — 8:45–10:15 (Cont'd)

30127	*Hilton Montreal Bonaventure* ***Outremont***	*New Scholarship on Henry, Prince of Wales (1594-1612) I*
30128	*Hilton Montreal Bonaventure* ***Lasalle***	*The Renaissance Banquet: Images and Codes I*
30129	*Hilton Montreal Bonaventure* ***Lachine***	*Materializing the Family: People and Things in the Early Modern Domestic Interior I*
30130	*Hilton Montreal Bonaventure* ***Verdun***	*New Approaches to Machiavelli as a Political Philosopher*
30132	*Marriott Chateau Champlain* ***Salon Habitation B***	*Sidney Circle Contexts*
30133	*Marriott Chateau Champlain* ***Huronie A***	*Early Printed Sources of Music and Art in Renaissance Europe*
30134	*Marriott Chateau Champlain* ***Huronie B***	*Theater and the Reformation of Space in Early Modern Europe II: City and Nation*
30135	*Marriott Chateau Champlain* ***Terrasse***	*Early Modern Italian Identities V*
30136	*Marriott Chateau Champlain* ***Maisonneuve B***	*Ficino V: Naples, Spain, and England*
30137	*Marriott Chateau Champlain* ***Maisonneuve C***	*Words about Images in Early Modern Europe I: Ekphrasis and Autobiography*
30138	*Marriott Chateau Champlain* ***Maisonneuve E***	*Mendicant Practices of Poverty and Mysticism in Renaissance Italian Convents*
30139	*Marriott Chateau Champlain* ***Maisonneuve F***	*Ethics, Politics, and Cosmography in Cervantes' Prose*

Friday, 25 March 2011, 10:30–12:00

30203	*Hilton Montreal Bonaventure* ***Fontaine C***	*New Technologies and Renaissance Studies VI: Roundtable on Moving Textual Studies Online, via Implementing New Knowledge Environments*
30204	*Hilton Montreal Bonaventure* ***Fontaine D***	*Vasari at the 500-Year Mark III: Constructing the Artist*
30205	*Hilton Montreal Bonaventure* ***Fontaine E***	*Tales from the Streets of Early Modern Europe I*
30206	*Hilton Montreal Bonaventure* ***Fontaine F***	*Europe and Its Others: Beyond the New World II*
30207	*Hilton Montreal Bonaventure* ***Fontaine G***	*Renaissance Women: The Public/Private Dichotomy II*
30208	*Hilton Montreal Bonaventure* ***Fontaine H***	*Bartolus of Sassoferrato and His Age II*
30209	*Hilton Montreal Bonaventure* ***Portage***	*The Future of the History of the Book*
30211	*Hilton Montreal Bonaventure* ***Mansfield***	*Le texte de la Renaissance: Honoring François Rigolot II: Rabelais and De Navarre*
30212	*Hilton Montreal Bonaventure* ***Salon Castilion***	*Machiavelli: His Political and Intellectual Context*

25 March — 10:30–12:00 (Cont'd)

30213	*Hilton Montreal Bonaventure* ***Frontenac***	*The Renaissance of Late Derrida*
30214	*Hilton Montreal Bonaventure* ***Fundy***	*Word and Deed: Mendicants to the World II*
30215	*Hilton Montreal Bonaventure* ***Longueuil***	*The Word as Act and Object II: Transmission*
30216	*Hilton Montreal Bonaventure* ***Pointe-aux-Trembles***	*Early Modern Self-Help II: The Sciences*
30217	*Hilton Montreal Bonaventure* ***Jacques Cartier***	*Renaissance Transformations of Antiquity II: Harmonia mundi*
30218	*Hilton Montreal Bonaventure* ***St-Leonard***	*The New Prometheus: Boccaccio's Mythopoetic Humanism*
30219	*Hilton Montreal Bonaventure* ***St-Michel***	*Sacred and Sexual in Early Modern Italian Art*
30220	*Hilton Montreal Bonaventure* ***St-Laurent***	*Renaissance Philosophy*
30221	*Hilton Montreal Bonaventure* ***St-Pierre***	*Italian Travels*
30222	*Hilton Montreal Bonaventure* ***St-Lambert***	*Possible Worlds and Early Modern Poetics*
30223	*Hilton Montreal Bonaventure* ***Mont-Royal***	*Spenser's Aesthetics*
30224	*Hilton Montreal Bonaventure* ***Hampstead***	*Versions of Realism in Seventeenth-Century Art II*
30225	*Hilton Montreal Bonaventure* ***Cote St-Luc***	*Burial and Commemoration in the Early Modern Mediterranean II*
30226	*Hilton Montreal Bonaventure* ***Westmount***	*Some Other Renaissance Ovids*
30227	*Hilton Montreal Bonaventure* ***Outremont***	*New Scholarship on Henry, Prince of Wales (1594-1612) II*
30228	*Hilton Montreal Bonaventure* ***Lasalle***	*The Renaissance Banquet: Images and Codes II*
30229	*Hilton Montreal Bonaventure* ***Lachine***	*Materializing the Family: People and Things in the Early Modern Domestic Interior II*
30232	*Marriott Chateau Champlain* ***Salon Habitation B***	*Sidney Circle I: Lyric Voice*
30233	*Marriott Chateau Champlain* ***Huronie A***	*Printed Books and the Production of Meaning*
30234	*Marriott Chateau Champlain* ***Huronie B***	*Theater and the Reformation of Space in Early Modern Europe III: Property, Body, Senses*
30235	*Marriott Chateau Champlain* ***Terrasse***	*Early Modern Italian Identities VI*
30236	*Marriott Chateau Champlain* ***Maisonneuve B***	*Ficino VI: Magic and Proportion*
30237	*Marriott Chateau Champlain* ***Maisonneuve C***	*Words about Images in Early Modern Europe II: Texts Framing Faith (Germany, Flanders)*

25 March — 10:30–12:00 (Cont'd)

30238	*Marriott Chateau Champlain* ***Maisonneuve E***	*Exile, Expulsion, and Religious Refugees I: Inclusion/ Exclusion: Real and Symbolic Spaces of Exile*
30239	*Marriott Chateau Champlain* ***Maisonneuve F***	*Performance and Performativity in Cervantes*

Friday, 25 March 2011, 2:00–3:30

30303	*Hilton Montreal Bonaventure* ***Fontaine C***	*New Technologies and Renaissance Studies VII: Emblematica and Iter*
30304	*Hilton Montreal Bonaventure* ***Fontaine D***	*Vasari at the 500-Year Mark IV: The Lives and its Sources*
30305	*Hilton Montreal Bonaventure* ***Fontaine E***	*Tales from the Streets of Early Modern Europe II*
30306	*Hilton Montreal Bonaventure* ***Fontaine F***	*Europe and Its Others: Seeing and Imagining I*
30307	*Hilton Montreal Bonaventure* ***Fontaine G***	*Renaissance Jurisprudence and Philosophy of Law I*
30308	*Hilton Montreal Bonaventure* ***Fontaine H***	*Women and Power in the French Renaissance I*
30309	*Hilton Montreal Bonaventure* ***Portage***	*From Humanism to the Humanities, After Twenty-Five Years*
30311	*Hilton Montreal Bonaventure* ***Mansfield***	*Le texte de la Renaissance: Honoring François Rigolot III: Proteo Mutabilior: Marot's Poetic Persona in Context*
30312	*Hilton Montreal Bonaventure* ***Salon Castilion***	*Montaigne: Medicine, Law, Ethics, Finance*
30313	*Hilton Montreal Bonaventure* ***Frontenac***	*The Image of the Good Military Commander and His Education in the Late Sixteenth Century: Political, Artistic, and Literary Paths*
30314	*Hilton Montreal Bonaventure* ***Fundy***	*Word and Deed: Mendicants to the World III*
30315	*Hilton Montreal Bonaventure* ***Longueuil***	*Lost in Translation: Word and Image in the Renaissance*
30316	*Hilton Montreal Bonaventure* ***Pointe-aux-Trembles***	*Geographies of Empire: The Venetian Stato di Mar and Stato di Terra Reconsidered I: Patronage and Cultural Exchange*
30317	*Hilton Montreal Bonaventure* ***Jacques Cartier***	*Perspectives on Nicholas of Cusa I*
30318	*Hilton Montreal Bonaventure* ***St-Leonard***	*The Soul*
30319	*Hilton Montreal Bonaventure* ***St-Michel***	*Accessing the Holy through Body and in Image*
30320	*Hilton Montreal Bonaventure* ***St-Laurent***	*Early Modern Fairy Tales*
30321	*Hilton Montreal Bonaventure* ***St-Pierre***	*The Other and the Fantastic in Renaissance Travel*

25 March — 2:00–3:30 (Cont'd)

30322	*Hilton Montreal Bonaventure* ***St-Lambert***	*Reproducing (in) Renaissance England*
30323	*Hilton Montreal Bonaventure* ***Mont-Royal***	*Spenserian Contexts*
30324	*Hilton Montreal Bonaventure* ***Hampstead***	*Gian Lorenzo Bernini: Interdisciplinary Panel I*
30325	*Hilton Montreal Bonaventure* ***Cote St-Luc***	*The Netherlands and Global Visual Culture, 1400-1700*
30326	*Hilton Montreal Bonaventure* ***Westmount***	*Learning and Dissent in Early Modern France*
30327	*Hilton Montreal Bonaventure* ***Outremont***	*Shakespeare*
30328	*Hilton Montreal Bonaventure* ***Lasalle***	*Decorated Music I: Visual Art in a Musical Context*
30329	*Hilton Montreal Bonaventure* ***Lachine***	*The Representation of the Interior in Renaissance Architectural Drawings I*
30330	*Hilton Montreal Bonaventure* ***Verdun***	*Patrons, Princes, and Texts: Roundtable in Honor of Benjamin G. Kohl*
30332	*Marriott Chateau Champlain* ***Salon Habitation B***	*Sidney Circle II: Lyric Voice and Song*
30333	*Marriott Chateau Champlain* ***Huronie A***	*Italian Musical Manuscripts*
30334	*Marriott Chateau Champlain* ***Huronie B***	*Theater and the Reformation of Space in Early Modern Europe IV: Virtual and Actual Spaces*
30335	*Marriott Chateau Champlain* ***Terrasse***	*Early Modern Italian Identities VII*
30336	*Marriott Chateau Champlain* ***Maisonneuve B***	*Incorporeals Matter: Perspectives on Ficino, Pico, and the Aftermath*
30337	*Marriott Chateau Champlain* ***Maisonneuve C***	*Words about Images in Early Modern Europe III: Iconoclasm and Its Aftermath in Flanders*
30338	*Marriott Chateau Champlain* ***Maisonneuve E***	*Exile, Expulsion, and Religious Refugees II: Interfaith in Exile: Christians, Jews, and Muslims in Early Modern Europe*
30339	*Marriott Chateau Champlain* ***Maisonneuve F***	*Solo Madrid es Corte?: The Kaleidoscope of Experiences in the Urban World of the Spanish Habsburgs I*

Friday, 25 March 2011, 3:45–5:15

30403	*Hilton Montreal Bonaventure* ***Fontaine C***	*New Technologies and Renaissance Studies VIII: Geography, Philology, and Remediation*
30404	*Hilton Montreal Bonaventure* ***Fontaine D***	*Vasari at the 500-Year Mark V*
30405	*Hilton Montreal Bonaventure* ***Fontaine E***	*Tales from the Streets of Early Modern Europe III*
30406	*Hilton Montreal Bonaventure* ***Fontaine F***	*Europe and Its Others: Seeing and Imagining II*

25 March — 3:45–5:15 (Cont'd)

30407	*Hilton Montreal Bonaventure* ***Fontaine G***	*Renaissance Jurisprudence and Philosophy of Law II*
30408	*Hilton Montreal Bonaventure* ***Fontaine H***	*Women and Power in the French Renaissance II*
30409	*Hilton Montreal Bonaventure* ***Portage***	*Author Meets Critics: Paul Richard Blum on Philosophy of Religion in the Renaissance*
30411	*Hilton Montreal Bonaventure* ***Mansfield***	*Le texte de la Renaissance: Honoring François Rigolot IV: Poésie et Renaissance*
30412	*Hilton Montreal Bonaventure* ***Salon Castilion***	*Reading from Different Perspectives: New Work in the Seventeenth Century*
30413	*Hilton Montreal Bonaventure* ***Frontenac***	*Reason and Unreason in Italian Letters*
30414	*Hilton Montreal Bonaventure* ***Fundy***	*Milan: Open City*
30415	*Hilton Montreal Bonaventure* ***Longueuil***	*Painting Flowers, Desire, and Tragedy*
30416	*Hilton Montreal Bonaventure* ***Pointe-aux-Trembles***	*Geographies of Empire: The Venetian Stato di Mar and Stato di Terra Reconsidered II: Patterns of Exchange*
30417	*Hilton Montreal Bonaventure* ***Jacques Cartier***	*Perspectives on Nicholas of Cusa II*
30418	*Hilton Montreal Bonaventure* ***St-Leonard***	*Humanism in the Wider World*
30419	*Hilton Montreal Bonaventure* ***St-Michel***	*Saints in the Pre-Tridentine Liturgy: Words, Music, and Images*
30420	*Hilton Montreal Bonaventure* ***St-Laurent***	*The New World Order of the* Gerusalemme liberata
30421	*Hilton Montreal Bonaventure* ***St-Pierre***	*Renaissance Travel and Representations of Space*
30422	*Hilton Montreal Bonaventure* ***St-Lambert***	*Montaigne in England*
30423	*Hilton Montreal Bonaventure* ***Mont-Royal***	*Time and Narrative in Spenser's* Faerie Queene
30424	*Hilton Montreal Bonaventure* ***Hampstead***	*Gian Lorenzo Bernini: Interdisciplinary Panel II*
30425	*Hilton Montreal Bonaventure* ***Cote St-Luc***	*Virgins and Births*
30426	*Hilton Montreal Bonaventure* ***Westmount***	*The Irish in Renaissance Venice and Rome: Humanism and Printing*
30428	*Hilton Montreal Bonaventure* ***Lasalle***	*Decorated Music II: Visual Art in a Musical Context*
30429	*Hilton Montreal Bonaventure* ***Lachine***	*The Representation of the Interior in Renaissance Architectural Drawings II*
30430	*Hilton Montreal Bonaventure* ***Verdun***	*Michelangelo Today*
30432	*Marriott Chateau Champlain* ***Salon Habitation B***	*Sidney Circle III: Ritual and Romance*

25 March — 3:45–5:15 (Cont'd)

30433	*Marriott Chateau Champlain* ***Huronie A***	*Literary Possibilities*
30434	*Marriott Chateau Champlain* ***Huronie B***	*Theater and the Reformation of Space in Early Modern Europe V: Roundtable*
30435	*Marriott Chateau Champlain* ***Terrasse***	*Early Modern Italian Identities VIII*
30436	*Marriott Chateau Champlain* ***Maisonneuve B***	*New Perspectives on Patrizi the Platonist*
30437	*Marriott Chateau Champlain* ***Maisonneuve C***	*Words about Images in Early Modern Europe IV: Art Theory in the Netherlands*
30438	*Marriott Chateau Champlain* ***Maisonneuve E***	*Exile, Expulsion, Religious Refugees III: Narrative Strategies: Others in Past and Present*
30439	*Marriott Chateau Champlain* ***Maisonneuve F***	*Solo Madrid es Corte?: The Kaleidoscope of Experiences in the Urban World of the Spanish Habsburgs II*

Friday, 25 March 2011, 6:00–7:30

Special Event	*Hilton Montreal Bonaventure* ***Ballroom Westmount/ Outremont***	*Plenary Session: Atlantic History*

Saturday, 26 March 2011, 8:45–10:15

40103	*Hilton Montreal Bonaventure* ***Fontaine C***	*Les lettres du Japon et de l'Orient dans la France de la Renaissance: French Digital Library and Book Anthology*
40104	*Hilton Montreal Bonaventure* ***Fontaine D***	*Splendor and Decorum I: Living with Art in the Late Renaissance, 1550-1650: Wall Decorations and the Display of Art*
40105	*Hilton Montreal Bonaventure* ***Fontaine E***	*Representations of Nature in Seventeenth-Century Italy I*
40106	*Hilton Montreal Bonaventure* ***Fontaine F***	*Sociability across Borders and Salon Entertainments I: Transnational Sociability and Early Modern Women of the Court*
40107	*Hilton Montreal Bonaventure* ***Fontaine G***	*Beyond Europe: Visions from Java to America*
40108	*Hilton Montreal Bonaventure* ***Fontaine H***	*Women's Work: Gendered Translation in Renaissance England*
40109	*Hilton Montreal Bonaventure* ***Portage***	*Triumphal Culture in Europe*
40110	*Hilton Montreal Bonaventure* ***Inscription 2***	*Geographies of Empire: The Venetian Stato di Mar and Stato di Terra Reconsidered III: Politics and Representations of Power*
40111	*Hilton Montreal Bonaventure* ***Mansfield***	*Le texte de la Renaissance: Honoring François Rigolot V: Montaigne*
40112	*Hilton Montreal Bonaventure* ***Salon Castilion***	*Tensions and Conflicts in the Milanese State: City, Contado, and Regime under the Visconti and Sforza*

26 March — 8:45–10:15 (Cont'd)

40113	*Hilton Montreal Bonaventure* ***Frontenac***	*Neo-Latin Poetics I*
40114	*Hilton Montreal Bonaventure* ***Fundy***	*Shakespeare and the Parsing of Knowledge*
40115	*Hilton Montreal Bonaventure* ***Longueuil***	*Alessandro de' Medici, First Duke of Florence: Memory, Myths, and Murder in Sixteenth-Century Florence*
40116	*Hilton Montreal Bonaventure* ***Pointe-aux-Trembles***	*Bodies, Healers, and the Law in Early Modern Italy*
40117	*Hilton Montreal Bonaventure* ***Jacques Cartier***	*English Humanism*
40118	*Hilton Montreal Bonaventure* ***St-Leonard***	*Politics, Representation, and Political Culture in Earlier Stuart Britain*
40119	*Hilton Montreal Bonaventure* ***St-Michel***	*Cities and Their Images*
40120	*Hilton Montreal Bonaventure* ***St-Laurent***	*Bess of Hardwick's Letters*
40121	*Hilton Montreal Bonaventure* ***St-Pierre***	*The Historiography of Renaissance Philosophy*
40122	*Hilton Montreal Bonaventure* ***St-Lambert***	*Corneille and Rotrou: The Heroics of Language, Law, and the Sublime*
40123	*Hilton Montreal Bonaventure* ***Mont-Royal***	*Experiments in Baroque Naples*
40124	*Hilton Montreal Bonaventure* ***Hampstead***	*French Painting ca. 1500: New Discoveries, New Approaches I: Production and Patronage in Bourges*
40125	*Hilton Montreal Bonaventure* ***Cote St-Luc***	*Christian-Muslim Relations in Early Modern Europe I*
40126	*Hilton Montreal Bonaventure* ***Westmount***	*The Global Renaissance Revisited*
40127	*Hilton Montreal Bonaventure* ***Outremont***	*Giovanni Gentile's Renaissance*
40128	*Hilton Montreal Bonaventure* ***Lasalle***	*Florentines and Chapels*
40129	*Hilton Montreal Bonaventure* ***Lachine***	*Representing Sacred Texts in Early Modern Spain*
40130	*Hilton Montreal Bonaventure* ***Verdun***	*Scientists, Travellers, and Antiquarians and the Problem of Wonders in the Early Modern Period*
40132	*Marriott Chateau Champlain* ***Salon Habitation B***	*Picking up the Threads: Form and Function in Early Modern Tapestry*
40133	*Marriott Chateau Champlain* ***Huronie A***	*Problems of Attribution in Manuscript and Print*
40134	*Marriott Chateau Champlain* ***Huronie B***	*Comedy and Society in Renaissance Italy I*
40135	*Marriott Chateau Champlain* ***Terrasse***	*John Donne I: Donne Writes Letters*
40136	*Marriott Chateau Champlain* ***Maisonneuve B***	*Early Modern Italian Identities IX*

26 March — 8:45–10:15 (Cont'd)

40137	*Marriott Chateau Champlain* ***Maisonneuve C***	*Words about Images in Early Modern Europe V: Art Theory in Italy and England*
40138	*Marriott Chateau Champlain* ***Maisonneuve E***	*Exile, Expulsion, and Religious Refugees IV: Negotiating Coexistence: Adapting to Life in Exile*
40139	*Marriott Chateau Champlain* ***Maisonneuve F***	*Solo Madrid es Corte?: The Kaleidoscope of Experiences in the Urban World of the Spanish Habsburgs III*

Saturday, 26 March 2011, 10:30–12:00

40203	*Hilton Montreal Bonaventure* ***Fontaine C***	*Digital Representation of Musical Sources I: Issues and Applications*
40204	*Hilton Montreal Bonaventure* ***Fontaine D***	*Splendor and Decorum II: Living with Art in the Late Renaissance, 1550-1650: Patterns of Display*
40205	*Hilton Montreal Bonaventure* ***Fontaine E***	*Representations of Nature in Seventeenth-Century Italy II*
40206	*Hilton Montreal Bonaventure* ***Fontaine F***	*Sociability across Borders and Salon Entertainments II: Sociability and Early Modern Italian Academies*
40207	*Hilton Montreal Bonaventure* ***Fontaine G***	*France and New France: Early Modern Connections*
40208	*Hilton Montreal Bonaventure* ***Fontaine H***	*Women's Resistance in Early Modern England*
40209	*Hilton Montreal Bonaventure* ***Portage***	*Triumphs and Triumphal Entries*
40210	*Hilton Montreal Bonaventure* ***Inscription 2***	*Geographies of Empire: The Venetian Stato di Mar and Stato di Terra Reconsidered IV: Legal and Religious Boundaries*
40211	*Hilton Montreal Bonaventure* ***Mansfield***	*Le texte de la Renaissance: Honoring François Rigolot VI: Critical Perspectives*
40212	*Hilton Montreal Bonaventure* ***Salon Castilion***	*Excessive Language in Late Renaissance France*
40213	*Hilton Montreal Bonaventure* ***Frontenac***	*Neo-Latin Poetics II*
40214	*Hilton Montreal Bonaventure* ***Fundy***	*Shakespeare and Secrecy*
40215	*Hilton Montreal Bonaventure* ***Longueuil***	*Official Historiography*
40216	*Hilton Montreal Bonaventure* ***Pointe-aux-Trembles***	*Devils, Carnivals, and Decapitations in Renaissance Italy*
40217	*Hilton Montreal Bonaventure* ***Jacques Cartier***	*Humanism in England*
40218	*Hilton Montreal Bonaventure* ***St-Leonard***	*To Bring the Soul to Rest: Conceptions of Death, Judgment, and the Soul in Early Modern English Writings*
40219	*Hilton Montreal Bonaventure* ***St-Michel***	*Italy: Culture and Courts*

26 March — 10:30–12:00 (Cont'd)

40220	*Hilton Montreal Bonaventure* ***St-Laurent***	*Renaissance Popes*
40221	*Hilton Montreal Bonaventure* ***St-Pierre***	*The Irreligious Turn: Finding the Ungodly in the Renaissance*
40222	*Hilton Montreal Bonaventure* ***St-Lambert***	*Skepticism, Subjectivity, and Autobiography: The Literary Imagination of Fulke Greville*
40223	*Hilton Montreal Bonaventure* ***Mont-Royal***	*Rome Revitalized: A Reassessment*
40224	*Hilton Montreal Bonaventure* ***Hampstead***	*French Painting ca. 1500: New Discoveries, New Approaches II: Tours and Courtly Painting*
40225	*Hilton Montreal Bonaventure* ***Cote St-Luc***	*Christian-Muslim Relations in Early Modern Europe II*
40226	*Hilton Montreal Bonaventure* ***Westmount***	*Landscape and Gender in the Early Modern World*
40227	*Hilton Montreal Bonaventure* ***Outremont***	*German Renaissances*
40228	*Hilton Montreal Bonaventure* ***Lasalle***	*Per le nozze fiorentine: Cassoni, Paintings, and Precious Objects to Celebrate Marriage in 14th-16th-Century Florence*
40229	*Hilton Montreal Bonaventure* ***Lachine***	*Baroque Madrid: The Secular and Sacred City*
40230	*Hilton Montreal Bonaventure* ***Verdun***	*Learned Travel in Renaissance Learning*
40232	*Marriott Chateau Champlain* ***Salon Habitation B***	*New Research on Early Jesuit Art*
40233	*Marriott Chateau Champlain* ***Huronie A***	*English Manuscript Verse Miscellanies*
40234	*Marriott Chateau Champlain* ***Huronie B***	*Comedy and Society in Renaissance Italy II*
40235	*Marriott Chateau Champlain* ***Terrasse***	*John Donne II: Donne and the Hebrew Scriptures*
40236	*Marriott Chateau Champlain* ***Maisonneuve B***	*The Antiquarian and His Tools: Lipsius's Use of Sources in His Study of Ancient Rome*
40237	*Marriott Chateau Champlain* ***Maisonneuve C***	*Words about Images in Early Modern Europe VI: Patronage and Reception (England, the Netherlands)*
40238	*Marriott Chateau Champlain* ***Maisonneuve E***	*Exile, Expulsion, and Religious Refugees V: Divided by Faith? Exile, Radicalization, and Toleration*
40239	*Marriott Chateau Champlain* ***Maisonneuve F***	*Solo Madrid es Corte?: The Kaleidoscope of Experiences in the Urban World of the Spanish Habsburgs IV*

Saturday, 26 March 2011, 2:00–3:30

40303	*Hilton Montreal Bonaventure* ***Fontaine C***	*Digital Representation of Musical Sources II: Optical Music Recognition of Renaissance Sources*
40304	*Hilton Montreal Bonaventure* ***Fontaine D***	*Splendor and Decorum III: Living with Art in the Late Renaissance, 1550-1650: Indoor-Outdoor Display of Art*

26 March — 2:00–3:30 (Cont'd)

40305	*Hilton Montreal Bonaventure* ***Fontaine E***	*Representations of Nature in Seventeenth-Century Italy III*
40306	*Hilton Montreal Bonaventure* ***Fontaine F***	*Physiognomy, Disfigurement, and the Early Modern Grotesque I*
40307	*Hilton Montreal Bonaventure* ***Fontaine G***	*Portugal outside Portugal: Portuguese Commercial, Learned, Artistic, and Social Networks in the Early Modern Period*
40308	*Hilton Montreal Bonaventure* ***Fontaine H***	*Divergent Patterns: The Contributions of Women and Others to the Renaissance Humanist Tradition*
40309	*Hilton Montreal Bonaventure* ***Portage***	*Triumphal Entries into Genoa, Rome, and Venice during the Sixteenth Century*
40310	*Hilton Montreal Bonaventure* ***Inscription 2***	*Geographies of Empire: The Venetian Stato di Mar and Stato di Terra Reconsidered V: Officials and Their Activities*
40311	*Hilton Montreal Bonaventure* ***Mansfield***	*Charles de Bovelles and Renaissance Education*
40313	*Hilton Montreal Bonaventure* ***Frontenac***	*Neo-Latin Poetics III*
40314	*Hilton Montreal Bonaventure* ***Fundy***	*Shakespeare and Agamben*
40315	*Hilton Montreal Bonaventure* ***Longueuil***	*Music and Culture*
40316	*Hilton Montreal Bonaventure* ***Pointe-aux-Trembles***	*Luxury and Its Discontents in Renaissance Italy*
40317	*Hilton Montreal Bonaventure* ***Jacques Cartier***	*Humanism and the Scholastic Tradition*
40318	*Hilton Montreal Bonaventure* ***St-Leonard***	*Rhetoric and Style*
40319	*Hilton Montreal Bonaventure* ***St-Michel***	*The Counter-Reformation in Bologna*
40320	*Hilton Montreal Bonaventure* ***St-Laurent***	*Sovereignty and the Limits of Power in Renaissance Italy*
40321	*Hilton Montreal Bonaventure* ***St-Pierre***	*Political Factions and Learned Men in Renaissance Florence*
40322	*Hilton Montreal Bonaventure* ***St-Lambert***	*The Complaint Genre in Elizabethan England*
40323	*Hilton Montreal Bonaventure* ***Mont-Royal***	*Representing the Sack of Rome*
40324	*Hilton Montreal Bonaventure* ***Hampstead***	*French Painting ca. 1500: New Discoveries, New Approaches, Part III: Artistic Transfer at Home and Abroad*
40325	*Hilton Montreal Bonaventure* ***Cote St-Luc***	*Muslims and Christians in Spain, Rome, and the Ottoman Empire*
40326	*Hilton Montreal Bonaventure* ***Westmount***	*Mourners and Devotion in Renaissance Art*
40327	*Hilton Montreal Bonaventure* ***Outremont***	*Sensory Perception in the Early Modern World I*

26 March — 2:00–3:30 (Cont'd)

40328	*Hilton Montreal Bonaventure* ***Lasalle***	*Art and Patronage in Sixteenth-Century Mantua*
40329	*Hilton Montreal Bonaventure* ***Lachine***	*Art and the Body in Early Modern Spain*
40330	*Hilton Montreal Bonaventure* ***Verdun***	*Networks of Taste and Trade: The International Iberian Book*
40332	*Marriott Chateau Champlain* ***Salon Habitation B***	*The Arts of the Other Friars: Cultural Production of the Smaller Mendicant Orders*
40333	*Marriott Chateau Champlain* ***Huronie A***	*Gender and Manuscript Studies*
40334	*Marriott Chateau Champlain* ***Huronie B***	*Italian Comedy: Tricks, Tricksters, and Happy Endings*
40335	*Marriott Chateau Champlain* ***Terrasse***	*John Donne III: Donne's Theo-Philosophy*
40336	*Marriott Chateau Champlain* ***Maisonneuve B***	*French Renaissance Eccentricities*
40337	*Marriott Chateau Champlain* ***Maisonneuve C***	*Words about Images in Early Modern Europe VII: The Art of Rembrandt van Rijn*
40338	*Marriott Chateau Champlain* ***Maisonneuve E***	*Exile, Expulsion, and Religious Refugees VI: Exile as Metaphor and/in Performance*
40339	*Marriott Chateau Champlain* ***Maisonneuve F***	*Solo Madrid es Corte?: The Kaleidoscope of Experiences in the Urban World of the Spanish Habsburgs V*

Saturday, 26 March 2011, 3:45–5:15

40404	*Hilton Montreal Bonaventure* ***Fontaine D***	*Splendor and Decorum IV: Living with Art in the Late Renaissance, 1550-1650: Courtly Display*
40405	*Hilton Montreal Bonaventure* ***Fontaine E***	*Women, Image, and Identity in the European Courts IV: Negotiating the Foreign Court*
40406	*Hilton Montreal Bonaventure* ***Fontaine F***	*Physiognomy, Disfigurement, and the Early Modern Grotesque II*
40407	*Hilton Montreal Bonaventure* ***Fontaine G***	*Multicultural or Polysemantic? Art, Architecture, and Urbanism in Famagusta (14th-16th centuries)*
40408	*Hilton Montreal Bonaventure* ***Fontaine H***	*Representing Female Emotion in the Renaissance*
40409	*Hilton Montreal Bonaventure* ***Portage***	*The Many Faces of the Queen in the Mid-Sixteenth Century*
40410	*Hilton Montreal Bonaventure* ***Inscription 2***	*Geographies of Empire: The Venetian Stato di Mar and Stato di Terra Reconsidered VI: The State of Research and Where Next?*
40411	*Hilton Montreal Bonaventure* ***Mansfield***	*Sticks and Stones: Functions and Representations of Violence in Sixteenth-Century France*
40412	*Hilton Montreal Bonaventure* ***Salon Castilion***	*Secrets and Secrecy in Marguerite de Navarre*
40413	*Hilton Montreal Bonaventure* ***Frontenac***	*The Seventeenth-Century Exotic: Violence, Race, Gender, Country*

26 March — 3:45–5:15 (Cont'd)

40414	*Hilton Montreal Bonaventure* ***Fundy***	*Assembling Shakespeare: Playbook Collections and Collectors in Scotland*
40415	*Hilton Montreal Bonaventure* ***Longueuil***	*Aspects of Music Theory*
40416	*Hilton Montreal Bonaventure* ***Pointe-aux-Trembles***	*Chronicling and Commemorating Death in Renaissance Italy*
40417	*Hilton Montreal Bonaventure* ***Jacques Cartier***	*Humanism and the Performing Arts*
40418	*Hilton Montreal Bonaventure* ***St-Leonard***	*Satire in Late Elizabethan England*
40419	*Hilton Montreal Bonaventure* ***St-Michel***	*Tortona as Case Study of the Tridentine Reform*
40420	*Hilton Montreal Bonaventure* ***St-Laurent***	*Sharing Spaces: Neighborhoods and Social Interactions in Early Modern Rome*
40421	*Hilton Montreal Bonaventure* ***St-Pierre***	*Poliziano: Scholar, Poet, Pontifex*
40422	*Hilton Montreal Bonaventure* ***St-Lambert***	*Andrew Marvell and the Renaissance*
40423	*Hilton Montreal Bonaventure* ***Mont-Royal***	*Others in Renaissance Eyes*
40424	*Hilton Montreal Bonaventure* ***Hampstead***	*Studies in Renaissance Painting*
40425	*Hilton Montreal Bonaventure* ***Cote St-Luc***	*Africans in European Culture*
40426	*Hilton Montreal Bonaventure* ***Westmount***	*Portraits and Portraiture*
40427	*Hilton Montreal Bonaventure* ***Outremont***	*Sensory Perception in the Early Modern World II*
40428	*Hilton Montreal Bonaventure* ***Lasalle***	*Competition and Dialogue in Renaissance Art*
40429	*Hilton Montreal Bonaventure* ***Lachine***	*Artistic Nobility and Noble Artists in Early Modern Spain*
40430	*Hilton Montreal Bonaventure* ***Verdun***	*Eastern Travels*
40432	*Marriott Chateau Champlain* ***Salon Habitation B***	*The Sign of the Artist*
40433	*Marriott Chateau Champlain* ***Huronie A***	*Seventeenth-Century Women's Manuscripts*
40434	*Marriott Chateau Champlain* ***Huronie B***	*Upstaging Urban Order in Italian Renaissance Comedies*
40435	*Marriott Chateau Champlain* ***Terrasse***	*John Donne IV: Donne, Civics, and Satire*
40436	*Marriott Chateau Champlain* ***Maisonneuve B***	*Theater, Music, and Performance*
40437	*Marriott Chateau Champlain* ***Maisonneuve C***	*The Early Modern Imagetext*

26 March — 3:45–5:15 (Cont'd)

40438	*Marriott Chateau Champlain* ***Maisonneuve E***	*Exile, Expulsion, and Religious Refugees VII: Interfaith in Exile: Christians, Jews, and Muslims in Early Modern Europe*
40439	*Marriott Chateau Champlain* ***Maisonneuve F***	*Solo Madrid es Corte?: The Kaleidoscope of Experiences in the Urban World of the Spanish Habsburgs VI*

Saturday, 26 March 2011, 6:00–7:30

Special Event	*Hilton Montreal Bonaventure* ***Ballroom Westmount/ Outremont***	*Josephine Waters Bennett Lecture*

Saturday, 26 March 2011, 7:30–9:30

Special Event	*Hilton Montreal Bonaventure* ***Ballroom Westmount/ Outremont***	*Closing Reception*

Thursday, 24 March 2011
8:45–10:15

20103
Hilton Montreal
Bonaventure
Fontaine C

New Technologies and Renaissance Studies I: The Archivable Renaissance, A Keynote Address

Sponsor: Centre for Reformation & Renaissance Studies, University of Toronto

Session Organizers: William Bowen, *University of Toronto Scarborough*; Raymond Siemens, *University of Victoria*

Chair: Raymond Siemens, *University of Victoria*

Alan Galey, *University of Toronto*
The Archivable Renaissance: Computing's Pasts and Futures

Why should designers of e-books study books and reading in the Renaissance? This paper will explore how revisionist approaches to book history, along with the recent materialist turn in information studies, prompt a reciprocal perspective in which our materials also defamiliarize our tools. The value of this approach is that it aligns Renaissance studies with future-oriented fields like design, critical theory, and information studies — all of which stand to learn from how Renaissance scholars might reimagine computing.

20104
Hilton Montreal
Bonaventure
Fontaine D

History and Theory before Vasari

Session Organizer: Miriam Hall Kirch, *University of North Alabama*

Chair: Miriam Hall Kirch, *University of North Alabama*

Hanns Hubach, *Universität Zürich*
"Damit er heimlich understande den Leuten allgemach einen Won einzubilde": German Critiques of Vasari's *Lives* before Sandrart

Vasari in his *Lives* "secretly undertook to make people little by little believe a delusion" — sharp words that do not stem from that well-known German critic of Vasari's biases, Joachim von Sandrart (1606–88), the painter and author of the *Teutsche Academie* (1675). Rather, the earlier satirist, Johann Fischart (ca. 1546/7–90/1), wrote the line quoted above. Fischart is one early critic this paper examines. It will show not only how familiar writers were with Vasari, but also, in contrast to received scholarly opinion, how actively educated Germans engaged with art history and theory in the late sixteenth and early seventeenth centuries.

Andreas Kuehne, *München*
Augustin Hirschvogel as a Theorist of Art and Geometry

Augustin Hirschvogel (1503–53) came from an established Nuremberg family of artists who had been active there for two generations. He received a thorough education in drawing and etching that formed the basis of his later, widely diversified activities as draftsman, engraver, glass painter, and, finally, as cartographer and author of an *Introduction to Geometry* (*Anweysung in die Geometria*, 1543). In a self-portrait Hirschvogel depicted himself with globe and compasses to symbolize his cartographic, cosmographic, and geometrical working areas and interests. As an "uomo universale" of the Renaissance epoch, Hirschvogel belongs among the most interesting and multifaceted German artists and art craftsmen of the sixteenth century. This paper

deals in with the content and the intentions of his *Anweysung*, which Hirschvogel addressed to painters, sculptors, goldsmiths, masons, and cabinetmakers.

Andrew Casper, *Miami University of Ohio*
El Greco and Anti-Vasarianism

One of the most ardent critiques of Giorgio Vasari's encomiastic history of Italian art comes from a somewhat unexpected source. The painter Domenikos Theotokopoulos, more commonly known as "El Greco," summarized his outrage in one annotation in the margins of a copy of the third volume of the *Lives of the Artists* by invoking Luke 23:34: "Forgive him, God, for he knows not what he is saying." While mostly regarded for the acerbic tone of the painter's comments — to say nothing of his wit — this paper will situate El Greco's art criticism in the context of rampant anti-Vasarianism that gripped artists and theorists in the second half of the sixteenth century. Through his written statements, El Greco placed himself in the company of other critics who openly contest Vasari's perceived biases, but at the same time reveals a surprisingly astute understanding of sixteenth-century Italian art theory.

20105
Hilton Montreal Bonaventure
Fontaine E

Northern Genre Imagery I: Sixteenth-Century Inquiries

Sponsor: Association for Textual Scholarship in Art History
Session Organizer: Arthur Di Furia, *Savannah College of Art and Design*
Chair: Arthur Di Furia, *Savannah College of Art and Design*
Respondent: Arthur Di Furia, *Savannah College of Art and Design*

Alison G. Stewart, *University of Nebraska, Lincoln*
Peasant Festival Imagery in Reformation Nuremberg: Dürer, Virgil, and Hans Sachs

The genre imagery known as peasant festivals first appeared in the art of early modern Europe during the second quarter of the sixteenth century in Nuremberg under the creative hand of printmaker Sebald Beham. The origins of this genre thus rest in printed works of art made in Germany well before this subject area appeared in Netherlandish painting. Featuring the subjects of kermis and peasant wedding dance, these early genre prints articulate and reveal a diverse and sometimes conflicting set of concerns about activities from everyday life in post-Dürer Germany. These activities were topics of interest seen in contemporary writings recording folk practices and proverbs, new Lutheran laws, popular literature with its scatological bent, more high-minded literature from antiquity, and prints by Albrecht Dürer. These genre prints were multivalent. The proposed paper could concentrate on one or more of the areas mentioned above, according to the needs of the session.

Matthias Ubl, *Rijksmuseum Amsterdam*
The Brothel Scenes by the Brunswick Monogrammist

The anonymous Netherlandish painter "Brunswick Monogrammist" is known as the inventor of brothel scenes in the second quarter of the sixteenth century. These paintings ostensibly show frivolous ado in a late medieval inn, adorned with several everyday objects. Several decennia ago they were interpreted as representations of everyday life. In the 1970s this was rejected and they were linked to moralizing literature on vices. In fact, it seems both interpretations were only partly right. This paper will show that these paintings bear yet another meaning. In the disguise of everyday life the Monogrammist offered a harsh critique against the Catholic Church, which only several years after having been painted was eliminated. Interestingly, this critique can also be found on other paintings ascribed to this master. This not only sheds new light on this important enigmatic painter, but also on our perception of genre painting in the sixteenth century.

Jessen Kelly, *University of California, Berkeley*
The Play of Perception in Early Genre Imagery: The Card Games of Lucas van Leyden

In the early sixteenth century, Lucas van Leyden and artists in his circle created a number of innovative paintings depicting card games. These works often simulate the experience of play by positioning the viewer around the game table. I argue that the paintings point to the significance of games — and, in particular, games of chance — in the early development of genre painting more broadly. Even as many proto-genre works morally condemn card games as instances of gambling, they draw upon the visual and predictive skills necessary for successful play. I examine how the visual and temporal dimensions of the card game inflect these works and structure the viewer's engagement. In the absence of a clear preexisting narrative source, games could offer a structure for possibility and action, one in which the spectator, like the card player, must pursue perceptive and predictive strategies in assessing the scene portrayed.

20106
Hilton Montreal
Bonaventure
Fontaine F

Andrea Mantegna: New Approaches I

Session Organizers: Stephen Campbell, *The Johns Hopkins University*; Jérémie Koering, *CNRS - Centre André Chastel*
Chair: Giancarla Periti, *University of Toronto*

Francis Fletcher, *Rutgers University, New Brunswick*
Mantegna's Fictive Bronze *Judith and Dido*: Painting as Moral Philosophy and the Humanist Language of Historical Inquiry

Too often seen as unsophisticated rehearsals of an outmoded genre, the exemplars represented in Mantegna's painted simulations of relief sculpture are in fact among his most sophisticated meditations on the fraught nature of historical inquiry, the moral value of antiquity and the role of the visual artist as cultural mediator. Rather than presenting authoritative narratives of ancient subjects, the paintings embrace the ambiguity of the historical record and confront the viewer with interpretive challenges that cannot easily be resolved. Utilizing provocative juxtapositions and an insistently fictive technique, Mantegna compels the viewer to dwell on the falsity or conceit of his illusionism and contemplate the limits of imitation, both artistic and moral. In choosing to represent highly contested female exemplars such as Dido, Mantegna and his patron were engaging not only with the genre of famous women but more broadly with problems of moral philosophy as defined by humanist intellectuals of the period.

Guillaume Cassegrain, *Université Lumière Lyon 2*
Mantegna-Theory: Vision and Sign

Several contemporary art historians have found in Mantegna's paintings a favorable ground for the demonstration of semiotic theories descended from structuralist schools of thought. While removing the art from Mantegna from its historical and social context, these readings permitted the unveiling of an original aspect of his art. This paper will attempt to probe the foundations of this approach, notably by investigation the skewed rapport between the effect of the whole and of the detail; we will thus see more deeply what semiotic theory might offer us on the painterly poetics of Mantegna.

Stephen Campbell, *The Johns Hopkins University*
The *Camera Picta* as Invention

While generally considered as in terms of its typicality — as group portraiture, princely propaganda, courtly wall decoration, demonstration of perspective illusion — Mantegna's "painted chamber" in the Gonzaga palace is considered here as a visual discourse on the pictorial technologies of portraiture and of perspective. The painting embeds princely portraiture in a poetical dialectic, confronting it with remarkable figurations of the pathos such portraiture had normally excluded,

and supplements perspective virtuosity with embodied personifications of *spiriti visivi* in the form of winged *erotes*. Mantegna will be shown to have resisted a particular Albertian dispensation of *pictura* defined entirely by the geometric character of vision.

20107
Hilton Montreal
Bonaventure
Fontaine G

More on the Threshold I

Sponsor: Amici Thomae Mori
Session Organizer: Seymour House,
Chair: Emily Ransom, *University of Notre Dame*
Respondent: Elizabeth McCutcheon, *University of Hawai-i, Manoa*

Gabriela Schmidt, *Universität München*
Textual Encounters in an Age of Transition: Thomas More's Translations — Between Medieval and Humanist Literary Culture

Thomas More the translator has received little critical attention to date, yet a remarkable number of More's writings were either direct translations or indirect transformations of foreign literary traditions (in keeping with the broader early modern definition of *translatio*). His output as a translator reveals More to be a transitional figure, as thoroughly aware of the trends and traditions in late medieval and early vernacular humanist literature as he was involved with the new humanist learning brought into England in the wake of Erasmus and his circle. By taking a closer look at some of More's early translations and imitations, such as the so-called *Fortune Verses*, the *Lyfe of Pico*, the versions from Lucian and the *Epigrams*, my paper intends to present the exceedingly competitive and rapidly changing literary culture of the early Tudor years as a crucial period of transition, whose complex variety can hardly be grasped through the simple binary opposition between medieval and humanist.

Dutton Kearney, *Aquinas College*
The Menippean Threshold: Thomas More and the Augustan Age

That Thomas More is a liminal figure for the modern world there is no question. Thus, it should come as no surprise that he is an important figure for the English satirists of the eighteenth century. Rather than looking at Horace and Juvenal for their respective humor and cynicism, More's focus on Lucian helped him to develop a Menippean understanding of satire that culminates in his own satire, *Utopia*. Because of his erudition in general and his translations of Lucian in particular, he was able to reinvigorate a genre that had not enjoyed a major work since Boethius's *Consolation of Philosophy* in 524, one thousand years earlier. After the publication of *Utopia*, French Menippean satires emerged (notably those of Rablelais and the anonymous author of the *Satire Ménippée*), influencing the great Menippean satirists of the Augustan Age — Dryden, Johnson, Pope, and, especially, Swift. This essay will examine More's influence upon them.

Kevin Iaam, *Oakland University*
Thomas More and the Death of the *Consolatio*

This paper examines the place of Thomas More's *A Dialogue of Comfort against Tribulation* (1534) within the tradition of consolatory and comfort literature in Renaissance England. Specifically, it argues that More's *Dialogue* anticipates the Renaissance turn toward a more supple and expansive view of consolation, where suffering and loss are not mere maladies to be cured but matters of spiritual and psychic necessity. The classical *consolatio*, originally an epistolary genre designed to comfort the bereaved, diffused in the Renaissance into a wider set of conventions through which writers conceptualized the relationship between personal tribulation and cultural identity. More's *Dialogue* occupies a seminal but uneasy place in this movement. Like many works of its era it sits at the threshold of classical and Christian traditions, mapping the classical topoi of comfort onto Christian narratives

of salvation through suffering. Yet it also avows the irony of substituting one set of surrogate comforts for another in the name of God, whose all-encompassing comfort (theoretically) spells the death of the *consolatio*. Ultimately More does not so much Christianize the *consolatio* as defamiliarize it, such that the nominal work of the *Dialogue* — providing comfort for tribulation — can never be complete.

20108
Hilton Montreal
Bonaventure
Fontaine H

Gender and Political Culture during the Renaissance

Session Organizer: Cristian Berco, *Bishop's University*
Chair: Laura Bass, *Tulane University*

Stephanie Fink De Backer, *Arizona State University, West Campus*
"They have risen to office through women": Gendering Rule in Viceregal Naples

Studies of governance in the Viceroyalty of Naples have predominantly focused on the political careers of men. The assumption has been that women did not hold formal office; consequently their role in viceregal politics has been routinely overlooked or underestimated in modern scholarship. In fact, men ranging from petty officers to viceroys often owed their position to women. Wives, sisters, consorts; vice-reginas, princesses, duchesses: these women served not only as conduits for men seeking formal office, but also held titles with concurrent political duties. While contemporaries acknowledged the political power of women as a normative feature of the viceregal system, critics were also quick to characterize the faults of men as a consequence of female misrule.

Cristian Berco, *Bishop's University*
Gender, Politics, and the Privatization of Municipal Offices in Early Modern Toledo

In 1665, Toledo widow Juana de Leon was in an enviable position. Since her late husband had owned a municipal councilman post, she had rights over this office. Accordingly, Juana transferred its usufruct to a local noble while retaining part of the income and the ability to fire him at will. While she could never be councilwoman, Juana emerges as the hand behind the curtain. This paper explores the context that allowed a woman, normally prevented from exercising local political power in her own right, to effectively control such an important office. Changes in inheritance law, the increasing privatization of local offices, and the wide range of female property rights allowed women with wealth, status, and connections to legally, if surreptitiously, enjoy a measure of political influence. Ultimately, the decentralization of power and monetization of offices created a structure whereby women of means had broader access to political influence.

Jessica Riddell, *Bishop's University*
Staging the Death of Masculinity: Politics, Performance, and Print Culture in Elizabethan England

This paper investigates the relationship between masculine identity and generic innovation at the midpoint of Elizabeth's reign. I examine *Manhode and Dezartes*, a play performed during a 1578 royal visit to Norfolk, to suggest that it dramatizes a crisis of aristocratic masculinity. In a competition for the love of Beautie (an allegorical representation of Queen Elizabeth), her suitors present arguments for her affection. Manhode, the caricature of chivalric masculinity, is slain when the orations deteriorate into a "brawle," and the play ends with "a doefull song" for his death. In 1578, Thomas Churchyard published *A Discourse of the Queenes Majestie's Entertainment* in Suffolk and Norfolk which included *Manhode and Dezartes* along with a record of orations, plays, interludes, and pageants. I will focus on the textual mediation of this performance within its print context. Churchyard's pamphlet suggests a wide and conflicted readership struggling over the significance of female sovereignty.

20109
Hilton Montreal
Bonaventure
Portage

Alchemy: High Culture or Low, Elite or Common?

Sponsor: Chemical Heritage Foundation
Session Organizer: Barbara Traister, *Lehigh University*
Chair: Carin Berkowitz, *Chemical Heritage Foundation*
Respondent: David J. Collins, S.J., *Georgetown University*

Roger Jackson, *University of North Carolina, Chapel Hill*
Death-Defying Alchemy in Early Modern Literature

This paper evaluates the position of the alchemical goal of radical life-extension within early modern (especially English) literature. Questions addressed include obvious ones of when, why, and to what degree this secondary ambition of alchemy infiltrated English satire but also more complex ones about how much it may have influenced the status of alchemy in the popular imagination and whether it melded with or was dispelled by the new science. I set three dramas by Ben Jonson in a context that includes Erasmus and Francis Bacon. Jonson unabashedly ridicules iatrochemistry. By contrast, Erasmus, whose widely-read colloquy parodies chrysopoetic alchemy as a swindle, nevertheless helped vindicate Paracelsus among early humanists and credits and commends a medicinal quintessence in his *Encomium De Medicina*. Later, Bacon receives immense praise from Jonson, yet Bacon himself, despite his attacks on alchemical methods, co-opts prolongevity as the chief practical goal of the new science.

James Biester, *Loyola University Chicago*
Jonson's Guilty Pleasure: *The Alchemist*

The Alchemist, unlike *The New Inn* and his tragedies exploring the *arcana imperii* of ancient Rome, succeeds because it allows Ben Jonson to display his learning, while not requiring his audience to share it. The play also, like *Bartholomew Fair* and *Volpone*, allows Jonson to indulge his attraction to the esoteric while still upholding the satirist's cynical stance toward the unconventional. In his representations of both dupes and tricksters, Jonson brilliantly exploits the comic potential of his audience's (and perhaps his own) ambivalence toward alchemy and alchemists. Through the outrageous worldliness of Sir Epicure Mammon's plans for the philosopher's stone Jonson deflates the notion of the alchemist as contemplative and pure, and through the overlap in obscurity between Subtle and Face's disquisitions on alchemy and Dol Common's Broughton-esque rants he treats the language of alchemy as recondite yet suspicious. The comedy's success perpetuates and intensifies cultural ambivalence toward the alchemist.

20111
Hilton Montreal
Bonaventure
Mansfield

Snakes and Ladders: Power Games at the Renaissance Court I: Tough at the Top: The Fate of the Court Favorite

Sponsor: Prato Consortium for Medieval & Renaissance Studies
Session Organizers: Molly Bourne, *Syracuse University in Florence*; Sarah Cockram, *University of Edinburgh*
Chair: Bruce Edelstein, *New York University in Florence*

Sarah Cockram, *University of Edinburgh*
Isabella d'Este and the Assassination of Gonzaga Favorites

Isabella d'Este (Marchesa of Mantua 1490–1539) worked hard to protect her position of co-rule beside her husband Francesco Gonzaga (Marchese 1484–1519). Courtiers excessively favored by Francesco, with access to power or highly sensitive information, threatened Isabella's authority and honor. Rarely able to direct wrath

openly against contenders for Francesco's right hand, Isabella used subterfuge. As well as engineering the disfavor or banishment of powerful courtiers, Isabella may have turned to violent measures, in collusion with her Este relatives. In 1505 Francesco's favorite Antonio Maria Regazzi di San Secondo (known as Il Milanese) was killed by a band of assassins led by Enea Furlano (Il Cavaliere), while in 1508 Ercole Strozzi, go-between in Francesco's affair with Lucrezia Borgia, was brutally murdered in Ferrara. This paper examines evidence for Isabella's part, of tacit approval if not active support, in these assassinations and asks how far Isabella would go to maintain her status.

Jennifer Ng, *University of California, Los Angeles*
Arenas of Authority: Performing the Masque, the Tilt, and the Favorite at the English Court under James I, 1603–25

Entertainments at the Jacobean court embodied a wide range of artistic, political, and social agendas. While scholars have devoted much attention to the programmes and corresponding implications of these commissions, few works address the motivations of those who attended, and participated in, events such as court masques and tilts. This paper will examine entertainments as accepted and deployed mediums for courtly advancement, or as arenas of political display suited to an environment wherein physical beauty and prowess were valued traits of the male courtier. In particular, this paper will assess the relationship between entertainments and the Jacobean favorite, and suggest that the latter's involvement in the former reveals details about his courtly standing and reputation: the frequency and manner of a favorite's performances, and their consequent receptions, were significant. Ultimately, this approach will outline the qualitative and temporal landscape of court favorites during the reign of James I.

Dries Raeymaekers, *Universiteit Antwerpen*
Torn between Two Rulers: The Ambiguous Role of the Favorite at the Archducal Court of Brussels, 1598–1621

Historical research on the reign of the Archdukes Albert and Isabella in the Habsburg Netherlands has traditionally been concerned with the formal structures of power, rather than the informal. Thus historians tended to focus on the established political institutions of the time, whereas the politics of intimacy at the Court of Brussels were often overlooked. This paper aims to examine how the Spanish noble Rodrigo Niño y Lasso, Count of Añover, succeeded in becoming the archduke's favorite, and consequently, one of the most powerful men in the country. Owing to the political tensions between Brussels and Madrid however, his position was not an easy one to maintain. In order to remain in control, Añover had to gain the favor of King Philip III of Spain as well. As such, he constantly balanced on a tight-rope between two different rulers, thus rendering his role as a favorite a very ambiguous one.

20112
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Bonaventure
Salon Castilion

Le cœur politique dans les entrées royales françaises au XVIe siècle

Session Organizer: Lyse Roy, *Université de Québec à Montréal*
Chair: William Kemp, *ENSSIB*

Benoît Bolduc, *New York University*
Contrainct de franche volunté: amour et sujétion dans l'entrée d'Henri II à Paris (1549)

Comment s'exprime l'amour des sujets de souverains qui entrent triomphalement dans leur capitale? C'est à cette question que tâchera de répondre cette analyse de la représentation de l'affectivité dans le programme de l'entrée d'Henri II et de Catherine de Médicis à Paris en 1549. La cérémonie ayant été retardée par la réticence des Parisiens à accéder aux demandes du roi concernant le renouvellement de leurs privilèges et le montant du don à verser à la couronne, le motif du cour,

omniprésent dans les entrées des prédécesseurs d'Henri II, disparaît au profit du motif de l'arc. Cet élément de la devise royale permet aux Parisiens de représenter leur amour, en puissance, non sans évoquer la contrainte d'une volonté soumise au pouvoir militaire du souverain.

Hélène Visentin, *Smith College*
Expression de l'affection des citadins pour leur roi dans les relations d'entrées solennelles de la deuxième moitié du XVI[e] siècle

À partir d'une sélection de relations d'entrées royales de la deuxième moitié du XVI[e] siècle, nous nous proposons d'analyser les passages où il est question de l'expression de l'affection des citadins pour leur roi. Notre étude se veut avant tout comparative : d'une part, il s'agira de rapprocher des relations qui appartiennent à des genres différents (livrets, albums officiels, relations néo-latines, etc.) afin de voir comment se manifeste l'attitude de l'énonciateur par rapport au témoignage de l'affection démontrée par les sujets du roi au cours du rituel de l'entrée; d'autre part, nous voudrions comparer les relations d'entrées royales d'un règne à l'autre pour analyser les manifestations des relations d'affection par rapport au contexte historique propre à chaque règne et à la dynamique du pouvoir urbain déployée lors de l'événement. Par exemple, comment s'exprime le témoignage des manifestations d'amour des sujets pour leur roi dans un contexte de guerre civile ou de reddition?

Lyse Roy, *Université de Québec à Montréal*
France qui son cueur luy presente'. Les représentations de l'amour politique dans les entrées royales sous le règne de François 1[er]

La structure du rituel de l'entrée se répète précisément d'un événement à l'autre et le rituel a pour effet de transformer des relations potentiellement dangereuses en relation pacifiques et amicales. À travers le faste des spectacles déployés lors de la cérémonie s'expriment des rapports d'affection entre le prince et ses sujets. L'expression de ces liens s'affirme, entre autres, par la mise en scène des allégories du coeur. Cette dimension affective tient une place importante dans la définition du lien social. Le coeur est l'emblème de l'amour des sujets pour leurs gouvernants, de l'humilité, de la fidélité, de la justice du roi, de l'union, du courage, du sentiment patriotique et monarchique. Il se décline un registre symbolique large et colore émotionnellement les relations politiques établies par le rituel. Le coeur est une porte symbolique qui permet aux sujets d'atteindre leur roi.

20113
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Frontenac

Introducing Early Modern Disability Studies

Session Organizer: David Wood, *Northern Michigan University*
Chair: Sara van den Berg, *St. Louis University*
Respondent: Sara van den Berg, *St. Louis University*

Lindsey Row-Heyveld, *University of Iowa*
"Here's my passport, I have known the wars": Disability and Geopolitics in the Renaissance

The anonymous English play *A Larum for London* (1602) reenacts the bloody 1576 sacking of Antwerp by Spanish troops. This history play — staged as a call to arms for Elizabethans living under the threat of their own possible Spanish invasion — centers on a disabled Flemish soldier called Stump who helms an unlikely but spirited resistance. Although the play fixates on marking national borders and identities (Spanish, Dutch, English, German, French), Stump uniquely transgresses and transcends these boundaries by means of his disability, which, paradoxically, is characterized as an instrument of discipline linked to his martial prowess. *A Larum for London* highlights how the disabled bodies of veterans both facilitated and challenged the development of the nation-state in Renaissance Europe. I argue that the play's interrogations of the relationships between soldiers and civilians and between nationalistic and transnational communities demonstrate

the mutually constitutive nature of disability and national identity during this period.

Allison Hobgood, *Willamette University*
Early Modern Disability Studies in the Undergraduate Classroom
My paper examines teaching disability in early modern literature and argues for cultivating dialogue about this underexplored aspect of Renaissance subjectivity. The paper, born from a course I taught at Spelman College in Atlanta, Georgia that examined Shakespeare's works through the lens of disability studies, asks: how is disability represented in Shakespeare's canon? What shape do material and literary embodiments of disability take in this period? What critical interventions happen as we read, write, and teach about this form of early modern identity? As it explores the pedagogy of disability studies, my paper articulates the intersectional nature of early modern disability and also discusses how Spelman's unique race and gender politics shaped our class conversations. I likewise address the productive confluence of scholarship and activism provoked by an early modern disability studies course, and urge its effectiveness in creating student scholar-activists who better grasp connections between theory, practice, classroom, and world.

David Wood, *Northern Michigan University*
Introducing Early Modern Disability
While Renaissance scholarship in the past few decades has been interested in all sorts of identity histories, this paper examines why so little work has explored early modern representations of disabled selves and investigates recent scholarly efforts to redress that lack. This paper, and the panel it introduces, thus complicates existing critical engagement with otherness as mere literary engagement with "marvelousness" and "monstrosity" by presenting the burgeoning field of early modern disability studies as a productive and clarifying theoretical model. The paper demonstrates, for example, how early modern scholarship is intricately entangled with disability — especially as its engagements with illness, disease, and disfigurement involve the particularities of oppression and construction of the subject — but has failed to recognize this link. In this recognition, I locate in early modern disability studies a productive interdisciplinarity, suggesting not that disability theories be transferred wholly and intact to early modern studies but rather that these critical approaches offer insights, methods, and perspectives that can deepen scholarly approaches to the Renaissance.

20114
Hilton Montreal
Bonaventure
Fundy

Practical Problems of Sculpture I

Session Organizer: Kelley Helmstutler-Di Dio, *University of Vermont*
Chairs: Benjamin Eldredge, *Rutgers University*; Kelley Helmstutler-Di Dio, *University of Vermont*

Daniele Rivoletti, *Scuola Normale Superiore Pisa*
Making and Displaying Sculpture: Composite Altarpieces in Renaissance Italy
Between the second half of the fifteenth century and the beginning of the sixteenth century, composite altarpieces (painted altarpieces framing a sculpture in the center) rapidly expanded in Northern and Central Italy. To consider this typology means to address several key issues concerning the practice of Renaissance sculpture: how does the collaboration between painters and sculptors take place? Who coordinates the work and is in charge of carrying the finished altarpiece? Above all, who conceives the display of the sculpture? Tuscany and Venice were the main producers of composite altarpieces. Several important differences separate them: through a comparative analysis of the workshop practice, and the dealing with customers, as well as the transport system and the geographical expansion from the center, this paper underlines the broad experimentation concerning the display of sculpture on altars before the aesthetic normalization of the Cinquecento.

Lisa Banner, *Independent Scholar*
The Selection and Use of Alabaster for Sculpture: A Sixteenth-Century Case Study

When the Romans occupied the Iberian Peninsula, they found and exploited various mines and quarries for stone, minerals, cinnabar, gold, and other precious substances. The richness of those resources allowed and promoted the use of those materials in sculpture and trade. Naturally, those who owned the land with mineral rights controlled access to the materials and could benefit from its use and export, creating an artificial sense of scarcity for some materials, and often limiting their widespread use. During the sixteenth century sculptors visited mines and alabaster quarries to select their materials, often taking with them the gilders who would adorn the carved stone with color and gold highlights. Damian Forment, for example, took a draftsman with him to help select the raw pieces of alabaster that would permit the best decoration and have the smoothest surfaces to accept paint and gilding. This paper will examine a case study of the use and selection of alabaster for the sculpture of a commissioned altarpiece.

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Hilton Montreal
Bonaventure
Longueuil

Intercultural Hebraic Aspects during the Renaissance

Session Organizer: Ilana Zinguer, *University of Haifa*
Chair: Giuseppe Veltri, *University of Halle-Wittenberg*

Howard Tsvi Adelman, *Queen's University*
Jewish-Muslim Relations in the Ghetto of Venice: A Rabbi Reads the Qur'an

In seventeenth century Venice, Rabbi Leon Modena studied *L'Alcorano*, purportedly an Italian translation of the Qur'an from the Arabic by Andrea Arrivabene, but actually a reworking of a Latin paraphrases that included anti-Muslim polemics. Based on *L'Alcorano*, Modena made notes that included, in Italian, an indexed list of Islamic precepts, noting that it is possible to see that none of them are that bestial, created a list of affirmative and negative precepts, and transcribed an ethnographic description of Christians. In Hebrew, he listed similarities and differences between Islam and Judaism. This paper explores how a European Jew appropriated a Catholic presentation of Islam in the context of Jewish views of Islam, of Venetian relations with the Ottomans, of Turks and Turkish Jews in Venice, of Modena's relationships with Orientalists throughout Europe, and of contemporary theories of Orientalism.

Barry Stiefel, *College of Charleston*
Cents and Sensibility in the Atlantic World: Economics and Its Effects on the Expulsion of Jews, 1290–1655

In 1290, Kind Edward I expelled the Jews from England. His purpose was to profit from endemic anti-Semitism among the populace by seizing the property of English Jewry prior to throwing them out of his country. France, Spain, Portugal, and other kingdoms followed with their own expulsions during the following centuries. However, by the seventeenth century things began to change. Jews were part of the Dutch West India Company's colonial experiment in Brazil. Oliver Cromwell experimented with admitting Jews first in colonial Barbados prior to readmitting them into England. A similar experiment also took place for France in Guiana. The proposed paper will explore how the Atlantic World was a proving ground for the readmission of Jews within the colonial empires. How the professions of Jews changed from that of "usurers" to transnational merchants and sugarcane planter, as well as the effects of the Reformation will also be assessed.

Evelien Chayes, *University of Cyprus*
Jewish Connections and Method in the Lives and Works of the Incogniti

The manifestation of Hebrew midrashim, as a method, in the works of non-Jewish writers — e.g., Zorzi and Giulio Camillo, but also the 1635 *Discorsi* of the Accademia degli Incogniti — invites deeper study in the (social and intellectual) context of the learned society, in particular of the Veneto: what was the role

of Jewish schools of study and scholars? Our attempt to resituate the Incogniti within intellectual, scholarly culture has lead us to reconstruct (with attention to social and intellectual motives), their connections with Jews, the constellations of subtexts and punctual and structural borrowings in their *Discorsi* taken from Jewish sources. Apart from textual elements pointing so clearly and explicitly to the Incogniti's contact with and indebtedness toward Jewish learning, we treat evidence from letters and other contemporary documents.

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Bonaventure
Pointe-aux-Trembles

Speeches by Characters (and Narrators) in the Chivalric Tradition: From the Arthurian Romance to Tasso I

Session Organizer: Annalisa Izzo, *Université de Lausanne*
Chair: Annalisa Izzo, *Université de Lausanne*
Respondent: Gian Paolo Giudicetti, *Université Catholique de Louvain*

Franca Strologo, *Universität Zürich*
Il duello di Orlando e Ferraù nelle storie della "Spagna": le armi, i discorsi e le divinità a raffronto

Il tentativo di ricostruire la storia redazionale della *Spagna in rima* ha da sempre sollevato accese polemiche fra gli studiosi. Qui si esaminerà un episodio per più aspetti cruciale del poema: il duello fra Orlando e Ferraù. Il memorabile confronto fisico fra i due campioni è eccezionalmente costellato da intensi scambi verbali — con orazioni, insulti, prediche e sfide all'ultimo sangue — che saranno al centro di questa indagine. L'episodio ha del resto conosciuto una vasta fortuna nella letteratura cavalleresca; solo all'interno della tradizione della *Spagna* ne conosciamo due diverse versioni. È possibile individuare quale sia da ritenersi la più antica? Ed è giusto ipotizzare l'esistenza di un poemetto perduto sul combattimento, a monte dei diversi testimoni della *Spagna*? Col presente intervento si cercherà di dimostrare, attraverso l'analisi contrastiva di alcuni brani, che nella tormentata vicenda redazionale della *Spagna* la ricerca del manoscritto superstite più prossimo all'archetipo riserva ancora sorprese.

Richard Trachsler, *Georg-August-Universität Göttingen*
The Tale of the Tale: Knight's Talk in *Guiron le Courtois*

In the tradition of Arthurian prose romance in French, characters occasionally explain the origin of certain place names or adventures in autonomous etiological stories. But basically, knights act and do not talk. In the unedited prose romance of *Guiron le Courtois*, though, short stories told by knights are extremely frequent and tend to function like independent *novelle*, told by a witness before they are discussed in company. The present paper addresses the technique of the insertion of these short stories into the main plot and their role as an answer to the main problem authors of Arthurian romance were facing after the vast Grail cycles: once the Quest for the Holy Grail has been told, the best option is a romance made up of short and often funny stories placed directly in the mouth of the characters.

20117
Hilton Montreal
Bonaventure
Jacques Cartier

Alienation and Exclusion: Exiles and Outsiders in Italian Humanism I

Session Organizers: Jeroen De Keyser, *Katholieke Universiteit Leuven*; David Marsh, *Rutgers University, New Brunswick*
Chair: Jan Papy, *Katholieke Universiteit Leuven*

Emily O'Brien, *Simon Fraser University*
Exile and Signore: Braccio da Montone in the *Vita et Res Gestae Braccii Fortebraccii* of Giannantonio Campano

Braccio da Montone (1368–1424) ranks among the most famous and successful *condottieri* of Renaissance Italy. Exiled along with his family from Perugia, he returned years later as the town's triumphant signore and one with ambitions to carve out a still larger, independent state. Braccio's military and political exploits form the subject of Giannantonio Campano's *Vita et Res Gestae Braccii Fortebraccii*. Penned in the 1450s before Campano's transfer to the court of Pope Pius II, the *Vita Braccii* quickly earned its author the esteem of his fellow humanists and the attention of other *condottieri* and rulers, who were seeking to have their own deeds memorialized. This paper proposes to explore how Campano constructed the image of Braccio in this influential historical text. It will focus particular (though not exclusive) attention on how Campano characterizes and explains Braccio's turbulent relationship with the town of Perugia.

W. Scott Blanchard, *Misericordia University*
Leonardo Bruni's *Laudatio Florentinae Urbis*

Bruni's panegyric may represent one of the clearest statements of the political ideology of civic humanism, but it has long been reckoned more as a shaping fantasy than as a reflection of any lived reality of Florentine civic experience. In practice, Florentine political life had for at least a century been defined by exclusionary practices such as the attachment of magnate status to certain elite families, or the sentence of exile imposed on losers of factional strife. Bruni indicates that Florentine society welcomed exiles from abroad, but he is silent about the exclusionary practices that continued during his career, preferring instead to frame a picture of a nearly classless society where all lived under the sovereign protections of the republican government. This paper examines Bruni's vision in light of Giorgio Agamben's contention that 'the ban' is the political ground on which both classical and modern conceptions of sovereign authority rest.

George Tucker, *University of Reading*
Writing in, on, and beyond Exile: Pietro Alcionio, Ortensio Landi, and Diogo Pires

This paper examines the writing on, or in, "exile" of two "outsiders" (the Hellenist Alcionio and the satirist Landi) and of one exile (the Marrano Neo-Latin poet Pires). Alcionio's Ciceronian dialogue *De exsilio* (1522) operates, with his prefaces to his 1521 translations of Aristotle, as much as a means of integrating their misfit author within Italian humanist circles as an examination of exile. Landi's dialogues *Cicero Relegatus* and *Cicero revocatus* (1534), followed by his *Paradossi* and *Confutatione* (1543–44), take ironic distance from the Ciceronian question and exile itself, parodying Alcionio's stance. Landi's involvement in Ferrara (from ca. 1540) with poets and patrons of the exiled Sephardic-Jewish community imposes comparison with Pires (inhabitant of Ferrara, ca. 1545–55), whose poem *De exsilio* (ca. 1595), written from his final refuge on the Dalmatian coast, recounts a personal history of exile, but gestures beyond exile. All three authors negotiate the rewriting of "exile" in a space of liberty.

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St-Leonard

Adonis and the Boar

Session Organizer: Ivan Lupic, *Columbia University*
Chair: Clare Carroll, *City University of New York, Queens College*

Ivan Lupic, *Columbia University*
The Boar's Teeth and the Fate of Desire

"Had I been toothed like him [i.e., the boar]," says Venus in Shakespeare's 1593 narrative poem, "with kissing him I should have killed him first." We learn from the rest of the poem that Adonis has been transformed into a flower and that Venus has gone to immure herself at Paphos, but we do not learn what happened to the boar, or indeed his teeth. The boar's fate had, however, been the subject of a well-known idyll ascribed in the Renaissance to Theocritus and published as such in sixteenth-century England. This paper will look at an important crux in the original text of the idyll as well as at a sixteenth-century narrative poem by Mavro Vetranovic in which the boar — and his hapless teeth — prominently feature. It is the boar's teeth, I shall argue, that embody the conflicted conceptions of desire in the Renaissance.

John Roe, *University of York*
Venus, Mythography, and the Boar

There are different ways of emphasising themes and persons in the Venus-Adonis story. Shakespeare gives particular emphasis to Venus, who at points assumes the narrative, whereas some Continental poets, including Ronsard and Tarchagnota, produce laments or elegies for Adonis. The treatment of the boar varies according to which perspective is favoured. Shakespeare lends Venus much more of a voice than he does the mainly taciturn Adonis. Does this mean he favours her or does he undermine her loquaciousness? I will in part examine the manifold representations of Venus in ancient and contemporary mythography, while comparing representations of the boar in the three poets.

Anne Lake Prescott, *Barnard College*
The Passion of the Boar: Pernette du Guillet's "Conde Claros de Adonis" and Some English Versions of the Myth

Pernette du Guillet's witty "Ballad for Adonis," published at Lyon in 1545 and now available in a modern translation by Marta Finch, is in many ways a startling as well as an entertaining poem, for more than some other versions of the story it acknowledges the eroticism entailed in killing a young hunter by goring him in the thigh, and indeed love is its apologetic boar's chief excuse for his inadvertent murder. Unlike English poems based on the myth, moreover, the poem mutates into a Just-So Story about how the boar got his hooves. The poem has attracted some scholarly attention to its classical, French, and Neo-Latin sources and parallels; my talk will glance at such texts, but will look more toward England.

20119
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Bonaventure
St-Michel

Early Modern Hellenisms: Constructions and Networks

Session Organizer: Cecily Hilsdale, *McGill University*
Chair: Cecily Hilsdale, *McGill University*
Respondent: Glenn Peers, *University of Texas, Austin*

Jennifer A. Morris, *Princeton University*
Dürer in Diaspora: German Prints in a Greek Orthodox Context

This paper examines the appearance of motifs taken from sixteenth-century German prints in the decorative programs of Greek Orthodox churches, focusing

particularly on the use of Dürer's *Apocalypse* series as a template for frescoes at several convents in northern Greece. By investigating how and why these designs were incorporated into the Orthodox context, I hope to illuminate the crosscultural currents that demonstrate how the Greeks were active, selective assimilators of Western imagery. I will explore how Orthodox painters complicated Western notions of authorship and artistic "originality" by incorporating these models into Byzantine painting, thereby shedding light on the complex religious climate of early modern Greece. My research demonstrates how post-Byzantine art was extraordinarily open to German print iconography which did not challenge Orthodoxy on a doctrinal level — giving us a new way to consider how cultural exchanges between East and West shape our understanding of what orthodox art is.

Clare Teresa Shawcross, *Amherst and Mount Holyoke Colleges*
Dreams of New Spartas: George Gemistos Plethon, Mistra, and Florence

In his writings, the political philosopher George Gemistos Plethon responded to the crisis faced (ca. 1360–ca. 1452) by the Byzantine Empire on the eve of Ottoman conquest, and set out proposals for radical reform. His ideas, which were derived from his readings of classical texts, particularly Plato, and rejected Christian ideology, earned him the label of "the last of the Hellenes." This paper reexamines the main tenets of Plethon's thought, drawing attention to the role played in his programme for a new state ancient by Sparta as a reference point and a model. Plethon's vision of a second Spartan "Golden Age" became something of an obsession in the Peloponnese — at Mistra — during the final years of the last Byzantine imperial dynasty, the Palaeologoi. Rather more unexpectedly, it was also a vision that would be exported to Renaissance Florence, where it would prove of great utility to the Medici.

Niketas Siniossoglou, *University of Cambridge, Wolfson College*
Hellenism, Humanism, and Paganism in Late Byzantium

This paper focuses on the philosophical paganism of Gemistos Plethon and on notions of paganism, humanism, and Hellenism as distinct and as related to each other in late Byzantium. It deals with the second Byzantine Renaissance, also known as the Palaeologean Renaissance and the last Byzantine Renaissance, though this complex intellectual phenomenon may more adequately be characterized as a pre-Renaissance. Byzantine humanists were stigmatized as Hellenizing or paganizing intellectuals. In this context, humanism stands for an intense preoccupation and experimentation with "human" or "carnal" wisdom, that is, with ancient philosophy and rational discourse, which extends to a direct or indirect opposition to the worldview and policy advocated by the Byzantine Orthodox establishment. In Plethon's eyes, philosophical Hellenism-paganism naturally emerged as the only force not in fact worn out, but on the contrary strengthened by the intellectual war between Thomism and Eastern Orthodoxy.

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Hilton Montreal
Bonaventure
St-Laurent

Milton's Contexts

Chair: Yaakov Akiva Mascetti, *Bar Ilan University*

Valerie Shepard, *University of California, Los Angeles*
No Place for Omnipresence: Mammon and Milton's Translation of Psalm 88

Milton was one of many Renaissance poets fascinated by rapid developments in seventeenth-century cosmology, enabled by new technology such as the telescope. This talk explores how *Paradise Lost* reacts to both old and new ideas of the cosmos, arguing that Milton's shifting cosmos imagery in his epic connects Mammon, Milton's own Psalm 88, and the poet's imagination of fallen vision of God's omnipresence. While unfallen characters in *Paradise Lost* see a post-Galilean universe, fallen ones cling to an older worldview. Past critical readings of Milton's Mammon have focused on Milton's classical source material and his indebtedness to Spenser. The imagery in Milton's translation of Psalm 88 reveals further connections between the empty

vision of Mammon and the despairing vision of the psalmist. While the new cosmos symbolizes prelapsarian hope, Mammon, "the least erected spirit that fell / From heaven" (*PL* 1.679–70), has the most outdated vision of the universe.

Joseph Bowling, *Winthrop University*
"The Author of All Wisdom": John Milton's *Art of Logic*, Francis Bacon, and the Discipline of Science in the English Renaissance

In John Milton's *The Art of Logic*, presumably written during the 1640s but unpublished until 1672, Milton outlines a Ramist approach to logic that not only mirrors contemporary trends in rhetorical theory, particularly those at Christ's College of Cambridge, but also reflects the epistemological changes occurring within natural philosophy and science. I will argue, however, that Milton's *Logic* expresses a paradoxical relationship with Renaissance science: like Francis Bacon's advocacy of empiricism, Milton's textbook argues for a dispassionate analysis of arguments without employing rhetorical flourish; unlike Bacon, who wished to distinguish science from speculative philosophy, Milton casts his logic as a universalizing discipline, using it to unite all branches of knowledge through logic. Finally, I will show how Milton's *Logic* both represents the unstable relationship between the new scientific and traditional theological epistemologies of Renaissance learning and also sheds light on competing discourses within Milton's own theology.

Martin Dawes, *University of Toronto*
The Uses of Wonder in Davenant's *Temple of Love* and Milton's *Comus*

I will compare the uses of wonder, both as topos and as effect, in William Davenant's Caroline court masque *The Temple of Love* (1635) and John Milton's experimental masque *Comus* (1634, 1637). To these English Renaissance poets, theories of the irresistible power of the wonderful (as in Longinus), together with the irresistible examples of Shakespeare, Jonson, and other artists, would have suggested wonder's potential for political uses in particular. The critical commonplace that Milton "reformed" the court masque tends to polarize our responses: while the *Temple* seeks to harness wonder as a source of mastery, *Comus* calls into question its capacity to overwhelm our critical faculties. Yet I will argue that, mainly through the shared model of the Orphic singer, both of these masques attempt to exploit wonder for their various purposes.

20121
Hilton Montreal
Bonaventure
St-Pierre

Cavendish I: Philosophy and Social Structure

Sponsor: Society for the Study of Early Modern Women (EMW)
Session Organizers: James Fitzmaurice, *University of Sheffield*; Brandie Siegfried, *Brigham Young University*
Chair: Julie Campbell, *Eastern Illinois University*
Respondent: Lisa Sarasohn, *Oregon State University*

Kristina Lucenko, *State University of New York, Buffalo*
Libertine Longings and "True Honor" in Margaret Cavendish's *Comedy of the Apocryphal Ladies*

Feminist readings of Margaret Cavendish's work have aptly noted the tensions throughout her oeuvre between claims of autonomy and compliance with traditional and patriarchal values. However, such readings have not sufficiently taken into account the influence of the newly restored court's libertine ethos, which Cavendish both satirizes and faintly confirms in her own claims of unconventional pleasure-seeking. This paper will examine Cavendish's understudied satirical play *A Comedy of the Apocryphal Ladies* (1662), a noteworthy example of the clash between two equally complex and highly cultivated discursive identities: a "true self" who disavows the opinions of others and an idealized "social self" whose behavior must properly and honorably adhere to age-old aristocratic values and gender norms. These identities suggest both reforming the court and borrowing its ethos.

Such a reading helps us see Cavendish in dialogue with an energetic and lively Restoration London literary scene.

Raffaella Santi, *Università degli Studi di Urbino*
Skepticism and Materialism: Cavendish's *Observations* and Hobbes's *Leviathan*
The aim of this paper is to explore the connections between scepticism and materialism in the philosophies of Margaret Cavendish and Thomas Hobbes. In fact, both philosophers hold a strong materialist positions. For Hobbes, everything existing (even God) is of a corporeal nature and for Cavendish "nature is purely corporeal" (but "God is not material"). However, despite these firm positions, they are well aware of the limits of human reason, and their theory of knowledge can be seen as a form of "scepticism." In light of the new critical studies on the revival of scepticism in the Late Renaissance, Hobbes's phenomenism in *De corpore* (1655) and *Leviathan* (English version 1651, Latin version 1668) will be analyzed in comparison with Cavendish's theory in the *Observations upon experimental Philosophy* of 1666 ("Not anything in nature can be truly and thoroughly known," in the sense that "not any particular creature can know the infinite parts of nature").

Brandie Siegfried, *Brigham Young University*
The Social Forms of Science in Margaret Cavendish's *Philosophical Letters* of 1664
Margaret Cavendish was not only an unusually prolific writer, she was an indefatigable experimenter with form. Of special interest here is the rhetorical effect of the epistolary form on her critique of Descartes in her *Philosophical Letters* of 1664. Having already developed some of her ideas in the guise of poems and treatises, olios and orations, plays and opinion pieces, she turns to letters as a framing device for elaborate — and often humorous — evaluations of the French philosopher's famous *Meditations*. The epistolary form allows Cavendish to pursue many ideas in an almost cartographical mode. That is, rather than work out a consistent theory of her own, she can vigorously explore the topographical possibilities of a variety of intellectual positions — all with an eye toward dramatizing the places in the epistemological landscape worthy of further attention. The result is suggestive, and proffers further possibilities for understanding the evolving concept of the mind in seventeenth-century thought.

20122
Hilton Montreal
Bonaventure
St-Lambert

Science on the Margins

Chair: Sheila J. Rabin, *Saint Peter's College*

Edith Snook, *The University of New Brunswick*
"Your Ladiship better health": The Correspondence of Anne, Viscountess Conway (1630?–79) and the Construction of Medical Knowledge
This paper will examine letters as medical discourse, focusing on the letters of Anne, Viscountess Conway, a writer recognized primarily for her contributions to early modern science. A published author, she was also a famous patient, having been treated by Theodore Turquet de Mayerne, William Harvey, and Francis Mercury Van Helmont. She was also engaged in medical thinking in her own right in her many letters exchanged with and about physicians. Recent work on women's letters (Couchman, Daybell, Magnusson, Wilcox) draws particular attention to the rhetorical forms and humanist models for the familiar letter, which uniquely allowed women to negotiate public and private discourse and to foster political struggle, social and dynastic advancement, and intimate and family relations. I will ask how the letter is also a form for the creation of medical knowledge through seeking and trying medical advice.

Caroline Duroselle-Melish, *Harvard University*
A Charlatan, a Book of Secrets and a Naturalist: On the Margins of Renaissance Science
In 1572, the correspondents of the Italian naturalist Ulisse Aldrovandi included a certain Vittorio Filippini. In one of his letters, Filippini tried to sell to Aldrovandi

a book of secrets using the standard claims made by charlatans about the cures they sold and appealing to Aldrovandi's desire as a collector to build a significant library. Filippini's letter provides a point of entry into a number of topics important for understanding Renaissance science and the book trade. While Aldrovandi's contacts with merchants of fake natural curiosities are well known, Filippini's letter sheds light on the naturalist's relationship with those on the margins of the scientific community at a time when he was embarked on writing a book on the antidote theriac, and on how the naturalist's work overlapped with popular medicine. Filippini's letter also shows that books of secrets circulated through a variety of means not necessarily tied to the book trade.

Stefan Love, *Eastman School of Music*
Mersenne's Musical Code

Marin Mersenne's 1636 tome *Harmonie Universelle* is regarded as an essential work of seventeenth-century music theory. Yet scholars have ignored one of its most eccentric sections, in which Mersenne develops a method of associating melodies, words, and decimal integers. I call this association Mersenne's "musical code." This unprecedented work anticipates later research in music theory and mathematics. In this paper, I examine the musical code in detail. The foundation of the code is an imaginary list of every possible melody from one to twenty-two notes in length, with each melody assigned a unique number. Mersenne's code comprises four techniques for navigating this list. My discovery of an error in one of the techniques illuminates the nature of the code even beyond Mersenne's own understanding. Mersenne's systematic, deductive approach foreshadows the close ties between music theory and mathematics that emerged centuries later, in the second half of the twentieth century.

20123
Hilton Montreal
Bonaventure
Mont-Royal

From Trebizond to Tunis: Representations of the Ottoman Frontier in Early Modern Italy

Session Organizer: Cristelle Baskins, *Tufts University*
Chair: Bronwen Wilson, *University of British Columbia*

Cristelle Baskins, *Tufts University*
Megollo Lercari of Genoa: Merchant of Vengeance on the Black Sea

The Megollo Lercari story is illustrated in fresco cycles in two Genoese palaces (Palazzo Lercari and Villa Spinola di S. Pietro) as well as on a silver ewer and basin once attributed to Benvenuto Cellini, now in the Cini collection, Venice. The mythical Lercari was celebrated for acts of spectacular vengeance on the coast of the Black Sea. Having been insulted by Andonico, the Emperor's favorite, Lercari raided the coast of Trebizond and mutilated the citizens by severing their ears and noses. This savage punishment was supposed to have inspired the Emperor of Trebizond to build a warehouse for the Genoese merchants. Depictions of the story not only justified Genoese involvement in the slave trade but turning Megollo Lercari into a Ligurian patriot may have diffused worry about the contemporary Ottoman sea commander, Sinan Bassa Cicala, a renegade of Genoese ancestry.

Leah Clark, *McGill University*
Ritual, Representation, and Clothing: Foreign Embassies and Triumphal Entries in Aragonese Naples

King Alfonso d'Aragona's triumphal entry is well known through its depicted commemoration on the triumphal arch at the Castel Nuovo in Naples. While the arch represents the event in stone, distinguishing identities — Tunisians, Florentines, and Neapolitans — through clothing, the triumphal entry was also re-enacted every year in a procession. Records show that the annual procession allowed for the performance of cultural identities as individuals dressed as Turks acted out battles, combated with horsemen, and joined in the processional festivities. Such processions were closely tied to political relations, as Turkish and Tunisian embassies

were recurrent through the Aragonese period, proffering gifts of silver, porcelain, and cloth. My paper will examine how encounters, already signaling a performative aspect of cultural identities, were then rehearsed after initial contact, through processions, visual imagery, and other forms of representation.

Katherine Poole, *Southern Illinois University, Edwardsville*
The Art of Christian Triumph: Celebrating Ottoman Defeat and Forging Knightly Identity at the Church of Santo Stefano in Pisa

The Cavalieri di Santo Stefano, the Medici family's crusading knightly order, played a key role in the holy war raging in the Mediterranean during the early modern period. Under Ferdinando I, visual representations of the knights' military victories over the Ottoman Empire became an integral aspect of Medici grand-ducal propaganda. The decoration of the order's church, Santo Stefano in Pisa, explicitly celebrates the defeat of the Islamic infidels; a narrative ceiling cycle advertises the knights' martial prowess and combat pennants adorn the walls. Through a comparison of depictions commemorating other notable victories of European forces over their Turkish and Barbary adversaries, specifically those achieved by the Knights of Malta, and the visual language of conquest developed by the Medici, I will explore the creation of a collective crusading identity that framed the knights' struggle as an epic battle between the forces of Christendom and those of Islam.

Karen-edis Barzman, *State University of New York, Binghamton*
The Limits of Identity: Venetian Dalmatia and the Representation of Difference

This paper addresses Venetian representations of people and customs at the limits of the republic's territorial reach, serving as a gauge of *venezianità*. The focus is on the inland region of Dalmatia, along one of the most volatile borders between Christian Europe and the empire ruled by "the barbarous Turk." As early as the sixteenth century an expanding array of Venetian archival, literary, pictorial, and cartographic sources painted a fascinating picture of the Morlacchi, the mountain people local to the area whose propensity for monstrous violence rendered them Turk-like (*turcheschi*) in the collective imagination of Venetians, despite their nominal status as Venetian subjects. Their figuration in text and image reveals their persistent troubling of the difference upon which Venetian identity rhetorically turned — an irreconcilable third term in the republic's otherwise stable binary of self and other.

20124
Hilton Montreal
Bonaventure
Hampstead

Renaissance Portraiture: Honoring Joanna Woods-Marsden I

Session Organizers: Maria DePrano, *Washington State University*; Heather Graham, *Metropolitan State College of Denver*
Chair: Heather Graham, *Metropolitan State College of Denver*

Lauren Kilroy, *University of Oregon*
A Portrait of the Artist as a Royal Advisor: The Art of Self-Fashioning in *El nueva corónica i buen gobierno*

This talk considers how the native Andean author and artist Felipe Guaman Poma de Ayala crafted his identity as the 'Second Person', or advisor, to the Spanish monarch, Philip III, in *El nueva corónica i buen gobierno* (*First New Chronicle and Good Government*, ca. 1615), one of the most famous manuscripts to survive from the colonial Spanish Americas. Written in Spanish, Quechua, and Aymara, the manuscript consists of 1,189 pages with 398 full-page line ink drawings. I investigate why Guaman Poma repeatedly inserts himself and some of his male ancestors, both visually and textually, into his ambitious text, which was intended as a letter to Philip III to document the pre-colonial past and colonial present in the Andes. I argue that he includes portraits of himself and his male family members acting in important administrative roles in order to improve his own social station and craft his colonial identity within the imperial order. He embeds into his letter explicit

and subtle cues — textual and visual — that fashion the author and his ancestors as the recorders of "true" history, thereby communicating to his intended royal reader that he was the natural choice for a position advising the king.

Daniel Maze, *University of California, Los Angeles*
Gentile Bellini and Self-Representation in Quattrocento Venice

Among Joanna Woods-Marsden's ongoing contributions to the field are her social and cultural studies of early modern autonomous self-portraiture. The Renaissance invention of self-representation, she argued, allowed the aspiring Italian court painter to fashion visually a complex social persona above the rank of artisan or medieval craftsman, thus promoting the developing social category of "artist." This paper considers whether Woods-Marsden's methodology and model are applicable to Quattrocento Venice. Given Venice's lack of court culture, its essentially fixed social orders, and the fact that the office of the elected doge was not vested with the prerogative to bestow titular rank, I consider whether the self-images of Gentile Bellini, Venice's official state painter, may be understood as projecting social aspirations, functions, and concerns comparable to those by contemporary Italian court artists, such as Gentile's brother-in-law Mantegna.

James Fishburne, *University of California, Los Angeles*
Julius the Peacemaker: The Medals of Pope Julius II della Rovere

Portrait medals have long been understood as a means by which Renaissance patrons attempted to fashion personal identities in both courtly and political settings. My paper examines the persona constructed through the medallic patronage of Pope Julius II della Rovere (born 1443, reigned 1503–13). Despite the enormous impact of this pontiff, his corpus of twenty-three medals has only received superficial treatment by scholars. The imagery of Julius' medals consistently highlighted his role as a peacemaker and shepherd of Christ's flock while specifically avoiding martial and imperial symbolism. This imagery, however, directly contradicted the events of Julius's pontificate. The pope was at war with various Italian and European powers for most of his papacy attempting to regain control of the Church's territorial possessions, and he was severely criticized for this militant approach. I propose that these medals were intended to deflect criticism from the pope's direct involvement in armed conflicts by casting Julius as a pastoral figure and emphasizing his Petrine authority.

20125
Hilton Montreal
Bonaventure
Cote St-Luc

Requiem I: Tombs between Spain and Italy in the Fifteenth Century

Session Organizers: Anett Ladegast, *Humboldt-Universität zu Berlin*; Judith Ostermann, *Humboldt-Universität zu Berlin*
Chair: Benjamin Paul, *Rutgers University, New Brunswick*

Anett Ladegast, *Humboldt-Universität zu Berlin*
Three Faces of One Bishop: The Roman Chapel of Juan de Coca

The burial chapel of the Spanish bishop Juan de Coca (d. 1479) in the Roman church of Santa Maria sopra Minerva, is today almost forgotten. Yet, it provides a programmatic reflection on the roles of portraits as well as on the concept of identity in an early modern sepulchral context. Coca, who commissioned the building well before his death, appears in three different representations on the two personal tombs of the chapel. In my talk I will explore this rather remarkable phenomenon and investigate why Coca cared in such a precise fashion for his Roman afterlife, even though, in the end, he never intended to be buried in the city. According to his testament, his remains were transferred to his Spanish family chapel in Burgos, where a third tomb already waited for him.

Grit Heidemann, *Universität der Künste Berlin*
New in town: Spanish Tombs and Family Chapels in Naples of the Late Fifteenth Century

After the Aragonese had displaced the Anjou-Durazzo in Naples in 1442, Spanish nobleman arrived in the new residence of the Catalan dynasty. There they were facing a powerful, closely linked local nobility. Through its division into local centres of power, the Seggi, the Neapolitan nobility consisted of closed circles, which remained nearly inaccessible to foreign noblemen. With the support of the Aragonese crown, however, certain Spanish families managed to establish themselves and in order to underline their new status built tombs and family chapels. This paper will discuss some of these late fifteenth century monuments, situated in Santa Maria di Monteoliveto, the church of the Aragonese in Naples, focusing in particular on the interaction between the new patrons and the local artistic language in order to investigate whether the Spaniards attempted to assimilate themselves in Naples.

Judith Ostermann, *Humboldt-Universität zu Berlin*
A Fallen Favorite's Triumph: Alvaro de Luna's Toledo Tomb

The astonishing history of Alvaro de Luna (ca. 1390–1453) has long raised questions. The closest confidant of the young King John II. of Castile (1405–54) not only dominated the politics of the reign, but also became the most famous favorite in Spanish history altogether. To make way for his tomb, he did not refrain from removing three choir chapels of Toledo cathedral. His funeral monument even dwarfed the tombs of the Castilian kings once in the cathedral's choir, just as he had outshone his royal patron in his lifetime. Given de Luna's tragic downfall and his end on the scaffold, the sumptuous ostentation of his chapel is highly remarkable and its political backgrounds deserve further investigation. De Luna's tomb was intended not only to rehabilitate the fallen favorite, but also to promote the further social ascension of his family.

Luciano Migliaccio, *Universidade de Sao Paolo*
Renovatio and *Translatio*: Cultural Transfer in Sixteenth-Century Spanish Tomb Sculpture

Tomb sculpture served as an important medium for the reception of *al romano* Renaissance forms in monumental Gothic buildings in Spain in the first half of the sixteenth century. This is the case in the tomb of Cardinal Pedro González de Mendoza in Toledo Cathedral, whose authorship will be newly discussed. This is also the case in the tombs by Fancelli and Ordóñez in the Capilla Real at Granada, and those by Ordóñez in Alcalá de Henáres and Coca. Analyzing these works and their iconography will throw new light on the interpretation of the Roman ideas of *renovatio* and *translatio imperii* in the Iberic countries and on the social role of the artist as proposed in *Medidas del Romano* by Diego de Sagredo.

20126
Hilton Montreal
Bonaventure
Westmount

Trading Up: Merchant Culture and the Visual in the Italian Renaissance

Session Organizers: Catherine Harding, *University of Victoria*; Lauren Jacobi, *New York University*; Joseph Stanley, *State University of New York, Binghamton*
Chair: Niall Atkinson, *University of Chicago*

Lauren Jacobi, *New York University*
Commerce and Capital: Mercantile *Logge* in Cinquecento Italy

The Trecento Italian merchant loggia has received attention as a venue in which architecture and evolving economic practices coincided; thus, this building type has been seen as a formidable representation of the potency of mercantile commerce. In the next century, the loggia itself was subject to legal mandates that attempted to eradicate new engagements with its form. Curiously, however, by the middle of the sixteenth century the loggia reemerged as a building type that was once again used to demarcate places of trade. This paper builds on recent analyses of Trecento

mercantile *logge*, but focuses on two, little-studied later buildings constructed explicitly for the flow and transfer of both commerce and capital: the Mercato Nuovo in Florence (1546–51) and Genoa's Loggia di Banchi (ca. 1550–96). The oddly anachronistic form of these two monumental buildings is analyzed, as is the amalgamation of the state and corporate bodies that sponsored them, with particular scrutiny given to the status of guilds in the sixteenth century.

Michelle DiMarzo, *Temple University*
Elegant Novelties: A Bergamasque Merchant's *Mecenatismo*

Paolo Cassotti, a wealthy wool merchant in Bergamo in the early Cinquecento, operated within a highly stratified society, one that was dominated from without by the Republic of Venice, and from within by a hereditary noble class. My paper explores the ways in which Cassotti employed innovative patronage strategies in order to shape a positive representation of himself and his fellow merchants. During the War of the League of Cambrai, Cassotti constructed Bergamo's first suburban villa, the Villa Zogna, just outside the city walls. In 1512, he commissioned Andrea Previtali, a local artist trained in Venice by Giovanni Bellini, to decorate a large ground-floor chamber with an important fresco cycle. Four of these lunettes comprised a kind of indirect portrait of Cassotti himself as both merchant and patron, while three others made potent reference to recent political events that vindicated the pro-Venetian allegiance held by most of the city's merchant class and by Cassotti himself. Villa Zogna and its fresco cycle offer the opportunity to examine how a member of the merchant class used patronage to define himself — not through the imitation of the nobility, but through architectural and artistic innovation.

Katalin Prajda, *European University Institute*
Fra Filippo Lippi's Double Portrait and Merchants' Self-Representation in Fifteenth-Century Florence

The *Portrait of a Woman and Man at a Casement* housed by the Metropolitan Museum of Art, New York represents the earliest surviving double portrait, the first portrait to include a landscape background, and the first Italian portrait to place the female sitter in an interior. Joseph Breck in the early 1920s has tentatively identified the sitters with the Florentine merchant Lorenzo di Rinieri Scolari and his wife, Agnola di Bernardo Sapiti. By proposing a new identification of the two sitters on the basis of recent researches at the Florentine National Archives, this paper analyzes Florentine merchant's self-representation and patronage in fifteenth-century Florence.

Joseph Stanley, *State University of New York, Binghamton*
Popular Politics, Patronage, and Procession: The Florentine *Arti Minori* and Orsanmichele, 1343–82

Scholarship dedicated to guild patronage at the civic and religious center of Orsanmichele is rich, but it focuses almost exclusively on the quattrocento statue campaign sponsored by the city's wealthier merchant guilds. Yet our understanding of the role of the Florentine *arti minori*, the minor guilds comprised of the city's artisans, is much less comprehensive, especially in the context of the building's early history. However, a rereading of contemporary chroniclers in conjunction with newly discovered archival sources provide a clearer picture of the *minori*'s patronage program as well as their processional actions during this period. Indeed, these records indicate that the *minori* were most active during the two popular regimes of the Trecento. Building off of the pioneering work of Richard Trexler, this paper explores how these artisan guilds, through patronage and procession, employed Orsanmichele and the surrounding urban terrain to legitimize their corporate status as well as denote transfers of civic power.

20127
Hilton Montreal
Bonaventure
Outremont

Translation Theory and Practice in Renaissance Italy I

Session Organizers: Dario Brancato, *Concordia University*; Dario Tessicini, *University of Durham*

Chairs: Dario Brancato, *Concordia University*; Dario Tessicini, *University of Durham*

Katharina Piechocki, *New York University*
A "Tuscan Scythian" in Renaissance "Sarmatia": Defining the Eastern European Borders and Assessing the Limits of Translatability

This paper extends the investigation of Italian Renaissance translation processes to Eastern Europe, especially Poland. The work of Italian humanist Filippo Buonaccorsi (Callimaco, 1437–96), who settled in Krakow, documents the manifold translation processes between Italy and the Eastern European countries. Poland was a site where the translatability between the Eastern and Western languages, cultures and religions, such as Islam, Judaism, the Orthodox Church, and Christianity, was daily lived. This paper discusses Callimaco as a paradigmatic figure engaging with the limits of linguistic translation-translatability and the borders of early modern Eastern Europe. Callimaco referred to one of his works as "una historietta Sarmathica et barbara et piena di barbarismi." Yet concomitantly he embraced his condition as an inhabitant between the East and the West and challenged the East-West-divide by naming himself a "Tuscan Scythian." This paper investigates Callimaco's writings as a translation process between Eastern and Western Europe. It reads his work together with contemporary Polish treatises defining the limits of Eastern Europe. This paper analyzes the Renaissance translations of these ancient geographical notions as they help understand the early modern conception of (Eastern) Europe and investigate the limits of translatability — or what Callimaco would term "barbarisms."

Alberto Pavan, *Università del Salento*
Rewriting Statius's *Thebaid*: The *Thebaide* of Erasmo di Valvasone

Erasmo di Valvasone, member of the Venetian Academia degli Uranici, was the first to translate into Italian Statius'Thebaid in 1570, the year before the battle of Lepanto. His version in octave of hendecasyllables aims to transform the ancient epic poem into a modern *poema cavalleresco* producing a more fluent narrative and simplifying the cryptic Statian style. Far from literal translation, his technique is based on poetic paraphrase in which the epic motives are made suitable to the contemporary taste through quotations from Dante and Ariosto shortening the distance between the text and its public. Erasmo often explains Statius's learned passages with poetic *glossae* and likes to enlarge the poem with encomiast digressions: for instance, the ekphrasis of statues of *Thebaid* 2 becomes a gallery of portraits of future famous men, as his dedicatees and the rulers involved in the Holy League. Therefore, the poet himself was aware that he was writing a new poem.

Francesco Fiumara, *Southeastern Louisiana University*
Translating Success: Mambrino Roseo da Fabriano and the Crafting of Spanish Bestsellers for Italian Audiences

Generally included among the so called *poligrafi*, Mambrino Roseo da Fabriano was one of the leading intellectual figures of the central years of the sixteenth Century. After giving up poetry, he devoted himself almost entirely to the popularization of Spanish best sellers such as Antonio de Guevara's *Vida de Marco Aurelio*, Pedro Mexía's *Silva de varia lección*, and, above all, the entire chivalric cycles of *Amadís de Gaula* and *Palmerín de Oliva*. Not only did he translate all these works into Italian, but (in the language of Boccaccio) he even continued them. While outlining Roseo's role in the intellectual life of his times, my paper would like to explore the main traits and the peculiarity of his work, including his commercial sensibility that made him convert Spanish bestsellers into Italian chartbusters.

20128
Hilton Montreal
Bonaventure
Lasalle

Women and Healthcare in Early Modern Europe

Session Organizer: Sharon Strocchia, *Emory University*
Chair: Nicholas Terpstra, *University of Toronto*

Eunice Howe, *University of Southern California*
Spaces of Healing: (Re)Visiting Hospitals in Renaissance Rome

This paper interrogates premises about hospitals in a city widely praised for progressive healthcare, even by Martin Luther while visiting Rome in 1510. What about women within the walls of these renowned institutions? Modern discourses on medical treatment have obscured their circumstances; the built environment reveals that women's healthcare was far more complex than generally assumed. The architectural design of Renaissance hospitals, and in some cases their decoration, have much to tell us. For example, the early plan of the Hospital of San Giovanni in Laterano incorporated a large wing for female patients while the other major hospital, Santo Spirito across the Tiber, did not. It included only a foundling home staffed by nuns. My intent is to examine the gendering of space that derived from contemporaneous practices and beliefs, and that projected ways of thinking about the health of the female body.

Sharon Strocchia, *Emory University*
Nuns or Nurses? Catholic Reform and Women's Hospital Work in Renaissance Florence

Using unpublished archival materials, this paper examines the impact of Catholic reform on the healthcare work religious women (nuns, tertiaries, oblates) performed in the burgeoning hospitals of sixteenth-century Florence. After surveying women's healthcare work as nurses, apothecaries, and hospital administrators in the first half of the sixteenth century, I analyze how Tridentine reforms altered the delivery of healthcare services by religious women in hospital settings. Drawing on case studies ranging from Florentine general hospitals to more specialized institutions devoted to the care of syphilitics, I assess the incompatible demands Trent imposed on some groups of religious women, who were forced to navigate between practical nursing duties and rigorous monastic withdrawal from the world. The paper represents a first step toward a comprehensive evaluation of how Catholic reform and state initiatives reorganized the healthcare services offered by and to Italian Renaissance women.

Richelle Munkhoff, *University of Colorado, Boulder*
"Keeping" the Neighbors and Searching the Dead: Poor Women and Parish Public Health in Early Modern London

The parish in early modern London was a reciprocal site of community health care. Its primary caregivers were women who received poor relief in exchange for their nursing services. I examine the duties of these women, primarily the "keeping" (or nursing) of the sick, disabled, and orphaned in the parish. Complicating this activity was another role: that of "searcher of the dead." Developing out of the public health response to plague epidemics, searchers were hired by the parish in the seventeenth century to determine the cause of death for those dying within its confines. The authority of the searchers to examine corpses and their expertise in providing postmortem diagnoses for official purposes conflicted with their more subservient role as "keepers" to fellow parishioners. In this paper, I investigate the records of a single London parish to explore this tension in detail.

Elaine Leong, *University of Warwick*
Mothers' Helpers: Recipes and Childbirth in Early Modern Homes

Within Johanna St. John's (d. 1705) recipe collection is a piece of advice "to cause conception" given by a Mrs Patrick who "conceived twice together" and who had advised it to "one that had been 9 years marryed on whom it had the same effect." This recipe is one of thousands dealing with reproduction in early modern manuscript recipe collections which played a central role in the transfer and production of household practical knowledge and self-directed medical care. As women were

active contributors and authorities in the genre, analysis of recipe collections reveals the sorts of knowledge early modern mothers, wives and daughters sought out, experimented and used. Through reading recipes, this paper explores how women self-managed pregnancy, childbirth and postpartum experiences in their own homes. It seeks to supplement past narratives that largely concentrate on practitioners' knowledge and locate household medicine within contemporary medical markets and economies.

20129
Hilton Montreal
Bonaventure
Lachine

Circulating Lives and Texts in Early Modern England

Session Organizer: Todd Butler, *Washington State University*
Chair: Kristin A. Bennett, *Tufts University*

Alison Wiggins, *University of Glasgow*
Editing and Unediting Bess of Hardwick

This paper reflects upon the process of editing the first complete edition of Bess of Hardwick's *Letters*: this interactive web edition, incorporating c.230 XML transcripts with audio-visual features, will be published online in 2011. Consideration will be given to the conception and rationale of this edition in relation to the imperatives and concerns of recent movements, such as History of Reading and the New Textualism. There will be a review of the use of Bess's letters by previous editors and biographers, such as the partial selections made by Edmund Lodge (1791) and the Rev. Joseph Hunter (1819), whose editorial agendas are underpinned by a vitriolic biographical tradition. The question will be asked of the ways and the extent to which these biographical and editorial traditions can and should be embedded and traceable within the forthcoming web edition.

Todd Butler, *Washington State University*
Thinking and Publishing the King's Cabinet

This paper explores how the seizure of Charles I's letters after the Battle of Naseby (1645), often read as a singular propaganda coup for Parliament, also offers an ideal occasion for illuminating the relationship between epistolary texts and political epistemology in the seventeenth century. Based on a complete review of the Naseby letters held in the House of Lords, this paper reads the opening of the "king's cabinet" as creating two separate yet interrelated bodies of evidence, that of Parliament's initially restrained public exhibition and the emotion-laden reconstruction of those letters by the popular press. Situating these epistolary events within the larger framework of the letter's role in news distribution and governance throughout the Civil War period, this paper thus revises Habermasian notions of the public sphere to include a more complex understanding of the early modern intersections between political authority, cognitive privacy, text, and public opinion.

William Hamlin, *Washington State University*
Maximizing Montaigne

Drawing on a previously unknown seventeenth-century English translation of Montaigne as well as on several commonplace books and manuscript compilations of Montaignean aphorisms, I show in this paper how English readers in the mid-seventeenth century attempted to "maximize" Montaigne through habits of abstraction, condensation, and depersonalization. Although the *Essais* were placed on the papal index in 1676, they flourished in England not only through the renditions of Florio and Cotton but through a tradition of manuscript miniaturization which, ironically enough, would have seemed entirely antithetical to their author's discursive tendencies and self-professed goals as a writer.

20130
Hilton Montreal
Bonaventure
Verdun

Spanish Drama

Chair: Jorge Abril-Sanchez, *University of Chicago*

Ariadna García-Bryce, *Reed College*
Breaking Rules: Pictorial Theory in Spanish Drama

This paper examines the definitions of painting formulated in the drama of Pedro Calderón de la Barca (*El pintor de su deshonra*) and Guillén de Castro (*Progne y Filomena*). Particular attention is devoted to the sense in which the works under discussion articulate a core tension of seventeenth-century pictorial culture: in its attempt to transcend the role of art as the perpetuation of received tradition and to heighten its conceptual sophistication, the meta-artistic impetus of baroque painting signals a rift between figurative conventions and genuine signifying power, a rift which ultimately renders art dangerously self-critical. Understood as commentaries on all forms of artistic representation — pictorial, rhetorical, theatrical — the plays' articulations of this unsettling consciousness show how theoretical aporias become a locus of burgeoning aesthetic autonomy. Emerging notions of genius and sublime sensation, habitually attributed to later modernity, are already in place.

Maria Ruiz, *University of San Diego*
Melibea Reexamined: Measuring her Innocence and her Culpability

To the traditional scholarly discussion about Melibea's innocence and culpability in *La Celestina* (1499) we can add new questions. Melibea lets the matchmaker Celestina set her up with the young and immature Calisto who seduces her fast. Calisto accidentally dies and Melibea commits suicide. She is a privileged young woman from the wealthy merchant class. How does Melibea's world fail her? What could have protected her from experiencing this end? Does anyone truly love and know her? Is her love for Calisto as strong as she feels and believes it is? Is Melibea an innocent victim in a ruthless world or could she understand what she was getting into? What message can be found in the author's treatment of Melibea? Melibea's upbringing and education, social class, sensibility and sexuality, value system and character will all be taken into account in this discussion.

Edward Malinak, *Nazareth College*
Torres Naharro's Innovative Dramaturgic Contributions to the Spanish Theater

Torres Naharro's highly innovative dramaturgy brings a sophistication to the Spanish theater that marks him as the outstanding Spanish Renaissance dramatist prior to Lope de Vega. He is the principal contributor to the development of the early Spanish drama, being especially instrumental in shaping new directions and expanding the scope of the Spanish theater. I will examine the dramatic art of Torres Naharro in his *Comedia Aquilana* and *Comedia Ymenea*, which are two significant plays in which he makes major dramaturgic contributions to the creation and emergence of a theater in the first decades of sixteenth-century Spain. Through an analysis of his dramatic art in these plays, I will show how Torres Naharro gives a pronounced shape to the emerging *comedia* and how he is the dramatist most responsible for the conditioning, formation, and enrichment of the drama of Spain's early Golden Age.

20132
Marriott Chateau
Champlain
Salon Habitation B

An Age of Transition I: Rethinking the Italian Wars (1494–1559): Politics and Communication

Session Organizers: John Gagné, *University of Sydney*;
Massimo Rospocher, *Istituto Storico Italo-Germanico / Italienisch-Deu*
Chair: Silvana Seidel Menchi, *Università degli Studi di Pisa*

Massimo Rospocher, *Istituto Storico Italo-Germanico / Italienisch-Deu*
Battles of Ink and Wars of Words: The Emperor, the Pope, and Venice

At the time of the Italian wars, it was not only military affairs that affected the political life of cities, but also the many wars of words that aimed to influence the actions and opinions of the principal actors on the political scene. The aim of this metaphorical war, waged in the public space of the piazza, was the same as that of the real war: to provoke the fall of the enemy regime, to incite rebellion or encourage resistance. War in general, and the Italian wars in particular, have very strong heuristic value not only in European political history but also in the field of political communication. Focusing on the most intense moment of the wars of the League of Cambrai (1509–11), and on some protagonists of this conflict (Julius II, Maximilian I, and Venice), the aim of this paper is to show how the Italian wars were the theater of an innovative and modern use of communication media on the part of political authorities, characterized by the use of various languages and by intermediality (print, orality, images, verses, etc.).

John Gagné, *University of Sydney*
Policing Words in the French States: Between Milan and Paris, 1494–1534

Beyond the military challenges France faced in asserting dominion over Italy, public order became a central concern to the authorities surveying French rule north and south of the Alps. The streets of Paris, Milan, Genoa, and Lyon were important indices of the reception of French policy, since they were where public suspicion, satirical theater, and cheap print forged opinions. This paper compares the fortunes of media and opinion in "French states" during the Italian Wars, both in France and abroad. It also sheds light on the way that public debate and official control over it changed during the course of the wars and laid the groundwork for repressive attitudes toward dissent in the 1530s. While the 1534 Affair of the Placards was the most infamous religious crackdown on print in France, this paper argues that it had its political precedents in the wartime media disputes of the earlier sixteenth century.

Camilla Russell, *University of Newcastle*
Between the Piazza and the Printing Press: The *Spirituali* and the Circulation of Private Correspondence in Mid-Sixteenth-Century Italy

In the mid-sixteenth century, Italian elites enlisted a variety of methods to communicate to each other. Their ideas can be traced to the *piazze* and the printing presses, but in the context of the upheavals of the Italian wars and the challenges of the Reformation, they sometimes preferred private (often ciphered) correspondence. This was particularly the case for the heterodox religious movement, the *spirituali*.This paper will explore how the *spirituali* used private correspondence in the circulation of ideas during the decades of political and religious pressure, censorship, and danger in mid-sixteenth century Italy. It will use, in particular, the correspondence of suspected heretic, Giulia Gonzaga, to expose the vast epistolary networks that avoided both *piazza* and printing press to preserve and promote specific political and religious agendas at times of particular stress.

20133
Marriott Chateau
Champlain
Huronie A

Renaissance Libraries and Collections I

Sponsor: Fédération Internationale des Sociétés et des Instituts pour l'Etude de la Renaissance (FISIER)

Session Organizers: Jean-François Cottier, *Université de Montréal*; Philip Ford, *University of Cambridge, Clare College*

Chair: Rosanna Gorris Camos, *Università degli Studi di Verona*

Jean-François Cottier, *Université de Montréal*
Les auteurs médiévaux de la bibliothèque d'Érasme

En parcourant les deux listes des ouvrages conservés dans la bibliothèque d'Érasme, on ne peut qu'être frappé par la place extrêmement modeste qu'y occupent les auteurs médiévaux. Pourtant l'étude des oeuvres d'Érasme (en particulier ses travaux autour de la Bible) démontre un usage plus important qu'on aurait pu le croire des textes médiévaux. Ma communication aimerait donc à la fois faire le point sur les ouvrages médiévaux conservés par Érasme, mais aussi tenter de dresser un catalogue fantôme des autres textes médiévaux lus et utilisés par l'humaniste.

Alexandre Vanautgaerden, *Musée de la Maison d'Érasme*
La Bibliothèque intérieure d'Érasme

Après avoir édité le catalogue complet de la bibliothèque d'Érasme, basé sur deux inventaires manuscrits conservés à Bâle, puis un article sur les ouvrages conservés de cette bibliothèque, cette intervention mettra en lumière la bibliothèque intérieure d'Érasme, c'est-à-dire, la liste des ouvrages qu'il a lus et utilisés tout au long de sa carrière, même si ils ne se trouvent pas dans les deux inventaires rédigés après le décès de l'humaniste en 1536.

20134
Marriott Chateau
Champlain
Huronie B

Getting a Feeling for Early Modern Theater

Session Organizers: Steven Mullaney, *University of Michigan*; Carla Zecher, *The Newberry Library*

Chair: Michael Witmore, *University of Wisconsin, Madison*

Jennifer Waldron, *University of Pittsburgh*
"The Eye of Man Hath Not Heard": Reforming the Senses in *A Midsummer Night's Dream*

Adapting Daniel Heller-Roazen's characterization of ancient notions of synaesthesia as "joint-perception" and as "sensing that we are sensing," this paper theorizes the importance of cross-modal and multi-modal effects in Shakespeare's *Midsummer Night's Dream*. Why does Bottom mangle a religious text — Paul's first epistle to the Corinthians — in the play's most famous example of synaesthesia: "The eye of man hath not heard, the ear of man hath not seen . . . what my dream was"? How do synaesthetic moments such as this one code theatrical experience as a reformation of the senses, whether individual or collective?

Steven Mullaney, *University of Michigan*
Affective Irony: The Emotional Logic of the Elizabethan Stage

Thomas Wright assumes that the emotions we see and hear in others resonate in us in a kind of tonal sympathy or affective mimesis. The orator who would make his or her audience weep "must first weepe himselfe." In unsettled times like the England reformation, however, what made one person weep was by no means guaranteed to make his or her neighbor respond in kind. I argue that the new amphitheater playhouses of Elizabethan London operated as a kind of inhabited

affective laboratory, designed to resonate with an audience newly uncertain of its individual and collective identities. In plays like *Titus Andronicus*, we are as likely to be alienated by enacted emotion as we are to imitate it, a dialectical, transactional, and inherently theatrical process that I call "affective irony" and examine in some detail in *Titus* 2.4 (Marcus's speech to and about the ravaged Lavinia).

Andrew Bozio, *University of Michigan*
Phenomenology and the Performativity of Space in *King Lear*

Philip Sidney laments that playgoers must rely on signifiers to recognize the place invoked by performance and thereby translate the *platea* of the stage into the locus of the drama. In this, Sidney bears witness to a phenomenology of performance space: a processual unfolding of space through the perception and cognition of playgoers. Constitutive of performance, such unfolding becomes the object of performance in the Dover cliff scene of *King Lear*, where Edgar's description of the imaginary seascape becomes the means by which the space deceptively emerges. Exploring the parallel between Gloucester's blindness and the inability of playgoers to perceive the space described, this paper considers the implications of *Lear*'s skepticism — its refutation of perceptual knowledge — for the phenomenology of performance space. If, as Sidney suggests, space depends upon recognition, Shakespeare stages the limits of this recognition, extending skepticism in a critique of the performativity of space.

20135
Marriott Chateau Champlain
Terrasse

Early Modern Italian Identities I

Sponsor: Charles Singleton Center for the Study of Premodern Europe
Session Organizers: Julia L. Hairston, *University of California, Rome*; Walter Stephens, *The Johns Hopkins University*
Chair: Jane Everson, *University of London, Royal Holloway College*

Kristina Olson, *George Mason University*
What Language Did Women Speak? The Gendered Vernacular in the *Questione della lingua*

In the late Middle Ages, women were most often figured as the principal speakers of the vernacular tongue, as theorized by both Dante (as the maternal vernacular in the *De vulgari eloquentia*) and Boccaccio (as the language of women in the *Esposizioni sopra la Comedia*). I investigate how the identification of the vernacular tongue as a gendered subject enters into the *questione della lingua* in the fifteenth century, when writers such as Biondo Flavio and Leonardo Bruni revisit the figure of the wet nurse as the primary indicator of the ability (or inability) of the Roman masses to produce "grammatica." I analyze their recourse to female literacy as a measurement of literacy or education, drawing comparisons with both medieval (Dante) and ancient (Cicero) source texts. Ultimately, I argue for a gendered history of the vernacular that can be located within the *questione della lingua*.

Julia L. Hairston, *University of California, Rome*
Blood and Milk: Humanist Constructions of Linguistic Identities

This paper reviews ancient and humanist prescriptions regarding maternal nursing and links them to issues regarding domestic management in early modern Italy. In particular, it analyzes the rhetorical lacuna between textual prescription and contemporary social practice on the part of the nobility in texts by Francesco Barbaro and Leon Battista Alberti. Humanist promotion of maternal nursing derived, I will argue, from political and social issues relating to maintaining linguistic and patrilineal purity and, in Alberti's case, also from more personal concerns regarding reproduction.

Thomas Bonfiglio, *University of Richmond*
The Birth of Ethnolinguistic Identity in the Italian Renaissance

This paper shows how nationalist linguistic identity was born in the Italian Renaissance and articulated in the kinship metaphors of maternality and nativity, as well as in the ideology of a connection between national character and national geography. Organic metaphors were taken from body and nature to construct imagined congenital communities that inscribed the vernacular in a symbiotic matrix between body and physical environment and configured it within the discourse of ethnic and corporeal ownership of national identity and local organic nature: "our language" arises from "our bodies/mothers/ nurses" in the act of breastfeeding and also from "our native soil." These metaphors derive from the cult of the Virgin and related images of lactation and begin with Dante and Bembo. The organic metaphors begin with Speroni. These locutions were absent in antiquity: the Greek and Roman locutions for the language of empire lack nationalist notions of ethnic identity.

20136
Marriott Chateau
Champlain
Maisonneuve B

Ficino I: Love, Art, and Death

Sponsor: Society for Renaissance Studies, United Kingdom
Session Organizer: Valery Rees, *School of Economic Science, London*
Chair: James Snyder, *Marist College*

Else Marie Lingaas, *University of Oslo*
Un pomo dolce amaro: Love and Death in Ficino's Interpretation of Orpheus

The relationship between art, love, and death is a central and disputed part of Renaissance Neoplatonism, and in Ficino's *De amore* the Greek myth of Orpheus becomes vital in his discussion of these elements. Orpheus is, traditionally, an expert on these subjects, as an exceptional musician and poet, as a passionate lover, and as one that has transgressed the boundaries between life and death. The ambiguity between love and death, inherent in the Orpheus myth, appears to pose a particular problem to Ficino. In my paper I will investigate how this ambiguity is reflected in Ficino's *De amore*, and highlight the implications for his theory of love. To illustrate the significance of the topic in the Neoplatonic debate, I will also bring in relevant passages from Giovanni Pico della Mirandola's *Commento*.

Cecilia Maier-Kapoor, *The Johns Hopkins University*
Medicine, Philosophy, and Platonic Love: Ficino's Syncretistic Discourse of Love in *De amore*

This paper examines the medico-philosophical discourse in Ficino's theory of love as espoused in his love treatise, *De amore*. Known by most scholars to be the seminal text of Renaissance love theory, the work has traditionally been noted for its Platonic focus on love as desire for ideal beauty. However, there is an inherently problematic aspect to the notion of Platonic eros: contemplation of physical beauty can lead to spiritual ennoblement of the soul. Still, the same mental activity or *cogitatio immoderata* can precipitate a melancholic pathology. In order therefore to straddle the porous boundaries of corporeal and incorporeal, Ficino, as I will show, used a conceptual language that, due to its medico-philosophical nature, bridged the ontological gulf between physical and metaphysical. For, according to Ficino's premodern philosophical approach, there was no split between body and soul.

Christophe Poncet, *Villa Stendhal*
Xenocrates, Lucretius, Ficino, and the Meanings of Death

As a conclusion to the last book of his *Theologia Platonica*, Marsilio Ficino dedicates its final chapters to the condition of impure and intermediate souls after physical death. The question of punishment in the afterlife thus appears to be the ultimate destination of the eighteen books of his *opus magnum*. This ending highlights the importance of divine justice in Ficino's doctrine on the immortality of the souls. Discussing this most theological matter, Ficino builds on a philosophical

disputation between the Epicureans and the Academicians that took place in the last century before the Christian era. Indeed, even though he does not quote them explicitly, the works of Lucretius and pseudo-Xenocrates, which he studied early in his life, provide important keys to his conception of the afterlife.

20137
Marriott Chateau
Champlain
Maisonneuve C

Tragedy and the Tragic in Early Modern France I

Session Organizer: Corinne Noirot-Maguire, *Virginia Polytechnic Institute & State University*
Chair: Kathleen Long, *Cornell University*
Respondent: Michael Meere, *Columbia University*

Hervé Campangne, *University of Maryland, College Park*
The parallel lives of Hamlet and Mustapha in Belleforest's *Histoires tragiques*

What connections could possibly bring together Amlethus, the most famous protagonist of Saxo Grammaticus's *Gesta Danorum*, and Mustapha, a young prince who was assassinated on the order of his father, Sultan Soliman, in 1553? Many, according to François de Belleforest, who devoted a narrative to the tragic destiny of "Amleth, qui vengea la mort de son pere Horwendille" and another to "l'abominable meurtre de Sultan Solyman perpetré sur son fils Mustapha." Emulating Plutarch's *Lives*, the author of the 1572 *Cinquiesme tome des histoires tragiques* presents these stories as parallel exempla within his historic and epideictic collection of novellas. Belleforest also finds in these two narratives the very essence of Aristotelian tragedy, as they concern crimes committed onto protagonists by close family relatives. As I intend to show, these parallel *histoires tragiques* also constitute a twofold commentary on the political dissensions witnessed by Belleforest a few months before the Saint Bartholomew massacre.

Alison Lovell, *University of Washington*
"Quelle puissance i'ay sur moy-mesme": Tragic Death in Two Orientalist Tales from the *Histoires tragiques* of Boaistuau and Belleforest

The author-compiler Pierre Boaistuau (ca. 1517–66) in the *Histoires tragiques* (1559) initially translated and adapted tales from the *Novelle* (1554, 1573) of the Dominican friar Matteo Bandello (1485–1561), and François de Belleforest (1530–83) continued and expanded Boaistuau's collection. Several tales of this genre have an Orientalist setting, including two with similar plots: in 1.2, the Ottoman ruler beheads his hapless Greek concubine; while in 6.6, the ruler kills his son. Each tale presents horror and violence committed against a cherished individual in the ruler's intimate inner circle in a perversion of personal relations. This paper investigates the intersection of Orientalism and the tragic in these examples of the narrative prose form of the *histoire tragique*. The tragic resides not only in the singular acts committed against the innocent, but also in the monstrous figure of the Ottoman ruler who has not mastered his own excessive passions.

20138
Marriott Chateau
Champlain
Maisonneuve E

Reformatting the Psalms: English Biblical Paraphrase in Print

Session Organizer: Beth Quitslund, *Ohio University*
Chair: Debra Rienstra, *Calvin College*

Susan Felch, *Calvin College*
Paraphrased Preaching

Psalms serve a number of functions in sixteenth-century England: incorporated into private prayerbooks, they situate reformed household devotional aids as

continuous with orthodox Christian practice; set to music and sung by men and women together, they symbolize the dismantling of clerical privilege and foreshadow "the priesthood of all believers"; paraphrased, they offer a platform for Protestant preaching. Although Erasmus had argued that the Psalms were unamenable to paraphrase, English writers thought otherwise. Not only did they follow traditional patterns of interpreting the psalms typologically, but many, including women writers such as Anne Lock and Anne Wheathill, also converted poetic and prose psalm paraphrase into a tightly-conceived sermonic genre. Wheathill, for instance, draws on configurations of the *analogia scriptura* to figure her paraphrases as sermons that emphasize the immediate ministry of God's word to individual hearts within the grand narrative of the biblical story.

Beth Quitslund, *Ohio University*
The Old Version, New and Improved

From the mid-1560s until the end of the seventeenth century, English Protestants probably experienced the psalms most frequently and familiarly in the form of the versifications in *The Whole Book of Psalms* (now known as "Sternhold and Hopkins"). Although the collection of psalms itself remained the same in outline over this long period, and thus embedded an essentially mid-Tudor set of songs in the life of the English Church for centuries, no work on *The Whole Book of Psalms* has recognized the ways that it also changed over time in response to aesthetic and ideological pressures. The "authors" of these changes were neither poets or prelates, but printers. The printing history of the metrical psalms demonstrates that reproduction and revision were intimately connected powers in the early modern period, and that the marketplace conferred a *de facto* authority over devotional practice that could overrule or undercut the official ones.

Clare Costley King'oo, *University of Connecticut, Storrs*
William Hunnis and the Success of the *Seven Sobs*

Largely overlooked (or mentioned only in passing) by modern scholars, William Hunnis's expansive verse paraphrase of the Penitential Psalms, *Seven Sobs of a Sorrowfull Soule for Sinne* (1583), garnered immense popular interest in its own time. Unlike Thomas Wyatt's rendition of the same set of psalms, which was published only once in the Renaissance, Hunnis's version was reprinted regularly for more than half a century, running to fifteen editions by 1636 and earning revenue for six or seven different printers. My paper explores why this paraphrase was such a huge commercial success. Reading the work in relation to both the centuries-old tradition of commenting on the seven psalms and the contemporary evangelical vogue for psalm-singing, it argues that Hunnis combined longstanding interpretive custom with a relatively innovative reformist agenda in order to negotiate the often-competing devotional demands of the period.

20139
Marriott Chateau
Champlain
Maisonneuve F

From Mythographers of the Past to Mythmakers of Modernity I

Session Organizers: Susanna Barsella, *Fordham University*; Angela Capodivacca, *Yale University*
Chair: David Quint, *Yale University*

Dennis Looney, *University of Pittsburgh*
Ariosto's Harpies and Myths of Stormy Politics

In this paper I examine Ariosto's use of the classical myth of Calais and Zetes, sons of the North wind, Boreas, who save the Thracian King Phineus from the Harpies. For the Ferrarese poet, the classical myth is a gloss on Astolfo's liberation of the Ethiopian King Senapo in *Furioso* 34.1–3. The myth and the episode it illuminates are both scenes that provide a filter through which the authorial voice reflects on the political crisis of Italy in the first decades of the 1500s, a fragmented political state blinded and under attack by harpies of a different sort. Ariosto's lament for a savior

is strikingly similar to Machiavelli's commentary in *Principe* 25–26. The appeal is for a new hero of mythic qualities, an effective prince, to fight off the storm of fortune that enfeebles Italy. What role does myth play in proposals for political stability in the chaotic years of the early Cinquecento in Central and Northern Italy?

Heather Webb, *The Ohio State University*
Being Marsyas: Dante and Michelangelo as Flayed Poet

In Ovid's *Metamorphoses*, Marsyas cries out "quid me mihi detrahis" ("why are you tearing me from myself")? Despite its brief treatment in the *Metamorphoses*, the flaying of Marsyas becomes a powerful recurrent image of artistic creation and suffering in the Renaissance. This paper examines the reuse and transformation of the Marsyas myth in the poetry of Dante and Michelangelo. While Marsyas's cry in Ovid describes self being torn from self, later reworkings of the myth have tended to reconfigure such divisive destruction. For Dante, the image becomes a positive one of the poet transfigured along with his art. Michelangelo employs a similar sort of reworking in a number of his poems, describing a soul that must shed its ugly outer skin. But in a sonnet most likely composed for Tommaso de' Cavalieri, Michelangelo writes of a desire to clothe his lord's living body with his own dead hide, thereby changing his state. How are we to understand creation if the artist's selfhood is contained in his unaltered skin rather than within some central core of being that is brought forth in the act of producing art?

Lisa Regan, *University of California, Berkeley*
Seeing Clearly: Mastering Fortune and Representation in Sixteenth-Century Northern Italy

For sixteenth-century authors and artists, the mythical goddess of Fortune stood at the crux of an individual's relationship to larger social and political structures. Her role is most often framed in terms of Machiavelli's formulation, where Fortune is opposed to *virtù*, and is the test of the political actor's ability to master his fate. In northern Italy, however, one finds a different understanding of Fortuna's mythical potential. In works by Fregoso, Leonbruno, Ariosto, and Giulio Romano, Fortune is the basis of a new mythography of the all-controlling artist-poet. These poet-artists do not merely master Fortune; rather, they use the power of representation, and thus of transformation, to establish an omniscient authorial identity. Domination of the text-image is the defeat of Fortune by assumption of her status. The myth formed is not of Fortune, but of the poet-artist. Therefore, the goddess Fortuna is at the foundations of modern authorial identity.

Unn Falkeid, *University of Oslo*
The Thorn in the Flesh: Pain and Poetry in Petrarch's *Secretum*

The fictive dialogue between Augustine and Petrarch, with the presence of the silent figure of Truth, is often read as a psychomachia, an internalized battle between the author's own contrasting viewpoints. However, the discussion of lust, pain, and salvation may be interpreted in a wider sense: Franciscus's exposing of his weakness is an imitation of Christ in which boundaries between vices and virtues disappear, and where thinking is reconnected to bodily experiences. The thorn in the flesh, warned of by Augustine in the middle of the text, is not only a reminder of life, of the existence of the individual body within the limits of time and space. The pain is also a transcending experience which connects the individual to the universal and the human to the divine. In this way *Secretum* may be read as a dialogue between conflicting theologies of the fourteenth century — between a traditional Augustinian dualism and the new Franciscan aesthetics.

Thursday, 24 March 2011
10:30–12:00

20203
Hilton Montreal
Bonaventure
Fontaine C

New Technologies and Renaissance Studies II: Editions and Social Networks

Sponsor: Centre for Reformation & Renaissance Studies, University of Toronto

Session Organizers: William Bowen, *University of Toronto Scarborough*; Raymond Siemens, *University of Victoria*

Chair: William Bowen, *University of Toronto Scarborough*

Raymond Siemens, *University of Victoria*
Cara Leitch, *University of Victoria*
Envisioning the Devonshire MS (BL Add 17492) as Social Edition

This paper explores concepts of electronic social networking as applied to the production and use of a digital electronic scholarly edition. The text used for exemplification is the Devonshire MS (BL Add 17492), the first example in the English tradition of men and women writing together, in a sustained way.

Jessica Murphy, *University of Texas, Dallas*
Kris McAbee, *University of Arkansas, Little Rock*
Using a Social Network to Teach Early Modern Drama

This presentation will discuss an assignment developed and employed at the speakers' institutions that uses a social-networking site to allow students to perform the roles of characters in early modern dramatic texts. Each student creates a social-networking profile for a single character in an assigned play and then throughout the semester interacts with the other characters in the digital environment, basing that character's "performance" on textual evidence. The pedagogical benefits of using this digital tool include lessons about character formation, the realization of close-reading skills necessary for such formation, and the implementation of new-media-supported performance.

Elena Pierazzo, *King's College London*
Paul Vetch, *King's College London*
Developing the Cambridge Edition of the Works of Ben Jonson Online

The Cambridge Edition of the Works of Ben Jonson, under the general editorship of D. Bevington, M. Butler, and I. Donaldson, will be published in seven volumes by CUP in 2011; the online digital edition will be published in 2012, with technical research and development carried out by the Centre for Computing in the Humanities at King's College London. In this paper we will provide an overview of the user-centered design process and its outcomes, discuss the edition's functionality, and detail some specific aspects of the technical research and implementation work that is involved in bringing the digital edition to life.

20204
Hilton Montreal Bonaventure
Fontaine D

Giorgio Vasari (1511–74): 500th Anniversary Celebration I

Sponsor: Association for Textual Scholarship in Art History

Session Organizer: Liana de Girolami Cheney, *University of Massachusetts, Lowell*

Chair: Tina Waldeier Bizzarro, *Rosemont College*

Andrew Morrogh, *University of Oregon*
Vasari's *Libro de' disegni* and Niccolò Gaddi, Collector: The Evidence of the Frames

Vasari's *Libro de' disegni* owes its fame not just to the man who put it together, but to the frames with which he is held to have decorated his drawings — which must have been very numerous, for they supposedly ran to at least eight volumes. It is the argument of this paper that the *Libro*, consisting of a single album, has long been confused with the drawings collection of Niccolò Gaddi (1537–91), which consisted of at least five volumes. The key to distinguishing between the two collections is to examine the surviving frames of the drawings. Gaddi is represented by many more than Vasari, often by designs noteworthy for their architectural invention. If our image of the *Libro* must be scaled back, in recompense we gain a new awareness of Gaddi's collection of drawings, the largest formed in sixteenth-century Florence.

Liana de Girolami Cheney, *University of Massachusetts, Lowell*
Giorgio Vasari's Sala degli elementi: Symbolism of Earth

In 1555, Giorgio Vasari, assisted by Cristofaro Gherardi, designed and painted a mythological and cosmological theme in the Sala degli Elementi, an apartment of Duke Cosimo I de' Medici at Palazzo Vecchio in Florence. The Apartment of the Elements is dedicated to the four elements (air, earth, fire, and water), which in antiquity were considered to be at the origin of the world. The four elements are personified as a history-painting theme. These are depicted in the ceiling and in the walls of the room. The focus of this presentation is on the element of Earth, symbolized with The First Fruits of the Earth Are Offered to Saturn. Using Vasari's *I Ragionamenti* as a guide, the complex alchemical symbolism of fire is unveiled.

Sarah McHam, *Rutgers University, New Brunswick*
Vasari's Dialogue with Pliny

In words and in paint, Vasari made clear that Pliny's *Natural History* provided the preeminent model for his anthology of Italian artists' biographies. He claimed that he had been induced to the task by the suggestion he could surpass Pliny's "little treatise." He painted paired fictive busts of Michelangelo and Pliny overlooking the main room of his house in Arezzo and covered the walls of his residence there, and his later home in Florence, with Pliny's stories about Greek artists. This presentation investigates overlooked lessons Vasari learned from the *Natural History*'s structure and organization, basic theoretical concepts, and literary strategies.

20205
Hilton Montreal Bonaventure
Fontaine E

Northern Genre Imagery II: Mockery and Masculinity

Sponsor: Association for Textual Scholarship in Art History

Session Organizer: Arthur Di Furia, *Savannah College of Art and Design*

Chair: Arthur Di Furia, *Savannah College of Art and Design*

Martha Hollander, *Hofstra University*
Adriaen van de Venne's *Cavalier at a Dressing Table*: The Parody of Masculinity in Seventeenth-Century Holland

Adriaen van de Venne's *Cavalier at his Dressing Table* shows a man, possibly an officer, partially dressed and holding a ring, while a boy holds a mirror at a table on

front of him. Behind is a curtained bed; his cloak and sword are piled next to it; a discarded collar is on the floor. This exquisite painting has been interpreted as a moralizing scene. However, it is a complex parody. It recalls two allegories: Venus at her mirror, and Venus and Mars. It also reflects the traditional imagery of parodic gender reversal, such as the "battle of the trousers," conceit of the fifteenth and sixteenth centuries. Finally, it satirizes the ideal of rugged masculinity by satirizing a "feminized" man, a figure familiar from Anglo-Dutch literature on behavior. In a larger sense, van de Venne's parody of erotic and martial themes reinforces social norms of gender by exaggerating their reversal.

James Shaw, *Independent Scholar*
Golden Age Caricature: A Subgenre

Dutch Golden Age genre drawings — unlike prints and paintings — give us spontaneous "first draft" insights into what the artists had in mind. They represent a wide range of purpose: on-the-spot exercises, studies for prints and paintings, and finished products intended directly for the market. They also evolve from the caricatural images of the Ostades, to the almost expressionistic grotesques of van de Venne, to the true caricatures-as-social-satires of Dusart, anticipating Hogarth. Perhaps what is most interesting within this subgenre is what is absent: unlike previous caricaturists, the Dutch "caricature down" about their inferiors rather than "caricature up" about their superiors; no nobility, no priests, no politicians, no plutocrats. This internal evidence — coupled with the spontaneity that frees them from the import of calculated hidden meanings — indicates that the taste and perspective of the audience was more bourgeois than moral, esthetic, or political.

Jochai Rosen, *University of Haifa*
Reality versus Visual Tradition: The Case of the Seventeenth-Century Dutch Guardroom Scene

A guardroom scene is a genre painting depicting soldiers and officers as they spend their time off-duty in temporary shelters. They are usually shown as they frolic with ill-repute women, gamble, harass captives, and distribute booty amongst themselves. This theme was initiated by Pieter Codde and his followers in Amsterdam of the late 1620s. Since it is realistic and includes contemporary figures it is often perceived to be reflecting the realities of the Eighty Years' War in the Netherlands. This lecture will tackle this assumption through a careful examination of the historical and artistic background of the guardroom scene. This will reveal that the guardroom scene cannot be taken to be an accurate representation of contemporary military campaigns and their outcome. It is rather the product of certain social, economic, and cultural conditions, which served as a fictitious form of entertainment.

20206
Hilton Montreal
Bonaventure
Fontaine F

Andrea Mantegna: New Approaches II

Session Organizers: Stephen Campbell, *The Johns Hopkins University*; Jérémie Koering, *CNRS — Centre André Chastel*
Chair: Eva Struhal, *Université Laval*

Jérémie Koering, *CNRS — Centre André Chastel*
Changing forms: Mantegna's Presence in the Camera degli Sposi

Hidden in the vegetal ornament of one of the pilasters of the Camera degli Sposi, Mantegna has painted his self-portrait. Doing this, he chose to sign his authority at the heart of a germinative process. Reconsidering the insertion of the self-portrait as an image of the generative power of the artist, but also the inscription in the *targa* (in particular the term *absoluvit*), the date 1465 inscribed in the marble, as well as several plastic inventions marking the porosity between art and nature, reveals a secret, changing, and subtle (*tenuitas*) artistic speech in the Camera degli Sposi.

Gennaro Toscano, *Institut National du Patrimonine*
Mantegna as Illuminator: The State of the Question

In 1957 Millard Meiss published *Mantegna as Illuminator. An Episode in Renaissance Art, Humanism and Diplomacy*, in which he attributed to Mantegna several illuminations and decorated initials in Passio Sancti Mauritii (Bibliotheque de l'Arsenal ms. 940) and Strabo's Geographia (Biblioteca Comunale di Albi ms. 77). Meiss could never have anticipated the quantity of ink that would be spilled in the response to these attributions; scholars now tend to ascribe the illuminations in both codices to the workshop of Jacopo Bellini and to identify the hand of the young Giovanni Bellini in the Strabo. It is still possible however to attribute one illumination to Mantegna — the single illustration in the *Marciana Chronica* of Eusebius (ms. Lat. IX, 1 = 3496), produced in Padua in 1450. Even if this is the only miniature to be securely connected with the painter, his role in this area constitutes a fascinating chapter in the history of book production *all'antica* developing in the latter half of the Quattrocento. This paper will analyze the place of Mantegna in the culture of the book and to establish a balance in the approaches to the problem.

Andreas Hauser, *Studienzentrum Zur Treu*
Medusa-Motifs in a Painting of Mantegna: A Martial Conception of Art

In Mantegna's *Judgment of Jacobus* (Padua) two figures catch our eye: a Roman officer and a lad disguised as a warrior. Ignoring the main scene, they qualify themself as agents of a meta-discourse. With eyes glooming out of a shadowed face, the child looks vaguely in the width. The fierce mask on his shield, while facing the spectator, peers to the soldier at the left, who gazes down to the mask orning the clasp of his cape. The petrifying glance of the Medusa, the prophetic of the seer, and the penetrating of the lion — such metaphors are mingled by the artist with the motif of the body as a prison of the soul and with typological conceptions. The interpretation of this medusian iconology reveals a martial vision of art's mission.

Andrea Bolland, *University of Nebraska, Lincoln*
Stability and Artifice in Mantegna's Hard Style

This paper examines Andrea Mantegna's later stylistic preoccupations in light of late fifteenth- and early sixteenth-century debates on the arts (the *paragone*) and literary language (the *questione della lingua*).

20207
Hilton Montreal
Bonaventure
Fontaine G

More on the Threshold II

Sponsor: Amici Thomae Mori
Session Organizer: Seymour House
Chair: Cristina Perissinotto, *University of Ottawa*
Respondent: Stephen Foley, *Brown University*

Seymour House
Sowing the Fields of the Lord: Thomas More and Clerical Education

"Unless educated from its tender years in piety and religion before the habits of vice take over . . . [youth] will never persevere in ecclesiastical discipline" — so runs the opening of the decree establishing seminaries in the XXIII session of the Council of Trent in 1563. More was, like nearly all observers in the first two decades of the sixteenth century, a vocal critic of the clergy and saw scores of scandalizing clerics as a judge in both Star Chamber and Chancery — venal, violent, and grasping. When presenting candidates to church livings, himself selected highly educated clergy — most of whom were notorious pluralists. Many of the problems associated with clerical indiscipline were generated by highly educated priests. This paper will sketch out More's notions of the fruits of education and hold them up to the light of Trent's expectations.

Helene Suzanne, *Polonia University*
Thomas More and Jerome Bosch: The Same Questions?

This paper looks at similarities in views of faith and death in the works of Thomas More and Jerome Bosch. The Church focused on the afterlife as the most important part of our path as human beings, and Thomas More seems not to have escaped that attitude, or not completely. He was, like many men of his time, tormented by the overall changes in his society — in developments in the intellectual and spiritual realm on the one hand and on the other, his confidence in the Church as an institution and as the answer to one's search for a meaning of earthly life. An analysis of various paintings by Jerome Bosch representing faith and the Church suggests that he too was as tormented by the changes as was More. Does he show More's confidence in the institution and the Christian faith as More did?

Romuald Lakowski, *Grant MacEwan College*
Thomas More's Utopian Travels and the Birth of the Utopian Genre

When Thomas More wrote his *Utopia* he created a new genre by combining elements from several existing genres including the classical best commonwealth exercise and the medieval travel romance. More's knowledge of travel literature was obviously extensive, and his *Utopia* needs to be considered seriously as a response to the European voyages of discovery and exploration, not only Spanish but especially Portuguese, and also of the humanist revival of interest in classical geography, and of the continued influence of medieval travel accounts, such as Marco Polo's and Mandeville's *Travels*. Later early modern utopias almost all contain at least perfunctory travel narratives or geographical frames. The decline of the early modern Utopian genre is intimately linked to the end of the great age of discovery and exploration, because there were no more *terrae incognitae* in which to locate imaginary utopian societies.

20208
Hilton Montreal
Bonaventure
Fontaine H

Gender and Ekphrasis in Early Modern Europe

Session Organizer: Marion Wells, *Middlebury College*
Chair: Joanne M. Ferraro, *San Diego State University*

Marion Wells, *Middlebury College*
Philomela's Marks: Ekphrasis, Grief, and Gender in Shakespeare's Poetry

This paper will explore the significance of the mutual imbrication of ekphrasis and sexual violence in Shakespeare's poetry. Beginning with a discussion of Philomela's substitution of a woven picture (the teasingly opaque "purpureas notas") for an oral account of violence in Ovid's *Metamorphoses*, I will analyze Shakespeare's revision of this foundational story in *Titus Andronicus*. Here my focus will be on Lavinia's silent inscription of a Latin word from a text associated with maternal inheritance to denote a deed that earlier in the play her "womanhood denies [her] tongue to tell." As I explore the hypothesis that in these works ekphrasis frames a gendered space of unspeakable emotion, I will briefly discuss Shakespeare's most explicit treatment of the relationship between violence and ekphrasis, *The Rape of Lucrece*. My final text, *The Winter's Tale*, will allow me to unpack more fully the emergent connection between ekphrasis, gender, and unspeakable affect in these works.

James Berg, *Middlebury College*
A Play should not Mean but Be: Shakespearean Ekphrasis as the Appropriation of Feminine Silence

In this paper, I use *Much Ado about Nothing* and passages from other plays to envision ekphrasis as a mode of poetical cross-dressing not only informing Shakespeare's famous extended descriptions (as in *Titus Andronicus, The Rape of Lucrece, Antony and Cleopatra, Cymbeline*, and *The Winter's Tale*) but also establishing the vividness of character and situation that his plays often achieve. I propose that in emulating pictorial art, and in defining itself as description or

recounting in opposition to interpretation, Shakespearean ekphrasis itself imitates a kind of feminine silence — such as Lavinia's, Kate's, Hero's, Isabella's, Cordelia's, or Hermione's — that constitutes a resistance to conclusive masculine orderings and interpretations. Yet in the realm of spoken and written language, the "sound" of interpretation is perhaps impossible to avoid — except in negative ways, through absence or nullification. Shakespeare typically creates ekphrastic effects in his plays, then, by staging interpretive failures (particularly involving male "readings" of females) and thus creating "speaking pictures" of persons and situations that, from a hermeneutic perspective, seem not to "speak," approximating silence, like emblematic woodcuts lacking accompanying emblems and thus evoking the danger of erroneous interpretation.

Melinda Cro, *Kansas State University*
Ekphrasis and the Feminine in Sannazaro's *Arcadia*

In chapter 3 of Jacopo Sannazaro's *Arcadia* (1504), the shepherds celebrate the feast of Pales, "veneranda dea di pastori." As the shepherds enter the temple, the narrator describes the painting on the façade, and his attention is caught by a depiction of nymphs. Satyrs are sneaking up on them, and the nymphs, realizing the peril they face, take flight. The painting comes to life as the author describes their escape from the threat. The menace of physical violence towards the nymphs is underlined by their rapid and panicked movement and the poet brings both their escape and their fear to life. Sannazaro depicts several distinct scenes on the temple but this is the only one to include the feminine, and it is the one that most interests the narrator. In my paper I propose an analysis of this hereto unexamined scene, focusing on the significance of the use of ekphrasis and how this violent depiction of the woman informs the author's and the reader's view of *Arcadia.*

20209
Hilton Montreal
Bonaventure
Portage

Cultures of Correspondence in Early Modern England

Session Organizer: James Daybell, *University of Plymouth*
Chair: Arthur Marotti, *Wayne State University*

Andrew Gordon, *University of Aberdeen*
Counterfeiting Correspondence: Functions of Forgery at Court

Recent research has refined our understanding of the multiple roles played by correspondence in the early modern period, and heightened awareness of the complexity of letters as material artefacts. In exposing the manipulation of fictions of intimacy in letters of the period, the sophistication of early modern letter-writing strategies has begun to be revealed. I this paper I explore another kind of letter writing that deserves a place within the history of correspondence culture: the counterfeit letter. Focusing on examples from the late Elizabethan court, this paper examines the intentions behind these creations, the reactions to their discovery, and the methods used to determine their status. In doing so the study of counterfeit letters sheds light on contemporary attitudes to the hand of the writer, and the concept of an authentic original, and widens understanding of the uses of early modern correspondence.

James Daybell, *University of Plymouth*
Early Modern Letterbooks: The Afterlife of Letters

This paper examines the afterlife of letters, the ways they were preserved and archived and practices for safe-keeping correspondence. It explores the motivations of officials, individuals or families to keep their correspondence, where impulses range from the bureaucratic and legal to the more personal and sentimental. The main focus of the paper, however, is the manuscript letter-book (or copy-book) which developed as a popular form during the late sixteenth-century as a way of preserving one's own outgoing and inward correspondence. Several case studies are offered to

illuminate the nature, functions, and purpose of the genre. Most commonly letter-books were kept by government officials, carefully recording time in office. Central here are questions about selection and omission. Where a picture of wider correspondence can be reconstructed it becomes possible to infer what letters were chosen for entry and why were certain items left out. Significantly the letter-book also appears to have operated as a form of "self-writing." Moreover, letter-books of this type occupied an interesting place within the household. Pen trails or signatures of other family members indicate the less than "private" nature of genre.

Cedric Brown, *University of Reading*
Life Beats Art: the Jeremy Taylor-John Evelyn Correspondence, Taylor's *Friendship Treatise*, and Katherine Philips

This paper is about mid-seventeenth-century ideals and practicalities of friendship, as manifested in epistolary documents and associated information. It depends on the surviving correspondence between John Evelyn and Jeremy Taylor and his often-reprinted treatise, *A Discourse of the Nature, Offices, and Measures of Friendship . . . in a letter to . . . Mrs. Katharine Philips*. Philips, the champion of female friendship, had asked for Taylor's advice. Taylor responded by placing fashionable ideas, supported by romance and French pietism, in the general framework of Christian charity, and emphasized the supreme value of practical manifestations of friendship obligations. Evelyn, who sought out the impoverished Taylor to act as his spiritual mentor, worked hard in practical ways to improve the lot of his friend. Just after he finished his *Discourse*, Taylor wrote gratefully to Evelyn to say that Evelyn's acts surpassed the ideals he had just described. The paper is in part revisionary, pointing out that the general post-medieval movement towards more individual ideas of friendship, as described recently in Keith Thomas's *The Ends of Life*, is not quite so simple when you look at the evidence on the ground.

20211
Hilton Montreal
Bonaventure
Mansfield

Snakes and Ladders: Power Games at the Renaissance Court II: Slippery Maneuvers and Magnificent Failures

Sponsor: Prato Consortium for Medieval & Renaissance Studies
Session Organizers: Molly Bourne, *Syracuse University in Florence*; Sarah Cockram, *University of Edinburgh*
Chair: Sarah Cockram, *University of Edinburgh*

Paola Ugolini, *New York University*
"Impudent hopes of the court": Fallen Courtiers and Court Criticism in Pietro Aretino's *Lamento di uno cortigiano gia' favorito in palazzo*

The *Lamento di uno cortigiano già favorito in palazzo, et hora in grandissma calamità* (ca. 1520s) is a pasquinade by Pietro Aretino pertaining to the genre of satires on fallen courtiers. The text enacts the widespread anti-court stereotype of the once successful, now impoverished and repentant courtier denouncing the impossibility of real upward social mobility in the courtly milieu. The *Lamento* presents many typical traits of Aretino's anti-court texts, such as the intertwining of anti-court and anti-courtesan motifs, the court's charms and promises and the real possibility for upward mobility, and a reflection on the power of satire to contrast the pervasive force of attraction of the court. This paper aims to explore the *Lamento* within the genre of anti-court satires, and especially in connection with Aretino's treatment of the same topic in his other works devoted to court criticism, such as *La cortegiana* and the *Ragionamento delle corti.*

Jonathan Spangler, *Manchester Metrpolitan University*
Sons and Daughters Sent Abroad: Foreign Princes at the French Court

One of the most effective strategies for survival in any Renaissance court was to balance commitment between ever-changing factions and favorites. At the highest level of courtly society, princely families whose sovereignty depended on the recognition and goodwill of their more powerful neighbours aimed to balance their adherence to

one power with another by sending their most precious diplomatic representatives: their own children. This paper will compare the slippery strategies of several princely border families who in the sixteenth century sent younger sons and daughters to the French court: Lorraine, Savoy, Gonzaga, Este, Cleves, Salm. "Success" will be measured in marriages negotiated or wealth gained, or in degrees of favor achieved, but also in the diplomatic health of the dynasty back home. Some saw spectacular rises of fortune and the establishment of powerful cadet branches, like the Guise, while others failed almost as spectacularly, like the Este, at great cost.

Jacqueline Musacchio, *Wellesley College*
The Life and Death of Piero Buonventuri at the Medici Court

Piero Buonaventuri would be absent from the historical record had he not met the Venetian Bianca Cappello in 1563. Her subsequent pregnancy resulted in a hasty marriage and flight to Florence, where the couple came to the attention of then-regent Francesco de'Medici; Bianca and Francesco soon began their fourteen-year-long affair, though she remained married to Piero and Francesco married Giovanna of Austria in 1565. Francesco granted Bianca and Piero multiple favors and hired Piero in his *guardaroba*. As a result of this special treatment Piero happily ignored Bianca's infidelity and engaged in his own affairs while maneuvering for additional power. None of this was secret; Florentines mocked the couple by leaving cuckold horns on their palace door. But it all came to a dramatic end in August 1572 when Piero was murdered by another courtier, almost certainly with Francesco's tacit approval. An examination of Piero's life and death provides a case study in the impact of sexual politics at the Florentine ducal court.

20212
Hilton Montreal
Bonaventure
Salon Castilion

Le cœur politique à la Renaissance: représentation de l'amour dans les cérémonies au XVe siècle

Session Organizers: Michel Hébert, *Université du Québec à Montréal*; Lyse Roy, *Université de Québec à Montréal*
Chair: William Kemp, *ENSSIB*

Lydwine Scordia, *Université de Rouen*
"L'universelle araigne" (Louis XI) et l'amour lors des entrées royales du règne (1461–83)

Depuis les travaux de Bernard Guenée et Françoise Lehoux (*Les entrées royales françaises de 1328 à 1515*, Paris, CNRS, 1968), on sait que les entrées royales sont devenues un grand théâtre où le sentiment monarchique est soutenu, exalté et encadré comme un phénomène participant de la vie politique du règne. Louis XI, surnommé "l'universelle araigne" par le chroniqueur bourguignon Jean Molinet, s'est soumis comme les autres rois à cette manifestation de la religion royale. Il a exprimé, reçu et donné des preuves d'amour à/de ses bonnes villes. Mais qu'est ce que l'amour pour ce roi que beaucoup considèrent comme un tyran?

Miguel Raufast
Aimer pour être aimé? Émotion cérémonielle et réalité politique dans l'entrée d'Isabelle I de Castille à Barcelone (1481)

La célébration d'une entrée solennelle à la Barcelone du XV[e] siècle peut être perçue comme un jeu de séduction entre ceux qui participent à l'événement. Une séduction mutuelle entre la monarchie et la ville qui se manifeste tant à travers les gestes que les mots. Le registre est vaste, mais ne signifie jamais une perte d'identité dans un amour fasciné. Gouvernants et sujets, puissamment attachés les uns et les autres à leurs codes cérémoniaux particuliers, expriment leurs émotions en même temps qu'ils les négocient avec grand soin. Aimer pour être aimé? Véritable point d'inflexion dans l'histoire des cérémonies d'entrée à Barcelone, la visite d'Isabelle Ière de Castille en 1481, alors reçue comme nouvelle reine de la Couronne d'Aragon, peut être analysée comme le reflet de la rencontre entre la monarchie et la ville après la séparation traumatique expérimentée durant la Guerre Civile Catalane (1462–72).

Sylvie Quéré, *Université du Québec à Montréal*
L'amour du roi dans le discours des États de Languedoc au XV[e] siècle

L'amour, et plus généralement le sentiment politique, occupe une place importante dans le discours des États de Languedoc au XV[e] siècle. Plus qu'un simple argument rhétorique, l'amour se manifeste par des actions concrètes: consentir à l'impôt, présenter des requêtes, exposer l'état du pays. Il s'exprime par la révérence, la sujétion et, surtout, l'obéissance. À la fois dû et voulu, l'amour des États appelle la grâce du roi, sa pitié et sa miséricorde. De part et d'autre, il justifie la demande (la demande de subside du roi, les requêtes des États) et légitimise la réponse (le consentement à l'impôt, la grâce du roi). En ce sens, l'amour des États de Languedoc envers le roi de France témoigne simultanément d'un lien affectif, d'une obligation morale de gouvernement et d'une reconnaissance de la légitimité de l'autorité du roi sur le pays.

Michel Hébert, *Université du Québec à Montréal*
La grâce du don: amour et liberté dans les concessions de subsides par les assemblées représentatives

Les assemblées représentatives et parlementaires de la fin du Moyen Âge sont le lieu d'un dialogue entre les princes et les pays qu'ils gouvernent. Les termes d'amour et de grâce y sont récurrents, en concurrence avec ceux de fidélité, d'aide et de conseil. Une étude attentive des textes permet de constater que, si l'aide et le conseil sont surtout évoqués dans les discours solennels d'ouverture de ces assemblées, la référence à l'amour et à la grâce se trouve principalement dans les chapitres concernant l'octroi des subsides et qu'elles visent surtout à maintenir la liberté du consentement des sujets à l'impôt.

20213
Hilton Montreal
Bonaventure
Frontenac

New Contexts for Emblems

Sponsor: Society for Emblem Studies
Session Organizer: Mara Wade, *University of Illinois, Urbana-Champaign*
Chair: David Graham, *Concordia University*
Respondent: John Mulryan, *St. Bonaventure University*

James Jewitt, *University of Pittsburgh*
Eliza Fortuna: The Ditchley Portrait as an Emblem for Sir Henry Lee

Marcus Gheeraerts the Younger's portrait of Queen Elizabeth I, the so-called "Ditchley Portrait," is perhaps the most well-known and iconic image of the queen, yet its precise meaning remains uncertain. While historians and art historians agree that it was commissioned by the courtier Sir Henry Lee as an appeal for Elizabeth's forgiveness, no analysis has convincingly explained how the allegorical tempest, which is unique among images of Elizabeth, conveys her pardon. My essay argues that the Ditchley Portrait represents Elizabeth in the guise of the goddess Fortune, an identity central to Lee's plea but unmentioned to date. Her position balancing atop a globe in a landscape divided into stormy and sunny zones explicitly invokes iconographic traditions of Fortune. With its conjunction of Latin mottoes, vernacular sonnet, and icon of the queen, the Ditchley Portrait comprises a grandiose emblem ratifying the queen as Eliza Fortuna, arbiter of her nation's destiny and Lee's fate. Ultimately, the portrait renegotiates the contentious nature of female authority while also providing its patron with a powerful talisman against misfortune.

Max Reinhart, *University of Georgia*
Overwriting the Template: A French Fictionalization of Ottoman Political Ambitions in a Latin Emblematic Tapestry Series of 1641

A series of emblematic Turkish tapestries with mottos and pictures — created at the Porte in 1640 to illustrate the Ottoman position with respect to the balance of powers in Europe, but then translated by a royalist into French with a

pro-French–anti-Ottoman commentary (*subscriptio*) — exemplifies the fallacy inherent in the syllogistic logic of the emblematic genre: since A (*motto*) is true, and B (*pictura*) illustrates this truth, C (*subscriptio*) must therefore follow. The problem is that an image (B) resists singular interpretation, and the conclusion (C) consequently breaks down along ideological lines. Semantic complications multiply when interpretations are in turn subjected to translations across further national boundaries. A traveler, the German poet Georg Philipp Harsdörffer, discovered the manuscript, translated it into Latin, published it in Nuremberg in 1641, and presented it to the Fruchtbringende Gesellschaft, a society composed of Calvinist irenicists, who were horrified to find their expectations of a similarly peace-minded French policy shattered.

Alison Saunders, *University of Aberdeen*
Very Different from Whitney, Very Different from Palmer: A Largely Unknown Early Modern English Manuscript Translation of Alciato

Alciato's emblem book was early translated into French, German, Spanish, and Italian, but apparently not into English. Although both Palmer and Whitney included English versions of several Alciato emblems in their *Two hundred poosees* and *Choice of emblemes*, neither work constitutes an English translation of Alciato. It is generally thought that no English translation of Alciato's emblems was made before those by Virginia Callahan (1985) and Betty Knott (1996). However, a privately owned, early seventeenth-century manuscript contains ninety-two Latin emblems with English verse translations. Unlike Palmer's and Whitney's very free adaptations, these translations follow closely the original Latin text. Each includes a (usually colored) figure, closely modeled on those of the 1577 Latin Plantin edition, but no title, and there is no overall title-page.This paper discuss this important manuscript and demonstrates the remarkably different approach adopted by its unknown translator from that of Palmer and Whitney.

20214
Hilton Montreal
Bonaventure
Fundy

Practical Problems of Sculpture II

Session Organizer: Kelley Helmstutler-Di Dio, *University of Vermont*
Chair: Kelley Helmstutler-Di Dio, *University of Vermont*

Marcella Favero, *University of Pisa*
Francesco Mochi between Marble and Bronze

Francesco Mochi was often confronted with the practical problems of monumental sculpture in both marble and bronze. His career provides several examples of the difficulties a versatile sculptor had to face in that age. Two cases will be examined in order to show the degree to which practical problems could influence the production of sculpture.The first example concerns the transport of the marble statue of Saint Taddeo from Mochi's roman workshop to Orvieto Cathedral, recorded as an adventurous trip in the *Memorials* of Orvieto's *Opera*.The second case highlights the material problems inherent to bronze sculpture. Mochi cast his own bronzes — including the two large equestrian monuments in Piacenza — these entailed even greater difficulties than marble sculpture. The making of the first monument lasted eight years, not only due to technical difficulties, but also to sheer practical problems: delays in the delivery of materials, etc.

Emmanuel Lamouche, *Université de Picardie — Jules Verne, Amiens*
The Industry of Bronze in Rome around 1600

Bronze monumental sculpture involves a long and complex process of elaboration, and the collaboration of various professionals in a specific place: the foundry. It also requires numerous materials. This paper intends to examine the problem of the procurement of these materials, especially metals, in the particular context of post-Tridentine Rome. During about forty years from the 1580s, great amounts of bronze were regularly used by the popes in large settings,

combining architecture and sculpture. The Baldacchino of Bernini in St Peter's is only one of the most spectacular examples of it. In such an industry, antique and medieval bronzes were continuously reused to satisfy the huge requirements of metal. The paper explores the organization of the trade of metals, which underlay the activity of a large network of sculptors, founders, and goldsmiths working on the building sites, and its practical consequences for the execution of the works of art.

Francesco Freddolini, *Università degli Studi di Pisa*
The Tuscan Sculpture and Marble Trade with Spain: 1570–1650

The Florentine archives provide ample evidence for the study of the sculpture and marble trade between Tuscany and Spain. Attention has generally focussed on the grand pieces by the leading late-sixteenth and early seventeenth-century sculptors. The sources, however, are so detailed and bountiful as to afford us a glimpse of the whole process of transmission of both carved and rough marble to Spain. We can follow the progress of a piece from the sculptor's studio in Florence to the harbor in Leghorn, and then to Alicante and up to Valladolid or Madrid. We learn about how it was boxed, padded, and transported, how it was insured, and how much duty it paid all along its journey. Valuable information is also gained on the organization of the shipping agents in Pisa and Leghorn, and more generally on how such expensive operations were financed.

20215
Hilton Montreal
Bonaventure
Longueuil

Teaching Hebrew Language and Hebrew Sources in the Universities of Europe

Session Organizer: Ilana Zinguer, *University of Haifa*
Chair: Howard Tsvi Adelman, *Queen's University*
Respondent: Guido Bartolucci, *Università degli Studi di Bologna*

Joanna Pietrzak-Thebault, *Cardinal Sefan Wyszynski University*
At the Foot of the Royal Hill, in Printing Houses, in Yeshiva Academies: Teaching and Spreading of Hebrew in the Sixteenth Century in Poland

We will never know how many among the books buried on Lublin market place in September 1939 came from the first years of Hebrew printing (Lublin since 1547 and Cracow since 1534). More than 600 titles were published there during the sixteenth and seventeenth centuries. About forty other centers of production of Hebrew books functioned in Poland at the time. If those books were produced on such a large scale, it was because they were read. Yeshiva Academies flourished in the sixteenth century and their heads were granted the title of Vice-chancellors, just as the leaders of universities did. Some, as Salomon Luria and his adversary, the "Aristotelian" Isserles from Cracow, are still well-known. Isserles's "neighbor," the Cracow Academy, founded in 1374, opened its chair for Hebrew in 1528 and some eminent professors taught there. The Hebrew was maintained at the Academy during the whole sixteenth century, in spite of Counter-Reformist "reluctances."

Giuseppe Veltri, *University of Halle-Wittenberg*
Hebrew and Jewish Studies at German Universities between the Sixteenth and Eighteenth Centuries

A major aspect of the new intellectual climate engendered by the Renaissance and later on by the Reformation was the growing preoccupation of Christian scholars with the interrelationship between language and religion, philology and theology. This concern was clearly manifested in the emergence of the so-called Christian Hebraism, a branch of Christian scholarship dedicated to Hebraica and Judaica from the late fifteenth century onwards. That is a well-known aspect of Renaissance studies. Yet, a little known aspect is the Protestant interest for Hebrew and Jewish studies as it is shown by the *dissertationes*, the typical academic place to be taken as indicator of the main stream and major trends of this epoque. We have a huge

number of still-unexplored dissertations on Jews, Judaism, and Hebrew languages in university archives. My lecture tries to offer an overview of the topics included in this academic activity.

Daniel Stein Kokin, *University of Oregon*
Isaac Cohen to Marco Lippomano: A Christian Hebraist Learns Arabic — in Hebrew
The Venetian lawyer, humanist, and politician Marco Lippomano (ca. 1390–1446?) was known to illustrious humanist contemporaries as a Hebraist, an assessment recently confirmed by Giulio Busi and Saverio Campanini. Discovery of an additional text suggests that he may also have been a pioneer in the European study of Arabic. The manuscript in question — the work of a virtually unknown fifteenth-century Jewish scholar, Isaac ben Elijah ha-Cohen — is a short, Hebrew-language introduction to the Arabic verb system prepared directly for Lippomano. After addressing the striking features of this unique document — its linguistic and cultural comparison between Hebrew and Arabic, its indication of continued knowledge of Arabic among the Jews of Sicily, and its testimony to contacts at this time between Venetian Christians and Sephardic Jews — my presentation will consider Lippomano's possible motivations for learning Arabic and address how this text changes our understanding of Semitic language study in the Italian Renaissance.

Ilana Zinguer, *University of Haifa*
Teachers and the Public for the Hebrew Language at the College Royal (France)
Who were the teachers, who were the students and the public, what was the curriculum, and which manuals were used in the College Royal versus the Universities? The role of Jews as teachers, the freedom given to them and its limits in the building of the French Humanism will be considered; also to be considered are some of their own writings, their reception, and the decline of the Hebrew teaching (Pauolo Paradisi, A.Guidacero).

20216
Hilton Montreal
Bonaventure
Pointe-aux-Trembles

Speeches by Characters (and Narrators) in the Chivalric Tradition: From the Arthurian Romance to Tasso II

Session Organizer: Annalisa Izzo, *Université de Lausanne*
Chair: Richard Trachsler, *Georg-August-Universität Göttingen*

Marina Beer, *Università di Roma*
I "mores" parlano: insegnamenti gnomici e prontuari paremiologici nella voce di narratori e personaggi dei romanzi cavallereschi italiani tra Quattro e Cinquecento
Un patrimonio sapienziale, gnomico e paremiologico di diversa provenienza trova espressione nelle voci dei narratori e in quelle dei personaggi dei romanzi cavallereschi italiani tra Quattro e Cinquecento: questa modalità espressiva deriva da abitudini narrative canterine e in parte dalla tradizione novellistica in ottave, o da quella della 'frottola'; essa trova però una sua rifunzionalizzazione nel codice della narrativa cavalleresca italiana per influenza di modelli cortesi, per l'influsso di modelli umanistici di rielaborazione dell'epigrammatica classica, grazie alla diffusione di una cultura nobiliare e cortigiana dei motti e delle imprese in lingua volgare, precedente alla grande fortuna delle raccolte di emblemi e imprese a stampa nella scia degli Adagia di Erasmo, e come tentativo di travaso in lingua di un patrimonio di proverbi locali o regionali.

Jane Everson, *University of London, Royal Holloway College*
The Language of Venus and the Language of True Love: The Speeches for Sinodoro's Wooing — *Mambriano* 29
In canto 29, Francesco Cieco brings Rinaldo, Orlando, and their armies together in the city-state of Piraga. Orlando has just been victorious against the massed Saracen forces of Spain who have been beseiging Piraga. With peace terms agreed and victory celebrations in preparation, the young Saracen convert, Sinodoro, is

struck by a *coup-de-foudre* for the widowed queen of Piraga, Fulvia. Overcome by his emotions and fearful of showing his amorous inclinations, he goes off on his own into a nearby wood. Here he indulges in a lyrical lament, before being interrupted by a vision of Venus, and subsequently a second, contrasting vision of Daphne. The linguistic registers of Sinodoro's lament, Venus's speech encouraging seduction, and Daphne's sermon with its contrasting insistence on morality and courtesy provide an admirable illustration of the range of poetic styles and registers that Cieco commands in his poem.

Costantino Maeder, *Université Catholique de Louvain*
Pensiero, soliloquio mentale, e discorso diretto nel Boiardo

Nell'*Orlando innamorato* di Boiardo i personaggi parlano, discorrono, dialogano. Un tipo di discorso diretto richiama però l'attenzione dello studioso, cioè quello che esige come destinatario l'enunciatore stesso: un personaggio dice qualcosa a bassa voce per non farsi sentire o parla da solo (soliloquio o monologo interiore). Come e quando l'autore implicito opta per il discorso diretto in questi casi e quando invece per un discorso indiretto? Una spiegazione per questa strategia testuale è la necessità di teatralizzare la lettura di un genere che esige ascoltatori, e non lettori. Oltre alle spiegazioni di tipo iconico, dobbiamo anche tener conto di problemi di foregrounding e di selezione di contenuti da parte dell'autore implicito: quando si usa il discorso diretto e quali contenuti vengono così messi in rilievo. L'analisi di questo tipo di discorso diretto consente di identificare strategie poetiche precise e di postulare piani metafinzionali meno evidenti a prima vista.

20217
Hilton Montreal
Bonaventure
Jacques Cartier

Alienation and Exclusion: Exiles and Outsiders in Italian Humanism II

Session Organizers: Jeroen De Keyser, *Katholieke Universiteit Leuven*; David Marsh, *Rutgers University, New Brunswick*

Chair: W. Scott Blanchard, *Misericordia University*

Han Lamers, *Leiden University*
Byzantine Scholars in Renaissance Italy: Exiled Hellenes and Humanist Exiles

Learned Byzantine scholars who came to Italy because of the Ottoman advance into Europe are commonly considered to have been instrumental to the humanist movement. The focus on their role in the dissemination of Greek knowledge, however, has resulted in a marked lack of attention to their original compositions which were predominantly in Latin. This focus thus obscures the immigrants' complex response to their new cultural environment. Through diverse forms of humanist literature, Byzantine scholars in fact participated in Latin-dominated intellectual settings while at the same time distinguishing themselves from their Italian colleagues as both exiles and Hellenes. In my paper, I explore this double role of Byzantine scholars in Italy as in- and outsiders both on the basis of their original compositions in Latin, and against the background of Italian responses to their presence.

Jeroen De Keyser, *Katholieke Universiteit Leuven*
Exiles (Un)like Themselves in the *Commentationes Florentinae de Exilio*

At the end of the third book of Francesco Filelfo's *Commentationes Florentinae de Exilio*, which has by then turned into an elaborate discussion about free will, necessity, and voluntary action, Palla Strozzi explains to Leonardo Bruni in a short, *Decamerone*-style digression how the godfather of Greek studies, Manuel Chrysoloras, *vir omni humanitate humanior*, was the source of the wisdom that helps settling the discussion at hand, having asked Palla once the enigmatic question "Cur non nostri similes sumus?" In this paper I will explore how the philosophical discussion about free will, which engaged some of the founding fathers of Italian Humanism, fits into the dialogue's overall theme of exile, and how rational consolation helps Filelfo cope with the alienation he and the exiled Florentine

aristocrats had to face after their ignominious expulsion from Florence by Cosimo de' Medici.

David Marsh, *Rutgers University, New Brunswick*
Leon Battista Alberti and the Guises of Exile

Alberti had to construct his identity on precarious foundations that were undermined by the ancestral banishment from Florence of his childhood, by his exclusion from full participation in the Alberti family, and by the rejection of his projects and writings by Florentine kinsmen and scholars. Hence, given Alberti's penchant for autobiography, the theme of exclusion runs like a leitmotif through all of his literary works. The paper will examine Alberti's treatment, both philosophical and fictional, of the theme of exile in works such as his *Intercenales, Momus,* and *Libri della Famiglia.*

Jan Papy, *Katholieke Universiteit Leuven*
Senecan Thought and Consolation as Literary Strategy in Francesco Filelfo's *Commentationes Florentinae de Exilio*

In the long tradition of Renaissance consolations of exile that began with Petrarch's *De remediis* and *Familiares*, Senecan arguments and topoi, mostly taken from Seneca's *Consolatio ad Helviam matrem*, have been omnipresent. Viewed schematically, if Petrarch's *Ratio* was able to drown out *Dolor* — just as exiles had been crowded out of contexts that sheltered their thoughts and protests — troubled exiles could find in Seneca's Stoic dialogues strategies of personal poise and emotional control. An interesting instance of this Senecan consolatory arsenal is to be discerned in Filelfo's Commentationes Florentinae de exilio (after 1434). Although this dialogue has mainly been studied and analyzed as a propaganda piece of the anti-Medicean opposition of the 1430s, it is necessary to see how Filelfo, as an author imitating and emulating Petrarch, uses and exploits Seneca not merely to console himself but to compose a new contribution to the literary tradition of consolation.

20218
Hilton Montreal
Bonaventure
St-Leonard

Material Forms and Forms of Adaptation

Session Organizer: William Kennedy, *Cornell University*
Chair: Carol Kaske, *Cornell University*

Joseph Ortiz, *State University of New York, Brockport*
Translating Spenser's Caves

Commentary on Spenser's *Cave of Mammon* generally reads it in terms of its allegorical significance or its relation to other literary models. Yet, the *Cave of Mammon*, like much of book 2 of *The Faerie Queene*, is unusually reflective of its own physical form. Beginning with the Cave of Errour in book 1, which Spenser transforms into a transliteral pun on the Latin word for "beware," caves in *The Faerie Queene* frequently raise the issue of translation in ways that paint translation as an intensely material, even gritty process. I suggest that caves in *The Faerie Queene* advance a material notion of literary form that helps to establish the poem's integrity in relation to its foreign literary models, notably Virgil and Ariosto. More cynically, Spenser's caves suggest the limits of translation and the impenetrability of linguistic and cultural boundaries.

Rachel Warburton, *Lakehead University*
Deracinating Early Modern Porn: Ben Jonson and Margaret Cavendish's Adaptations of Pietro Aretino

Aretino's *Ragionamenti* provided the model for much of the following centuries' erotic writing. The school for women became a popular vehicle for social and religious satire. As several scholars have noted, Jonson's satiric *Volpone* and *Epicoene* make reference to Aretino (Cairns, Moulton, Turner). As Moulton argues, however, Jonson's project of anglicizing Aretino, and turning himself into the vaunted

social critic, masculinizes what is in Aretino a gender ambiguous position of critique. Jonson's social satire is much more puritanical than Aretino's chaotically sexual renderings of human foibles. In *Epicoene*, the Ladies Collegiate functions primarily as an opportunity for ridiculing female education. Cavendish's dramatic schools for women, her Convent of Pleasure and Female Academy, respond to Jonson's redaction of Aretino and are, as a result, almost completely bereft of the model's satirical and erotic power. The cost of attributing (masculine) reason to women appears to be denying the transformative powers of sexuality.

William Kennedy, *Cornell University*
Turning Sonnets like a Pro: Shakespeare, Ronsard, Ariosto

Shakespeare's *Sonnets* (1609) teases us with half-buried echoes from Ronsard and other Continental poets, much the same as Ronsard's *Les Amours* does with echoes from Ariosto and other Italians. The materiality of such imitations provides each of these writers with a sign of poetic competence and professionalism. At a time when artists and musicians certified their competence by membership in a guild and when other professional groups certified theirs through formal education, poets who belonged to neither guilds nor schools certified their competence by adopting the intertextual craftsmanship honed by other poets. The poetry of Shakespeare, Ronsard, and Ariosto offers pointed examples of this adaptation.

20219
Hilton Montreal
Bonaventure
St-Michel

Hellenism and Hellenization

Sponsor: Societas Internationalis Studiis Neolatinis Provendis
Session Organizer: Daniel Nodes, *Ave Maria University*
Chair: Christopher Celenza, *The Johns Hopkins University*

Diana Wright, *Independent Scholar*
The Renaissance Returns the Favor: The Influence of the Court of Pesaro at the Court of Mistra

If Greek learning pervaded Renaissance culture, Renaissance culture seems to have left the Greek untouched. A brief exception is Mistra, where the Despot Theodoros II Palaiologos, wrote what is apparently the only Byzantine love poem, this to his dead wife, Cleofe Malatesta. This poem, completely outside anything known in Byzantine poetry, can be easily seen to have been modeled on the poem to his dead wife written by Cleofe's father, Malatesta "dei Sonetti" Malatesti. Between 1421 and 1433, the influence of the Pesaro court was prominent in the Morea. The composer Guillaume Dufay wrote music for Malatesta events at Mistra and Patras. In addition, Malatesta sent master builders for construction in Patras and the great wing of the palace at Mistra. After Cleofe's death in 1433, the Renaissance disappeared from Mistra and the Morea.

Ariane Schwartz, *Harvard University*
Reading Lucian's *Syria* at the Dawn of the Reformation

Throughout the Renaissance, Lucian's *De Dea Syria*, written in Ionic, was considered to be part of the Lucianic corpus although it was treated differently from Lucian's other works. In this paper, I argue that Lucian's Hellenism, typically praised by such figures as Erasmus in the early sixteenth century and used as a model of correct Greek, becomes inverted in this text because of its eastern origins in both content and style. Two case studies from this text's sixteenth-century reception support this assertion: Polydore Vergil's 1521 *De inventoribus rerum* emphasizes the fully negative, deceptive qualities of Lucian's ethnography that help him understand the origins of pseudo-religioussects, and Jorge Coelho's 1540 Ciceronian Latin translation of the text casts Lucian's ethnography as an almost rhetorical exercise. This inversion represents the period in which both of these texts were produced, at the beginning of the Reformation when traditional religious practices were reevaluated.

Daniel Nodes, *Ave Maria University*
The Many Sides of Hellenism in Giles of Viterbo's Synthesis of Faith, Poetry, and Philosophy

With few exceptions interest in Hellenism for the Latin humanists focused on texts of Greek antiquity in contradistinction to the culture of Byzantium. When philosophy and theology were the subject of Western interest, focus was on the ancient Greek philosophy and not on Byzantine theology. Drawing on two works of Giles of Viterbo, this paper reflects on one Italian scholar's efforts to synthesize ancient Greek philosophy and poetry as well as Greek Christian theology, with the Latin theology purged of its Scholastic excesses, into a reformed, holistic Christian *paideia*. The Byzantines were reluctant to do this because they were suspicious of ancient Greek philosophy. Most Latin humanists were reluctant to do this because they held orthodoxy in contempt. Giles of Viterbo's entire campaign was the serious incorporation of all those elements. His campaign was less to subordinate them to the existing theological perspective of the West than to find parity.

20220
Hilton Montreal
Bonaventure
St-Laurent

Milton Studies and Canada

Session Organizers: Achsah Guibbory, *Barnard College*; Rachel Trubowitz, *University of New Hampshire*
Chair: Rachel Trubowitz, *University of New Hampshire*

Elizabeth Sauer, *Brock University*
The Legacy of A. S. P. Woodhouse's *Puritanism and Liberty*

Is it possible in this post-Whig and post-revisionist era to establish the historical, historiographical, and literary value of an overdetermined Whiggish project as A.S.P. Woodhouse's *Puritanism and Liberty*? This paper examines the volume's significance by reviewing the comments it makes on the circumstances of its production. Recognizing the value of locating Milton within a religious, political, and intellectual climate fifteen years before the first volume of Yale prose edition appeared, Woodhouse thus dealt with the Miltonic oeuvre in a thoroughly contextualized manner, out of line with the tenets of the New Criticism and in opposition to the disavowal of Milton's lefthand achievements. He thus contributed to what Paul Stevens characterized as a "remarkable renaissance in English literary studies" at the University of Toronto in the 1940s. The renaissance was most apparent in Milton studies, Stevens explains, and was determined to take Milton's religion and politics seriously through a school of criticism that was deeply historical and responsive to the assaults on liberty abroad.

Paul Stevens, *University of Toronto*
Milton in the Far North: "By the North — of Cataio Eastward, or of Canada Westward"

By focusing on Canadian Milton Studies in the 1930s through the 1960s, this paper documents the elusive moment when English Canadian intellectuals rejected their subaltern relation to their UK counterparts and approached literary scholarship from their own distinct perspective.

Mary Nyquist, *University of Toronto*
Re-Encountering the "Old Guard"

In this talk I plan to reflect on some of the intellectual issues raised by the process of co-editing with Faisal Mohammed the forthcoming *Milton, Historicism and Questions of Tradition: Past and Present Essays by Canadians*. Topics to be addressed include relations between New Historicism and the old "Historical Criticism"; tensions between literary analysis and interdisciplinarity in Milton studies; theorization as a generationally marked practice; and the impact of critical gender and colonial studies on scholarship on Milton since the mid-20th-century.

20221
Hilton Montreal
Bonaventure
St-Pierre

Cavendish II: Jane Cavendish and Elizabeth Brackley

Sponsor: Society for the Study of Early Modern Women (EMW)
Session Organizers: James Fitzmaurice, *University of Sheffield*; Brandie Siegfried, *Brigham Young University*
Chair: Julie Campbell, *Eastern Illinois University*
Respondent: Penelope Anderson, *Indiana University*

Alexandra Bennett, *Northern Illinois University*
Dear Prudence: Interwoven Lives in Margaret Cavendish's *Sociable Companions*

The subplot of Margaret Cavendish's *The Sociable Companions*, involving Mistress Prudence's endeavors to find a compatible husband, has long been interpreted as a rendition of the author's own courtship with William Cavendish. In this paper I propose to add to our understanding of the play and, by extension, to our knowledge of the famously fractious Cavendish family history. Reading *The Sociable Companions* in the context of contemporary letters and other documents from the Interregnum allows us to see that Margaret was not the only model for Prudence. I argue that honor must be shared between the author and her eldest stepdaughter, Jane Cavendish. Scholars have frequently surmised that the two women disliked one another. If, as the evidence suggests, Margaret combined the story of her own courtship with the tumultuous circumstances of Jane's marriage to Charles Cheyne, the play provides a striking new perspective on the complex Cavendish family dynamics.

James Fitzmaurice, *University of Sheffield*
The Concealed Fancies of Jane Cavendish and Elizabeth Brackley: Good-Natured Family Teasing

The Cavendish family enjoyed good-natured, if pointed, teasing, and they sometimes teased favored friends. William ribbed John Evelyn about Evelyn's wife, and Evelyn returned the favor. This teasing is sometimes understood to be nasty satirical attack, but such was not the case. Furthermore, present-day takes on comic situations can involve mistaken or simplistic identification. For instance, the character of Lady Tranquility in *The Concealed Fancies* is not a simply a device by which Jane and Elizabeth get in jibes at Margaret Cavendish. Lady Tranquility also and more strongly makes reference to another love interest in William's life, the widowed Christiana, Countess of Devonshire, who goes on to find a place in Margaret's story, "The Contract." Along the way, the paper will consider Jane and Elizabeth's poking fun at their two brothers, at cousins, the head cook, the ushers, the stewards, and an assortment of maidservants. Nobody in the family escaped.

20222
Hilton Montreal
Bonaventure
St-Lambert

Cultural Histories of the Reformations

Session Organizer: Helmut Puff, *University of Michigan*
Chair: Helmut Puff, *University of Michigan*

Erin Lambert, *University of Wisconsin*
Evidence between the Disciplines: Illustrated Songs in Sixteenth-Century Germany

Through an individual genre of early modern ephemera, the illustrated song pamphlet, this paper explores the intersection of textual, musical, and visual evidence in the devotional practices of Lutheran communities. Combining familiar melodies, easily-memorized texts, and eye-catching woodcuts, such pamphlets proliferated in sixteenth-century Germany. Their mixture of media, however,

places them outside traditional disciplinary boundaries, and historians of the Reformation, art historians, and musicologists have consequently overlooked them. Focusing on death and resurrection — a case study that, like the song pamphlets, invokes questions about embodiment, sensory experience, communal practice, and materiality — I shall explore the potential of evidence that has slipped through disciplinary cracks to open new methodological pathways into the history of religious culture. With examples ranging from images of Christ's resurrection to a love song transformed into a meditation on death, I argue that intermediality can help us to refine our understanding of identity and practice in the Reformation.

Gabriella Szalay, *Columbia University*
A Complicated Simplicity

The humanist Philipp Melanchthon divided the paintings of his contemporaries into three groups, based on style: the simple, the middle, and the grand. Modeled after categories used in classical rhetoric, Melanchthon's judgment has had a lasting influence. His remarks regarding the "simple style" have determined how we view paintings and prints produced in the early decades of the sixteenth century. As recently noted by Joseph Koerner, this is most evident in the reception of Lucas Cranach, particularly his characterization as an artist whose chief concern lay with content, rather than with form. And yet, much of Cranach's graphic production suggests that he was as interested in exploiting the possibilities of his medium as he was with communicating a predetermined message. Why then would Melanchthon refer to Cranach's style as simple? What does such "simplicity" entail? And why has it become a hallmark of Reformation studies?

Aya Elyada, *Duke University*
The Reformer and the Jewish Bible: Paulus Fagius's Yiddish Pentateuch (1544)

The cultural history of the Bible in the German Reformation involves two major aspects: the Reformation's imperative to read the Old Testament in the original Hebrew, which gave new impetus to the Renaissance movement of Christian Hebraism, and the call of Reformers to render the biblical text accessible to all believers, leading to the translation of the Bible into German and other European vernaculars. The present paper will focus on an important offshoot of both these aspects, which received only scant attention in modern historiography: the interest of Reformers in the vernacular Bible of their Jewish neighbors. It will discuss the Protestant interest in Yiddish biblical translations in sixteenth-century Germany by focusing on the Yiddish Pentateuch of the Reformer and Hebraist Paulus Fagius (Constance, 1544). It will explore the motivations underlying Fagius's publication of the Yiddish Pentateuch, as well as the theological and cultural implications of this publication, both in the framework of Christian-Jewish relations at the time, and in the broader context of the religious and cultural history of the German Reformation.

20223
Hilton Montreal
Bonaventure
Mont-Royal

Ottomans through Christian Eyes

Session Organizers: Nabil Matar, *University of Minnesota*; Mazin D. Tadros, *Georgia Gwinnett College*

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

Mazin D. Tadros, *Georgia Gwinnett College*
From Barbarism to Tyranny: Jesuit Claims of Ignorance in Greater Syria

The theme of barbarism in Western perceptions of the Ottoman world gradually shifted to a theme of tyrannical oppression over the span of two centuries. Yet, both images of a "barbarous race" and of a "tyrannical government" were often connected to the "ignorance" of the inhabitants of the Ottoman Empire. This relationship was sustained and employed by the Jesuit missionaries residing in

the Arabic-speaking provinces of the Ottoman Empire during the first half of the seventeenth century. This paper demonstrates the Jesuit missionaries of this period clung to and promoted this link between ignorance and tyranny. In addition, the analysis reveals that Jesuit claims were strongly influenced by the still-dominant medieval concepts of the world, and of a scholastic training that gave primacy to faith rather than reason. For the Jesuits, the ultimate demonstration of ignorance was the adherence to another faith, and from this, stemmed tyrannical rule.

Galina Yermolenko, *DeSales University*
Early Modern Russian Pilgrims in the Holy Land

The essay will compare three sixteenth-century accounts of the Holy Land by two Russian pilgrims — the 1558 account by merchant Vassily Pozniakov, and the 1582 and 1593 accounts by merchant Trifon Korobeinikov — focusing on the constructions of Russian piety in early modern pilgrim literature vis-à-vis three other groups of population that laid claim to the Holy Land: the "Franks," the "Greeks," and the "pagan Turks." Unlike Western Christendom, which was split by the emerging Protestant Reformation, and unlike other Eastern Orthodox nations, which had to maintain their faith against Muslim (Ottoman) control, sixteenth-century Russia was still a nation of one single faith (i.e., not divided by the Old Believers schism of the seventeenth century), and a nascent empire to boot. The unique historical and geographical circumstances created in Russians a sense of their special piety and holiness. The three accounts manifest the spiritual "difference" felt by the Russian pilgrims against other Christians and non-Christians.

Nancy Bisaha, *Vassar College*
Barbarians or Intellectual Peers? Byzantine Perceptions of Islamic Learning

As Byzantium succumbed to Ottoman rule, Greek scholars found positions in Italy, where humanists welcomed their expertise in ancient Greek learning. But Greek refugees brought another kind of expertise with them: knowledge of the Ottoman Empire. As such, they acted as intermediaries who educated the Latins in the ways of the Turks. This paper will examine Byzantine perceptions of one specific area of Ottoman and Central Asian culture: Islamic learning. While Latin humanists tended to label the Turks barbarians who crudely destroyed Greek achievements, Greek attitudes prove to be more elusive and complex. The following questions will be explored: did Greeks agree with the Latins or even teach them the rhetoric of barbarism, or did they better understand and value Islamic learning? How might Greek resentment of their conquerors, their pleas for a crusade, and the expectations of Latin patrons have complicated the message Greek refugees presented to Western audiences?

Nabil Matar, *University of Minnesota*
Christian Arabic Views of the Ottomans in the Sixteenth and Seventeenth Centuries

The conquest of the Middle East by the Ottomans in 1516–17 brought into the empire a large population of Arabic-speaking Christians, who came to constitute the largest religious minority in the region. Western travelers and pilgrims often observed on the "yoke" of these "eastern Christians" under the "Turks." This paper will attempt a view of the "Turks" and others in the empire based on the writings of these Christians — and not from the hearsay of non-native writers. By examining manuscripts of travel, polemic, and chronicle, the paper will show that the views of the writers were quite complex, ranging from vicarious antipathy, to cooperation and amity, to near-total unawareness of the non-Christian world around them. The paper will also show the level of toleration that prevailed in the Ottoman Empire — at a time of virulent religious wars in Europe.

20224
Hilton Montreal
Bonaventure
Hampstead

Renaissance Courts: Honoring Joanna Woods-Marsden II

Session Organizers: Maria DePrano, *Washington State University*; Heather Graham, *Metropolitan State College of Denver*

Chair: Maria DePrano, *Washington State University*

Respondent: Lisa Boutin, *University of California, Los Angeles*

Heather Graham, *Metropolitan State College of Denver*
Mourn with the Mourners: Gender, Class, and Grief in Quattrocento Italy

Conceptions of the emotions and notions of the self as an emoting being are inextricably interwoven throughout visual culture. This paper will explore how Quattrocento images of the Lamentation created by the Modenese court artist, Guido Mazzoni, and his contemporaries, reflected and reinforced societal and biological expectations for emotional experience and expression. I will consider how a fifteenth-century human being was understood to be predisposed to particular emotional behaviors based on his or her personal physiology. This understanding may have helped establish conventions for the appropriate expression of emotional states between genders and within the social hierarchy. Mazzoni's terracotta Lamentation tableaux, two of which include portraits of the ruler-patrons in the guise of biblical mourners, may be understood to have offered his Renaissance audiences both idealized and physiologically expected behavioral models for the articulation of grief, allowing for consideration of emotional expression across class as well as gender boundaries.

Allyson Williams, *San Diego State University*
Ritual and Material Culture in Courtly and Patrician Lying-In Ceremonies

This paper discusses lying-in ceremonies in Renaissance courts along with comparative Venetian patrician examples, in order to explore the role that sumptuously decorated interior spaces played in affirming dynastic and political stability. When a male heir was born into the noble ruling families of cities such as Milan or Ferrara, visiting dignitaries of both genders attended highly ritualized lying-in ceremonies. Guests were led through a series of rooms decorated with tapestries, ornate beds, and staggering displays of other precious objects arranged to suggest the magnificence and wealth of the family. The baby, ensconced in a spectacular cradle, was often symbolically placed at the nexus between the female private and the stately (male) public rooms of the processional suite. Contemporary descriptions of such ceremonies allow one to explore the gendered nature of space and power in the courtly world, and underscore how magnificence was integral to the presentation of dynastic continuity.

Jennifer Wehmeier, *University of Wisconsin–Whitelake*
The Performance of Empire: Leone Leoni's *Charles V as Virtus Subduing Fury*

Leone Leoni's bronze tour de force, the portrait of Holy Roman Emperor *Charles V as Virtus Subduing Fury* (1551–64, Prado Museum), cleverly combines two established antique portrait types — the life-sized armed and nude portrait statues — through the artist's *invenzione* of removable armor. Unfortunately, this unprecedented work of art was never displayed publicly during the lifetimes of Charles V or his son Philip II. However, by examining the work within the context of Renaissance spectacle and in juxtaposition to ancient and Renaissance examples of clothable statues, this paper will consider its intended reception. I argue that the construction of the complex imperial identity — as Christian knight, as inheritor of the ancient realm, as classical hero, and as a modern icon of state — would have been enhanced by an act of performance: the arming and disarming of the bronze figure.

20225
Hilton Montreal
Bonaventure
Cote St-Luc

Requiem II: Tomb Strategies in the Era of the Reformation

Session Organizers: Anett Ladegast, *Humboldt-Universität zu Berlin*;
Judith Ostermann, *Humboldt-Universität zu Berlin*;
Ruth Slenczka, *Humboldt-Universität zu Berlin*

Chair: Thomas Kaufmann, *Georg-August-Universität Göttigen*

Ruth Slenczka, *Humboldt-Universität zu Berlin*
The Tomb of Martin Luther: A Protestant Relic?

Though attracting many visitors from the beginning, Luther's grave in Wittenberg remained without a sepulchral monument for more than 300 years. The original bronze relief showing an almost life-size portrait and intended to mark the grave was transferred to Weimar in 1547 as soon as the court moved there. Later, after the Smalcadian War, the elector Johann Friedrich had lost his title and his capital and the tomb was transferred to Jena in 1571, where it was presented to the public just as a relic displayed behind glass. The episode allows further investigation of Protestant attitudes towards sepulchral monuments in general. I want to explore the question whether Luther's presence in his tomb as exhibited in Jena was regarded as "real" in the way that relics suggested a "real" presence of saints in Roman Catholicism.

Esther Meier, *Martin-Luther-Universität Halle-Wittenberg*
Protestant *Memoria* and Images: The Tomb of Philip the Magnanimous in Kassel

In the last decades research has focused on Catholic *memoria*, either on its verbal expression in liturgy or on the visual representation of the dead in images and tomb monuments. This paper, instead, will focus on Protestant *memoria*, in which the relation to the dead and the character of liturgical memorialization has fundamentally changed. Considering the emphasis on the word in Protestant theology, one may have think that tomb monuments would also look different from those of the Catholic Church. In the monumental and sumptuous tomb of Count Philipp (1504–1567) in S. Martin in Kassel, however, the visual component seems to be just as important as in Catholic tombs. This paper thus argues that even though Protestants may have emphasized the written word Protestant memoria is constituted primarily through images.

Nadine Lehmann, *Humboldt-Universität zu Berlin*
Reformed Iconoclasm and the Representation of Rulers: Dynastic Tombs and the Sovereign Monopolisation of the Church Interior

During the seventeenth century iconoclasms took place in the territories of the Holy Roman Empire whose sovereigns converted to Calvinism. The iconoclasms were officially decreed and especially took place in the main churches at the princely seats. Because of the absolute ban of images one would have expected that the tomb monuments of the dynasties were removed as well. But the exact opposite happened. The sepulchral monuments were left untouched during all iconoclasms. The reason for keeping these images in the church was their benefit to the sovereigns by underlining the continuity of rulership. After the iconoclasms the princely tombs became the focal point of sovereign power in the thus monopolised main church and as a consequence stabilised the princes who had experienced a crisis of legitimacy after their conversion.

20226
Hilton Montreal
Bonaventure
Westmount

Collecting and Memory

Chairs: Megan Conway, *Louisiana State University*;
Veronica White, *Columbia University*

Laura Brown Zukerman, *Princeton University*
Albrecht Dürer's Paper Memories: An Early Modern Artist's Methods of Record-Keeping

Unlike other artists of the period, Albrecht Dürer chose paper as his primary medium, imbuing it with a monumentality traditionally reserved for other media such as stone and fresco. This paper argues that the paper trail constructed by Dürer during his travels played a crucial role in molding the artist's personal and larger artistic and cultural identity. Dürer fixed the peripatetic memories of the Renaissance humanist-artist with his hand, in line and color, on lightweight, affordable and portable objects. Usually referenced in scholarly literature as fragmentary evidence, these drawings on paper when taken as a whole may be considered cartographic: systematic and chronological through time. Dürer, in the role of narrator and guide, implemented commonplace mnemonic devices and emerging methodologies to construct self-conscious records of reality, framing them for a particular humanist audience that was scribal, interested in collecting, and deeply preoccupied with notions of shared memory and memory-keeping.

Michela Pittaluga, *Courtauld Institute of Art*
Molding Identities and the Mercantile Nobility of Genoa — Stefano and Gio. Batta Balbi: Merchants, Businessmen, and Collectors

In the early modern era, the activity of collecting has to be considered as an arena in which social status was constantly being questioned and shaped. Stefano Balbi and his son Gio. Batta used their collection as a form of conspicuous consumption in order to enter into the cultural circle of the aristocracy. In doing so, they pursued a twofold target: higher social respectability and, thereby, a status which would ultimately enhance their capability to spend. Their collection served as a 'business card' and, at the same time, as a sound investment. Their standard of taste had been shaped by the canons of pecuniary reputability and emulation. This paper also analyses the probable role that Stefano played as mediator for the Marquis of Leganés in the acquisition of Venetian paintings. In addition it draws comparisons with the Reynst brothers and the Widmann family, the Balbi's business partners in Venice.

20227
Hilton Montreal
Bonaventure
Outremont

Translation Theory and Practice in Renaissance Italy II

Session Organizers: Dario Brancato, *Concordia University*;
Dario Tessicini, *University of Durham*

Chair: Matteo Soranzo, *McGill University*

Joanne Granata, *University of Toronto*
The Role of the Accademia Fiorentina in Promoting Florentine Culture: The Case of Cosimo Bartoli

Duke Cosimo I de' Medici understood the culturally unifying power of language. To this end Cosimo fostered the study of Florentine language and literature, most notably through the establishment of the Accademia fiorentina. Viewed as "the official intellectual institution in Florence," the Accademia played a vital role in Cosimo's cultural program, promoting the Florentine vernacular and solidifying the capacity of the vernacular as a language of scholarship and culture. The goal of my paper is

to explore Cosimo Bartoli's vernacular translations of Leon Battista Alberti's *De Re Aedificatoria* (1550) and Boethius's *De Consolatione Philosophiae* (1552). The disparate nature of these texts and their translation into the vernacular demonstrated the possibility of expressing any form of knowledge in the vernacular, as opposed to Latin. Through the variegated use of Florentine, a national idiom and thus a national cultural identity could be established, ensuring Florence's role as a cultural leader.

Dario Brancato, *Concordia University*
Three Translations for the Duke: Boethius's *Consolatio* in 1550s Florence.

My paper will explore three competing translations — published in Florence between 1550 and 1552 — of Boethius's *De Consolatione Philosophiae*: those by Lodovico Domenichi, Benedetto Varchi, and Cosimo Bartoli. In fact, the fortune of the three works indicates that the different target texts, each of which demanded a stronger compliance to the linguistic theories of the period, stemmed from at least two concurring poetics in Cosimo I de' Medici's cultural circle: one, embodied by Bartoli, was more insular, yet extremely popular in Florence; the other one was linked to Domenichi and — above all — Varchi, and was more broad-minded, but divided.

Dario Tessicini, *University of Durham*
Translations in Competition: The Case of Cicero's *Ad familiares* (Valgrisi, 1544, and Manuzio, 1545)

The paper will focus on the two competing translations of Cicero's *Ad familiares* published within a year of each other by the two leading Venetian publishers Vincenzo Valgrisi and Paolo Manuzio. The aim will be to highlight the role of competition on the book market in shaping both the translator's profession and the theoretical debates on translation in the mid-sixteenth century. The different intellectual profiles of the two translators will be analyzed in connection with the editorial practices and marketing strategies of the publishers.

20228
Hilton Montreal Bonaventure
Lasalle

Staging Renaissance Medical Knowledge

Sponsor: Medieval-Renaissance Colloquium at Rutgers University
Session Organizer: Katherine Williams, *Rutgers University, New Brunswick*
Chair: Rebecca Laroche, *University of Colorado, Colorado Springs*

Hillary Nunn, *The University of Akron*
"It seems you are well acquainted with my closet?" Staging Medical Secrets in Early Modern Drama

Early modern plays routinely depict older female medical practitioners as lusty and inappropriately candid; the forthrightness associated with these women, however, often disguises the invisible nature of the treatments they prescribe. Characters like Closet in Brome's *A Mad Couple Well Match'd* and the Old Lady in Webster's *The Duchess of Malfi* offer only glancing references to the secret, unstageable nature of home-based medicine practiced beyond the audience's sight. Such presentations complicate the characters' relationship to medical practice, as well as to their patients and playhouse viewers. Not only do these female practitioners blur distinctions between public and private, they also insist that audience members bring their own knowledge of home medical care into the theater. By relying upon the viewer's experiences with domestic medicine, I argue, these plays simultaneously endorse and obscure common healing practices, resulting in an ambivalent presentation of female practitioners and their medical expertise in the process.

Katherine Williams, *Rutgers University, New Brunswick*
Performing Contract, Performing Cure: Early Modern Physic and *All's Well That Ends Well*

The art of physic is crucial to the figure of Helena in *All's Well That Ends Well*, a play that probes performances of power, medical authority, and the possibilities of cure.

Helena's designation as "empiric" invokes debates in the early modern period over the status of experiential knowledge in relation to theoretical knowledge. Her art requires "credit," and Helena negotiates this problem by employing the structural resources of a contract to enable her practice as an empiric and secure payment in the form of marriage. The play's juxtaposition of medical and marital contracts suggests the potential for contractual agency even as it dramatizes the difficulty of making this agency commensurate with other obligations and authorities. Building on recent work that expands attention to medical practitioners, practices, and forms of knowledge, this paper considers how the female practitioner and her knowledge operate within and complicate medical, economic, legal, and domestic discourses.

Mary Floyd-Wilson, *University of North Carolina, Chapel Hill*
Tragic Antipathies in *The Changeling*

By placing a book of secrets (and its repeatable experiments) at the center of *The Changeling*, Middleton and Rowley deliberately invoke a hidden world of antipathies and sympathies. The play represents human behavior as determined by a logic of unseen, yet deeply felt, attractions and repulsions, and suggests that tragic action is not an individual undertaking but a path mapped out by a system of correspondences secretly embedded in the natural world. The tragic circumstances are set in place by Beatrice's loathing of DeFlores, which is attributed to an occult cause: he is, Alsemero explains, her individualized preternatural poison. DeFlores's capacity to produce uncanny feelings first in Beatrice and then later in Tomozo suggests that he functions as a kind of "changeling" — a creature who has crossed from the invisible world to the visible. His presence challenges not only easy categorizations of nature but also modern understandings of intentionality and agency.

20229
Hilton Montreal
Bonaventure
Lachine

Women, Image, and Identity in the European Courts I: Female Networks: Constructing the Entourage

Sponsor: Society for Court Studies

Session Organizers: Sarah Bercusson, *University of London, Queen Mary College*; Una McIlvenna, *University of London, Queen Mary College*

Chair: Sheila ffolliott, *George Mason University*

Una McIlvenna, *University of London, Queen Mary College*
"Sermons in Praise of Cuckoldry": Satire at the Court of Catherine de' Medici

BnF Ms Fr 15592 contains an imaginary list of books called "The Library of Madame de Montpensier." The Duchesse de Montpensier had become, after 1584, the spiritual figurehead of Paris' Catholic League. But the books on the list are neither tracts of religious doctrine nor political treatises. Number 18, for example, is "Inventory of the proportions of French cocks, by Madame de Noirmoutier," who was, like Montpensier, a lady-in-waiting to the queen mother, Catherine de' Medici. Nicknamed the "flying squadron," Catherine's entourage has been historically linked with scandal, her ladies portrayed as sirens distracting politically significant men with their debauched court. But how were these scandalous women portrayed by their contemporaries? Looking at fake epitaphs and spoof manifestos, I discuss the various satirical genres used to attack the women of the court, suggest potential authorship, and ask how libelous literature adapted itself when its target was a group of noblewomen.

Francesca Sautman, *CUNY, Hunter College & Graduate Center*
Gearing for Struggle: Social and Political Functions of Women's Headwear at the Early Renaissance Burgundian Court

The sumptuous, male-dominated, early Renaissance Burgundian court could not fully exclude high-ranking women from power. Besides their effective managerial

and diplomatic skills, court women also cultivated agency through material culture — reflected in gift-giving, lavish expenditure, and personal apparel. Within the latter, headgear is particularly suggestive. It bears both clear messages about rank and wealth, and ambiguous ones: highly visible, it hides; it demands purity (hiding the hair) but also honor (crowning the head). Through such "veiling gestures," women's headgear transcends the dictates of fashion to negotiate complex meanings of public and private, of power and constraint. This paper examines the role of Burgundy court women from the last half of the fifteenth century to the final demise of the Burgundian state in 1525. It focuses on the role of women's headgear as social vectors, elaborate artifacts, and valuable commodities in the regional political economy.

Amyrose McCue Gill, *Cornell University*
Imagining and Creating Marriages at Mantua: Isabella d'Este and Her Protegées

Hungry for artists and poets at her court, for the beautiful works they produced, for news from abroad and for personal contact with friends and relatives, Marchesa Isabella d'Este (1474–1529) wrote many thousands of letters. Part of this vast epistolary production details Isabella's astute negotiation of her own and other women's marriages: first as betrothed, bride, and wife in the highest ranks of Italian courtly society; second as matchmaker extraordinaire for members of her court and family; third as self-appointed protector and defender of Mantuan women in need. Isabella's letters reveal a woman both constrained and enabled by her various roles, simultaneously engaged in fulfilling her "conventional" female duties as a wife and mother as well as carefully constructing her own identity as an influential female ruler — one who is deeply involved in the lives of other women at court and in the wider Mantuan community.

20230
Hilton Montreal
Bonaventure
Verdun

Iberian Letters and Learning

Chair: Marsha Collins, *University of North Carolina, Chapel Hill*

Encarnación Juárez-Almendros, *University of Notre Dame*
Uncontrollable Bodies: Women and Sickness in Cervantes

In early modern Spanish literature the bodies of undomesticated females are usually connected with sickness, impairments, and corporal imperfections. From Celestina to Cañizares, the majority of fictional prostitutes, old procuresses, and duennas show the symptoms of venereal diseases like syphilis and other ailments that reflect their dissolute lives. In these cases, female sicknesses are, more than natural body occurrences, signs replete with meaning (biological inferiority, sexual excesses, impurity and contagion, blame and penalization). In my paper I will examine the cases of doña Claudia (*La tía fingida*), Estefanía de Caicedo (*El casamiento engañoso*) and the old Cañizares (*Coloquio de los perros*) both from the perspective of disability studies (Grosz, Garland-Thomson, Shildrick, Wendell) and from the contemporary discourses propagated in medical and anatomical treatises (Valverde de Amusco, Luis Lobera, Luis Mercado, Andrés de León, Rodrigo Díaz de Isla).

José Antonio Guillén Berrendero, *University of Évora*
Dos libros y un asunto: el concepto de hidalgo y su evolución en el Examen de ingenios para las ciencias y en la *Segunda parte de la vida del pícaro Guzmán de Alfarache*

Literature reflects the concerns of his time, and for the wit to the sciences, published in 1575 in Baeza and written by Juan Huarte de San Juan, physician and philosopher, and part of the life of the mischievous Guzmán of Alfarache, which appeared an apocryphal version in 1602 review work on many occasions. In both, we find a common thread in the idea of *hidalgo* to outside Spain. In this text we will discuss briefly both realities and their inclusion in the debate on the peerage was operating in Castile during the modern age.

Jonathan O'Conner, *University of North Carolina*
The Contours of a Sixteenth-Century Toledo Intellectual Community

Diego López de Ayala, a cleric at the Toledo cathedral, was one of the protagonists in the political, religious, and intellectual life of sixteenth-century Toledo, yet very few studies have focused on him at the expense of a more thorough understanding of Spain's literary Golden Age. During the 1520s and 1530s he regularly hosted an intellectual group in Toledo with humanist and Erasmian leanings. This group brought together principal figures of Spain's literary and intellectual horizons and also fostered contact with Italian humanists such as Baldassare Castiglione. López de Ayala produced two translations into Spanish of Italian works: Jacopo Sannazaro's pastoral *Arcadia* and the love debates from Giovanni Boccaccio's Filocolo. His translations were subsequently published beginning in the 1540s, both resulting in five editions. This paper describes the impact of the intellectual community and the translations on the course of Spanish literature.

20232
Marriott Chateau
Champlain
Salon Habitation B

An Age of Transition II: Rethinking the Italian Wars (1494–1559): The Wars Seen from Outside

Session Organizers: John Gagné, *University of Sydney*; Massimo Rospocher, *Istituto Storico Italo-Germanico / Italienisch-Deu*
Chair: John Gagné, *University of Sydney*

Miguel Martinez, *Williams College*
Ius est in Armis: The Battle of Pavia and the Political Cultures of Imperial Spain

The victory of Charles V over Francis I at Pavia in 1525 has often been considered a turning point in early modern European political and military history. The many existing Spanish accounts of the battle by soldiers, ambassadors, historians, and poets usually coincide in connecting the battle and the imperial subjection of Milan — "the keystone of Italy" — to the consolidation of a Habsburg hegemony in the continent. Charles V's imperial ambassador to Venice, Diego Hurtado de Mendoza, went even further when he asserted in 1543 that Pavia had in fact been the "most glorious occasion that a prince ever had to become a universal monarch." This paper will focus on mid-sixteenth-century Spanish discourse on the Battle of Pavia in relation to the changing political cultures of an empire in transition. I will specifically explore how Pavia's apotheosis of the technological innovations brought about by the military revolution contributed to generate new conceptualizations of international law, imperial war, and political power.

Silvana Seidel Menchi, *Università degli Studi di Pisa*
Splendid Isolation? The Italian Wars as Seen from England

This paper confronts the problem of how the Italian wars were viewed from the point of view of England. A partial answer to this question can be found in the historiographical work of Polydore Vergil (*Historia Anglica*). Vergil's vision of the events in Italy from the English perspective will be compared with the view of Francesco Guicciardini from the Italian side (in his *Storia d'Italia*). Both authors will then be interrogated regarding the nature of their sources and the use that they made of them.

Eve Straussman-Pflanzer, *The Art Institute of Chicago*
From Leonardo to Fra Bartolommeo: Italian Artists and the Politics of French Patronage around 1500

In the field art history, the relationship of French collectors and their patronage of Leonardo da Vinci and his followers — the *leonardeschi* — has been the main focus of scholarly interest. Neglected in this conversation, however, has been the French patronage of Italian artists from other regions in the first quarter of the sixteenth century, and the complex dynamics of this inter-regional patronage during the Italian Wars. Moving away from the model of Leonardo and his followers and their impact on French art, the contribution of other Italian artists farther afield

such as Fra Bartolommeo merits further consideration. Rather than study the patronage of Italian artists by French patrons as individual case studies, this paper will examine the patronage networks of a number of the most prominent collectors of the period, including Cardinal Georges d'Amboise and Florimond Robertet. An attempt to unravel this constellation of courtiers, kings, and Italian artists around 1500 will be the focus of this talk.

20233
Marriott Chateau
Champlain
Huronie A

Renaissance Libraries and Collections II

Sponsor: Fédération Internationale des Sociétés et des Instituts pour l'Etude de la Renaissance (FISIER)

Session Organizer: Philip Ford, *University of Cambridge, Clare College*

Chair: Alexandre Vanautgaerden, *Musée de la Maison d'Érasme*

Denis Bjai, *Université d'Orléans*
La bibliothèque d'Etienne Pasquier au miroir de sa correspondance

Les Lettres d'Etienne Pasquier forment un imposant corpus épistolaire (284 missives adressées sur quarante ans à plus de 130 correspondants), où il est souvent question de livres : ceux que l'auteur demande à ses amis, ceux qui lui parviennent et dont il accuse réception, ceux sur lesquels il est prié de faire connaître son jugement, entre autres Les Essais de Montaigne et les Commentaires de Monluc. Toutes ces mentions et références (que précisent éventuellement Les Recherches de la France) aident à reconstituer ce que put être, à la fin de la Renaissance, la bibliothèque d'un grand parlementaire parisien, également historiographe et humaniste.

François Rouget, *Queen's University*
La reconstitution de la bibliothèque de Philippe Desportes, poète humaniste du règne de Henri III

Depuis le premier inventaire que J. Lavaud a dressé de la «librairie» de Philippe Desportes (1546–1606), on peut entrevoir l'étonnante richesse que comportait cette collection. Manuscrits, cartes et plans, incunables, textes imprimés en diverses langues, autant d'ouvrages qui occupaient les rayons de sa bibliothèque. En 2000, I. de Conihout est parvenue à recenser un total provisoire de quelque 300 titres qui devait en contenir un millier. Dans notre communication, nous voudrions poursuivre l'enquête de la reconstitution de cette bibliothèque en signalant une trentaine d'ouvrages que nous avons retrouvés. Ces documents, connus et oubliés, non localisés ou totalement inconnus, concernent trois types d'ouvrages (une carte, des manuscrits, et des livres) publiés entre 1483 et 1602, portant tous l'ex libris de Desportes, et qui permettent de mieux comprendre le contenu de cette collection et, partant, de connaître les goûts de son propriétaire.

Olivier Pedeflous, *Université Paris IV, Sorbonne / Fondation Thiers*
Prolégomènes à une reconstitution de la bibliothèque de Rabelais

Contrairement à d'autres figures-clefs de l'Humanisme comme Érasme et Montaigne, la reconstitution de la bibliothèque de Rabelais a suscité peu d'études depuis les travaux de Seymour de Ricci et Jean Porcher dans les années 1920 et 1930. Le récent regain d'intérêt pour les études philologiques de Rabelais (Richard Cooper, Mireille Huchon, Claude La Charité) encourage la conduite de cette enquête. Voici les objectifs que nous nous fixons dans cette communication : 1. Faire un bilan des volumes localisés dans les bibliothèques dont le nombre s'est un peu accru depuis les enquêtes susmentionnées. 2. Proposer une typologie des ex-libris permettant de corriger des affirmations erronées sur la chronologie de la possession desdits ouvrages par Rabelais. 3. Une présentation générale de l'annotation des ouvrages et une esquisse du travail à mener en lien avec la geste de Pantagruel.

20234
Marriott Chateau Champlain
Huronie B

Staging the Sacred in Italian Renaissance Theater I

Sponsor: Centre for Reformation & Renaissance Studies, University of Toronto
Session Organizer: Konrad Eisenbichler, *University of Toronto, Victoria College*
Chair: Konrad Eisenbichler, *University of Toronto, Victoria College*

Francesca Bortoletti, *Università degli Studi di Bologna*
Religious Performance and Theater Experimentation in Renaissance Ferrara

In Ferrara, religious representations were directly sponsored by the dukes Borso, Ercole I, and Alfonso I and were always devised and conceived by intellectuals and artists of the Este entourage along with singers from the prestigious ducal chapel. The present paper will revisit some of these religious representations, so far little or poorly examined, by taking into account the relationship between the duke's political power and the forms of experimental theater and music presented in Ferrara at that time that focused on the recovery of techniques proper of other performance type (either sacred or profane) and on the expression of specific skills by the singers, musicians, painters, artisans, writers.

Laurie Stras, *University of Southampton*
"Ricreationi di monache": A Manuscript of *Veglie* from a Florentine Convent

Two manuscripts in the Biblioteca Estense, alpha.U.6.25 and its partial copy alpha.T.6.6, provide an insight into convent culture in late sixteenth-century Italy. The original is the work of Annalena Aldobrandini, a nun at the convent of Santo Spirito in Florence. Ricreationi di monache is the title inscribed on the copy, in the hand of the Duchess of Ferrara, Margherita Gonzaga d'Este. The manuscript contains a number of *veglie* intended for performance during Carnevale and the Calendimaggio. Striking detail is preserved in the instructions for instruments, music, staging and costumes. This paper describes the manuscript's contents, focusing specifically on the *veglia* treating poetry and music.

Gianni Cicali, *Georgetown University*
Staging Elements in Garofalo's *Stories of St. Sylvester* in Ferrara

The *Stories of St Sylvester*, a cycle of paintings by Benvenuto Tisi, called il Garofalo (Ferrara 1481–1559), offers some interesting insights into the staging canon of sacred theater in Northern Italy during the sixteenth century. The cycle, painted en grisaille, consists of various paintings depicting different moments of the life of St Sylvester and Emperor Constantine the Great. The organization of the space, the characterization of the figures and their costumes, and other elements which will be discussed in this paper, reveal the theatrical contents of the paintings. The paper will discuss briefly the relations between arts and sacred theater so as to provide a context within which the cycle will be analyzed and interpreted and an understanding of how visual and theatrical representations influenced one another.

20235
Marriott Chateau
Champlain
Terrasse

Early Modern Italian Identities II

Sponsor: Charles Singleton Center for the Study of Premodern Europe
Session Organizers: Julia L. Hairston, *University of California, Rome*; Walter Stephens, *The Johns Hopkins University*
Chair: Diana Robin, *University of New Mexico*

Kristen Grimes, *Saint Joseph's University*
Petrarch's Epistolary Ego and the Authorizing Maternal

Although rarely discussed within the commentary tradition, the image of Petrarch's mother is found throughout his writings. In *Familiares* 1.1 Petrarch vividly describes his dramatic birth: "I was conceived in exile and born in exile, with so much danger to my mother that she was believed dead." The image of the laboring, presumed-dead mother is a sign of Petrarch's extraordinary beginning and provides the foundation of his literary identity. The humanist again invokes the image of his mother in the concluding letter of the Seniles. At crucial points within the paratext of Petrarch's epistolary, therefore, the dedication of his first collection and the epilogue of his last, the poet draws on the maternal in presenting himself to his readers and shaping his literary persona. By approaching Petrarch's epistolary from a gendered point of view, I reveal a new aspect of his inscription of authorial subjectivity and famed self-fashioning.

Silvia Valisa, *Florida State University*
Medusa, a Mouse, and a Wolf: Identity Politics in Laura Cereta

This paper analyzes Laura Cereta's "Letter to Bibolus Sempronius" in light of her identity politics and choices of self-representation. Among the many Italian female intellectuals (women humanists) who operated in Quattrocento Northern Italy, and whose work was subsequently obliterated from the Italian canon, a special place is held by Laura Cereta. Her work depicts and reacts to the rhetorical attempts made by male humanists to downplay women's achievements and their intellectual role. In this paper I analyze the specific rhetorical strategies employed by Cereta, in a fictional letter, to signify herself against her interlocutor(s). Her main strategy is one of accumulation, whereby within the space of a short text she samples and varies many contrasting images of herself and of women as such. She thus loudly contests, and subverts, the silencing moves of humanists such as Poliziano, for example their "rhetoric of impossibility," as Susan Schibanoff has termed it.

Sara Adler, *Scripps College*
Vittoria Colonna: Michelangelo's Perfect Muse

In Michelangelo's love poems about Vittoria Colonna, he recasts the traditional model of the lady beloved found in European lyric tradition, by making his "literary Vittoria" a powerful presence. One way he accomplishes this is by his actual choice of Colonna, thereby replacing traditional imaginary or vaguely known "ladies" with the figure of a key Renaissance player. Michelangelo also forges the persona of a powerful lady beloved by portraying Colonna at times in manly terms, in counterpart to his weak and "feminine" portrayal of himself. Finally, another way in which Michelangelo depicts Colonna's imposing power relates to the imagery of art production: just as the sculptor hammers at stone to draw forth an artistic form, so Colonna in some poems is depicted as "drawing forth" her lover's moral and spiritual form, because he does not have the strength to do it himself.

Roberto Risso, *University of Wisconsin, Madison*
"Eh, Signor Bonifaccio, a che giuoco giochiamo?": Sara Copio Sullam, the *Manifesto*, Letters, and Verses (1618–22)

Sara Copio Sullam (1591?–1641) was born and raised in the Venetian Jewish ghetto. A learned woman with admirable talents, she studied literature, astrology, theology, and languages: Latin, Greek, Hebrew, and Spanish. She wrote Petrarchan poetry

and a pamphlet, *Manifesto di Sarra Copia Sullam hebrea, nel quale è da lei riprovate e detestata, l'opinione negante l'immortalità dell'anima, falsamente attribuitale da Sig. Baldassare Bonifaccio* (1621). The *Manifesto* was written in response to Baldassare Bonifaccio's *Dell'Immortalità dell'anima . . . Discorso*, in which he accused Sullam of having argued against the doctrine of immortality. This paper analyzes Sullam's works in search of themes such as her artistic mode of creation, her position as a Jewish woman and author, her relationships within the intellectual atmosphere of Venice and with the seventeenth-century *res publica litterarum* in search and in defense of her own personal and intellectual identity.

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Marriott Chateau
Champlain
Maisonneuve B

Ficino II: Philology and Mimesis

Sponsor: Society for Renaissance Studies, United Kingdom
Session Organizer: Valery Rees, *School of Economic Science, London*
Chair: Brian Copenhaver, *University of California, Los Angeles*

Unn Aasdalen, *University of London, Royal Holloway College*
Ficino on Intellectual Mimesis

When imitating Plato's *Symposium* in his *De amore*, Ficino makes a double claim: not only are secrets of nature hidden in Plato's text and literary imitation a wonderful method of revealing these truths, but at the same time, to understand mimesis is to understand the key principle of the dynamics of reality. As Stephen Halliwell has maintained in *The Aesthetics of Mimesis*, Neoplatonic aesthetics could be seen as edifices of intellectual mimesis, constructed from an intricate, highly self-conscious response to, and adoption of, Platonic patterns of reasoning. The literary concept of mimesis in Neoplatonic Renaissance philosophy will be discussed with reference to Ficino's *De amore* (1469) as a reworking of Plato's *Symposium* and Ficino's practice of literary imitation as closely connected with an ontological concept of mimesis, inspired by Plotinus's *Enneads*.

Fabio Pagani, *Scuola Normale Superiore di Pisa*
Ficino's borrowings from George of Trebizond

The Cretan George of Trebizond was one of the most prominent scholars of fifteenth-century Italy. His *Rhetoricorum libri V* was a bestseller for students, particularly for those interested in rhetoric. George was also appointed official Greek translator for the Roman Curia, for which he translated Basil, Aristotle, Eusebius, Ptolemy, Plato, and many others. However, this aspect of his work turned out to be particularly controversial. Probably the most criticized piece was his translation of Plato's *Laws*. Despite Ficino using George's translation, in his *Adversus Calumniatorem Platonis*, book 5, Bessarion listed a huge number of translation mistakes made by George. In the context of preparing the first critical edition of the text, this paper will examine some passages of George's translation and will assess the extent to which Bessarion's criticisms should be considered effective. It will also consider how Ficino took advantage of the quarrel between the two Byzantine refugees.

Denis Robichaud, *The Johns Hopkins University*
Marsilio Ficino, a Philologist

Titles are sometimes in need of punctuation. One could use arguments and evidence marshalled by various scholars to punctuate my title differently, either with an inquiring question mark, a dismissive question mark that would anticipate a negative answer, a simple declarative period, or (*nefas*) an exclamation mark. This present paper probes some scholarship on the topic of Ficino as philologist as a point of departure for an inquiry into Ficino's textual habits. Accordingly, some examples based on manuscript evidence of Ficino's practices as a reader, writer, translator, commentator as well as a participant in intellectual conversations are presented so as to discuss how Ficino, the philosopher, may or may not be considered

a philologist. Finally, some considerations are given on the pertinence of this inquiry to the history of philology, philosophy, and humanism.

20237
Marriott Chateau Champlain
Maisonneuve C

Tragedy and the Tragic in Early Modern France II

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

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

Stephanie O'Hara, *University of Massachusetts, Dartmouth*
Poison in Tragedy and Tragic Stories, 1600–38

In 1679, Paris society was rocked by a scandal known as the "Affaire des poisons," in which over four hundred people would be accused of poisoning. There exists a significant body of scholarship on the Affaire and on its precursor, the affair of the poisoner Mme de Brinvilliers, but little is known about other poison cases from that same time period. My current book project, from which this paper is drawn, aims to move beyond the Affaire and elucidate the broader cultural context for poison in seventeenth-century France. My talk will focus on a selection of plays, pamphlets, and legal briefs from the period 1600–38, which saw the rebirth of tragedy as a genre on the French stage. I will show how an analysis of the discourse on poison sheds light on issues of violence and power, onstage and off, during this period of transition.

Sylvaine Guyot, *Harvard University*
L'éblouissement tragique: Racine-Corneille, un parallèle revisité

Omnipotent et singulièrement glorieux, le corps éblouissant du héros apparaît souvent comme la pierre de touche du discours de la souveraineté dans la tragédie classique. Face à cette définition topique de l'héroïsme tragique, le second XVIIe siècle propose un modèle polémique, relevant plutôt d'une grâce délicate et touchante qui, sous l'influence du goût mondain et féminin, tend à devenir un idéal tant politique qu'esthétique. En croisant implications idéologiques (traitement du modèle royal, entre autres), réflexion esthétique (déplacements dans la conception des émotions tragiques) et histoire littéraire (interrogation sur le classicisme de la tragédie « classique »), je me propose de repenser le vieux parallèle entre Corneille et Racine au prisme du corps héroïque. Car chez ces deux auteurs, les scénographies tragiques de l'éblouissement dramatisent un mécanisme complexe de construction de l'image héroïque et témoignent ainsi d'une conscience aiguë de l'historicité des valeurs tragiques et de la réception de la tragédie.

Samuel Junod, *University of Colorado, Boulder*
Le tragique exemplaire à la Renaissance: le cas de Cassandre

Incarnation topique du savoir tragique, Cassandre hante les tragédies et autres textes tragiques de la seconde Renaissance. Or son statut dans la tragédie est problématique à plus d'un titre, en ce qu'il oscille entre le pur cliché et une véritable fonction dramaturgique, entre le tragique et l'héroïque, entre une fonction énonciative à visée collective et une plaidoirie motivée par des considérations d'intérêt personnel. Cassandre révèle ainsi de manière oblique la complexité du sentiment tragique lorsqu'il tente d'articuler histoire et destinée individuelle. Le personnage de tragédie doit en outre être confronté à son utilisation rhétorique dans des textes périphériques à la tragédie, où sa prosopopée tente de légitimer une fonction auctoriale mise définitivement à mal au temps des troubles religieux, confirmant par là même le caractère tragique de l'investissement d'une personne dans une parole.

20238
Marriott Chateau
Champlain
Maisonneuve E

Spiritual Exercises in Early Modern Europe

Session Organizer: Gur Zak, *Hebrew University of Jerusalem*
Chair: Jane Tylus, *New York University*
Respondent: Brian Stock, *University of Toronto*

Moshe Sluhovsky, *Hebrew University*
Loyola's *Spiritual Exercises* and Their Impact on Modern Introspective Subjectivity

The tradition of spiritual exercises is older than the Church, and there was little in Loyola's *Spiritual Exercises* that was original. But while the content of Loyola's *Exercises* could be viewed as a compilation of preexisting materials, the modifications Loyola introduced had immense pedagogical, psychological, and spiritual implications. I will discuss four innovations: addressing the *Exercises* to the instructor rather than to the exercitant and the fact that Loyola's *Exercises* use indirect speech changed the psychological dynamics between teacher and student. Secondly, Loyola's *Exercises* privileged earlier stages of self knowledge over contemplations. Thirdly, the glorification of vocation in the world created a sanctification of lay life. Finally, the diffusion of the *Exercises* in the vernacular democratized a practice that had been restricted in the past to (mostly) monastic elites. Together, these changes made progress toward self knowledge available to large segment of the laity and contributed to the development of modern introspective subjectivity.

Gur Zak, *Hebrew University of Jerusalem*
Humanism as a Way of Life: Spiritual Exercises from Petrarch to Poliziano

This paper explores the impact of Petrarch's attempts to revive the ancient, and particularly Stoic, emphasis on the need to shape and cultivate the self by means of spiritual exercises on the humanism of the second half of the Quattrocento, especially that of Poliziano. Concentrating on Poliziano's works such as his translation of Epictetus's *Manual*, his correspondence with Pico and Scala, and his *Stanze*, I intend to show how he appropriated Petrarch's identification of philosophy with spiritual exercises such as reading, writing, and meditation, and how this allowed him to offer an alternative from within the humanistic movement to the Neoplatonism dominant in his day. Furthermore, through this examination of humanist spiritual exercises I plan to demonstrate that the humanist self was not only the ideological product of the dominant powers of the day, as has been argued recently, but also the outcome of an active program of ethical self-formation.

Christopher Van Ginhoven, *Trinity College*
Spiritual Exercises in Their Planetary Efficacy: The Case of the Jesuit Order

Building upon the claim that the Jesuit order was the first religious association to operate on a global scale, this paper explores what the constitution of a planetary instrument owes to the *Spiritual Exercises* of Ignatius of Loyola, specifically to their theology of damnation as damage. Conversion, in this theology, consists in the self's performance of its own awakening into efficacy. An inherently reparative ordeal, the *Exercises* aim to foreground this awakening, on the basis of which the order can then conceive of its instrumental role in the propagation of Christian doctrine in synergy with the key political actors of its time. Exploring the relation between this awakening and sacramental theology — the *locus classicus* of any Christian reflection on efficacy — my paper asks if "technologies of the self" facilitate the translation (or conversion) of a sacred paradigm of instrumentality into one that early modern imperialism may appropriate and deploy.

20239
Marriott Chateau
Champlain
Maisonneuve F

From Mythographers of the Past to Mythmakers of Modernity II

Session Organizers: Susanna Barsella, *Fordham University*; Angela Capodivacca, *Yale University*

Chair: Walter Stephens, *The Johns Hopkins University*

Judith Froemmer, *Ludwig-Maximilians-Universität, München*
Columbus's New Jerusalem

The ultimate goal of Columbus's journeys was neither finding a new route to India, nor the discovery of America, but, as he writes repeatedly in his diaries and letters to the Spanish crown as well as in his *Libro de las Profecías*, the reconquest of the Holy Sepulcher. The crusade ideology of his conquests has been discussed controversially until today. While the question of Columbus's Christian motives has, to some extent, to remain open, this paper sets out to explore the narrative logic of the Jerusalem journey and the use of the Jewish and the biblical myths of a New Jerusalem in Columbian writings. By developing new typological and temporal structures, early modern texts of and about Columbus create a pre-national form of foundational narrative adaptable to different times, places and causes.

Susanna Barsella, *Fordham University*
Pandolfo Collenuccio's *Agenoria*: Work as Myth of Modernity

Over the centuries of the evolution and affirmation of mercantile civilization a positive vision of work stemming from a long tradition that traced back to Aristotle's *techne*, gradually emerged. The creative force of human industry eventually became a founding value of Renaissance humanism. More than an economic value elevated to ethical significance, work assumed theological and philosophical meanings in representing the human effort of constructing a just and pious society. Pandolfo Collenuccio's untranslated apologue *Agenoria* is a remarkable example of how work became assimilated into the ethical and political lexicon of modernity through the narrative form of myth. This essay investigates the historical and intellectual contexts of *Agenoria*; and its intimate dialogue with other humanist texts dedicated to the theme of work. In continuity with the philosophical tradition of early humanism, Collenuccio's apologue testifies to the exaltation of the poietic dimension of human activity that bloomed in the Renaissance.

Angela Capodivacca, *Yale University*
The Myth of the Inquisitor: Gianfrancesco Pico della Mirandola's Revaluation of Curiosity

One of the main themes of Gianfrancesco Pico della Mirandola's *Strix* (1523) is the status of classical *curiositas* in light of the discovery of the New World, which is articulated through a comparison of the Augustinian and Apuleian interpretations of curiosity. The essay examines Gianfrancesco's use of the discovery of the New World as a way to question Augustinian authority (for even the Saint did not know about the *mundus novus*), and revalue curiosity as the core of scientific inquisitiveness. Gianfrancesco creates the "new" myth of the inquisitor as the figure of the modern explorer, distinguishing, in the process, a curiosity that is to be condemned — that of the *strix*-witch — from a modern intellectual curiosity that is to be celebrated — that of the male inquisitor. Gianfrancesco's characterization of the myth of the inquisitor as the embodiment of the spirit of modern inquiry ultimately offers a critical standpoint from which to demythologize Blumenberg's account of the relationship between curiosity, myth, and modernity.

Thursday, 24 March 2011
2:00–3:30

20403
Hilton Montreal
Bonaventure
Fontaine C

New Technologies and Renaissance Studies III: Material Curiosities and Post-Humanistic Renaissance Discourse

Sponsor: Centre for Reformation & Renaissance Studies, University of Toronto

Session Organizers: William Bowen, *University of Toronto Scarborough*; Raymond Siemens, *University of Victoria*

Chair: Jacqueline Wernimont, *Brown University*

Angelica Duran, *Purdue University*
Milton and the Posthuman Voice

This paper chronicles one way in which the Renaissance has contributed to the development of the posthuman voice and then describes how this genealogy can contribute to our appreciation of its present theoretical and practical implications, and perhaps even intervene in future ones. Specifically, this paper pairs one of the traditional branches of Milton studies — the study of oral readings of *Paradise Lost* — with recent developments in synthesized audio-technologies.

Brent Nelson, *University of Saskatchewan*
Investigative Tagging: Exploring the Early Modern Cabinet of Curiosities

The early modern cabinet of curiosities was a microcosm of a world that was continually unfolding and opening up new opportunities to examine the nature of being(s). Using the illustrative case of "The Digital Ark"— a database of collections of curiosities in seventeenth-century England — this paper will examine the challenges posed by digital humanities projects that confront the competing demands of an open investigation of the object of study and the need ultimately to publish a coherent and accessible representation of that same object.

20404
Hilton Montreal
Bonaventure
Fontaine D

Giorgio Vasari (1511–74): 500th Anniversary Celebration II

Sponsor: Association for Textual Scholarship in Art History

Session Organizer: Liana de Girolami Cheney, *University of Massachusetts*, *Lowell*

Chair: Liana de Girolami Cheney, *University of Massachusetts, Lowell*

Maureen Pelta, *Moore College of Art and Design*
Making the Margins Matter: Reading Vasari's *Life of Correggio* in Seventeenth-Century Rome

For over a century following its publication, the biographical information contained within Vasari's *Vite* stood largely unchallenged, despite a burgeoning critical literature meant to redress the *campanilismo* perceived in Vasari's assessment of art created beyond the twinned orbits of Florence and Rome. Although Vasari never intended his text as a simple biographical lexicon, his *Vita* of Correggio remained the dominant account of the artist's life for most of the seventeenth century, shaping a general perception of the artist's career and impacting the narrative arc of Correggio's personal character. In tracing how Vasari's tale of the undervalued and impoverished artistic genius became a significant seventeenth century meme arguing for the artist's singularity and reifying Correggio's achievement in the eyes of seventeenth century viewers, this paper also attempts to demonstrate

how Vasari's biography of Correggio became in itself commoditized, adding value even to objects of dubious provenance in Roman collections.

Yael Even, *University of Missouri, St. Louis*
Outdoor Medicean Images and the Common Spectator
Recent studies suggest that public images of mythological themes helped familiarize semi-educated Florentines with Greco-Roman culture. They assume that common viewers had a way to identify, at least partially, the themes that these artworks featured. The present paper examines and re-evaluates the means by which Florence's citizens could sometimes understand some of the classical narratives presented outdoors. It seeks to find out whether the Medici dukes and grand dukes cared if the viewers in point did or did not appreciate and understand the secular portrayals in question

Lynette Bosch, *State University of New York, Geneseo*
Vasari's *Lives*: Mannerism, Spirituality, and Cognition
Vasari's well-known discussion of *maniera* and the *maniera moderna* has served as the touchstone for the art historical definition of Mannerism and its stylistic manifestations. This paper seeks to take a fresh look at Vasari's text and at Mannerism from the perspective of Vasari's spirituality, as it analyzes the performative nexus achieved by the interaction formed by Church ritual, prayer, spiritual experience, and art. Thus Catholic visual culture, as found in sixteenth-century churches, will be contextualized as *loci* of cognitive experience and transformation for the spectator as participant in the transformative process encouraged by Vasari's *maniera moderna*.

20405
Hilton Montreal
Bonaventure
Fontaine E

Northern Genre Imagery III: Pictorial Modes and Multiple Audiences

Sponsor: Association for Textual Scholarship in Art History
Session Organizer: Arthur Di Furia, *Savannah College of Art and Design*
Chair: Arthur Di Furia, *Savannah College of Art and Design*
Respondent: Eva Allen, *Independent Scholar*

Sheila Muller, *University of Utah*
For the Pleasure and Contentment of the Audience: Gerrit van Honthorst's *Merry Fiddler*
In 1623, Gerrit van Honthorst, back from Italy and newly named head of the Guild of St. Luke in Utrecht, painted a stunning *Merry Fiddler* (Amsterdam). Scholars regard this and comparable Utrecht genre paintings as moral allegories of the senses, through which a powerful realism updates traditional warnings about temptation and sin. Such views prioritize older Christianity's mistrust of the senses despite social elites' and educated readers' of courtesy books conflation of pleasing the senses and pleasing the intellect. The *Merry Fiddler*'s mature appearance and his courtly attire bring to mind the persona of the interlocutor in *Civile Conversatione* or the narrator in *Galateo* each of whom advises a young gentleman on giving a pleasing performance in society. Honthorst's Utrecht audience of gentry and an urban upper class with persisting ties to humanist courts should not be lumped together with the residents of Holland when considering consumption of genre paintings.

David Levine, *Southern Connecticut State University*
Ironic Allusion to Ancient Sculpture in Genre Painting of the Early Dutch Republic
Dutch genre paintings of the seventeenth century allude to ancient Greek and Roman sculpture with surprising frequency. Visual references to classical art appear regularly in scenes of Italian life by the Bamboccianti and other Northerners active in baroque Rome. They also turn up in depictions of native Dutch social life produced in Holland by Brouwer, Molenaer, and Steen. In addition to characterizing the phenomenon, my paper posits that such referencing might be understood as part a larger effort by Holland's intellectual leadership to assert the legitimacy of Dutch culture in the face of historic criticism. Dutch thinkers of the period

defined their national identity in relation to ancient Greece and Rome, often presenting tenuous, ironic arguments maintaining that, despite its apparent crudeness, local Netherlandish culture actually outperformed that of classical antiquity. The veiled referencing of ancient sculpture in Dutch genre paintings, my paper suggests, advances this line of thought.

J. Irene Schaudies, *Royal Museum of Fine Arts, Belgium*
Jacob Jordaens's *Twelfth Night*

The Antwerp painter Jacob Jordaens (1593–1678) is known for his robustious genre scenes depicting traditional folk celebrations and proverbial wisdom although subjects like these comprise but a small part of his oeuvre. These have been interpreted as middle-class subjects for a middle-class audience in keeping with traditional methodological approaches to genre painting generally. Closer examination of the works, however, reveals that Jordaens may have painted different versions of the same subject for different audiences: from a local public familiar with Antwerp's politics to princely collectors with an international view of current affairs. Details and figures that potentially made of one version a covert expression of resistance to official urban culture could be altered to make the next suitable for viewing at the highest level of governance. Other versions — particularly those destined for reproduction as engravings — are clearly aimed at anonymous buyers without regard for specific political subtexts.

20406
Hilton Montreal
Bonaventure
Fontaine F

Cinquecento Urbino: Letters, Arms, and Music: Guidubaldo da Montefeltro to Francesco Maria I

Sponsor: Villa I Tatti, The Harvard University Center for Italian Renaissance Studies
Session Organizer: Carlo Taviani, *Villa I Tatti, The Harvard University Center for Italian Renaissance Studies*
Chair: John Law, *University of Wales, Swansea*

Wietse de Boer, *Miami University of Ohio*
Castiglione, the Crisis of Urbino, and the Making of the *Cortegiano* (1513–16)

In 1516, Pope Leo X excommunicated Duke Francesco Maria della Rovere of Urbino, deprived him of the Duchy of Urbino, and replaced him with his nephew Lorenzo de' Medici. This paper examines the background of these dramatic events, focusing particularly on the role of Baldassarre Castiglione, the ducal diplomat in Rome. My goal is to contribute to our knowledge of the political circumstances that informed the first manuscript drafts of the *Libro del Cortegiano*.

Carlo Taviani, *Villa I Tatti, The Harvard University Center for Italian Renaissance Studies*
The Court of Guidubaldo da Montefeltro (1504–08): Roles and Network

What we know about the court of Duke Guidubaldo I of Urbino is largely based on myth. Modern studies have been skewed by such literary masterpieces as Baldassare Castiglione's *Book of the Courtier* or Pietro Bembo's *Stanze* and *Guidubaldo feretrio*. This paper takes a prosopographic approach to the analysis of the roles and personal networks of Guidubaldo's courtiers, including the well-known Cesare Gonzaga, Gaspare Pallavicino, Ludovico Canossa, Ottaviano and Federico Fregoso, and the so-called Fracasso, as well as the less famous Roberto da Bari, Matteo della Branca, and Nicolò Fregoso. Many of these men held military and administrative positions, while others connected Guidubaldo to Julius II and the papal curia in Rome. This paper argues for a reconsideration of the often-overestimated roles of Bembo and Castiglione, based upon a broad examination of the military, courtly, and domestic context of Urbino.

Stefano Lorenzetti, *Conservatory of Music of Vicenza*
The Emotions of Music in Castiglione's *Courtier*

The relationship between music and the construction of the social identity of the courtier is discussed in depth in Castiglione's book. At the Urbino court, music

is established as a means to promote the social visibility of the courtier as well as to control the soul's passions in daily life. From a perceptive point of view, what are the basic responses to a musical performance in a court context? Any attempt to investigate the modalities of reception of musical experience in the court environment reveals to us a complex emotional universe in which psychological, functional, and esthetic responses are strictly involved, and correlated at the different occasions and spaces of social life. It is through this translation from abstract musical texts to concrete musical acts, that cognitive processes and cultural topoi and metaphors shape music's power to represent the symbolic and experiential microcosm of the Italian Renaissance courts.

20407
Hilton Montreal
Bonaventure
Fontaine G

Beyond Images: Ethics, Gender Theory, Modernism

Sponsor: Early Modern Image and Text Society (EMIT Society)
Session Organizer: Juan Pablo Gil-Oslé, *Arkansas State University*
Chair: Kimberly Borchard, *Randolph-Macon College*

Ana María Laguna, *Rutgers University, Camden*
Quixote through the Modernist Eye

Critics have often noted the unusual iconic value of Don Quixote in the twentieth and twenty-first centuries. Even for audiences that might not have read the novel, the silhouette of Quixote astride Rocinante is easily identifiable. While this familiarity has been largely attributed to the fact that *Don Quixote* is considered the first modern novel — the first literary narrative that accurately describes the troubles and frictions of modern subjectivity — the knight's popular status is also indebted to vanguard artists like Salvador Dalí, Pablo Picasso, and Joan Miró, whose illustrations reenergized it through the lens of abstract art. This presentation will explore the reasons for the modernist interest in Don Quixote, focusing on how Quixote's ambitions and failures at the beginning of an emerging modernity mirrored these artists' intents and disillusionments at the end of the same era.

Juan Pablo Gil-Oslé, *Arkansas State University*
A Gender Theory on the History of Friendship Images

I want to elaborate on the gender changes in a number of visual representations of friendship from the fifteenth through the seventeenth centuries. In early modern Western societies friendship was predominantly presented as a male phenomenon. In the male-dominated public sphere, the discourse of friendship was overwhelmingly gender-biased, since the space occupied by the concept of friendship was rhetorically and ritualistically associated with men. Nevertheless, visual representations of friendship became increasingly associated with the feminine while the notion of friendship gradually became less public and increasingly restricted to the private sphere. Now, the question is if this increasingly "private," feminine notion of friendship connoted a weakening of the traditionally male, political essence of the concept. The history of the images of friendship can shed light on this issue.

Daniel Lorca, *University of Chicago*
The Ethics of Images

The aim is to explain the moral implications of images in texts, as those implications were understood during the Golden Age. According to us, images and literary text are not necessarily a moral problem, but according to them, they are. For them, the moral problem is this (very briefly): the basis of all versions of virtue-ethics is that there is a *telos* for all beings to reach perfection. This theorem creates problems when applied to images and texts: on the one hand, they can lie, and therefore it seems that their *telos* is not geared towards perfection, but on the other, images and text can also reveal truth. I will argue that literary texts and images

are, therefore, a moral problem with no possible solution if analyzed from the perspective of virtue ethics. In a conference where images and texts are discussed, the moral dimension of the topic seems important.

20408
Hilton Montreal
Bonaventure
Fontaine H

Thomas More and His Circle I: Truth and Influence

Sponsor: International Association for Thomas More Scholarship
Session Organizer: Clare Murphy, *Arizona State University*
Chair: Stephen Foley, *Brown University*

Erin Kelly, *University of Victoria*
"Shore's wife" as Thomas More, or, How Thomas Heywood's *Edward IV* Plays Write Back to More

Thomas Heywood recognizably drew upon the representation of Shore wife in More's *Richard III* (in addition to sources like Churchyard's *Shores Wife* and Chute's *Beawtie Dishonoure*) for his portrayal of her in his two *Edward IV* plays. But his depictions of Jane Shore and her husband implicitly comment on More's life. Heywood — a distant relation and likely "Hand B" of the play *Sir Thomas More* — would have admired the earlier author and statesman for his humanism, wit, and patriotism, qualities found in many other works attributed to Heywood. His characterization of Jane Shore, particularly his invention of a godly death for Edward's "merriest mistress," responds to More's writings and to *Sir Thomas More* in ways that suggest that More became the victim of a court that co-opted his talents (both through seduction and force) and then punished him for using them, ironically like the celebrated and then discarded Shore's wife.

Stelio Cro, *McMaster University*
More's Utopia and the Question of Globalization

In *The Creation and Destruction of Value* (2009), Harold James describes globalization as a cyclical phenomenon. One important globalizing cycle was the age of the discovery of America. Even if the place Utopia itself does not exhibit a global concept of society, More's purpose in writing *Utopia* was to use the discovery of America as an opportunity to impress on his readers an alternative model to their own European societies. The dissemination of More's *Utopia* might be said to have inaugurated an intellectual new world. In the globalizing effect of the discovery, not only goods, people and materials were brought back and forth across the Atlantic, but also ideas and values, as represented in the work of Vasco de Quiroga and Bartolomé de Las Casas and in the Jesuit reducciones in Paraguay. From these cultural exchanges developed a new social and political philosophy modifying Western values to this day.

Emily Ransom, *University of Notre Dame*
The Man Who Would Be Saint: Literary Truth in More's Early Works

While critics divide Thomas More's literary career chronologically between early humanist works, religious polemical works, and later devotional works, the initial secular endeavors of the rising statesman should not be understood as merely peripheral. On the contrary, in the epigrams, the translations of Lucian, and *Richard III*, More is concerned with themes of truth, tyranny, humility, faithfulness, honesty, moderation, and honor that would become both emphasized and obscured in the subsequent struggles of the English Reformation. The literary issues involved in his early works reveal the poet's, translator's, and historian's complex relationship with truth that would eventually inform that of the saint. As a moralist jesting in epigrams, a Christian translating an atheist, and a statesman chronicling a tyrant, More demonstrates a nuanced relationship with truth that explains why long before he was known as a man of passion and devotion, he was already known as a man of truth.

20409
Hilton Montreal
Bonaventure
Portage

Noblewomen and Performativity: Kinship, Politics, and Display in Early Modern Europe

Sponsor: Society for Court Studies
Session Organizers: Karen Britland, *University of Wisconsin, Madison*; Sara Joy Wolfson, *University of Durham*
Chair: R. Malcolm Smuts, *University of Massachusetts*, *Boston*

Karen Britland, *University of Wisconsin, Madison*
Elizabeth Cary's Kinship Relations and Her "Lost" Syracuse Play

Elizabeth Cary was the first noblewoman to write and publish an original tragedy in English and, as such, she is important to histories of women's writing and English drama. However, her *Tragedy of Mariam* (1613) was not the first play she is reputed to have written: she was also the writer of a lost play "of Syracuse," that was mentioned by her tutor, Sir John Davies, in verses he wrote to Cary in 1612. This paper suggests that Cary's Syracuse play is not entirely lost, proposing that it was borrowed, adapted, and performed on the professional stage. The story behind this professional production is important for what it can tell us about early modern manuscript circulation and the kinship networks within which Cary lived and wrote. Her manuscript's transmission provides a new perspective on this Stuart noblewomen's involvement in dramatic production.

Sara Joy Wolfson, *University of Durham*
Henrietta Maria, Noblewomen, and Ceremonial Display at the Court of Frederick Henry, Prince of Orange, 1642–43

Central to the understanding of royal magnificence was the symbolic connection between the crown and a large and impressive entourage. Traditionally, historians have argued that Henrietta Maria traveled to Holland in February 1642 with only a handful of attendants. One might assume that this diminished entourage affected Henrietta Maria's royal status to the detriment of the Stuart cause. Yet, by looking at underused archival evidence to reconsider the queen's female household service in Holland and ceremonial display, we are able to argue that aristocratic women were essential in protecting the power and prestige of the Stuart crown in the face of parliamentary opposition. Consequently, this paper argues that Henrietta Maria remained at the heart of the social order and that the patron-client relations upon which society was based, remained intact during the war years.

Stephanie Seery-Murphy, *California State University, Sacramento*
King's Daughter and *Mater Dolorosa*: The Performative Representations of Jeanne-Baptiste de Bourbon

Jeanne-Baptiste de Bourbon, legitimized daughter of Henri IV, and sister of Louis XIII and Henrietta Maria, spent thirty years as the abbess of Fontevraud. As powerful as any French bishop, she answered only to the pope and the French king. Yet, in 1641, several dozen monks fled her rule, only to return later and enact a public penance that was sealed with a Mass. Prostrate before Jeanne-Baptiste on her abbatial throne, the monks implored forgiveness — witnessed by the entire house and numerous courtiers. This paper will discuss how the narrative of their penance highlights royal material culture (a throne-like chair of state, noble audience, monkish obsequies) and the appurtenances of monasticism (procession, penitence, a Mass), emphasizing how Jeanne-Baptiste acted as judge and intercessor, Marian figure and royal representative, and showing how her kinship relations underpinned her self-authorizing performance.

20411
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Bonaventure
Mansfield

Snakes and Ladders: Power Games at the Renaissance Court III: Art and Artifice: Social Climbing by Patrons, Artists, and Jesters

Sponsor: Prato Consortium for Medieval & Renaissance Studies

Session Organizers: Molly Bourne, *Syracuse University in Florence*; Sarah Cockram, *University of Edinburgh*

Chair: Molly Bourne, *Syracuse University in Florence*

Susanne Kubersky-Piredda, *Max Planck Institute for Art History, Rome*
Court Jesters and Dwarves in the Late Sixteenth Century

In the sixteenth century, virtually every European prince kept jesters and dwarves in his household. Especially the Spanish King Philip II filled his court with *hombres de placer*, some of whom enjoyed unique proximity to the monarch and were part of his closest entourage. A common topos of the court jester's profession was his typological relationship with the king. By emphasizing his misfortune, his ugliness, or stupidity, he would especially highlight the magnificence and dignity of the ruler and become his tragicomical counterpart. On the basis of extensive archival material this paper will analyze the social status of court dwarves and jesters and their key functions within court networks. Besides their traditional role as entertainers they also acted as agents, informants, and spies, and some of them managed to hide their involvement in political intrigues and power games of all kinds behind their ridiculous appearance.

Anne Proctor, *University of Texas, Austin*
Staying Out of the Fray: Vincenzo Danti and Conflict at the Medici Court

Upon his arrival in Florence in 1557, Perugian sculptor Vincenzo Danti could hardly have imagined the professional challenges he would face during his first years at the Medici court. While in Baccio Bandinelli's workshop, Danti found himself in the midst of a property-rights dispute between Bandinelli and Sforza Almeni, Duke Cosimo's *coppiere* who had introduced Danti to the Florentine court. As a young sculptor, new to this center of artistic production, Danti necessarily depended on these two men as his brokers at court. This paper considers Danti's attempts to build a professional identity in Florence amidst its complicated network of professional and social relationships. As he negotiated these challenges, from the time of his arrival to the creation of his 1561 marble sculpture for Almeni, *L'Onore che vince l'Inganno*, Danti managed to project a professional neutrality critical both to his later success and to our understanding of these contentious networks.

Nora Stephanie Lambert, *University of Maryland, College Park*
To Give is to Receive: Duke Guidobaldo II della Rovere and the Spanish Service for King Philip II

In 1560, Duke Guidobaldo II della Rovere of Urbino commissioned a sumptuous and elaborate maiolica service as a gift for King Philip II of Spain. Though the iconography and preparatory cartoons depicting battle scenes and triumphs from Julius Caesar's *Gallic* and *Civil Wars* are well studied, this service has yet to be examined within its historical context. This paper will consider the commission and its imagery using theories of gift exchange, and in light of the political relationship between Guidobaldo II and Philip II. By placing this gift within the context of the Duke of Urbino's ongoing military service for the King of Spain, this study will suggest that Guidobaldo II intended this extravagant gift as both a visual and symbolic attestation of Philip II's political primacy, and as a means of propagating his own court's dynastic heritage and cultural superiority, whether real or imagined.

20412
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Salon Castilion

Le songe dans la littérature néo-latine du XVIe siècle

Sponsor: Societas Internationalis Studiis Neolatinis Provendis
Session Organizer: Philip Ford, *University of Cambridge, Clare College*
Chair: Laurence Boulègue, *Université Charles de Gaulle Lille III*

Philip Ford, *University of Cambridge, Clare College*
George Buchanan et le songe satirique

Dans deux des compositions clés qui se trouvent dans les Fratres fraterrimi, George Buchanan emploie le songe comme véhicule de la satire. Dans le premier cas, le *Somnium*, il fonde son poème sur une composition de son compatriote William Dunbar, et dans le second cas, la *Palinodia*, il s'inspire d'une des lettres de Saint Jérôme. Nous nous proposons dans cette communication de considérer les avantages du songe comme cadre satirique et d'examiner le rôle de l'intertextualité dans les deux poèmes en question.

Virginie Leroux, *Université de Reims Champagne-Ardenne*
Le songe de Calpurnie dans le *Julius Caesar* de Marc-Antoine Muret (1552): tragique et philosophie

Le Julius Caesar de Muret, peut-être joué au collège de Guyenne, et publié à Paris en 1552, compte parmi les premières tragédies prétextes de la Renaissance et constitue probablement la première tragédie consacrée à la mort de César. Les historiens rapportent le songe de Calpurnie qui prévoit pendant la nuit la mort prochaine de César. Des deux traditions antiques, Muret choisit la plus effrayante et l'intègre au troisième acte de sa tragédie, dans un dialogue type entre l'héroïne et sa nourrice, imité du songe de Poppée dans l'Octavie de Sénèque. La parenté avec le songe de Storgè dans Jephthes sive Votum de Buchanan, soulignée par l'utilisation de signaux textuels, incite à comparer les deux tragédies : ingrédient du tragique, le songe de Calpurnie contribue dans le Julius Caesar à une réflexion philosophique et idéologique spécifique.

Carine Ferradou, *Université Paul Cézanne, Aix*
Le songe de Storgê dans *Jephthes siue Votum* de George Buchanan (1554): lieu commun et renouveau tragique

Lorsque Buchanan fait jouer par ses élèves du Collège de Guyenne (Bordeaux) puis publier à Paris en 1554 sa tragédie sacrée latine *Jephthes siue Votum*, il est un des premiers humanistes européens à proposer une tragédie originale sur le modèle du théâtre antique. L'inspirant de la double tradition des récits de songe païens et bibliques, le dramaturge écossais ouvre sa tragédie par l'évocation du rêve effrayant de Storgê, l'épouse du chef des Hébreux Jephté, parti en guerre contre les oppresseurs ammonites après avoir prononcé un terrible vu impliquant involontairement la vie de sa fille unique. L'anecdote du songe interprété comme un mauvais présage, absente du Livre des Juges, non seulement possède une dimension lyrique propre à donner une coloration pathétique à l'intrigue, mais elle remplit une fonction dramatique précise, renforçant le sens du tragique tel que le conçurent Buchanan et nombre de ses successeurs français.

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Frontenac

Women, Image, and Identity in the European Courts II: Shifting Roles: Constructing an Identity

Sponsor: Society for Court Studies

Session Organizers: Sarah Bercusson, *University of London, Queen Mary College*; Una McIlvenna, *University of London, Queen Mary College*

Chairs: Sarah Bercusson, *University of London, Queen Mary College*; Una McIlvenna, *University of London, Queen Mary College*

Jane Couchman, *York University, Glendon College*
"J'ai mon siège en la chambre de la Reine": Louise de Coligny at the French Court (1594–1620)

The letters of Louise de Coligny, Princess of Orange, offer significant insights into how she negotiated her position at the court of Henry IV. A relative and friend of the king, she returned to the court as a widowed foreign princess ten years after the assassination of her husband William "the Silent." I have written elsewhere about her skillful use of letters to exert influence on behalf of family members and in support of her Huguenot faith. In this paper I will concentrate on Louise's accounts of her activities at court as they relate to her political goals and to her own status. Her letters touch on women's and family networks, rivalry and reputation, material culture and court entertainments, and take us to formal events, as well as to private meetings with the King and into the chambers of the queen, Marie de Médicis.

Helen Graham-Matheson, *Queen Mary, University of London*
Elisabeth Brooke: Fortune and Favor at the English Court 1540–65

Elisabeth Brooke was a woman with multifarious identities, including lady-in-waiting to the Henrician consorts and "aunt" to Edward VI through her bigamous marriage to William Parr, Marquis of Northampton. She was sometimes required to fulfil the consort's role at Edward's queenless court and patronized Thomas Hoby's translation of Castiglione's *Il Cortegiano* book 3 in order to rehabilitate her reputation. Elisabeth conspired against and was exiled by Mary I, but her influence on Elizabeth I was said to rival Robert Dudley's. At her premature death in 1565 Elisabeth was counted the Queen's closest female friend. My paper will discuss the notion that despite her unusually active participation in society and politics, and her controversial life choices, Elisabeth Brooke's various identities were due to circumstances outside her control resulting from the turbulence in England 1540–65 — a period with four monarchs in quick succession and religious instability engendered by the Reformation and subsequent Counter-Reformations.

Lisa Skogh, *Stockholm University*
The Display of the Artistic Patronage of Hedwig Eleonora, Dowager Queen of Sweden

Hedwig Eleonora of Schleswig-Holstein-Gottorp (1636–1715) and her cultural activities have been overlooked by most historians. The period of the Swedish absolutist rule (1680–1720) and the artistic production around the court has until now mainly focused on her husband and son, but not on its patron and commissioner, Hedwig Eleonora. In this paper I analyze how Hedwig Eleonora's many roles were constructed through the various artistic media that she commissioned. As the eldest of a royal dynasty, at times *de facto* ruler, and for almost fifty years economically independent dowager, Hedwig Eleonora played a crucial role in forming the Swedish artistic climate. In this paper, I will argue that her patronage displayed these varied, sometimes conflicting, roles. Her public persona and her role as a *Liebhaberinn*, a lover of the arts, will be analyzed through portraiture, medals, architecture, and the milieus for which they were intended.

20414
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Fundy

Practical Problems of Sculpture III

Session Organizer: Kelley Helmstutler-Di Dio, *University of Vermont*
Chair: Kelley Helmstutler-Di Dio, *University of Vermont*
Respondent: Cinzia Maria Sicca Bursill-Hall, *Università degli studi di Pisa*

Linda Hinners, *Nationalmuseum, Stockholm*
French Ornamental Sculptors in Stockholm ca. 1700: Professional Roles, Organization, and Working Practices

In Sweden during the seventeenth century most sculptures and sculptors came from abroad, mainly from the Netherlands and the German States. There was no domestic large-scale sculpture production in Sweden, and the foreign sculptors who stayed in Sweden were isolated phenomena, without a great impact on posterity. However, in the 1690s the court architect Nicodemus Tessin the Younger called upon a team of skilled French sculptors for the interior decoration of the new Royal Palace in Stockholm. The idea was to create a permanent high-quality art production in Sweden, with for instance a foundry for monumental bronze sculpture, focusing on the *cire-perdu* technique not yet mastered in Sweden. From France Tessin also purchased plaster copies of antique sculptures to serve as examples for the sculptural production. However, Tessin's plans on forming a royal manufacture were not fulfilled until the 1730s and then by another generation of French artists.

Nicole Bensoussan, *Boston University*
Laocoön in the Land of the Franks

In the 1540s, the artist Francesco Primaticcio created a group of large-scale bronze statues for the French king, Francis I. These statues were copied after famous marble antiques in Roman collections, especially the Belvedere statue court. The adaptation of the copies for a different patron and place occasioned a shift in their meaning and their mode of display. This paper focuses on the problem of arriving at a suitable installation for the new bronzes at Fontainebleau, and some of the attendant issues of cultural translation and sculptural iconography. Initially, several of the statues were displayed indoors in the Galerie François Premier, a puzzling departure from the Italian tradition of *all'antica* sculpture gardens. At the same time, other interesting and fanciful stagings of the statues resulted from the attempt to integrate these works into a French setting and make them a vehicle of French cultural ambitions.

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Longueuil

Ambiguous Identities in Renaissance and Early Modern Europe: Jews, Crypto-Jews, and Nicodemites I

Session Organizers: Ariel Hessayon, *Goldsmiths University of London*; Stefano Villani, *University of Maryland, College Park*
Chair: Adelisa Malena, *Università Ca' Foscari di Venezia*
Respondent: Alessandra Veronese, *Università degli Studi di Pisa*

Ariel Hessayon, *Goldsmiths University of London*
Antonio Carvajal (1596?–d. 1659), Merchant, Crypto-Jew, and Jew

On 19 December 1656 Antonio Carvajal — hitherto a secret Jew — signed a lease for a building in London that would be converted into the first officially tolerated synagogue in England since the Expulsion of the Jews in 1290. Probably born in Portugal but later trading mainly from Spain, Carvajal arrived in England from Rouen about 1635. He became a major importer of silver, gold, and wine, and exporter a wide variety of goods. He was, moreover, a key figure within London's

clandestine Jewish community during the English Revolution. Contemporaries were aware that Carvajal did not attend his parish church and that he outwardly practised Catholicism, reportedly attending mass daily at the Spanish ambassador's residence. Following England's declaration of war with Spain and his subsequent public profession of Judaism he was accused of ingratitude and hypocrisy. This paper examines Carvajal's life within these wider contexts to illuminate the crypto-Jewish and Jewish experience in England during the 1640s and 1650s.

Anthony Bale, *University of London, Birkbeck College*
Memories of an Anglo-Jewish Community in Shakespearean England

Much work has been done on the possibilities of Jewish and crypto-culture in Shakespearean England: the Lopez affair, the possible Jewish identity of Aemilia Lanyer and her family, and Iberian and Italian Jewish and crypto-Jewish visitors to, and employees of, the Tudor court. However, little attention has been paid to the memory of England's own Jewish community, expelled in 1290 but surviving in texts, images and archaeological-antiquarian evidence. In fact, as my paper will show, England's "old" Jewish roots made a radical continuity with Protestant England, through histories of iconoclasm, reading, and empathy. My paper will start with John Stow's account of the London Jews and consider the new valency of medieval antisemitica in Tudor England. I'll then briefly consider how this impacts on our understanding of the ways in which Jews and crypto-Jews were represented at the turn of the seventeenth century in England.

Ronnie Perelis, *Yeshiva University*
The Weight of Blood and the Grace of God: Manoel Cardoso de Macedo's Journey from Catholicism to Calvinism and Finally to Judaism (1585–1652)

This paper traces the spiritual odyssey of a seventeeth century old Christian convert to Judaism. Manoel Cardoso de Macedo led a life of spatial journeys and inner transformations. He was born into a fervently Catholic, old Christian family in the Azores, but while studying in England in the early 1600s he discovered the radical ideas of the Reformation and became a devout Calvinist. Following an encounter with a Jew in the jails of the Lisbon Inquisition he resolved to join the Jewish faith. After his release from prison, Manoel clandestinely left Portugal and joined the Sephardic community of Hamburg, eventually settling in Amsterdam. His autobiography *Vida del buenaventurado Abraham Pelengrino* is a unique document written by an old Christian convert to Judaism. The manuscript was published in a critical edition in the 1970s but the wider implications of Cardoso's life-story for understanding the complex religious world of the Western Sephardim still requires further discussion, which is addressed in this paper.

Stefano Villani, *University of Maryland, College Park*
Unmasking the identity of Alessandro Amidei, Hebrew teacher

Alessandro Amidei, a Florentine — and perhaps also a Jew — moved to England in 1656, where he seems to have taught Hebrew at Oxford and Cambridge in the latter part of the 1650s. He was, moreover, certainly professor of Hebrew at Edinburgh in the 1670s. Amidei was an ambiguous figure with an elusive identity: on arriving in England he presented himself to the foreign London churches as a Catholic "priest" who had converted to Protestantism, but afterwards he claimed to be a Jewish convert to Christianity. Unfortunately, we do not have enough evidence to establish the truth of the matter. In 1684 Amidei became involved in an apparent plot to murder the sons of Barbara Palmer, Duchess of Cleveland, that had been planned by her then-lover, an unscrupulous actor of dubious morality. Amidei's story is emblematic of a fascinating underworld of destitute wretches — often defrocked friars and priests — who moved around London's Italian Protestant church, passing from one confession to another in desperate search of financial support.

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Pointe-aux-Trembles

Speeches by Characters (and Narrators) in the Chivalric Tradition: From the Arthurian Romance to Tasso III

Session Organizer: Gian Paolo Giudicetti, *Université Catholique de Louvain*
Chair: Marina Beer, *Università di Roma*

Annalisa Izzo, *Université de Lausanne*
L'*Orlando Furioso* e i suoi modelli: intertestualità e innovazione del racconto intradiegetico

Questo intervento si propone di mettere a confronto l'uso del racconto intradiegetico nell'*Orlando Furioso* con la presenza di questo tipo di strategia narrativa in testi che il Furioso ingloba, rielabora, cita: il Mambriano del Cieco da Ferrara e *l'Inamoramento de Orlando* del Boiardo innanzitutto. A partire da una delimitazione e definizione dell'oggetto di indagine si proverà a riflettere sulla natura di questi inserti, la cui componente affabulatoria nel capolavoro di Ariosto pare addirittura secondaria rispetto alla determinante funzione che essi svolgono sul piano sintagmatico, dell'intreccio globale, al punto che parlare di 'novelle del *Furioso*' risulterebbe per molti versi improprio. Il confronto verterà principalmente sulla frequenza delle narrazioni interne, sulla loro morfologia, sul rapporto che la voce dei personaggi-narratori instaura con la voce del narratore extradiegetico. L'indagine nasce dalla constatazione di una lacuna nella critica ariostesca per questo particolare e fondamentale aspetto dell'entrelacement.

Annalisa Perrotta, *University of London, Royal Holloway*
True and False, Lies and Disguise in the Sixteenth-Century Italian Chivalric Tradition

In the Italian chivalric tradition it is easy to find characters hiding or disguising their identity when they are in a hostile context or when the women do not want to disclose their gender. Hence, the false narrative about the self seems an established system of topoi. It is developed mainly through the dialogues: the false narrative about the self is set up within the dialogues, the discourses, and the comment of the characters, which play a crucial role in hiding or disclosing what is true or false, real or apparent. The paper will investigate such system of topoi, trace it in the chivalric tradition, and highlight its modifications in some texts between the fifteenth and sixteenth centuries. The paper aims to demonstrate that such a system is linked with the representation of the relationship and the contrast with the other, like the enemy, the foreigner, the woman.

Georges Güntert, *Universität Zürich*
Torquato Tasso e il carattere ossimorico della *Gerusalemme Liberata*

Torquato Tasso è, dopo Dante, uno dei primi scrittori d'Italia ad aver corredato il proprio poema di un saggio teorico, i *Discorsi dell'arte poetica*, in cui egli espone i principali problemi riguardo al genere, alla struttura e allo stile del suo Goffredo. Ai Discorsi farà seguito quel centinaio di lettere inviate ai quattro revisori, cui Tasso spiega i suoi criteri di redazione senza nascondere dubbi circa le soluzioni adottate. Inoltre, ultimata la prima stesura, egli comincia a preoccuparsi di una possibile interpretazione morale del suo testo, pur confidando all'amico Scalabrino che l'*Allegoria del poema* (1576) sarà anzitutto una concessione fatta alle esigenze della società contemporanea. Nel presente intervento le idee sul rapporto fra epopea e romanzo espresse da Tasso negli scritti teorici saranno confrontate con le riflessioni sottese al poema realizzato, attraverso un'accurata analisi testuale di brani della *Gerusalemme liberata*, tra cui anche alcuni interventi del narratore e dei personaggi.

20417
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Jacques Cartier

Renaissance Humanism in Naples: Giovanni Pontano in Context I

Session Organizer: Matteo Soranzo, *McGill University*
Chair: Dario Brancato, *Concordia University*

Lodi Nauta, *University of Groningen*
The Power of Words: Giovanni Pontano on Language

An amiable conversationalist, Giovanni Pontano was an acute observer of human conversation and manners. In his treatise on conversation, *De sermone*, he developed what has been called a "theory of humor," recognizing the important role wit play in social intercourse. For Pontano, language plays a key role, not only as the outer sign of inner thoughts but also as the active force that binds people together and constitutes the social texture of human society. Pontano was no systematic thinker, and it would be misleading to present his views as containing a philosophical theory of language. However, by bringing together the scattered observations and discussions from a range of Pontano's works, it is possible to give a coherent and interesting picture of his views on language and the philosophical assumptions from which they derive. This is what this paper sets out to do.

Matthias Roick, *Georg-August-Universität Göttingen*
The Shadow of Virtue: On the Role of Pleasure in Pontano's Moral Theory

Giovanni Pontano (1429–1503), humanist at the court of Naples, was one of the leading intellectuals and politicians of the later fifteenth century. Despite the huge number of moral treatises he wrote, his moral theory has attracted little interest. My paper will explore one of the central notions of this theory: pleasure. Traditionally, the role of pleasure is ambiguous. Although one of the candidates for the highest good (a position ascribed to the Epicureans), it is normally disregarded by most scholastic and humanist writers. One exception is Lorenzo Valla, who had laid out an intriguing case for the "pleasure principle" in his dialogue *De voluptate* as well as in other works. As my paper will argue, Pontano was not untouched by Valla's arguments. Whereas he firmly rejected the idea of pleasure as the highest good, he tried to rethink its role within the traditional framework of Aristotelian thought in his moral works. Furthermore, I will relate Pontano's philosophical treatment of pleasure to his poetry that exalts the senses and eroticism.

Shulamit Furstenberg-Levi, *Scuola Lorenzo de' Medici*
What is the Statue of Pontano doing in Colocci's Academy in Rome?

On one of the crumpled pieces of paper found in the collection of manuscripts that composed Angelo Colocci's fascinating library — now located in the Vatican library — is a list of over seventy names written in the Roman humanist's handwriting. An analysis of the list will show that the names are of humanists and poets belonging to various intellectual ambiences. Many of them initially would not seem to correlate with Colocci's natural group of reference of Roman humanists. Interestingly, the list includes quite a few members of the Neapolitan Accademia Pontaniana, and the first name on it is Pontano. This paper investigates the close relationships between the Roman humanist Colocci and various members of the Neapolitan Accademia Pontaniana. Furthermore, it describes and analyzes the fundamental role that the figure of Pontano played for the Orti Colocciani — the academy that Colocci founded in the garden of his villa in Rome as a continuation of Pomponio Leto's Academy.

20418
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St-Leonard

Early Modern Lives of Henry VIII

Session Organizers: Thomas Freeman, *University of Cambridge*; Susannah Monta, *University of Notre Dame*

Chair: Susannah Monta, *University of Notre Dame*

Mark Rankin, *James Madison University*
Genre, Nostalgia, and Polemic: Henry VIII in Early Modern Prose Fiction

What did it mean to feel nostalgic about Henry VIII in late sixteenth- and early seventeenth-century England? Thomas Nashe's *Unfortunate Traveler*, Thomas Deloney's *Jack of Newberry*, John Reynolds's *Vox Coeli, or News from Heaven*, Richard Perrinchief's *A Messenger from the Dead*, and other prose fictional narratives demonstrate a new turn toward nostalgia in early modern representations of Henry VIII. Earlier literary and historical treatments tend to foreground polemic and controversy over reminiscence. The new, nostalgic Henrys serve a unique cultural need unmet by religious debate, history writing, the stage play, and other genres. The nostalgic Henry in these texts was relevant both in terms of its topicality (in that Henry could speak still to national concerns) and metaphoric significance (in that Henry could embody the fulfillment of subconscious fantasies). It is an important component of the Henry myth that endures to the present day.

Carolyn Colbert, *Memorial University of Newfoundland*
"He should find his highnes good and gratious Lord unto him": Henry VIII in Two Early Lives of Thomas More

A strong intertextual relationship exists between two early Catholic biographies of Thomas More, William Roper's *The life of Sir Thomas More, knight* and Nicholas Harpsfield's *The life and death of Sir Thomas More, knight*, both written in 1556. The Harpsfield manuscript was composed at Roper's request, whose own short *Life of More* is its principal source. No one should be surprised, therefore, at the degree of congruity in the two texts' constructions of Henry VIII. The acts of divorcing his virtuous wife and diverting the English Church from its allegiance to Rome confirm the king's contamination by lust. The pollution of his private sin is also felt within the public sphere. Roper and Harpsfield consider Henry to be a bad king, surrounded by flatterers, open to manipulation, dangerously capricious, and ultimately responsible for the execution of the steadfast More. In his tyranny, Henry is following the model set by his own father. To reflect the nature of Henry's character and kingship, Roper and Harpsfield use various rhetorical strategies to diminish him. Even moments of seemingly positive characterization are unstable and suspect.

Brett Foster, *Wheaton College*
Praising the Father of the Son: William Thomas's *Peregryne* as Contested Biography of Henry VIII

The Tudor secretary William Thomas is most remembered for his History of Italy, based on his exile there. He successfully returned to serve Edward VI as a secret advisor. Thomas' less known Peregryne (c. 1550), a manuscript dialogue given to Edward, features a series of eulogies of the recently deceased Henry VIII. I will show how Thomas' attitudes in this dialogue differ from those in History because of its polemical character as a Protestant defense. Moreover, I will frame Peregryne as a dramatized early life of Henry VIII, though one necessarily skewed by Thomas' circumstances and the text's narrative identity as a "contested biography" — both of Thomas and his controversial king.

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St-Michel

Between Byzantium and the West: The Revival of the Greek Language in the Renaissance

Session Organizers: Federica Ciccolella, *Texas A & M University*; Luigi Silvano, *Università degli Studi di Torino*
Chair: Christopher Celenza, *The Johns Hopkins University*
Respondent: Federica Ciccolella, *Texas A & M University*

Luigi Silvano, *Università degli Studi di Torino*
Homer in the Classroom: Observations on Some Florentine Manuscripts Related to the Teaching of the Homeric Poems

As in the schools of Byzantium, the *Iliad* and the *Odyssey* were part of the standard curriculum of Greek studies in Renaissance Italian universities. Annotated copies of the Homeric poems — in Greek as well as in Latin translation — and commentaries written by professors and scholars provide evidence of the use of the poems in fifteenth-century classrooms. My paper will focus on some manuscripts preserved in Florentine libraries and containing annotations from lectures held by well-known teachers of the Studium of Florence, such as Andronicus Callistus, Demetrius Chalcondyles, and Angelo Poliziano. I will try to illustrate the most significant features of a course in Greek language and literature in late Quattrocento Italy.

Lászó Takács, *Pázmány Péter Catholic University*
Bartolomeo della Fonte and Greek Literature

In about 1471, the Florentine humanist Bartolomeo della Fonte (1445/46–1513) composed a commentary on Persius, which had many editions till the beginning of next century. In 1488, Taddeo Ugoleto, the agent of the Hungarian king Matthias Corvinus, persuaded della Fonte to take a trip to Buda. Della Fonte prepared a codex containing all his works as a gift for the king. Along with some minor works by della Fonte, the codex — now Wolfenbüttel, Prince August Bibliothek, MS. 43 Aug 2 — contains an appendix to his commentary on Persius entitled *Tadeus vel de locis Persianis*, which appears to be related with Angelo Poliziano's critique to his 1471 commentary. The most remarkable feature of the *Tadeus* is that, in contrast to the earlier commentary, it contains quotations from the Greek classics. My paper focuses on the questions when and for what reason della Fonte learned Greek, and what role the critique of Poliziano played in the writing of the *Tadeus*.

Patrizia Marzillo, *Ludwig-Maximilians-Universität München*
Scaliger and the Study of the Greek Language

The Humanist Joseph Justus Scaliger (1540–1609) knew French, Latin, Greek, Hebrew, Aramaic, Arabic, and Ethiopian. As for Greek (which he also taught), Scaliger himself reports that he learned the language in two weeks, by comparing the Greek text of Homer's poems with a Latin translation. Scaliger's manuscripts, preserved at the University Library of Leiden, offer clear evidence of his method, which consisted in translating from Greek into Latin and vice versa. Scaliger also copied passages from Greek-Latin lexica and grammars, and composed short poems in Greek. By analyzing some of those texts, some of which are still unpublished, I will try to reconstruct Scaliger's method of learning and teaching the Greek language; this method made him one of the greatest philologists of his time and enabled him to transmit his skills to a broad range of students.

Gábor Bolonyai, *Eötvös Loránd University*
Benedictus's Dictionary

Around the third and fourth decades of the fifteenth century attempts to revive Hellenic studies entered a phase where the need of a usable Greek-Latin dictionary was felt throughout both in academic and educational circles. One possible option to meet this need was offered by a late-antique bilingual glossary, falsely attributed to Cyril, which became available to Italian humanists through a copy owned by Nicolaus Cusanus. In this paper I will focus on one particular descendant exemplar

of this dictionary, copied and lavishly supplemented with marginalia by an otherwise unknown scribe called Benedictus. He appears to be fluent in both languages, and have a fairly wide reading range in both literatures. His notes allow us to observe from a very close perspective the process of appropriating classical language standards.

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Bonaventure
St-Laurent

Robert Burton: Reading and Rereading *The Anatomy of Melancholy*

Session Organizers: Achsah Guibbory, *Barnard College*; Stephanie Shirilan, *Syracuse University*

Chair: Jonathan Sawday, *Saint Louis University*

Liliana Barczyk-Barakonska, *University of Silesia*
"But I digress," "But I rove," "But to return to my Author": *The Anatomy of Melancholy* and the Poetics of Digression

Early modern rhetorical treatises define digression in terms of movement away from what is called there "principal matter," a movement which entails a journey, distance, but also one which is controlled by the necessity to return. While John Hoskins situates it in the context of "superfluous and wanton circuits of figures," George Puttenham claims digression "better serves the principal purpose," as it is used "to induce or inferre other matter." What are the implications for the discourse, if the author inscribes digression into the very structure of his writing, as Robert Burton in his *Anatomy of Melancholy* incorporates digression into the Synopses? Being a divine and a (self-appointed) physician, Burton claims to be writing for curative and consolatory purposes. Exploring the functions of digression in medicinal and consolatory literature of the period, the paper analyzes the operations of the discourse of wandering, ranging and roving within Burtonian medicinal project.

Kathryn Murphy, *University of Oxford, Jesus College*
Experience, Evidence, and Ekphrasis in *The Anatomy of Melancholy*

In a subsection of *The Anatomy of Melancholy* entitled "Exercise Rectified," Robert Burton invites his reader to a series of spectacles — pageants, battles, coronations, weddings — to distract them from melancholy. These, however, are purely textual events, which "affect one as much by reading, as by sight." This paper explores how Burton supplants experience of the world with the experience of reading. He exploits ekphrasis, *enargeia*, and *evidentia*, the rhetorical figures of vivid description, and engages with debates on their use and effect in Erasmus and Lasena. As *evidentia* suggests, these tropes of virtual witnessing are intimately connected with contemporary debates on the transmission of knowledge. I argue that Burton's use of such proxy modes of experience demonstrates the epistemological anxieties and priorities of the *Anatomy*, and sets Burton in the context of debates on the relative worth of theory and practice, and the status of experience as an epistemological category.

Stephanie Shirilan, *Syracuse University*
Serious Readers, Serial Comedy: Twentieth-Century Readings of *The Anatomy of Melancholy*, Or, How to do Things with Burton

Robert Burton declares in the first pages of *Anatomy of Melancholy* that his book is a cento, the generic implications of which ought to signal a measure of playfulness if not outright subversion. This paper begins with curiosity about the ways in which Burton's citational performance (the degree to which Burton is speaking in quotation marks) has been widely misrecognized as evidence either of Burton's conservatism or his demonstration (both witting and unwitting) of a failed humanist encyclopedism. Following Paula Findlen's interrogation of modern scholarship's relationship to early modern understandings of the seriousness of play, this paper reflects on the conditions of reading the *Anatomy* in the later decades of the twentieth century that have led scholars to misrecognize Burton's serio ludere, or serious playfulness, as gravity, and in so doing to overlook the richness of Burton's

sense both the melancholic condition and strategies for its amelioration through intellectual recreation and diversion.

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St-Pierre

Cuckolds I: Social and Political Uses of the Cuckold in Visual Culture

Session Organizer: Sara Matthews-Grieco, *Syracuse University*
Chair: Elissa Weaver, *University of Chicago*

Francesca Alberti, *Université Paris I Pantheon-Sorbonne*
"Divine cuckolds": Joseph and Vulcan in Renaissance Art and Literature

This paper looks at the comic theme of cuckold husbands and unmatched couples through a comparative analysis of two "divine husbands": the classical figure of Vulcan and the Christian figure of St. Joseph. Although these two figures belong to two different worlds, the number of parallels between both cases merits examination. As Joseph's cult was starting to be established in the first decades of the fifteenth century, various irreverent representations appeared, mainly in France, Germany and England, where he is portrayed as a comic figure, confused and suspicious of Mary's miraculous pregnancy. In the early sixteenth century, visual discourse on the divine carpenter seems to give way to interest in the mythological blacksmith, cuckolded by the young and beautiful Venus. Do sacred and mythological traditions nourish one another? And above all, how did spectators relate to images of these two ridiculous figures?

Christiane Andersson, *Bucknell University*
Cuckolds versus the Power of Women in Swiss Renaissance Art

Not only the power of women, but also the incapacity of men, are common themes of popular culture in the first decades of the sixteenth century in Swiss Renaissance art. They appear to reflect a general malaise regarding sex roles, judging by their frequent appearance in satirical contexts in works of art created by Hans Holbein the Younger, Niklaus Manuel Deutsch, and Urs Graf in Basel and Bern around 1510–20. The cuckolds are often shown in the guise of fools, with fool's cap and bells, and they pay homage to Venus, but in vain. A number of symbols are employed to express and divulge their incapacity and to poke fun at them. The paper will propose some theories to explain the prevalence of these images at this time and place.

Marzia Faietti, *Gabinetto Disegni e Stampe degli Uffizi*
Gods and Satyrs: Gods as Satyrs in Parmigianino, Caraglio, and Agostino Carracci

Intendo analizzare alcune opere di grafica di artisti italiani attivi nel Cinquecento, più precisamente un famoso pittore come il Parmigianino e due fecondi incisori a bulino quali Gian Giacomo Caraglio e Agostino Carracci. L'intento che mi prefiggo sarà di seguire, attraverso alcuni temi mitologici, il filo rosso delle corna che connotano le sembianze ferine dei satiri e talora accompagnano le metamorfosi degli dei in preda alle loro ossessioni amorose. Punto di partenza sarà il tema di Giove e Antiope inciso a bulino da Caraglio e disegnato dal Parmigianino nel suo Giove in forma di satiro toglie il velo ad Antiope del Louvre; analizzerò in seguito alcune delle note Lascivie del Carracci. Mi chiederò, finalmente, se la metamorfosi degli dei in satiri potrebbe anche alludere a un'altra e più sottile metamorfosi allegorica e, cioè, se gli dei in veste di satiri siano al tempo stesso carnefici e vittime, traditori e traditi.

Kathleen Wilson-Chevalier, *American University of Paris*
Cuckoldry at the Court of King Francis I of France

When sixteenth-century visitors to the castle of Fontainebleau entered through the Porte Dorée, they were greeted by two frescoes in which Francesco Primaticcio foregrounded the Ovidian tale of Hercules, Omphale, and Pan. On their right, an aroused Pan hit the ground hard (pun intended) as, above him, an angry Hercules began to grow horns. This paper will measure Primaticcio's compositions against tales of cuckoldry recounted at or near the French court, including those told by

Benvenuto Cellini and by King Francis Ist's sister, Margaret of Navarre. In the framework of a wider reflection on court sociability, male lust, and male humor will be set alongside gendered reversals, as political inflections and issues of male and female honor are disengaged.

20422
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St-Lambert

Early Modern Work: A Concept in Transition

Sponsor: Medieval-Renaissance Colloquium at Rutgers University
Session Organizer: Ellorashree Maitra, *Rutgers University, New Brunswick*
Chair: James Kearney, *University of California, Santa Barbara*

Natasha Korda, *Wesleyan University*
Labors Lost: Women's Work and the Early Modern English Stage

Scholars have long sought to explain the anomaly of the all-male professional stage in Shakespeare's England, but have failed to consider how working women may have contributed to theatrical production behind the scenes. Situating the commercial theaters within the broader economic landscape of early modern London, this paper argues that the rise of the professional theater relied on the labor, wares, ingenuity and capital of women of all stripes, including ordinary crafts- and tradeswomen who supplied costumes, properties and comestibles; wealthy heiresses and widows who provided much-needed capital and credit; wives, daughters, and widows of theater people who worked actively alongside their male kin; and immigrant women who fueled the fashion-driven stage with a range of newfangled skills and commodities.

Ellorashree Maitra, *Rutgers University, New Brunswick*
In Godly Service Bound: Representing Prelapsarian Labor in Milton's *Paradise Lost*

This paper examines Milton's attempt, in *Paradise Lost*, to recuperate the spiritual dimension of service by rejecting both the commodification of master-servant relations under capitalism and the un-free service of feudal bondage. The poem addressed a generation of readers of the educated "middling sort," for whom, no less than for the gentry and the nobility, servants increasingly constituted a distinct under-class of liveried wage-laborers. Representing prelapsarian labor in *Paradise Lost* meant tackling the crisis of service in a world which had not only eschewed the traditional aristocratic and military affiliations of service, but where universal moral imperatives that shaped earlier theological accounts of service seemed increasingly irrelevant. In this context, Milton's representation of Edenic labor as godly service constitutes a bold but conflicted attempt to write a divinely inspired history of the origin of human labor from a radical Protestant perspective.

Nathan Kelber, *University of Maryland, College Park*
Staging the Ludic: How Early Modern Play Became Early Modern Work

The critical success of the first Jonson folio of 1616 marked an important change in early modern attitudes toward theatre as work. History and language have separated dramatic theatre from its early modern roots in play and the game. Two recent shifts in early modern studies suggest that a new approach for understanding theatre is overdue. The first is the shift in textual criticism from Greg-Bowers-Tanselle single best text approach to social theories of text along the McKenzie-McGann line. The second, more recent shift is from author-based to company-based analyses (Gurr, Knutson). Both shifts frame theatre within a backdrop of social play. With the recent emergence of game studies, new theories of play and the game offer the possibility of a renewed understanding of theatre's early modern ludic traces.

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Mont-Royal

The Turks of Renaissance France I

Session Organizer: Marcus Keller, *University of Illinois, Urbana-Champaign*
Chair: Marcus Keller, *University of Illinois, Urbana-Champaign*

Robin Beuchat, *Université de Genève*
"Chrétien renié" ou "chrétien secret": Le débat sur l'identité d'Ibrahim pacha dans l'Europe de la Renaissance

Né grec et chrétien, mais élevé dans la foi musulmane comme tous les enfants du célèbre "ramassage" d'enfants chrétiens, Ibrahim pacha, grand vizir de Soliman le Magnifique, est par définition un être double. Aussi n'est-ce pas surprenant que sa mort en 1536, ordonnée par son maître, ait donné lieu dans l'Europe chrétienne à un débat sur son identité : était-ce un "chrétien renié", comme le pensait Guillaume Postel, ou un "chrétien secret," comme l'imaginait Paolo Giovio ? Un traître à sa religion, ou au maître qui l'avait élevé plus haut qu'il n'aurait jamais osé l'espérer? Qui était Ibrahim, et qui ses actions ont-elles servi? Il s'agira non pas de répondre à ces questions, mais d'étudier les réponses historiques qu'on leur a données comme autant de prises de positions s'inscrivant dans le cadre d'un vaste débat religieux, moral et politique à l'échelle européenne.

Pacale Barthe, *University of North Carolina, Wilmington*
"Ung corbeau et ung coulon": Jean Lemaire de Belges's politics of religion

In the *Traicté de la différence des schismes et des conciles de l'église* (1511), Jean Lemaire de Belges demonstrates the import of councils as a way to restabilize a Christianity plagued by schisms. In the *Traicté*, Pope Jules II is resolutely "ung corbeau" (crow). The "coulon" (dove), however, is a Muslim leader, Shah Ismail of Persia, or Sophy. I focus on Lemaire's bold staging of the "good" Muslim and the *rhétoriqueur*'s additions to Giovanni Rota's *La vita del Sophi*. Turning to Lemaire's politics, I show how his initial antithesis gradually makes room for a more complex, though still biased, political *paysage* where Mamluks cajole Christians and Venetians compete with the French. However, in Lemaire's geopolitical world of the Mediterranean, other powerful binary structures resurface prompted by allusions to prophecies and other religious traditions like the crusade. Ultimately therefore, Lemaire's stated interests lay squarely with Christianity and in opposition to Islam.

Michael Meere, *Columbia University*
Through French Eyes: The Turk and the New World "Savage"

This paper's point of reference will be the Turk as depicted in Gabriel Bounin's *La Soltane* (1561), the first French tragedy to put a Turkish story on stage. Bounin's play influenced narrative subgenres such as the *histoire tragique* (cf. François de Belleforest) as well as subsequent literary production based on contemporaneous, topical issues, namely Jacques du Hamel's *Acoubar, ou la loyauté trahie* (1603), inspired by a 1602 prose romance by Anthoine du Perier (*Les Amours de Pistion*). This paper adopts a comparative approach to analyze the porosity between prose and theater on the one hand and the figure of the Turk and the New World "savage" on the other. I will thus reflect on the literary trope of the violent Other as a threat to both France's hegemony and burgeoning empire.

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Hampstead

The Divine Painter Figure: Demiurgical Portrait and Self-Portrait I: The Powers of Creation

Session Organizers: Florence Chantoury-Lacombe, *University of Montreal*; Natacha Pernac, *Universite Paris Sorbonne, Centre Andre Chastel*
Chair: Natacha Pernac, *Universite Paris Sorbonne, Centre Andre Chastel*

Florence Chantoury-Lacombe, *University of Montreal*
Le pinceau absolu. La déification du peintre dans l'autoportrait à la Renaissance

Paolo Lomazzo, peintre et théoricien de l'art de la Renaissance, souligne que la pratique du portrait a un modèle d'origine — le Christ — qui donne toute leur noblesse aux autres portraits. Pourtant, il indique, en même temps, que le portrait est méprisable en tant que reflet trompeur d'un objet indigne, il devient seulement glorieux quand son modèle est divin. Que font les artistes de cette assertion dans le cas de l'autoportrait? Cette intervention se propose d'analyser les dispositifs picturaux réalisés par Paolo Lomazzo et Federico Zuccharo lorsqu'ils peignent leur propre portrait en vue de saisir la manière dont l'autoportrait présente l'analogie de Dieu et de la figure de l'artiste. Par quels moyens l'artiste transforme ses principaux attributs en arma Christi et utilise les schémas de l'image dévotionnelle (Andachtsbild) pour mieux souligner l'inspiration surnaturelle? Dans cette étude des structures rhétoriques de la peinture, un intérêt particulier sera porté aux autoportraits de peintres théoriciens de l'art.

Johanna Scherer, *Brauschweig University of Art*
The Motif of the Mirror in the Saint Luke Iconography

This paper explores the function and meaning of the mirror in the iconography of Saint Luke. The importance of the subjet for the examination of the artistic self-conception has been recognized. But what can the mirror tell us when it appears in the studio of St. Luke? If the mirror is to be understood as a metaphor for the mimesis of painting and the sense of vision, how is it outlined within the pictorial scenography that shows the artist painting a mental model, something not visible? Focusing on two paintings of the early sixteenth century from followers of Quentin Massys, the paper shows how the mirror here is used to point out the mental creation that underlies painting. The artists proclaim, according to the art theory of the period, to surpass the mere mirroring and approximate themselves to the divine creator.

Anna Huber, *Harvard University*
Divine Hands and the Limitations of the Flesh in the Work of Hendrick Goltzius

In 1588, Goltzius signed a drawing of his right hand, creating a highly sophisticated "self-portrait." The choice of staging his hand prominently comes with little surprise, when one considers the pivotal role of hands within the context of the Renaissance artist's (self-) fashioning as *alter deus*. Indeed, Vasari and Joachim Camerarius had identified the trope of *divinae manus* in Michelangelo and Dürer. In accordance with Aristotelian and Galenic traditions, the hand was seen as God's creational masterpiece and could become the artist's finest tool, at the threshold of material creation and spiritual invention. This paper considers Goltzius's strategy of using his hand as a metonymic device of self-representation. Having damaged his hand in fire as a boy, Goltzius nevertheless inserted the motif of his own deformed body part in saintly figures. His disabled hand represents a unique showcase of the Renaissance artist's self-positioning between divine emulation and the limitations of the flesh.

Daniel Rakovsky, *Université Paris IV, Sorbonne*
L'artiste, "le plus beau des hommes"? Symétrie et asymétrie dans les autoportraits du jeune Dürer.

La référence au Christ passe, dans le portrait de la Renaissance, non seulement par une iconographie et des attributs physiques spécifiques, mais aussi par une forme qui, à elle seule, évoque la perfection divine : la symétrie du visage représenté de

face, telle qu'elle apparaît dans la formule du Salvator Mundi ou dans celle de la Sainte Face. Le visage humain, par nature asymétrique, ne saurait égaler celle du Dieu qui s'est incarné, le Christ étant "le plus beau des hommes." L'intervention abordera cette tension entre symétrie et asymétrie à travers les autoportraits du jeune Dürer. En effet, si la référence christique dans l'autoportrait de 1500 passe délibérément par la symétrie des traits et le recours aux proportions "idéales," les premiers autoportraits de Dürer jouent justement à l'inverse de l'asymétrie, l'accentuant délibérément: imperfection de l'humain contre idéalisation de l'artiste devenu maître des formes.

20425
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Cote St-Luc

Requiem III: Sepulchral Representation in Early Modern Rome

Session Organizers: Anett Ladegast, *Humboldt-Universität zu Berlin*; Judith Ostermann, *Humboldt-Universität zu Berlin*
Chair: Steven F. Ostrow, *University of Minnesota*

Philipp Zitzlsperger, *Humboldt-Universität zu Berlin*
The Embodiment of the Absent: Roman Cardinals' Cenotaphs in the Aftermath of Trent

Roman cardinal tombs of the sixteenth and seventeenth century developed into three important directions. First, the portrait of the deceased changed from the representation of a dead to a living person — from the *gisant* to the portrait bust. Second, in the Counter-Reformation the tomb architecture increasingly adopts the form of Roman high altars. And third, the remains of the deceased cardinal increasingly are separated from his monument, which thus transforms into a cenotaph. Considering these changes not as coincidences but as a logical development provides new evidence for the social role of the dead in early modern Rome. The history of tomb sculpture thus provides a key to a better understanding of memory and representation.

Laura Windisch, *Humboldt-Universität zu Berlin*
Casanate, Legros, and Dominican Memorial Strategies

In his testament, the influential Dominican Cardinal Girolamo Casanate (1620–1700) requested a modest tomb. Yet the executors of his will did not respect this last wish: commissioning a precious memorial in the Lateran from the fashionable and well established French sculptor Pierre Legros (1666–1719) they rather reactivated Italian High Renaissance traditions. Casanate's sepulchral monument became a showcase for the intellectual and artistic prestige of the order renowned up to the Enlightenment for its struggle against presumed heresy. Founding a public library in Rome the cardinal intended to reactivate this tradition: the Biblioteca Casanatense was supposed to promote Catholic orthodoxy against the religious separatisms of Gallicanism, Jansenism, and Molinism. In my paper I intend to analyse Casanate's tomb within the broader context of Dominican memorial strategies as well as of the *ecclesia triumphans*.

Tobias Weissmann, *Humboldt-Universität zu Berlin*
Il Gesù e Maria in Rome: A Family Mausoleum for the Bolognetti Brothers

When Giorgio Bolognetti (1595–1686), former papal nuncio at the French Court founded the high altar in the church of Il Gesù e Maria in 1678 it should constitute only the beginning of one of the most spectacular family representations in a Roman church. Until his death eight years later Bolognetti had turned the church of the Discalced Augustinians into a family mausoleum for him and his five brothers. Referring to diverse iconographic sepulchral traditions the monuments designed by Carlo Rainaldi interact with each other and the high altar in a theatrical composition that recalls Bernini's Cornaro chapel and anticipates the sepulchral art of the early eighteenth century. This paper will discuss how the Bolognetti monuments served both the Discalced Augustinians and the patrons to establish themselves in Rome, resulting in a highpoint of funeral family representation in Rome.

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Westmount

Early Modern Merchants as Collectors

Session Organizer: Christina Anderson, *University of Oxford*
Chair: Karen-edis Barzman, *State University of New York, Binghamton*

Chantelle Lepine-Cercone, *Queen's University*
Art and Business in Seventeenth-Century Naples: The Collection of Paintings of Gaspare Roomer

This paper will focus on one of the most eminent collectors of Seicento Naples, the Flemish "mercante-mecenate" Gaspare Roomer, who lived in Naples from 1616 until his death in 1674. Because of his enormous wealth and network of connections, Roomer amassed an impressive collection of approximately 1,100 paintings. He is a notable example of how the collecting practices of the merchant class influenced the artistic cultures of early modern European cities. Importing artworks from Northern Europe — most significantly Rubens's *Feast of Herod* — Roomer's collection had a tremendous impact on Neapolitan painters of the time. Integrating his position as a businessman and his status in Neapolitan society with his practice as a collector, this paper establishes Roomer as one of the leading merchant collectors of his time and as a key figure for the cultural and artistic impact of Northern European art on Southern Italian painting in the seventeenth century.

Christina Anderson, *University of Oxford*
Flemish Merchant Collecting in Venice: The Cabinet of Daniel Nijs (1572–1647)

When Vincenzo Scamozzi highlighted Venice's preeminent collectors in *L'Idea dell'Architettura Universale* (1615), he included among them Daniel Nijs, the lone foreigner and one of only two merchants. Most famous for selling the Gonzaga art collection to Charles I in 1627, Nijs was also recognized by contemporaries as a great connoisseur. Alongside Renaissance paintings and ancient sculpture, the prize in his collection was an ebony cabinet shaped like an archive or table, with contents reflecting Nijs's commercial expertise. In 1620 Constantijn Huygens wrote that one needed "three days to examine, let alone describe, everything" it contained. After comparing the cabinet's design with that of other well-known examples, this paper will consider three of its "uses": as a means of distinguishing Nijs's collection from others in Venice and mirroring his cultural identity; as an instrument for furthering his business relationships; and as an asset in the dramatic negotiations resulting from Nijs's bankruptcy.

Allison Sherman, *St Andrews University*
Shady Dealings: Paolo del Sera's Attempt to Acquire a Tintoretto

In 1656 the papacy suppressed the Venetian monastery of Santa Maria Assunta dei Crociferi, rich in paintings by each of the great painters of the Cinquecento. Even before the official news of the suppression arrived in Venice, Paolo del Sera, agent to Leopoldo de'Medici, had made an attempt to acquire Tintoretto's sizeable *Wedding at Cana* from the Crociferi through less than official channels. Ultimately his efforts were halted by the Venetian Senate and the city's painters' guild, parties that were increasingly aware of the scarcity of quality paintings from the previous century and the importance of Venice's cultural patrimony. This paper will make use of this episode as a basis for consideration of the collecting practices of Paolo del Sera. Taking into consideration other contemporary examples of surreptitious foreign sales, these circumstances will be examined as an important impetus for one of the Republic's earliest solutions to the problem of cultural preservation: the collection of paintings in the sacristy of Santa Maria della Salute.

20427
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Outremont

Narrative Technique in Tasso's *Gerusalemme liberata*

Sponsor: Charles Singleton Center for the Study of Premodern Europe
Session Organizers: Michael Sherberg, *Washington University*; Walter Stephens, *The Johns Hopkins University*
Chair: Michael Sherberg, *Washington University*

Jane Tylus, *New York University*
Doing Simile Differently: Tasso and the Dangerous Imagination

Erminia's flight into the wood in book 6 of the *Gerusalemme liberata* is inaugurated by a simile likening the fleeing princess to a thirsting deer. But unlike its source in *Aeneid* 4, the simile does not simply compare two different worlds — city and forest — but serves as the vehicle that definitively moves Erminia, and the reader, from one world into the other. In Erminia's case, this new world is also the world of the Psalms and the river Jordan, as Tasso suggestively prefigures her Christian conversion. My paper will address Tasso's innovative use of simile in light of a dangerous humanism that enters the Italian landscape with Petrarca: "dangerous" because the journey to the factual increasingly lies through the subjective and poetic world prefigured by simile. Tasso's tragedy was to have forsaken his humanistically-constructed poem for something less rich and more Virgilian in the *Gerusalemme conquistata*.

Sarah van der Laan, *Indiana University*
Tasso's Homeric Counterfactuals

One of the most characteristic devices of Homer's poetics is his unusual use of the counterfactual mode: "And now x would have come to pass, had not y occurred." Homer introduces such counterfactual moments into scenes of combat in order both to suggest the radical contingency of these battles' outcomes and to create room for divine intervention; y often represents divine activity. Tasso uses Homeric counterfactuals to lend the battle scenes of the *Gerusalemme liberata* an Iliadic flavor, but his counterfactuals more frequently reflect the outcome of chance or of mortal decisions. They suggest that, while the poem's overall outcome is determined by divine will, individual champions' fates depend more on chance and on the consequences of their own actions than has sometimes been thought. Tasso's rewriting of his Homeric models thus creates a "further voice" that opens a surprising space within the poem for chance and individual Christian agency.

Jonathan Combs-Schilling, *University of California, Berkeley*
Weaving the Crusades: *Entrelacement* and Visual Poetics in Tasso's *Liberata*

While the field of Tasso studies has moved beyond old binaries of Ariosto versus Tasso to examine the extent to which Tasso at once adopted and effaced Ariosto's narratological strategies, the totem of Ariostan poetics — entrelacement — has not been similarly rehabilitated. Yet, when construed not simply as a symptom of romance but a mechanism for storytelling, interlacement is found to pervade *Gerusalemme liberata*. Tasso's usage at once resembles that of the *Furioso* (e.g., the juxtaposition of protagonists, the blurring of generic boundaries, etc.), but also profoundly alters the representational possibilities of epic by restructuring interlacement's mechanisms, as his characters — through their senses, movements and thoughts — interlace themselves. I will concentrate on the strategy of sight, highlighting its affinities with the emerging aesthetic of enargeia, to show that Tasso's simultaneous adoption and radical refashioning of interlacement presents a powerful instance of Tasso's liminal position in a time of great cultural transition.

20428
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Lasalle

The Theologian, the Physician, the Chancellor: Changing Perspectives in Aristotelianism, Medicine, and Experimentation in the Late Sixteenth and Early Seventeenth Centuries

Session Organizer: Evan Ragland, *Indiana University, Bloomington*
Chair: Richard Oosterhoff, *University of Notre Dame*

Cesare Pastorino, *Indiana University*
Opus, Inventio, Experientia Literata: Francis Bacon and the Experiments of the Mechanical Arts

The centrality of mechanical arts in Francis Bacon's natural philosophical system marked a distinct departure from the Aristotelian tradition. This paper will look at how important theoretical features of the "works" and inventions of the mechanical arts were absorbed in Bacon's philosophy, and shaped his notion of experiment. Attention to the practices of inventors and to technical inventions also inspired a key notion of Bacon's ideas on experimentation, *Experientia Literata*. More generally, Francis Bacon's intellectual reflection on experiment and *inventio* was shaped by a concern for the promotion of technological innovation in Stuart England. Bacon's method inherently developed a reform of technological innovation, and of the way in which the "fructiferous" experiments of the mechanical arts can be achieved. This claim can be expressed more strongly: Bacon's discussion of technological invention must be considered as an integral part of his discussion of method; Bacon's method also entails a theory of technological invention.

Evan Ragland, *Indiana University, Bloomington*
Experiment, Medicine, and Life in Late-Sixteenth and Early Seventeenth-Century Aristotelian Medicine

This paper investigates the responses to the increased experimentation on once-living bodies and living things that emerged in the late sixteenth and early seventeenth centuries. Paying special attention to the medical literature of notable Aristotelian physicians, this paper argues that there were distinct and influential ways of endorsing and accommodating experimentation within Aristotelian frameworks. There were also Aristotelians who rejected experimentation as "violent" and "against reason," yet even some of these physicians later used experimentation to argue against new doctrines emerging from the self-identified experimentalists. Key loci from Hippocrates, Aristotle's work on animals and meteorology, and the *Posterior Analytics* contributed to the conceptual debate. The context of medical practice and interactions with drugs provided important impetus and resources for changing discourses of experimentation, particularly as the proper sensible qualities became things to be explained, rather than the mainstays of explanation.

Matthew T. Gaetano, *University of Pennsylvania*
Mendicant Physics: Scholastic Textbooks on the New Science and Experimentation

The introduction of the textbook or "systematic manual" in the second half of the sixteenth century was a crucial development in the Aristotelian tradition. In contrast to commentaries, the manual attempted to organize its discussion of logic, natural philosophy, or metaphysics according to the requirements of the subject matter rather than the order of the relevant Aristotelian texts. This paper will address the manuals created for young Dominican, Franciscan, and Augustinian students, who continued to take thirteenth-century scholastic theologians as points of departure. It will look specifically at how these textbooks took stock of the new science, particularly famous experiments and developments in experimental methodology. This paper will also seek to compare the perspectives developed within supposedly more conservative religious orders to those of the Jesuits, who have received more attention as the key proponents of a "Catholic physics."

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Lachine

English Literature in the Seventeenth Century

Chair: Madiha Hannichi, *University of Montreal*

Yaakov Akiva Mascetti, *Bar Ilan University*
"Here I have prepar'd my Paschal Lambe": Eucharistic Writing and Gender in Aemilia Lanyer's *Salve Deus Rex Judaeorum*

My lecture focuses on Aemilia Lanyer's use of poetry in *Salve Deus Rex Judaeorum* as a Eucharistic locus of divine presence, a "Feast" to which her feminine reader is invited as the "welcom'st guest." When read, Lanyer's poetry becomes a holy banquet, an *agape* to which woman readers are invited, and where reading is an act of consumption which undermines the distinction between reader, writer and text. In this moment of textual-sacramental presence, Lanyer's writing is a "Paschal Lambe," a performative poesis incarnating Christ's self-sacrifice. The Eucharistic text is a hermeneutical encounter that collapses the gap between reader and text, the reading of which is the consumption of a poetic Eucharist, where text, body of Christ and the sacrifice of a woman-writer merge.

Gabriel Rieger, *Concord University*
"The more absurdity / The more commends it": Middleton's Masques and the Politics of Parody

In *The Collected Works of Thomas Middleton*, the editors note of the *Masque of Cupids*, the lost masque written by Middleton to mark the wedding of the Earl of Somerset: "Given the scandals [surrounding] the Somerset wedding, it may be no accident that Middleton's *Masque of Cupids* was never printed, no accident that Middleton . . . recycled elsewhere anything that seemed theatrically salvageable." Middleton recycled, and parodied, the device of the court masque in all three of his major tragedies: *The Revenger's Tragedy, Women Beware Women,* and *The Changeling*. This essay will closely examine, and historicize, the masque elements of those tragedies, as well as Middleton's surviving court masques, the *Masque of Heroes* and *The World Tossed at Tennis*, paying particular attention to the ways in which the playwright uses the masque to parody, near the end of his career, the pretension and corruption of the nobility he had formerly flattered.

Rachel Holmes, *University of St Andrews*
Invisible Intentions: Lope's *El Mayordomo de la Duquesa de Amalfi* and Webster's *Duchess of Malfi*

Owing to the shared source material of the two plays in Matteo Bandello's *Novelle* 1.6 and the tantalizing similarities between them, scholarship tends to overlook the usefulness of considering them as analogues. However, I reconsider their relationship, suggesting that similar concerns with the intersection of and friction between ecclesiastical and secular legal jurisdictions are prevalent in both works. The question of intention, or rather of the difficulty or impossibility of discovering it, is fundamental to any consideration of this interaction. My focus is on the role of intention in oaths and vows of faith, and particularly the duchess's marriage, in relation its respective cultural contexts, since the legislation (both ecclesiastical and civil) governing marital arrangements at the time is radically different in Spain and England, but similarly conflicted.

Dovovan Tann, *Temple University*
Resolution, Genre, and Social Practices in Thomas Heywood's *Woman Killed with Kindness*

In the generic hybridity implied by its paradoxical title, Thomas Heywood's *Woman Killed with Kindness* requires that the death of Anne Frankford serve multiple and sometimes contradictory generic purposes. Anne's death by fasting relies upon related but distinct discourses such as theatrical genre, contemporary punishment practices, and theological understandings of suicide and martyrdom. While the operation of multiple genres in Heywood's play might suggest genre's limits as an interpretive guide, Heywood's later *Apology for Actors* demonstrates that the idea of

genre shapes the play's composition and its treatment of Anne's death as a socially and generically significant event. Anne's contradictorily conventional and unusually active roles in her death are consequences of Heywood's generic experimentation. Her death, which is difficult to definitively categorize, is symptomatic of the play's complex engagement with related and sometimes contradictory discourses about death and punishment and the play's relationship with the public theater's heterogeneous audience.

20430
Hilton Montreal Bonaventure
Verdun

Spanish Emblems in Spain and the New World

Sponsor: Society for Emblem Studies
Session Organizer: Mara Wade, *University of Illinois, Urbana-Champaign*
Chair: Enric Mallorqui-Ruscalleda, *Indiana University of Pennsylvania*
Respondent: John Cull, *College of the Holy Cross*

Claudia Mesa, *Moravian College*
Emblems as Mnemonics in Lope de Vega's *The Pilgrim or Stanger in his Own Country*

This essay examines one aspect of Lope de Vega's iconographic program in *The Pilgrim or Stranger in his Own Country* (1604) by focusing on the interpolated tale of Everardo, a Christian gentleman who has been long confined to a prison cell decorated with "hieroglíficas y versos." The episode combines rhetorical and dialectical aspects of memory and establishes a connection between artificial memory systems, emblems, meditational practices, and story telling. I maintain that Everardo's tale displays a "mnemonic intentionality" evocative of the artificial systems of memory developed in classical antiquity and used as prototypes during the early modern period. The interpolated tale of Everardo challenges the idea that memory systems were merely displays of erudition, rote exercises to impress and ideally persuade audiences. In Everardo's case, the use of emblems as mnemonics to aid his story reflect the idea that artificial memory systems are indeed active intellectual processes and as such demand both erudition and thought.

Antonio Carreño-Rodríguez, *George Mason University*
Allegories of Power: Emblematic Literature and Political Drama in Early Modern Spain

This paper examines the inter-textual relationship between the humanist emblematic tradition and several dramatic works of the Siglo de Oro against the backdrop of Spain's political, economic, and social instability in the first half of the seventeenth-century. Baroque playwrights such as Lope de Vega, Tirso de Molina and Calderón de la Barca relied on the vast emblematic tradition at their disposal (Alciatus, Saavedra Fajardo, Solórzano y Pereira, Covarrubias Horozco, Mendo et al.) to compose plays that functioned as veiled critiques of the reigns of Kings Philip III (1598–1621) and Philip IV (1621–65). The emblematic tradition and dramatic corpus alike present a series of reflections upon the intrinsic relationship between a just and ordered kingdom and the practice of upright moral and political values. This didactic orientation would serve as a vehicle of instruction for both plebeian and nobility alike.

Rocío Olivares-Zorrila, *Universidad Nacional Autónoma de Mexico*
Emblematic Invention in New Spain: Sigüenza y Góngora's *Theatro de virtudes políticas*

The seventeenth century description of the triumphal arch *Theatro de virtudes políticas*, by the baroque Mexican savant Carlos de Sigüenza y Góngora, is one of the few emblematic texts in New Spain that not only drew its conception from examples of Spanish and other European emblem writers, but also formulated a particular symbolization of the virtues of the prehispanic monarchs of the Mexican Empire. Several scholars have studied the various implications of this description, standing out Helga Kügelgen's analysis of the emblematic models of two of the

twelve figures. More can be said about the specific mechanisms and artful choice of motives with which Sigüenza enhances the kings of the Aztecs: in the first place, a typically Jesuit perspective and axiology; secondly, a programmatic rescue of iconographic representations in prehispanic codices; thirdly, a very concrete rhetorical methodology in the general constitution of the emblematic ensemble. This work by Sigüenza y Góngora also tells us quite a bit about New Spain's emblematic heritage: the Spanish control over native publications, which limited greatly Mexican emblematic creativity; the hardships and achievements in the constitution of a bibliographical milieu in Colonial Mexico, and the distinctive tune-up of Mexican scholars with European culture.

20432
Marriott Chateau
Champlain
Salon Habitation B

An Age of Transition III: Rethinking the Italian Wars (1494–1559): Legacies of War

Session Organizers: John Gagné, *University of Sydney*;
Massimo Rospocher, *Istituto Storico Italo-Germanico / Italienisch-Deu*

Chair: Massimo Rospocher, *Istituto Storico Italo-Germanico / Italienisch-Deu*

Guido Alfani, *Università L. Bocconi*
The Economic Impact of the Wars of Italy: Destruction or Redistribution?

When considering the economic impact of the Wars of Italy, the received wisdom still tends to be consistent with Carlo M. Cipolla's statement that, with the French, the "Horsemen of the Apocalypse" entered the peninsula. Cipolla considered the Horsemen as agents of "negative production," bearing in mind especially the destruction of physical capital and the depredations suffered by the Italian states at the hands of the "foreigner." This paper intends to nuance this view suggesting that the destruction of physical capital, as well as of human capital, brought forward by the Wars was — all things considered — limited; and the forces of redistribution (of wealth and population; and between individuals, communities, and states) were much more relevant than those of destruction; and lastly, that war and military expenses in general (even those sustained by the "foreigners") could provide a powerful stimulus to economic activity.

Mara Ioriatti, *Università degli Studi di Trento*
"Gastigatori e manigoldi": Soldiers' Descriptions in Franciscan Preaching

With their preaching cycles, friars contributed to spread ideas and models of behavior linked with the construction of the communitas christiana. My paper would like to study how soldiers (and wars) were described by preachers in fifteenth and sixteenth centuries. Bernardino da Siena described soldiers as instruments used by God to punish excessive opulence of Italian cities, balancing and correcting deviations from the "right way" by devouring wealth of the town as locusts. My paper will seek how this concept changed with the Italian Wars, analyzing the sermons of two other well-known Franciscan preachers, Bernardino de Busti (1450–ca. 1513) and Girolamo da Pistoia (1508–70). A comparison between the three preachers will help understand how the political and civic implications of the Italian Wars affected the way in which soldiers were perceived by religious orders and used in preaching.

Jean-Louis Fournel, *Université Paris VIII*
Les guerres d'Italie ou la scène tragique de la naissance d'une nouvelle Europe

À partir de la calata du jeune roi de France Charles VIII, non seulement tout le monde parle de la guerre mais on ne peut pas et on ne doit pas parler d'autre chose, dans une interaction constante entre les mots et les choses de la guerre. On tentera ainsi de donner dans cette intervention quelques éléments de cet étrange linguistic turn politico-militaire que j'ai étudié ces dernières années avec Jean-Claude Zancarini. Il s'agira ici de tresser les fils qui relient la réflexion sur la nouvelle république avec la pensée de la guerre et de comprendre comment s'impose alors une politique de puissance qui bouleverse les équilibres des territoires européens mais

aussi l'articulation du droit et de la politique ou la perception d'une histoire dans laquelle la longue durée pacifiée et rassurante des exemples du passé et de la permanence dynastique cèdent le pas à l'histoire immédiate du temps présent, beaucoup plus problématique, ouvrant une nouvelle page de l'histoire de l'Europe.

20433
Marriott Chateau
Champlain
Huronie A

Renaissance Libraries and Collections III

Sponsor: Fédération Internationale des Sociétés et des Instituts pour l'Etude de la Renaissance (FISIER)

Session Organizer: Philip Ford, *University of Cambridge, Clare College*

Chair: Jean-François Cottier, *Université de Montréal*

Maria Bianchi, *Università Cattolica Milano*
Exile and Political Commitment in France during the Religious Wars

Jacopo Corbinelli, a Florentine humanist living in exile in France at the time of Catherine de' Medici, is known to have studied Greek and Latin classics as well as vernacular authors. The letters written by Corbinelli from his exile to his Italian correspondents, together with the books he owned and the study of different sorts of other manuscript material, some of which is still unpublished and recently discovered, show the importance of historical and political books in his library. Such documents also reveal the process of research, reading, and editing of literary and political texts carried out by Corbinelli and highlight the stages of construction of his library. All these aspects will be investigated with the aim of reconstructing the personality of Jacopo Corbinelli as an intellectual and a courtier at the court of Catherine de' Medici and Henri III of France, as well as a witness to the history of his times.

Rosanna Gorris Camos, *Università degli Studi di Verona*
La Bibliothèque de Lodovic de Molines Rochefort

Dans notre intervention nous voulons reconstituer, grâce à de nouveaux documents inédits retrouvés en Suisse, la bibliothèque dispersée de Lodovic de Molines Rochefort. Rochefort, médecin, poète et homme de sciences, est l'un des intellectuels les plus importants de la cour turinoise. Ami de Zwinger et d'Amerbach, il est non seulement le dédicataire d'une gerbe de poèmes manuscrits et d'autres livres et manuscrits conservés aux ASTO de Turin, mais il fut chargé par Emmanuel-Philibert de diriger, avec Gerolamo della Rovere, son projet du Theatrum omnium disciplinarum. Inspiré par l'Idea del theatro de Giulio Camillo, le Theatrum visait à réunir, dans un seul espace, tout le savoir de l'époque. Or, il nous paraît intéressant de retrouver, grâce à la correspondance, aux ouvrages manuscrits conservés dans différentes bibliothèques, mais surtout à l'inventaire de sa Bibliothèque, conservé dans une bibliothèque suisse, le "secret" de la bibliothèque de cet humaniste, savant bibliophile et collectionneur qui, après la mort de sa protectrice, a dû se réfugier en Suisse.

Valérie Hayaert, *Institut Supérieur des Langues de Tunis*
La bibliothèque d'André Alciat: essai de reconstitution à partir de sa correpondance (Gian Luigi Barni) et à partir du catalogue des manuscrits constitués par Paul Emile Viard

André Alciat entretient une correspondance suivie avec plusieurs imprimeurs de renom: Sébastien Gryphe, Froben, l'ami Francescus Calvus. Son amitié avec Boniface Amerbach est également riche d'enseignements sur la manière dont Alciat se procure les ouvrages dont il a besoin. Cette contribution visera à déterminer en quoi la bibliothèque d'Alciat diffère des bibliothèques de juristes plus traditionnelles. Les bibliothèques de praticiens et « professionnels du droit » (avocats, juges, fonctionnaires) sont constituées, dans la majorité des cas, d'ouvrages purement techniques. Celle d'Alciat ressort à des ambitions érudites plus affirmées (recherches philologiques, droit savant, belles lettres) et participe de la promotion alors polémique de ce qu'il est convenu d'appeler le mos gallicus.

20434
Marriott Chateau Champlain
Huronie B

Staging the Sacred in Italian Renaissance Theater II

Sponsor: Centre for Reformation & Renaissance Studies, University of Toronto
Session Organizer: Konrad Eisenbichler, *University of Toronto, Victoria College*
Chair: Gianni Cicali, *Georgetown University*

Konrad Eisenbichler, *University of Toronto, Victoria College*
From Devotion to Corporate Identity: The Staging of Sacred Plays for the Advancement of the Association

This paper examines the staging of religious theater by Florentine youths in their confraternities with an eye to the relationship between the devotional component of such an activity and the corporate identity of the group that engaged in it. More specifically, the paper will examine how youth confraternities went beyond the basic devotional or didactic purpose of sacred theater in order to promote themselves within Florentine society. In so doing, the article points to the growing elaboration of both the theatrical event and the confraternity's corporate identity from the early fifteenth to the early seventeenth centuries.

Mara Nerbano, *Università di Cassiano*
The Orvieto "Festival" of 1508 and the Microsociety of Actors

A cycle of five sacred plays (*sacre rappresentazioni*) was mounted in Orvieto in the spring and summer of 1508 that was characterized by the exuberant richness of its theatrical effects. Normally, the context for such religious plays would have been a local flagellant confraternity of lay persons, but in this case it seems that the plays also included many performers drawn from the clergy and, more specifically, from the social milieu of the event's chronicler, Tommaso di Silvestro, a canon at the cathedral and author of a city chronicle for the years 1482–1514. This paper will analyze the 1508 *festa* and its performers in light of Tommaso's account and of the involvement of cathedral personnel in the staging of the plays.

Anna Maria Grossi, *University of Toronto, St. Michael's College*
Mixing Sacred and Profane: An Example of a Spiritual Farce by Giovan Maria Cecchi

After composing more than twenty secular comedies, the Florentine playwright Giovan Maria Cecchi (1518–87) began to compose religious plays. As he changed course, he also changed format. Instead of continuing with the "learned comedy" format that had been the hallmark of his secular plays and instead of returning to the "sacre rappresentazioni" format that had been the rage in Florence fifty years earlier, Cecchi began to experiment with dramatic form so as to enrich his plays with different tonalities and different effects. An excellent example of one such experiment is his "spiritual farce" *Cleofas e Luca* (1580–87). This presentation will analyze the structure, characters, and language of this work in order to determine what Cecchi might have been trying to accomplish and how his "experiment" in new ways of staging religious theatre might have succeeded both on the stage and with the audience.

20435
Marriott Chateau
Champlain
Terrasse

Early Modern Italian Identities III

Sponsor: Charles Singleton Center for the Study of Premodern Europe
Session Organizers: Julia L. Hairston, *University of California, Rome*; Walter Stephens, *The Johns Hopkins University*
Chair: Bruce Edelstein, *New York University in Florence*

David Boffa, *Rutgers University*
Sculptors' Signatures and the Construction of Identity in the Italian Renaissance

For Renaissance sculptors, signatures provided a public venue for the promotion of the artists' identities as creative agents. The ability to include information about the work's execution, the sculptor's city of origin, or the artist's skill made it possible to attach more than just a name to a sculpture. Yet despite a rich and varied history of signature practices in the Middle Ages, Renaissance sculptors rarely deviated from norms set by their peers. In the early fifteenth century, this often meant signing with *opus* and a name; later, it meant signing with *faciebat*. Signing works using standard stylistic and textual topoi aligned sculptors with their artistic contemporaries while still noting their unique association with a work of art. My paper examines this lack of personalization in Renaissance signatures. I argue that the importance of asserting group identity was commensurate with if not more valuable than the promotion of an individual identity.

Kandice Rawlings, *Rider University*
Signatures and Self-Fashioning: The *Cartellino* and Venetian Renaissance Painters

The study of artists' signatures is creating a growing body of literature that explores the ways in which signatures not only declared authorship but also provided opportunities for artists to engage in self-fashioning. The use of the *cartellino* — an illusionistic paper label — as a vehicle for the signatures of Venetian Renaissance painters such as Giovanni Bellini and Vittore Carpaccio is a little-studied but important phenomenon for examining how early modern artists constructed identity visually. As a motif that enjoyed an intense but chronologically and geographically limited popularity, that is, in the Veneto from the late 1440s to the 1520s, my paper will argue that by signing on cartellini painters intended, through their representation of paper or parchment, types of lettering, and liminal placement, to connect themselves to various aspects of Venetian humanist culture, and in turn to proclaim their own Venetian identity.

Constance Moffatt, *Pierce College*
The Art of the Visual Innuendo in the Sforza Court

The Sforza family's pattern of patronage celebrated its mighty rule in Quattrocento Milan. Heavily symbolic imagery asserted Sforza influence on the Italian peninsula and promoted the idea of their legitimacy and the grandeur of their family. Official dynastic heraldry promoted an image of continuity in rulership, while personal imprese and devices established the public persona of individual family members. The repertoire of imagery reached a massive audience stretching north from Lombardy, to Switzerland and Austria, and south to Naples and Spain. Ducal and family written, painted, sculpted, and built commissions were stamped with the imprint of Sforza might and created a dense visual screen that masked the weaknesses and paraded the strengths of Sforza rule. Hardly a public document or event escaped this signet-mark that aided in the construction of state, family, and personal image.

20436
Marriott Chateau
Champlain
Maisonneuve B

Ficino III: "In thy light shall we see light"

Sponsor: Society for Renaissance Studies, United Kingdom
Session Organizer: Valery Rees, *School of Economic Science, London*
Chair: James Hankins, *Harvard University*

Valery Rees, *School of Economic Science, London*
"When I consider how my light is spent"

What thoughts were uppermost in Ficino's mind in the 1490s as the shadows gathered round him? This paper will introduce some issues raised in his unfinished commentary on St. Paul's Epistles, considering how they relate to his previous philosophical output, to the changing political environment in Florence, and to his role as a priest. Does this last commentary indicate a change in his aspirations or horizons, or does it refine and condense the work of earlier years?

Michael J. B. Allen, *University of California, Los Angeles*
Fiat Splendor: Divine visibility and the Making of Light

The divine command in the third verse of Genesis "Let there be light"—a light before the creation of the lights of the firmament in the fourteenth verse—was especially significant for the Renaissance Platonists, as it had earlier been for Augustine and for other Genesis commentators. It prompted them to look beyond the blinding sunlight (the *splendor*) of the great myth of the cave in the *Republic* to contemplate the trans-solar *lux*, the light that was inextricably linked to the mysterious notion of the divine "glory" that appears in the Bible and that invested Christ at his Transfiguration.

Daniele Conti, *Università degli Studi di Bologna*
The Sources of Marsilio Ficino's *Praedicationes*

Marsilio Ficino is widely known as philosopher and translator, but very few studies have been dedicated to his role of priest within the milieu of the Medici's Florence. Ficino, as a minister of the Church, was active in the work of preaching in different locations in the city, such as S. Maria degli Angeli and the Duomo: the *Praedicationes*, included in the Basel edition of his *Opera omnia*, are the best example of his activity. Despite the marginal role they played within Ficino's work, the *Praedicationes* represent an important chance to study and understand the link between Ficino as a Platonic philosopher, and Ficino as a priest and theologian. The paper, after a brief analysis of the structure and the arguments of the *Praedicationes*, will discuss the sources used by Ficino in composing his sermons, focusing on the way Ficino combined Classical and Christian texts.

20437
Marriott Chateau
Champlain
Maisonneuve C

Cloistered Voices I: Reading and Writing in English Convents

Sponsor: Society for the Study of Early Modern Women (EMW)
Session Organizers: Jaime Goodrich, *Wayne State University*; Elizabeth Patton, *The Johns Hopkins University*
Chair: Jenna Duggan Lay, *Lehigh University*

Jaime Goodrich, *Wayne State University*
"Most Helping toward Contemplation": Religious Translation and the English Benedictine Convents

Scholars generally attribute the remarkable literary output of the English Benedictines at Cambrai to the encouragement of Father Augustine Baker. I examine

the Cambrai nuns' participation in literary coteries outside of their convent by considering the house's reception of English translations linked to convents at Brussels and Ghent. In response to divisions over Ignatian spirituality at Brussels, Lady Mary Percy translated a text by Isabella Berinzaga (1612) emphasizing mysticism. Meanwhile, Toby Matthew dedicated two translations of Alfonso Rodriguez (1627) to Ghent's abbess, advocating Ignatian prayer. Archival evidence indicates that these translations provided devotional models for the Cambrai nuns' debates over mysticism. While nuns at Brussels and Ghent encouraged the Cambrai house to read Rodriguez, Baker exhorted the nuns to study Percy's work and excoriated Rodriguez's method of praying. The tradition of translators at Cambrai may therefore be indebted to both these outside examples and Baker's own translations of spiritual treatises.

Nicky Hallett, *University of Sheffield*
Cloister Conduct: Reading Civility in English Carmelite Convents

Devotional manuals read in early modern Carmels instill models of behavior that shape daily decorum. One by Alfonso Rodriguez (1632), marked for the "nouiship," provides advice on modesty: "outward composition," "words and conversation," "carriage and iesture." It interweaves patristic and contemporary citations, shedding light on ideas of body, mind and suitably socialised soul. This paper examines texts written by and for nuns before and after profession, exploring domestic and devotional books of instruction, ideas of politeness and pious protocol. It exposes ways in which philosophical debate was received and shaped by women's coteries across domestic and devotional settings, revealing the politics of personal practice when writers equate Catholicism and civility: "let them affront me by shewing such a Protestant booke as this . . . such a booke of humilitie, for ought I euer heard, they haue neuer written [a] booke of that vertue."

Caroline Bowden, *Queen Mary University of London*
"A distribution of Tyme. . . . From 7 untill 8 make great lecture": Reading Practices in the English Convents in the Seventeenth Century

With the starting point of a Sepulchrine day at Liege, this paper will consider when and how nuns read. Reading was a fundamental part of the daily lives both of contemplative nuns and the Mary Ward Sisters. At a time when Catholic books formed only 2% of the total of English books published, this presented challenges to the newly founded English convents. They responded in a number of ways; for instance, by encouraging their members to supply appropriate texts by copying, editing, translating, or writing. They also supported the literary work of their spiritual directors and chaplains both in print and manuscript. This paper will discuss varieties of reading practices in the English convents (focusing particularly on convents owning copies of Rodriguez or Mary Percy's translation) and consider ways in which the demands of the religious life influenced the production of texts.

20438
Marriott Chateau
Champlain
Maisonneuve E

Erasmus and the Bible

Sponsor: Erasmus of Rotterdam Society
Session Organizer: Kathy Eden, *Columbia University*
Chair: Kathy Eden, *Columbia University*

Jan Krans, *Vrije University, Amsterdam*
Origin, Character, and Purpose of Erasmus's *Novum Instrumentum* (1516)

Michael West
Allegory that Evades Dogma: Erasmus on John 6:48–58

Through an analysis of Erasmus's paraphrases and annotations of John 6:48–58 — one of the key proof texts in Reformation debates over the Eucharist — this paper will further our understanding of an old crux in Erasmian hermeneutics:

the transit between scripture and dogma. Erasmus equates "panis vivus qui de coelo descendi" not with the Eucharist but instead with Jesus' teaching. In other words, Erasmus produces an allegory — not, as was usually done, to prove the dogma of the real presence (or some other Eucharistic dogma), but expressly to avoid proving any of these dogmas. Erasmus's desire for concord, his distaste for scholastic quibbling over fine points of dogma, and the support of several church fathers combine to produce this unexpected interpretive move. While Erasmus had argued in Ecclesiastes that allegories could not prove dogmas but only confirm them, here, allegory does neither but instead is Erasmus's means to evade questions of dogma altogether.

Jamie Ferguson, *University of Houston*
Ciceronianism and *Sola Scriptura*

Humanist debates about secular imitation and Reformation treatments of biblical interpretation both observe a sharp divide regarding the accommodation of ancient texts. Against the so-called "Ciceronians," who advocated on behalf of their eponym's style as a permanent ideal of Latin usage, Erasmus's *Ciceronianus* argues that style and lexis must change with time. In accord with the *sola scriptura* principle, Protestants tend to conceive scriptural language as intrinsically or essentially meaningful and to distinguish categorically between scripture and history. Roman Catholics, by contrast, assert that the Bible has been received by a historical church and is therefore only fully meaningful as mediated by ecclesiastical tradition. This paper examines a conceptual link between Renaissance imitation of classical authors and Reformation interpretation of the Bible with regard to shared hermeneutic assumptions about historical convention and autonomy.

20439
Marriott Chateau
Champlain
Maisonneuve F

From Mythographers of the Past to Mythmakers of Modernity III

Session Organizers: Susanna Barsella, *Fordham University*; Angela Capodivacca, *Yale University*
Chair: Albert Ascoli, *University of California, Berkeley*
Respondent: Randolph Starn, *University of California, Berkeley*

Cristina Cammarano
From Plato's Sun to Diogenes' Lantern: Modern Education Receives the Socratic Invite "Know Thyself"

Modernity's shift in knowledge away from Platonic optimism is reflected in a new understanding of the educational principle of self-knowledge. Diogenes of Sinope, instead of Socrates, becomes the exemplification of possibilities for a new education: his blend of wit, asceticism, and rigorous thinking gives body to paradoxical practices aimed at provoking radically new responses in the interlocutor. Montaigne (*Essays,* 1.50) reads Diogenes' deliberately marginal stance as deeply educational in that it casts light back on accepted and established views, thus awakening in the listener new forms of self-fashioning. Comenius (*Diogenes cynicus redivivus, Orbis pictus*) introduces Diogenes as the hero of a detached but observant subjectivity proposing a panoptic view on the theater of the world, from which an alternative prospective can be reached. Under the reimagined light of Diogenes' lantern, also Vico's exhortation to practice the Socratic precept (*On Humanistic Education*) assumes a novel significance.

Peggy McCracken, *University of Michigan, Ann Arbor*
Leda and the Swan: Poetry, Science, and Myth

Moving among medieval stories about swan knights, medieval and Renaissance versions of the story of Leda and the Swan (*Ovide moralisé*, Ronsard's "Défloration de Lède"), and accounts of swans in medieval natural histories and Renaissance anatomical treatises, this paper investigates the association of swans with myth and empire, and with representations of sexual and scientific knowledge. First, focusing

on the story of Leda and the Swan, I use Ronsard's poem to interrogate the intersections of the animal, the human, and the divine, in comparison with the medieval moralized Ovid and medieval stories of an animal ancestor in the swan knight legend. Second, I turn to sixteenth-century works from the emerging scientific discipline of anatomy, where studies of the swan appropriate mythic knowledge as scientific knowledge in the claim that the mute swan sings only as it dies. I will argue that when read together, the Renaissance poetic and anatomical texts suggest a "scientific" shift from moralization to anatomical classification in representations of animality, but a shift that preserves myth as a category of modern knowledge and that inscribes loss at its center.

Andrew Cutrofello, *Loyola University Chicago*

"I'll haunt thee like a wicked conscience": The Problematic Platonism of Shakespeare's *Troilus and Cressida*

Troilus and Cressida is one of Shakespeare's most intertextual plays, channeling Homer via Chaucer and Henryson. Its "problematic" status derives not only from its generic disruptions, but from its out-of-joint historicality. The death of Hector signals less the end of the epic than the defeat of medieval chivalry by "modern" Greek cynicism. Yet Troilus does not concede defeat. In promising to haunt Diomedes like a wicked conscience, he continues to espouse the Neoplatonic values of the true lover of beauty even as he painfully acknowledges the discrepancy between heavenly and earthly objects of love. In channeling Plato via Ficino, Shakespeare haunts us, defending the idealizing claims of poetry — however problematic — against the disenchanting forces of modern philosophy.

Thursday, 24 March 2011
3:45–5:15

20503
Hilton Montreal
Bonaventure
Fontaine C

New Technologies and Renaissance Studies IV: Disruptive Technologies and Open Access

Sponsor: Centre for Reformation & Renaissance Studies, University of Toronto

Session Organizers: William Bowen, *University of Toronto Scarborough*; Richard Cunningham, *Acadia University*; Raymond Siemens, *University of Victoria*

Chair: Jessica Murphy, *University of Texas, Dallas*

Angela Dressen, *Villa I Tatti, The Harvard University Center for Italian Renaissance Studies*

Renaissance Online in the Open-Access Journal *Kunsttexte*

Kunsttexte.de is an online journal founded in 2002 and financed by the German Forschungsgemeinschaft (National Research Association). Its host is the edoc-server at the Humboldt University in Berlin. The journal is committed to open access and appears in the open access directory. All editors work on a voluntary basis. To establish the journal's future after the 2010 funding settlement from the Forschungsgemeinschaft, we founded an association that supports the journal, in response to a direct request from the Forschungsgemeinschaft to guarantee the project's continuance. The journal is currently divided into eight sections. It began as an art-historical journal, and in 2009 I inaugurated an interdisciplinary section dealing with Renaissance studies. Here we publicize conference publications, host topical discussions, and provide a forum for scholarly articles. A current news section informs readers about upcoming conferences and their calls for papers. It is planned to provide an open forum for scholarly discussion and further information sections.

20504
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Fontaine D

Vasari at the 500-Year Mark I: Tuscany vs. the North

Session Organizers: Patricia Reilly, *Swarthmore College*; Marco Ruffini, *Northwestern University*

Chair: Patricia Reilly, *Swarthmore College*

Daniela Viggiani, *Université de Montréal*

The Early Lombardy Region in Vasari's First Edition of the *Lives*

Many have rightly observed that the medieval and Renaissance art of the early Lombardy region is under-represented in Giorgio Vasari's *Lives of the Artists* in the Torrentino's edition. Vasari's interest to promote Roman and Tuscan art is not the sole reason for this under representation. A systematic review of the Lombardian artworks and Vasari's text suggests that the provided descriptions by Vasari on the artworks vary according to the origin of the source. The extent and the accuracy of the descriptions correlate to the different sources such as actual personal observation, collection of writings from other observers or existing art literature. The intent of this paper is to reveal the underpinnings of Vasari's text. By which means did Vasari acquire his knowledge of the Lombardian artworks, given that his travels in the vast Lombardy region remain partially undocumented.

Sean Roberts, *University of Southern California*
Vasari as Mytho-Historian of Engraving

Vasari proffered two different foundation myths for engraving in his *Lives*. In the 1550 edition he assigned its invention to Andrea Mantegna. The revised edition attributes this discovery to the Florentine Maso Finiguerra. Vasari rarely missed an opportunity to assign praise to peninsula artists, and scholars have long recognized the fabulous nature of these accounts. Rather than asking whether or not Vasari erred or dissimulated in offering Italian painters or Florentine natives as the inventors of engraving, my paper explores the fact that Vasari could credibly posit such origins. I argue that the mutability of this mythic foundation within a period of just over a decade points to the crucial and often overlooked fact that the earliest engravings in Italy were shrouded in mystery. Far from accidental, such mysteries were erected by practitioners eager to protect trade secrets and were amplified through Vasari's mytho-historical narrative to privilege Tuscan artistic traditions.

Sharon Gregory, *St. Francis Xavier University*
Vasari in Venice, Revisited

Vasari travelled to Venice twice, in 1541–42 and in 1566. Although some aspects of his visits have been studied, many questions still remain: what he saw in this major center of artistic production that was so different from the central Italian context in which he thrived; what works of art he left behind, in painted and in print form; and what he took away from Venice when he left. This paper will focus on lesser-known works by Vasari in Venice — such as designs for woodcut illustrations — and what they reveal about the literary and artistic circles in which he moved.

20505
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Fontaine E

Jan Gossart

Session Organizer: Matt Kavaler, *University of Toronto*
Chair: Oliver Kik, *Katholieke Universiteit Leuven*

Marisa Bass, *Harvard University*
Hercules in Straits: Jan Gossart, Henry of Nassau, and an Ancient Hero in the Netherlands

A painting of "Hercules with Deianira, nude figures of considerable size," caught the eye of the Italian courtier Antonio de Beatis during his 1517 visit to the palace of Henry of Nassau, governor of Holland and Zeeland. Although this large-scale work does not survive, a small extant painting of *Hercules and Deianira* by the Netherlandish artist Jan Gossart (ca. 1478–1532) dates to the same year and points to the authorship of the lost image. Gossart's paintings of mythological nudes — unprecedented in the art of the Low Countries — are generally interpreted as erotic images testifying to the artist's engagement with the antiquities of Rome. Taking the *Hercules and Deianira* as an example, this paper explores the neglected function of Gossart's paintings in relation to local historical consciousness in the Netherlands and to the way in which a patron like Henry of Nassau would have conceived his own ancient lineage.

Matt Kavaler, *University of Toronto*
Gossart's Bodies

Jan Gossart's artful nudes set new conventions for the portrayal of the human form. His creations are indeed "embodied" — revealing a new awareness of spatial existence and physical interaction with other entities, all with pronounced ethical or philosophical consequences. His nudes are physical in unprecedented ways, and indeed attracted the attention of Guicciardini and Van Mander on account of their novelty. Gossart's inventions of bodily poses were taken up by later artists including the young Jan Vermeyen, Jan van Scorel, Maerten van Heemskerck, and

Bernaert van Orley, all of whom expanded the figural vocabulary of Netherlandish art. Gossart richly profited from his acquaintance with ancient statuary, Italian painting, and German prints, yet he avoids the strangely disembodied effects of so-called Antwerp Mannerism, the leading pictorial mode in the early sixteenth century, likewise influenced by German prints and other foreign sources. Gossart chose two principal categories of pictures in which to promote these experiments: paintings of mythological themes and pictures of Adam and Eve at the Fall.

Nanette Salomon, *City University of New York, College of Staten Island*
Jan Gossart and the Civilizing Process

The work of Jan Gossart has been seen as an important early example of the fashionable practice of employing multiple styles and approaches, not only from painting to painting, but often within the self-same work of art. Unlike the value put on a cohesive personal style so central to the understanding of artistic identity in the fifteenth century Netherlands, Gossart's references both diachronic, in the sense of Gothic and Renaissance, as well as synchronic, in the sense of Italian and Northern, are quite pointed. This self-conscious iteration of style per se can be understood on various levels. Looking at specific examples, this paper will explore the value of this "eclectic" practice in what Norbert Elias has dubbed the "civilizing process," that is, as a cultural act that rewards visual literacy as it instates class.

20506
Hilton Montreal
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Fontaine F

Cinquecento Urbino: Arts and Letters: Guidubaldo da Montefeltro to Francesco Maria II

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

Session Organizer: Robert G. La France, *University of Illinois, Urbana-Champaign*

Chair: Francesca Fiorani, *University of Virginia*

Robert G. La France, *University of Illinois, Urbana-Champaign*
Exorcising the Borgia from Urbino

This paper provides the first coherent, scholarly explanation for the unusual choice of saints and miracle depicted in Bishop Giovanni Pietro Arrivabene's memorial chapel in the cathedral of Urbino (1504–05, destroyed). The bishop's testament specifies an altarpiece representing Sts. Martin of Tours and Thomas Beckett (now in the Museo Nazionale delle Marche), along with frescoes, for which a composition study for *St. Martin Exorcizing a Cow* survives in the Albertina. Documents indicate that the will's executors, Duchess Elisabetta Gonzaga and Podestà Alessandro Ruggieri, approved a design for the commission and authorized the painters Timoteo Viti and Girolamo Genga to conduct the work in 1504, an eventful year in the history of Urbino. At that time, Duke Guidubaldo da Montefeltro had just retaken the city from Cesare Borgia, and Bishop Arrivabene — a former secretary to Pope Alexander VI — was implicated in the Borgia regime. I propose that the chapel fresco scene and the selection of saints in the altarpiece represent a potent allegory of Cesare Borgia's campaign to dominate central Italy and the bishop's efforts to exculpate himself in the eyes of the Montefeltro and the citizens of Urbino.

Joseph Connors, *Harvard University*
The Sad End of the Duchy of Urbino

Francesco Maria II Della Rovere (1549–1631), sixth and last Duke of Urbino, tried in every way to right the fortunes of the duchy through good government, responsible finance, and the judicious patronage of art and science. He celebrated the birth of an heir late in life with the construction of a major library of printed books in 1605–09, a worthy rival of the early baroque libraries of Milan, Rome, and Oxford. But the heir, Federico Ubaldo, turned wastrel and died in 1623, leaving the duchy defenseless before an aggressive papacy. Aside from the paintings in

Florence and the books in Rome, flotsam of the ruined duchy eventually came to line Fifth Avenue in New York, testimony to the literary and artistic culture of a prince whose "library was dukedom enough," as it was for Shakespeare's Prospero, for whom he may have served as a partial model.

Babette Bohn, *Texas Christian University*
Barocci, *Il Perdono*, and Urbino

Federico Barocci's *Il Perdono*, painted in 1571–76 to serve as the high altarpiece for the Church of San Francesco in Urbino, was one of the artist's most original inventions. Barocci's iconographic innovations in this picture reflect his assimilation of esoteric Franciscan ideas that date back to the Trecento, his engagement with the Conventual Franciscans who commissioned the work, its location within a church where many illustrious Urbinati were buried, and his connection to the city of Urbino itself. Although Barocci's unusual iconography in *Il Perdono* remained anomalous and even misunderstood by future generations, the formal inventions of his preparatory drawings and the painting itself exerted a formidable influence on artists like Francesco Vanni, the Carracci, and many others in the region and beyond.

20507
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Bonaventure
Fontaine G

Gendering Political Allegory in Renaissance Italy

Session Organizer: Chriscinda Henry, *University of Chicago*
Chair: Cristelle Baskins, *Tufts University*

Timothy McCall, *Villanova University*
Pier Maria Rossi's Fair Pilgrim: Bianca Pellegrini and the Construction of Signorial Power

This paper explores the representation of Bianca Pellegrini, Pier Maria Rossi of Parma's mistress and the "fair pilgrim" (*bianca pellegrina*) of Torrechiara castle's lavishly frescoed camera d'oro. Moving beyond a biographical reading of Bianca's imagery and Rossi's putatively authentic love for his mistress, I trace the portrayal of this *bianca pellegrina* — spread throughout Rossi's territory, in a number of media — as mistress within regional political networks, as chivalric damsel, as devout pilgrim, and as watchful peregrine falcon. These efficient representations were utilized and interpreted with an insistent poetic multivalency; they invoked venery's dual meanings, love and the hunt. I situate the pellegrina within the context of Rossi crusade and pilgrimage histories (Pier's brother Rolando, for instance, was then fighting at Rhodes) and further investigate this imagery as the embodiment of the dynasty's peregrine devotions and traditions though which Rossi fashioned signorial authority and his identity as bellicose Christian prince.

Allie Terry-Fritsch, *Bowling Green State University*
Performing Gender Politics: Donatello's Beheadings, Sacred Drama, and the Construction of Medici Identity

Approaching Donatello's bronze sculptures of David and Judith through the lens of performance studies, this paper questions the relationship between the static symbolic imagery employed in the Medici statues and strategies of staged political representation found in Florentine sacred dramas and ritual processions in the second half of the fifteenth century. The theatrical performances transformed the sculptures into living material that interacted with the populace and communicated their civic meaning. Yet, the heroic duo also appeared in personalized dramas for members of the Medici family, particularly those written by Lucrezia Tornabuoni. The matron's sacre storie transformed the already realized Medici appropriation of the heroic duo in specifically gendered ways, as well as transformed the process of performance from visual to aural engagement. The focus on listening to Lucrezia's words may be connected to the sculptures' placement within the palace, as they stood in for and asserted themselves to be the live statues of civic celebrations.

Chriscinda Henry, *University of Chicago*
Venetia Rifigurata: The Female Political Icon in a Time of War

The well-known allegorical personification of Venice presents the state as a triumphant Virgin queen. However, during the War of the League of Cambrai a more ambivalent figure of Venice and her besieged mainland territories emerged in both painting and political discourse: that (to quote Stephen Campbell) of an "earthly female body . . . in a singularly undivine manifestation." In paintings by Giovanni Cariani and Girolamo da Treviso this figure, which has been associated with Venus, muse, and nymph, lies exposed not in an Arcadian landscape like Giorgione's Dresden Venus, but in its symbolic inversion: a countryside raided by soldiers with a distant city on fire. Paul Kaplan has recently pointed to Giorgione's overlooked imagery of rape, and indeed in contemporary discourse Venice is described as a defiled whore. This paper seeks to draw connections across a broad range of visual and textual description to reconstruct the complex and multivalent identity of *Venetia Figurata*.

20508
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Fontaine H

Thomas More and His Circle II: Five Hundred Years of Moriae Encomium

Sponsor: International Association for Thomas More Scholarship
Session Organizer: Clare Murphy, *Arizona State University*
Chair: Stelio Cro, *McMaster University*
Respondent: Anne Lake Prescott, *Barnard College*

Clare Murphy, *Arizona State University*
Making the Camel Dance: More and *The Praise of More* (Folly)

In the 23 July 1519 letter (Allen 999) to Ulrich von Huttten that constitutes the first biography of More, Erasmus recounts how More's wit led to his interest in translating Lucian (a joint project of More and Erasmus published in 1505). Continuing his presentation of More the literary man, Erasmus confesses "In fact, it was he (yes, he can make the camel dance) who persuaded me to write my *Moriae Encomium*," drafted while he was staying in More's home. Even the word "folly" is a pun on More's name. It is in the dedication of the work that Erasmus describes More as *omnium horarum homo*, since rendered ubiquitously into English as "a man for all seasons." More was later to return the favor when he wrote four important letters defending Erasmus and *Moriae Ecomium* to Martin Dorp, to Oxford University, to Edward Lee, and to the Carthusian prior John Batmanson.

John Pilsner, *City University of New York, Graduate Center*
Negative Figuration and Theology in Erasmus's *Praise of Folly* and the *Letter to Dorp*

In his *Letter to Martin Dorp*, Erasmus grapples with the accusation that his *Praise of Folly* "offends" readers on account of its impiety. Erasmus's defense against this most serious charge relies on a theory of figurative interpretation, in which the inversions and absurdities of parody and satire are transformed by the reader into a language of spiritual instruction and an occasion for moral improvement. This aspect of Erasmus's argument indicates how his commentary reveals his indebtedness to a Christian-Platonist hermeneutic, initiated by Origen and pseudo-Dionysius and developed by the "mystical" writers. Erasmus insists that a well-intentioned reader will re-convert a negatively-charged language of mimicry into a supereminent language of theological doctrine. Examining the resulting tension between sacred Folly as a supra-rational principle and Erasmus's interpretive methodology suggests how this same problem relates to More's *Utopia* and Rabelais's *Gargantua and Pantagruel*.

20509
Hilton Montreal
Bonaventure
Portage

Italian Actresses of the Renaissance

Session Organizer: Gianni Cicali, *Georgetown University*
Chair: Gianni Cicali, *Georgetown University*
Respondent: Gianni Cicali, *Georgetown University*

Erith Jaffe-Berg, *University of California, Riverside*
Charting Cartographies in *Commedia dell'arte* Performances by Women

Chartings of the Mediterranean are prevalent in *commedia dell'Arte* performances in which it can be argued that kinesthetic realizations of cartographical images were embodied by actors. The importance of the Mediterranean is especially noteworthy in the presence of Mediterranean characters, the settings of many of the plots in Mediterranean locales and the figuration of Mediterranean crossings takes on by the characters. The journeys of characters from different Mediterranean regions also punctuate transformations in their religious and cultural identification. In this paper, I argue that actresses in *commedia dell'Arte* often created allegorical performances which embodied what would otherwise be cartographical images. In comic performances, these women's bodies and languages negotiated and perhaps lampooned the same mappings that other visual depictions created. In their body and language, these *commedia dell' arte* performers were representing a multiplicity of cultural identities, always personified in their own female form.

Robert Henke, *Washington University*
Women and the Performance of Poverty in Early Modern Italy

Following the materialist theater of Ruzante, originally grounded in a master-servant (Pantalone-Zanni) relationship reflective of distinct economic and social pressures, the *commedia dell'arte* in the 1560s grafted onto itself the actress and her male counterpart, the *innamorato*, who staged personae of elegance and erudition, insouciant to material pressure. Even if Ferdinando Taviani correctly argues that the new actress inhabited a cultural world adjacent to, and perhaps even identical with, the improvisatory courtesan, the figure still moves in a rarified arena sublimated from the hungry *zanni*'s keen material needs. After placing Ruzante and the *commedia degli zanni* in the social context of early Cinquecento poverty, this paper asks when and where and to what extent the female Italian performer might have also reflected real social and economic conditions. Female beggars driven to "perform" both by necessity and invention, female mountebanks, and the female servant figure in the *commedia dell'arte* will all be objects of inquiry.

Anne MacNeil, *University of North Carolina, Chapel Hill*
Virginia Andreini and "l'amore celeste e terreno"

The two festive occasions that define the adult lives of Francesco IV Gonzaga and his wife Margherita of Savoy — their wedding in 1608 and her birthday celebrations in 1611 — feature representations of love between gods and mortals and, more specifically, of the rape of Persephone. On each occasion, the renowned *commedia dell'arte* actress Virginia Andreini, whether she portrayed the role of Persephone, Ceres, or a disdainful woman at the mouth of Hades, created a metaphorical resonance that transcended the earthly confines of Arcadia. In many ways, these roles in turn helped to characterize Andreini's *innamorata* as a woman in transition, coming to terms with love. This marks a significant change from earlier expressions of the *innamorata* (as portrayed, for example, by Virginia's mother-in-law Isabella Andreini) as a woman already embraced by love, who sings from a secure heart. This study examines changes in the way the *innamorata* expresses love in the songs of Isabella and Virginia Andreini.

20511
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Mansfield

Women, Image, and Identity in the European Courts III: The Trappings of Power: Investment in Display

Sponsor: Society for Court Studies

Session Organizers: Sarah Bercusson, *University of London, Queen Mary College*; Una McIlvenna, *University of London*, *Queen Mary College*

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

Maria Hayward, *University of Southampton*
Her Father's Daughter? An Analysis of Elizabeth I's Investment in Clothing

Elizabeth I is famous for the size, scope, and magnificence of her wardrobe. While her clothes have been assessed in terms of their style, color, and how they could be given as gifts by Janet Arnold and others, their financial value has not been addressed. This paper will consider how much the queen invested in her clothing on an annual basis. It will analyze fluctuations in expenditure and see how these can be related to her finances and events at court. The outlay will also be set in context by comparing it to the overall expenditure by the Great Wardrobe on livery for Elizabeth I's household and by considering how contemporaries assessed the value of her clothing. Her use of clothing will also be compared to that made by her father and sister in order to see which of the Tudors made the biggest investment in clothing.

Sarah Bercusson, *University of London, Queen Mary College*
Material Objects and the Politics of Display: Giovanna d'Austria at the Florentine Court

The Habsburg Archduchess Giovanna d'Austria arrived in Florence as the bride of Francesco de'Medici. She was allocated apartments in the Palazzo Vecchio, but beyond the frescos that were chosen to decorate the courtyard of the Palazzo in her honor, little has been written about her influence on the physical space of the court. This paper will examine the impact of Giovanna, as Duchess of Florence and as a member of the Habsburg family, on her surroundings at court and investigate the extent to which she was able to assert her image and identity through the deployment and display of objects both in her own private quarters and in the wider court environment. Giovanna chose to employ material objects to negotiate her shifting positions at court and this paper will analyse how textiles and furnishings aided the Duchess in the construction of a complex material persona.

Nicola Courtright, *Amherst College*
The Queen's Place in Spaces of Authority in Seventeenth-Century Fontainebleau

In late sixteenth- and seventeenth-century France, queens' presences in royal residences and ritual burgeoned. Queen consorts as well as queen mothers played an important part in ceremonial display and, it can be argued, in a picture of royal governance. Evidence suggests that it was Henri IV who had personally initiated the creation of a direct, visible, political bond between himself and his wife, Marie de Médicis, in the largely overlooked Queen's Gallery in Fontainebleau. Subsequently, Marie as well as her daughter-in-law Anne of Austria, likewise to serve as queen regent, promoted an ideal of shared sovereignty in the architecture and decor of the royal château at Fontainebleau. Ceremonies conducted there for visiting ambassadors, as well as other recorded acts, portray a surprising image of authority in these queens' hands that deserves further analysis.

20512
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Salon Castilion

Impressions lyonnaises du XVIe siècle

Session Organizer: William Kemp, *ENSSIB*
Chair: Lyse Roy, *Université de Québec à Montréal*

Ann Marie Holland, *McGill University Library*
Le livre lyonnais avant 1601 à McGill

Entre 1525 et 1575 environ, Lyon occupe une place prépondérante, sans doute juste après Paris, dans la production imprimée : droit, théologie et religion, médecine, grammaires, littérature, livres illustrés, — une gamme large. Parmi les récensements, citons ceux d'A. F. Johnson (1922), Natalie Zemon Davis (1983) et Henri-Jean Martin (2000), qui nous aideront. Nous ferons donc un recensement exhaustif des éditions lyonnaises du XVIe siècle conservées à McGill. Parmi les collections remarquables, citions celles que la collection Raymond Klibansky (théologie et philosophie), la collection Blackader-Lauterman (architecture et art), la collection Blacker-Wood (histoire naturelle), la collection rétrospective Cutter (littérature et histoire), ainsi que la bibliothèque Osler (histoire de la médicine). La fusion de ces listes nous permettrons de dire quels pans de cette activité livresque lyonnaise sont reflétés dans les collections de cette importante bibliothèque québécoise et canadienne.

William Kemp, *ENSSIB*
Les caractères bâtardes à Lyon 1485–1535

Fin XVe, les imprimeurs lyonnais utilisent quatre styles de caractères: 1. les textura pour les textes plus formels, surtout religieux 2. les rotunda, un caractère d'origine italienne, à la mode depuis peu 3. les bâtardes, ou lettres françaises, imitant des mains françaises 4. les romains, encore très peu utilisés au nord des Alpes. Claudin (vol. 3–4) et BMC (vol. 8) ont étudié bon nombres des bâtardes employées à Lyon entre 1482 environ et 1500. Je regarderai les plus anciennes, celles de Mathias Husz, de Guillaume Le Roy et de Jacques Maillet, des années 1480. Aux XVIe, comment les bâtardes feront face aux rotunda? Comment imprime-t-on les textes en français entre 1500 et 1535 environ? En rotunda ou en bastarda? Au moment du déclin abrupt des gothiques, peu après 1530, qu'est-ce qui se passe, par exemple, chez Rabelais?

Christine de Buzon, *Université de Limoges*
Les premières éditions des *Blasons du corps femenin* (Lyon, 1536–37)

Les premières éditions des Blasons sont l'oeuvre de trois éditeurs : François Juste, Denis Janot et Denis de Harsy qui publie à la marque d'Orion. Le blason poursuit les traditions de la poésie amoureuse volontiers encomiastique. Il s'agit de faire l'éloge d'une partie du corps féminin illustrée par une gravure précédant chaque poème dans les premières éditions. La mode d'écrire des poèmes décrivant des parties du corps féminin vient comme on sait de Clément Marot. Son "Blason du beau tétin," épigramme composée en 1535 à la cour de Renée de France, servit d'exemple pour ce que l'on a appelé le "concours de Ferrare." On voudrait réexaminer la composition des premiers recueils imprimés de blasons jusqu'en 1543 et le texte de blasons oubliés en réévaluant la part des éditeurs.

20513
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Frontenac

Early Modern Friendship: Recent Work and New Directions

Session Organizer: Penelope Anderson, *Indiana University*
Chair: Daniel Lochman, *Texas State University*, *San Marcos*
Participants: Penelope Anderson, *Indiana University*; Donald Gilbert-Santamaría, *University of Washington*; Maritere López, *California State University*, *Fresno*; Wendy Olmsted, *University of Chicago*; Hannah Wojciehowski, *University of Texas, Austin*

20514
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Bonaventure
Fundy

Architectural Puzzles

Chair: Liana de Girolami Cheney, *University of Massachusetts*, *Lowell*

Jasenka Gudelj, *University of Zagreb*
Hypnerotomachia Polifili's Porta Magna reconsidered: The Antique Model and the Dream of a Lost City

The love novel *Hypnerotomachia Polifili* (1499), remains one of the most influential and enigmatic books of the Italian Renaissance. Because of its numerous references to classical architecture and interesting illustrations representing *all'antica* buildings, there is a tendency to see *Hypnerotomachia* as a pseudo-architectural treatise. The paper analyzes the famous passage of the novel describing the Porta Magna comparing its architectural elements, decoration and proportional system to the Arch of the Sergi in Pula, establishing for the first time its relationship with an existing antique model. The accompanying illustration indicates a slightly different set of references, all ultimately related to the same antique model. The heirs of the Sergi, expelled from Pula in the fourteenth century, in the fifteenth century experience new fortune in Treviso. Thus, the reference to the Arch of Sergi also permits a proposition to read the novel as a dream of a lost city.

Pauline Morin, *Cornell University*
The Tell-Tale Detail: Alberti and Masaccio

Despite Leon Battista Alberti's acknowledgement of painting's contribution to architecture little evidence of this has been found in any of the works attributed to him. If this contribution is so important, what has it not been investigated and discussed? This paper will argue that the evidence is found in the central portal S. Maria Novella, then one of the most famous monasteries in the Catholic world, and one of the important architectural projects in fifteenth-century Florence. The inspiration for this entry is not the Pantheon in Rome, as has been continuously argued. The inspiration for this magnificent doorway is only a few steps away: Masaccio's *Trinity* right inside the church. Masaccio's then newly completed fresco is key to understanding Alberti's portal design for Santa Maria Novella as well as Alberti's design of the façade and interior chapels and monumental barrel vault of Sant Andrea, his masterpiece.

Kristen Fairey, *Independent Scholar*
Tres testimonivm dant: Rhetoric of Elizabethan Catholic Dissimulation in the Three Lodges of Sir Thomas Tresham's Architectural Testament

Sir Thomas Tresham (1545–1605), polymathic Elizabethan recusant, intrigues religious, architectural, political, and literary historians alike, still more as scholars read further into the enormous cache of his papers in the British Library; fathom the meaning in the breadth, depth, and disposition of his voluminous library; explore in the Brudenell Papers at Oxford his writing of what may be the first Catholic Encyclopedia; and study with increasing scrutiny his buildings — the

Rothwell Market Hall (begun 1578), the Rushton Triangular Lodge (1593–97), and Lyveden New Bield (begun 1593). This paper uses my recent reconstruction of Tresham's non-extant, and therefore overlooked, fourth building, the Hawkfield Lodge at Rushton (begun 1596) — the reconstruction's revealing this third of Tresham's 1590's architectural gestures to be related in both form and content to the Triangular Lodge and Lyveden New Bield — to posit the three buildings as one theologically rhetorical, yet dissimulative, testament to Tresham's steadfast Elizabethan Catholicism.

20515
Hilton Montreal
Bonaventure
Longueuil

Ambiguous Identities in Renaissance and Early Modern Europe: Jews, Crypto-Jews, and Nicodemites II

Session Organizers: Ariel Hessayon, *Goldsmiths University of London*; Stefano Villani, *University of Maryland, College Park*

Chair: Ariel Hessayon, *Goldsmiths University of London*

Respondent: Stefano Villani, *University of Maryland, College Park*

Adelisa Malena, *Università Ca' Foscari di Venezia*
Alvisa and the devils

This paper concerns the story of Alvisa Zambelli, alias Lea Gaon, and her transition from Jewish convert to "failed saint" in eighteenth-century Venice. Alvisa was prosecuted by the Venetian Inquisition as an "aspiring saint" in the 1730s and her extensive autobiography is preserved in the Archive of the Inquisition in Venice. As this paper will demonstrate, it represents a very interesting case of what might be termed a "female ego-document" of the early modern period.

Federico Barbierato, *Università degli Studi di Verona*
Jews, Magic, and Cultural Hybridity in Early Modern Venice

The paper analyzes cultural relationships and cultural mixing between Jews and Christians in seventeenth-century Venice, by taking magical knowledge as an observation point. Strategies of social integration will be considered, as well as the use — by members of the Venetian Jewish community — of the category of diversity. The source material will be drawn from the Inquisition, and from civic and criminal magistrate's courts.

Elizabeth Mendes da Costa
The Sound of Silence: The Influence of Jewish Ancestry on Michel de Montaigne

Catholic French Renaissance philosopher, Michel de Montaigne (1533–92). How close was his affiliation to the Bordeaux New Christian converts who were suspected of maintaining Jewish life behind closed doors? The question is problematic. There are few references to Jews in Montaigne's work and Montaigne, whether a crypto-Jew or not, would have been in a vulnerable position if any sympathy were evident. Consequently, research has been limited because the matter under scrutiny cannot, by its very nature, be seen. Yet, the scant references to Judaism may conceal a greater interest than previously recognized. This paper assesses the impact of the Jewish faith on Montaigne by exploring the significance of lacunae. Paradoxically, when one is compelled not to speak, silence itself may prove vocal. The paper addresses a number of areas in which there appears to be a recurrent theme of omission in Montaigne's life and work with regard to the Jewish faith. In the broader context of ambiguous identities, the paper explores an alternative approach to certainty in a field in which tangible evidence is, by definition, necessarily inadequate.

Alessandra Veronese, *Università degli Studi di Pisa*
The Strange History of the Last Jews in Volterra

Volterra was, for more than a century, the fulcrum of the activities of a very important Renaissance-era Jewish family: the Da Volterras. Nevertheless, towards the end of the fifteenth century (at the time that Savonarola held sway in Florence and the Medici had been expelled) the government of Volterra decided to annul the contract

stipulating that Jews could live there. These Jews, or rather one Jewish family, would not face expulsion but they did lose most of their privileges and some decided to leave. Three others, however, stayed and retained their Jewish identity — at least temporarily. Then they converted to Christianity. The conversion of Emanuele is particularly interesting. He was baptized as Vittore, but still regarded as "the Jew," at least in his business activities as the proprietor of the Christian equivalent of a pawnshop (the Monte di Pietà). Indeed, his conversion left his business life unaffected and Emanuele's expertise was used by Christians "pro bono," even though one would expect them to have objected to Jewish moneylending.

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Hilton Montreal
Bonaventure
Pointe-aux-Trembles

English Thought

Chair: Daniel Nodes, *Ave Maria University*

Kathleen Curtin, *University of North Carolina, Chapel Hill*
John Bale's Hermeneutic of Inversion

Through his works of polemic, John Bale seeks to redefine terms such as *saint*, *heretic*, and *martyr* by reinterpreting historical events in light of a reformed reading of scripture. For Bale, "saints" and "martyrs" are distinguished by various "marks" that link them to biblical and historical paradigms, while "heretics," conversely, exhibit signs that link them to past persecutors of the church. In my paper, which focuses primarily on *The Image of Both Churches*, the *Examination of Anne Askew*, and the *Vocacyon*, I examine Bale's exegetical framework for distinguishing between members of the true and false churches. This framework, while empirical in its appeal to "signs," also requires a reversal of visual evidence and conventional interpretations, since it often requires readers to invert institutionally sanctioned signs of saintliness. Instead, Bale identifies alienation from and persecution by institutions of power as potential marks of membership in the "true" church.

Laura Brown, *Converse College*
Hearing and Supremacy in Thomas Tomkis's *Lingua*

First printed in 1607, Thomas Tomkis's popular university play *Lingua* depicts the tongue's battle with the five senses. The comedy has received scholarly attention for gendering the tongue as female, thus showing cultural anxieties about female speech and agency, and for allusions to Spenser and Shakespeare. Although the drama opens with a squabble between Lingua and Auditus (hearing), little research focuses on the play's portrayal of hearing. As Bruce Smith and Andrew Gurr have shown, the ear in early modern England had become a contested space, not only because of the Reformation emphasis on faith coming through hearing but also because of debates over whether drama was better experienced through ears or eyes. In this paper, I explore how the play depicts Auditus as a character who sets himself above the other senses, and how this representation of hearing's superiority relates to contemporary sermons' portrayals of the ear.

Christopher Ivic, *Bath Spa University*
Radical Britons: Bacon, Hume, and British Political Culture

What were the consequences of Anglo-Scottish union debate in the early seventeenth century? How did Jacobean writers respond to emergent ideas of Britain and Britishness? Historians have downplayed the impact of union debate, limiting it temporally to the period of 1603–08 and spatially to Parliament. By attending to wide-ranging and profound reflections on Britain and Britishness, my paper offers a fuller history of Jacobean political culture. In response to King James's call for union, a number of English writers viewed a British identity as an affront to a civilised English sense of self. But self-proclaimed Britons, such as Francis Bacon and David Hume of Godscroft, sought to articulate coherently a sense of Britishness. Attending to Bacon's and Hume's union tracts, this paper explores the bold political ideas that emerged in this period, ideas on subjects and citizens and on monarchy and republicanism.

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Bonaventure
Jacques Cartier

Renaissance Humanism in Naples: Giovanni Pontano in Context II

Session Organizer: Matteo Soranzo, *McGill University*
Chair: Matteo Soranzo, *McGill University*

Angela Caracciolo Aricò, *Università degli Studi 'Ca' Foscari' di Venezia*
Opico's character in Jacopo Sannazaro's *Arcadia*

The bucolic register conceals and reveals figures and enigmas, whose significance is not always evident. My paper focuses on Opico, one of the crucial characters in the *Arcadia* that is related to this variety of meanings. In this context, the line "gli odoriferi roseti de la bella Antiniana, celebre ninfa del mio gran Pontano" marks a central event: Antiniana is the villa that Meliseo-Pontano complained about for dreariness in the twelfth eclogue, which concludes the *Arcadia*. Pontano, the Grand Master of Poetry in Aragonese Naples, presides over the reprise of Arcadia in *prosa* 11 and closes the text in the last eclogue. Furthermore, he participates in the funeral games on Ergasto-Sannazaro's mother's grave: Massilia. Many shepherds compete, but only one wins and kills the wolf: Partenopeo, Opico's son. Ergasto offers a club made of wild pear wood as a gift to Opico who, on account of old age, did not take part in the contest. Opico's response to the gift can be considered as the summa of Sannazaro's pastoral poetry. We'll see the conclusions.

John Nassichuk, *University of Western Ontario*
Pontano and Sabellico: An Elegy from the Eridanus

In the second book of his late collection of elegies, hendecasyllables and lyric pieces, the Neapolitan humanist Giovanni Pontano dedicates a lengthy elegy to Marco Antonio Sabellico, a member of the Roman academy under Pomponio Leto. R. Chavasse has recently described, in an important article, the career and relations of Sabellico. My study shall examine Pontano's relationship to this humanist, based upon references to him in the prose works with particular attention to the civil treatises. It shall also attempt to elaborate the context of Pontano's highly-autobiographical elegy, suggesting that it constitutes perhaps an explicit overture, or personal petition, to the historiographer of Italy.

Antonietta Iacono, *Università degli studi di Napoli Federico II*
Pontano's *De hortis Hesperidum*: The Use of Myth between Topics and Political Propaganda

De hortis Hesperidum is a poem in two books about Citron growing in which Pontano competes with ancient poets Virgil and Ovid. A didactic and mythological poem, *De Hortis* rivals Virgil's *Georgics* and Ovid's *Metamorphoses*. By staging the myth of Citron's birth and Adon's death in the landscape of Campania, Pontano renews the poetic genre of Hellenistic epyllium. Completed in 1501 and dedicated to Francesco Gonzaga, Prince of Mantova, the composition of *De Hortis* parallels works such as De bello Neapolitano, Aegidius, *De immanitate*, and *De luna*, in which Pontano celebrates Naples, the Campania region and Southern Italy as lands devoted to the cult of Sapientia and Studia Humanitatis. Therefore, this poem's ideological perspective needs to be explained along with its problematical dedication to Francesco Gonzaga, a non-Neapolitan Prince.

Ottavio Balena, *Rutgers University, New Brunswick*
The Discovery of Giovanni Pontano during the Italian Romanticism

One of the greatest difficulties in the study of Giovanni Pontano is the scarcity of critical texts in which the poet is treated. Also, the greatest part of researches on the subject are now quite old and reflect in one way or another the main ideas of the most known critics of the Italian Romanticism, such as Francesco De Sanctis. The result has been quite dramatic thus far, since Pontano has often been misunderstood and interpreted as a versatile and ambiguous artist: the poet of eroticism, the philosopher of virtues, the astrologer of the night sky. In fact, he was not, since his overall *modus operandi* was to treat all aspects of reality in one humanistic vision, rather than compartmentalizing them in different entities not related to each other.

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Hilton Montreal
Bonaventure
St-Leonard

Gypsy Fictions

Session Organizers: James Knowles, *University College Cork*; Melanie Marshall, *University College Cork*
Chair: Karen Britland, *University of Wisconsin, Madison*

Melanie Marshall, *University College Cork*
Florentine Gypsy Fictions

Zingari were an unwelcome minority controlled through draconian legislation, but fictional gypsies regularly appeared in comic theater and strophic song. Gentlemen assumed gypsy masks during carnival, entertaining transgressive fantasies. Cross-dressed in terms of gender and status, young men propositioned ladies, using prowess in fortune telling as an excuse to traverse physical and social boundaries and spaces. Most sixteenth-century gypsy women were played by men; Vittoria Piisimi's performance at the 1589 Florentine wedding celebrations is one of the first references to women putting on this mask. Piisimi seems to have started a trend, for Francesca Caccini composed a *Ballo delle zingare* (1615) for another wedding. (Gypsies' reputation for fortune telling made them useful characters in dynastic celebrations.) This paper explores Florentine gypsy fictions with particular attention to an apparent distinction between a "masculine" Carnival tradition and a "feminine" theatrical court tradition.

James Knowles, *University College Cork*
"To play the roguing gypsy": Jonson and European Gypsy Traditions

Gypsies Metamorphosed, celebrated as one of the most complex and extraordinary English masques of the Jacobean period, has been most often interpreted in light of the connections between Jonson's transgressive fiction and English rogue writing. This paper argues for a wider range of musical, visual, textual, and specifically European, influences on his masque. By connecting Buckingham and the masque's other performers to the collecting of Caravaggesque painting, and by looking at Jonson's knowledge of Italian and Spanish sources, including the *Ballo delle zingare* (Florence, 1615), this paper considers gender and sexual politics of all-male performance, and the masque's deployment of unsettling figures of mobility and metamorphosis against the gendered performance practices associated with gypsy representations in European court culture.

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Hilton Montreal
Bonaventure
St-Michel

Tensions in Later Renaissance Thought

Chair: Liliana Leopardi, *Chapman University*

David Parry, *University of Toronto*
Confluence and Conflict: The Manifold Wisdom of Jan Amos Comenius (1592–1670)

The Moravian polymath Jan Amos Comenius sought to create a system of universal wisdom (pansophia) that would rightly order and integrate all knowledge. This encyclopedic project owes much to the work of Comenius's teacher at Herborn, Johann Heinrich Alsted, but displays some novel features of its own. Comenius's conception of wisdom draws eclectically on various intellectual traditions. The *Pampaedia*, Comenius's work on universal education, begins with quotations from Cicero and the Bible, bringing together Ciceronian civic wisdom and wisdom by divine inspiration. Comenius asserts that every person needs wisdom to fulfill the vocation of "philosopher, priest and king", the title given to Hermes Trismegistus in the *Corpus Hermeticum*, also echoing the Reformed Protestant description of Christ as prophet, priest and king. These references are not just incidental but

signal larger structures of thought (classical, Christian, and hermetic) underlying Comenius's work, which are sometimes mutually reinforcing and sometimes in serious tension.

Stefania Tutino, *University of California, Santa Barbara*
From Agostino Mascardi to Paul Ricoeur: A Reconsideration of the Early Modern *artes historiae*

This paper offers a novel reading of some aspects of Agostino Mascardi's *Dell'arte istorica* (1636) and of other *artes historiae* written in sixteenth- and seventeenth-century Europe. Much of the existing scholarship on Mascardi's work and, more generally, on the *ars historiae*, has interpreted this genre as a manifestation of the decline experienced in Counter-Reformation Europe after the golden age of the humanist historical production, thus downplaying the importance of the contributions of these authors to the development of historical scholarship. By contrast, I argue that Mascardi and some of his fellow theorists contributed greatly to several fundamental questions related to the historian's craft, such as the relationship between narrative and facts, the truth-value of history, and the rhetorical dimension of truth-telling. A reconsideration of the place of Mascardi's work in the history of historiography will shed light on the intellectual complexity and richness of post-Reformation theological, political, and rhetorical culture.

Alvin Snider, *University of Iowa*
The Properties of Cold: Northern Climates and Northern Humanism

In this talk I traverse a century of humanist thinking about the effects of cold climate on European bodies and culture in four texts: Olaus Magnus's *Historia de gentibus septentrionalibus* (Rome, 1555); Thomas Bartholin's *De nivis usu medico* (Copenhagen, 1661); Edmund Spenser's *A View of the Present State of Ireland*, and John Milton's *Paradise Lost*. English writers knew Olaus's widely distributed text and endorsed the idea that specific meterological conditions produced physical and intellectual traits in the inhabitants of a region. I argue that the discussion of Northern ethnologies belongs both to early modern scientific discourse and humanist culture, that the distance between Olaus and Bartholin spans a bridge between a tradition of *mirabilia* (natural wonders and strange customs) and a nascent climatology, and that anxiety over proficiency in the arts, government, and learning in Northern countries informs the nationalism of Spenser and Milton.

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Hilton Montreal
Bonaventure
St-Laurent

Ways of Reading

Session Organizer: Georgianna Ziegler, *Folger Shakespeare Library*
Chair: Arthur Marotti, *Wayne State University*

Georgianna Ziegler, *Folger Shakespeare Library*
Lady Anne Clifford Reads John Selden

Lady Anne Clifford's love of reading and sizeable library are well-known, documented in the "Great Picture" of herself and family, which shows a number of her books. Not included there is a copy of John Selden's *Titles of Honour* (1631), which she noted as having read in 1638, and which she marked throughout. From the time her father died, when she was fifteen, Lady Anne spent the better part of her life trying to reclaim the inheritance he had denied her because she was female. Selden's project of historicizing the development of noble titles in Europe, and his comments on the rights of women thereto, were of particular interest to her. This paper begins to explore the significance of her markings in this copy of Selden now at the Folger Library.

Steven Galbraith, *The Folger Shakespeare Library*
Reconstructing an Early Seventeenth-century Circulating Library in Measham, Leicestershire

A copy of Francis Rous's *The mysticall marriage. Experimentall discoveries of the heavenly marriage betweene a soule and her saviour* (1631) held in the Rare Books and Manuscripts Library at The Ohio State University contains evidence of a circulating library of six devotional books in the town of Measham, Leicestershire. A manuscript note in the book's front flyleaves records how one "John Jackson, Clerk, presented six sev[er]all Bookes to the parish of Measham" with the idea that the books would circulate through the town six families at a time, changing families "every quarter day" until they "have gone through ye whole Parish." Not only does the manuscript describe how the books should circulate, it also dictates how the books should be read. This conference paper will examine this library in the context of the history of circulating libraries and the history of reading.

Anne Coldiron, *Florida State University*
The World on One Page: "English Exceptions" and a Multilingual Armada Celebration

One of the documents associated with the English victory over the Spanish Armada is a broadside printed by Newberie and Bishop in 1588. This less-discussed but remarkable sheet presents a celebratory Latin epigram by Théodore de Bèze with verse translations of it into English, French, Greek, Hebrew, Italian, Dutch, and Spanish. This work points to a phenomenon we might consider as another of Andrew Pettegree's provocative "English exceptions" in the world of early printing: the relatively few polyglot publications (and the few printers so engaged) in England. One of the extant copies of this broadside was printed on vellum; the work's materiality and its polysystemic poetics raise questions about the readerships the printers imagined and about how they sought to project to a European "world" readership a militantly English understanding of this event.

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Bonaventure
St-Pierre

Cuckolds II: Impotence and Cuckoldry in Literary Culture

Session Organizers: Pavel Drabek, *Masaryk University*; M. A. Katritzky, *The Open University*

Chair: Natasha Korda, *Wesleyan University*

Pavel Drabek, *Masaryk University*
"As Madde as an English Cuckolde, Haunted by Laxtons and Shortyards": Frivolous Tricks in the Plays of the Middleton Canon

Few early modern English dramatists were as obsessed with impotence and cuckoldry as Thomas Middleton. His characters are antithetically reduced to an impotence-potence scale, ranging from the castrated Laxton in *The Roaring Girl*, through Shortyard in *The Michaelmas Term*, to the seducing Lord Beaufort in *Anything for a Quiet Life*, and Hecate's son Firestone in *The Witch*. Similarly, cuckolds range from Candido in *The Patient Man and the Honest Whore*, through the jealous Harebrain in *A Mad World, My Masters*, to Walter Camlet in *Anything for a Quiet Life*, and Quomodo in *Michaelmas Term*. This spectral reduction of characters into a one-dimensional range is, arguably, a rhetorical device constituting Middleton's idiosyncratic dramatic idiom, serving as both plot and semiotic units. Present mostly in subplots, they become stage metaphors that illuminate the main theme of the play and help to focalize it.

M. A. Katritzky, *The Open University*
Magical Impotence: An Occult European Practice on the Early Modern London Stage

Magical impotence, the witchcraft crime on which that infamous witch-hunting tool of the inquisition the *Malleus Maleficarum* most insistently focuses, has left its mark on demonological treatises by Jean Bodin and Reginald Scot, and on

key works by several English playwrights, including Richard Brome and Thomas Heywood, Thomas Campion, Ben Jonson, Thomas Middleton, and Thomas Shadwell. Travel accounts have the potential to enhance our understanding of such transnational theatrical borrowings. Thomas Platter is rightly recognized for his brief record of a 1598 performance of *Julius Caesar* at London's Globe Theatre. Less well-known is his account of the practice and impact of magical impotence as he observed it in Languedoc. Here the focus will be on the relevance of this and other historical evidence, including the alleged occurrence of magical impotence in an early modern London court scandal, to our understanding of this transnational borrowing on the early modern London stage.

Hannah Lavery, *The Open University*
Impotence in Thomas Nashe's *Choise of Valentines*

The links between Ovid's *Amores* 3.7 and the Earl of Rochester's *Imperfect Enjoyment* are well-known. Thomas Nashe's development of this trope in his 1592 manuscript poem "Choise of Valentines," as the original "Englishing" of the Ovidian original, needs further exploration in considering lines of influence. In particular, close analysis can demonstrate what impact this Elizabethan re-envisaging has on later Restoration resurrections. This paper considers both how the impotence appears formally in the poems, but also how issues of "service" are explored through its inclusion.

Joanne Rochester, *University of Saskatchewan*
Cuckoldry, Impotence, and Ingratitude in Massinger and Field's *Fatal Dowry*

Cuckolds, wittols, and castrates have little place in the work of Philip Massinger. His sole cuckoldry play, the collaborative tragedy *The Fatal Dowry*, focuses on ethics, not sex. Charalois is rescued from debtors' prison by Rochfort, who marries him to his daughter: when Beaumelle cuckolds Charalois and he murders her, Rochfort accuses Charalois of ingratitude, and the play closes on a trial which debates the rival claims of honor and gratitude. Impotence in this world is social, not sexual: the gift of Beaumelle replaces Charalois's monetary debts with the social debt of gratitude, which, if fully honored, would render him a wittol, and, as the play states, a "slave." Beaumelle herself is only a gift, the "Fatal Dowry" of the title, used by her father to create the play's central relationship — the quasi-paternal bond between father and son-in-law that "castrates" Charalois.

20522
Hilton Montreal
Bonaventure
St-Lambert

Early Modern Materialisms and the Material Imagination

Session Organizers: Achsah Guibbory, *Barnard College*; Stephanie Shirilan, *Syracuse University*

Chair: Stephanie Shirilan, *Syracuse University*

Respondent: Reid Barbour, *University of North Carolina, Chapel Hill*

Mary Trull, *St. Olaf College*
"The Order of All Things": Lucretian Images and Lucy Hutchinson's *Order and Disorder*

The staunchly Republican and Calvinist memoirist Lucy Hutchinson created a careful, often eloquently phrased, verse translation of Lucretius's *De rerum natura* lucidly capturing the poet's arguments in favor of Epicurean materialism and against the immortality of the soul. Later, the preface to *Order and Disorder*, her epic verse meditation on Genesis, disavows her interest in "vain, foolish, atheistical poesy" and avers that she has only found right knowledge in "the revelation God gives of himself and his operations in his Word." Present-day scholars have traced influences, nevertheless, of Lucretius's work in Hutchinson's poetry. I want to press this case further by arguing that *De rerum natura* is central to the conception and execution of *Order and Disorder*. To a surprising extent considering both her Calvinism and her Neoplatonic impulses, Hutchinson assimilated an atomistic

account of the natural world into her Creation poem, especially in her accounts of the chaos preceding Creation, of the effects of the Fall on the natural world and the human soul, and of Judgment Day. The atomistic worldview supplies the "disorder" of her title and helps Hutchinson to rhetorically resolve two apparent paradoxes central to her identity as a Calvinist and Republican: the justice of predestination and the maddening success of the Royalist party.

Deanna Smid, *McMaster University*
Margaret Cavendish's Moving Imagination

Margaret Cavendish, in *Poems and Fancies* (1653), calls poetry "spinning with the braine" to emphasize the foundation of her text: her imagination — or fancy — which moves in the brain in constant, dizzying motion. The faculty of imagination has the same qualities as the universe itself, for motion, she argues in her first poem, instructed nature how to create the world and the human mind. Even atoms are characterized by motion. In Lucretian style, Cavendish writes a series of poems describing the activity and creativity of atoms. Fancies fly from sharp atoms in brain, making her imagination generative, intricate, dynamic, and insistent. Although other early modern theorists such as Burton and Bacon warn that reason should always restrain fancy, Cavendish characterizes her imagination so that it can and should operate unrestrainedly, for its persistent and weighty motion makes it useful to her as a natural philosopher, woman, and poet.

Suparna Roychoudhury, *Harvard University*
Vain Fantasy: Imagination and Materialism in Romeo and Juliet

As a coda to his dazzling rhetorical portrait of Queen Mab, Mercutio states that dreams are the offspring of an idling brain, sourced in the "vain fantasy." The link that he draws between fantasy (a name for the imaginative faculty) and vanity was commonplace in Renaissance discourse — but what about this particular mental faculty made it an emblem of the crisis of carnal existence? This paper argues that the association has to do with the uncertain material nature of imagination, and the seeming spontaneity with which its figments arise. Inspired in part by the resurgence of classical atomist philosophy, there grew up in sixteenth century writings a matrix of tropes that figured imagination as a teeming bed of airy nothings — metaphors of swarms, worms, mists, and winds. I will show that the Mab speech ties with a broader corpuscular imagery in Romeo and Juliet whereby the play investigates the relation between the particle-based universe and the generative capabilities of the mind.

20523
Hilton Montreal
Bonaventure
Mont-Royal

The Turks of Renaissance France II

Session Organizer: Marcus Keller, *University of Illinois, Urbana-Champaign*
Chair: Antónia Szabari, *University of Southern California*

Marcus Keller, *University of Illinois, Urbana-Champaign*
French Renaissance Aesthetics, Gender Identity, and the Unread Turk

Sixteenth-century Christian Europe was puzzled by the sudden rise of the Ottoman Empire and its supremacy in the Eastern Mediterranean. Travelers, diplomats, and political thinkers offered numerous theories to help understand the strategic skills and military prowess of the sultan and his armies. La Boétie, Lusinge, and Montaigne, among others, considered and favored an aesthetic explanation: contrary to the French, the Turks were not affected by the arts and, more particularly, by letters. They thus were able to keep their virility in tact and preserve their strength on the battlefield. In this paper, I will analyze this peculiar strand of French Renaissance discourse on the Turks. The commonplace of the uncultivated and unread Turk is rife with presuppositions about gender identity and the nature of art. I will explore these ideological implications and show how the rhetorical Turk served as an unexpected catalyst of Renaissance aesthetics.

Anne Duprat, *Université Paris IV-Sorbonne*
Lépante (1571) ou l'événement: de l'épopée européenne au roman baroque français.

En détruisant l'idée de l'invincibilité du Turc sur les mers, la bataille de Lépante met provisoirement fin à l'ère des affrontements directs entre le bloc ottoman et les Etats chrétiens alliés au sein de la Santissima Lega. Elle ouvre en même temps l'espace de la Méditerranée aux corsaires et aux navires de commerce, grands pourvoyeurs de récits, d'idées et de motifs littéraires pour l'Europe au seuil de sa modernité. Les premiers récits de la bataille, dépêchés vers Venise à la lueur du brasier qui consume encore les navires, et diffusés ensuite en Espagne, en France, en Angleterre et en Hollande montrent comment s'invente, au croisement des fragments d'un texte éclaté, l'idée nouvelle d'une victoire qui est aussi bien celle de la fiction contre la réalité. On s'intéressera ici à l'usage particulier qu'a pu en faire Marin Le Roy de Gomberville dans les différentes versions de son *Polexandre* (1619–37).

Mary McKinley, *University of Virginia*
Marguerite's Mediterranean: The Ottomans

This paper explores the representation of historical events in the Heptaméron, especially those involving the Ottoman Empire. Story 13 recounts a battle near Beirut in which a French naval party is slaughtered by "Turks." Francis I sent that French fleet in 1520 to support the Knights of St. Jean de Jérusalem in their efforts to retain their stronghold on Rhodes, which finally fell to the Ottomans in 1522. That episode is an interlude in the larger plot of story 13, a story that begins with a husband's desire to make a pilgrimage to Jerusalem accompanied by his wife. The story opens the *Heptaméron* to the eastern Mediterranean and the Muslim world. It invites the reader to consider Franco-Ottoman relations in the years between the French defeat and Marguerite's composition of the Heptaméron. It raises questions in turn about the historical and the fictional in narrative.

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Hilton Montreal
Bonaventure
Hampstead

The Divine Painter Figure: Demiurgical Portrait and Self-Portrait II: The Sacred Models: Demiurgical Avatars

Session Organizers: Florence Chantoury-Lacombe, *University of Montreal*; Natacha Pernac, *Universite Paris Sorbonne, Centre Andre Chastel*

Chair: Florence Chantoury-Lacombe, *University of Montreal*

Nicole Hegener, *Humboldt-Universität zu Berlin*
Obsessed by the Divine: Baccio Bandinelli's Endless Struggle.

Living and working in the shadow of the *Divino* his life long, Michelangelo's rival Baccio Bandinelli developed an unprecedented eagerness to represent himself as a divine artist. Having shown the particular and innovative strategies of Bandinelli's self-representation elsewhere, this paper will focus on unpublished and less known artefacts and documents. There are uncounted drawings representing Baccio as a saint or biblical figure (St. Gerome, Nikodemus, ascetic philosophers). Of special interest are Bandinelli's self-portrait prints in which he fashions himself as "Super-Demiurgos" combining the mythological figure of Hercules, the famous Torso of Belvedere and the risen Christ of Michelangelo's *Last Judgement* even in one figure. The most striking example for Bandinelli's endless struggle to get a second *Divino* is the recently published self-portrait from Paolo Giovio's portrait collection showing the sculptor as a noble Santiago-knight and fashioning himself like Dürer in his christomorph Munich self-portrait.

Frédérique Villemur, *ENSAM, École Nationale Supérieure d'Architecture*
L'artiste en toute puissance et la Véronique: de la trans/fusion des genres à l'impossible portrait.

Rivaliser avec l'image acheiropoïète dans la figuration de la Véronique, rendre présent l'absent du dit « portrait » christique relève de l'ingéniosité artistique. Par quelle virtus l'artiste parvient-il à représenter une image "porte-empreinte" qui n'est pas une représentation et qui vise pourtant l'irreprésentable autant qu'un faire

croire ? On s'intéressera particulièrement à la rivalité entre Sebastiano del Piombo et Michel-Ange concernant la Pietà (Madrid) et le souci de rendre impérissables les couleurs. Dans une approche plus anthropologique et genrée, on croisera les légendes de la Véronique qui essuya d'un linge la face sanglante du Christ et celle de la guérison de l'hémorroïsse. Entre visuel et visible, on interrogera le statut de l'image selon qu'il s'agit de Véronique montrant la Véronique ou de la Véronique seule, ou encore de la Vierge tenant la Véronique, afin de mieux définir le geste démiurgique de l'artiste rivalisant avec la notion de modèle.

Anna Sgobbi, *Max Planck Institute for Art History*
Lomazzo's Self-Promotion in Image and Text

The self-portraits of the painter and theorist Giovanni Paolo Lomazzo, especially those in which he represented himself as a young man all'antica and another in which he takes on the resemblance of the god Bacchus, are exceptional within the realm of self-portraiture of the late sixteenth century. Although Lomazzo's means of self-representation are in many ways innovative, they can also be likened to pre-existing strategies in the painting, such as allusions to antique busts (Giovanni Bellini) or to the figure of the shepherd (Sebastiano del Piombo). This paper will analyse Lomazzo's self-promotion strategies within the context of Renaissance self-portraiture, as well as in relation to his autobiographical writings and his theories on art. The antique and mythological forms in his portraits and the self-referential tendencies of his writings convey his ideal of a "free-thinking" artist and his full awareness of his identity as an intellectual in Milan in this age.

Nicolas Roberti, *Ecole des Hautes Etudes en Science Sociales*
Absences et présences de la figure du Christ comme possibilité du geste démiurgique dans l'icône

Il n'y pas de description du Christ durant les trois premiers siècles. Cette absence ne pouvait satisfaire ni le peuple chrétien ni les pagano-chrétiens. Le christianisme ne pouvait demeurer a-iconique. D'où des légendes fondatrices de pièces justificatives, le voile d'Agbar et la Camouliana. S'en suit une série d'histoires d'apparition, de disparition, de voilement, de dévoilement, de dédoublement à travers lequel se manifeste ce qui est réputé être la vérité. L'Orient se concentrera sur l'image acheiropoïète; en Occident, Jules II interdira le voile de Véronique au seul profit du suaire. Si deux rapports différents au modèle et canon iconographique du Christ se déploient en Occident et en Orient, les différentes légendes et traditions ont en commun de produire démiurgiquement un contenu représentatif sainte ou sacrée. Aussi opèrent-elles à l'image du Démiurge et recherchent-elles la ressemblance du Logos. Cet exposé s'attachera aux modes d'analogie démiurgique et d'autoprojection dans l'icône.

20525
Hilton Montreal
Bonaventure
Cote St-Luc

Image and Devotion before and after Trent

Chair: Morten Steen Hansen, *Stanford University*

Christopher Nygren, *The Johns Hopkins University*
Titian, Alfonso d'Este, and the Development of the Discursive Icon

Throughout the second decade of the sixteenth century Titian was in close contact with the court of Alfonso d'Este in Ferrara, visiting numerous times and executing many paintings, both large and small. This paper shifts focus away from Titian's mythological pictures and focuses instead upon the devotional paintings that Titian executed in the service of Alfonso. When read against Titian's devotional images, the intellectual practices at the court offer insights into how Titian sought to realign the goals of devotional painting by creating a category of "discursive icons," that is, images that engaged the viewer both intellectually and spiritually. These pictures, in turn, serve to nuance our understanding of "devotion" in early modern Italy. At Alfonso's court theology, philosophy and devotion were inextricably linked. Titian's *Tribute Money* and the so-called *Salome* serve as examples

of how Alfonso's patronage helped Titian combine all three aspects to create the "discursive icon."

Troy Tower, *The Johns Hopkins University*
Poem, Emblem, Icon: A Few Words on Michelangelo's *Pietà* for Vittoria Colonna

The inscription in Michelangelo's Pietà for Vittoria Colonna (ca. 1546) demands attention that demonstrates the pivotal role of text in the artistic project. I propose several readings that frame the drawing as sort of devotional emblem, where the inscription works to establish meaning through intense guided contemplation. Given the friends' profound connection, the social determinants of emblematics and compared poetics will illuminate Michelangelo's otherwise opaque graphic recourse. I propose first that the inscription denotes communication like a banderole, its stylized hand then raising questions about the monumentality and intimacy of the written word. This notion that the image is "speaking" invites the comparison with contemporary emblems, where word and image work as kinetic complements of a hybrid whole. As the verse derives no less from Dante's Paradiso, their shared literary and theological ideals intensify the meditative function of the drawing, which offers uncharted paths into Michelangelo's understanding of the spiritual power of text.

John O'Malley, *Georgetown University*
Trent, Art, Michelangelo

Art historians have amply demonstrated the impact the decree on sacred images of the Council of Trent had on artists and patrons. Yet, despite Hubert Jedin's pioneering efforts, little attention has been paid to how the issue of images arose in the council and how it made its way through it. This neglect has resulted in myths and misunderstandings that now occupy an unquestioned place in art historical literature. I will try to dispel some of those myths and misunderstandings, making use of some unexamined and recently published sources. I will give special attention to the relationship between the decree and the subsequent covering of the nudity in Michelangelo's *Last Judgment*.

20528
Hilton Montreal
Bonaventure
Lasalle

Anatomy in the Renaissance: Commemorating Marcantonio Della Torre (ca. 1481–1511)

Session Organizer: Rebekah Carson, *University of Toronto*
Chair: John Christopoulos, *University of Toronto, Victoria College*

Joaneath Spicer, *The Walters Art Gallery*
Michelangelo's Dissection of a Moor

One of the most intriguing but little-studied references to an anatomy carried out in the sixteenth century is Condivi's brief comments on Michelangelo's dissection of "a handsome Moor" in his biography of the artist. I will consider whether this dissection might be reflected in any of the artist's known studies of the human body or more generally in his representations of Africans in his paintings, the latter theme having received very little attention.

Rebekah Carson, *University of Toronto*
From Knowledge to Virtue: Marcantonio Della Torre

Much attention has been focused on the anatomical work of artists in the Renaissance, but the investigation of the anatomist presents an equally justified enterprise. Marcantonio Della Torre was a successful professor of anatomy, esteemed and admired by his students and respected by his colleagues. Although none of his scholarship survives, the descriptions of his character by friends and students, in conjunction with the nature of his posthumous commemoration, allow us to gain insight into the image of the anatomist, a man of knowledge, as an exemplar. Drawing on literary sources and the Della Torre tomb monument, I will discuss how scientific pursuit and the ideas of virtue, salvation, and immortality were connected in the Renaissance.

James L. Hutson, *Lindenwood University*
Anatomical Theory in the Late Renaissance: Astronomy and Proportion Studies

Interest in anatomical studies in the Renaissance extended beyond the medical world. The 1591 Italian translation of Albrecht Dürer's *Proportionslehre* by the astronomer Giovanni Paolo Gallucci demonstrates the applicability of the field of study to both the visual arts and astronomy. Through access to both works from Plato and Marsilio Ficino, Dürer's theory on human proportion evolved to address the multiplicity of "types" seen in anatomical studies. The approach necessitated developing all possibilities in order to capture the universal Forms intended by God. Such an approach only fully permeated art theory at the end of the Cinquecento with the admittance of the existence of universals even by Aristotelian thinkers. Arts education, concordantly, evolved to include such interests as physiognomy, astrology and other natural sciences by 1590. As an astronomer, Gallucci would have understood the need expressed by Dürer to map and categorize types as revealing the organization of the universe.

20529
Hilton Montreal
Bonaventure
Lachine

Courts and Cultural Patronage

Chair: James Coleman, *The Johns Hopkins University*

Valerio Morucci, *University of California, Davis*
"Illustrissimo patron mio": Guidobaldo II and Giulio Feltro Della Rovere as Protectors of Sacred Music

The role of the Della Rovere family, in particular of Guidobaldo II and his brother Giulio Feltro, in the patronage of sacred music during the sixteenth century, has eluded scholars. This paper considers the organization of the various *cappelle musicali* established by the della Rovere for the performance and creation of polyphonic music, along with their direct involvement as sponsors of printed music, the compilation of musical manuscripts, and their patronage of various composers. This study illuminates the importance of the Marche-Umbria region for the composition of sacred music and reveals the Della Rovere as significant patrons of the religious arts.

Gianluca del Noce, *Università degli Studi di Salerno / Université de Rouen*
Cantalycius and the Court of Urbino

My research regards Giovambattista Cantalycius, a humanist from Southern Italy, and his poetic production in 1493–94, when he was at the court of Urbino under the patronage of Guidobaldo of Montefeltro. There he wrote *Feretrana*, a collection of Latin epigrams about the life of Federico of Montefeltro, father of Guidobaldo. This work is still unpublished and I'm preparing its critical edition, Italian translation, and commentary. It constitutes a typical example of the encomiastic literature of Italian Renaissance, but it shows many distinctive features compared to other biographies of Federico of Montefeltro. Whereas the other humanists praised the qualities of the duke of Urbino after his rise to power in order to increase his numbers, Cantalycius wrote the biography of Federico after his death in order to praise indirectly his young progeny. I'd like to present my ideas about the relationship between Cantalycius and the court of Urbino.

Helena Kogen, *Université de Montréal*
Princely Humanism at the Court of René d'Anjou: The Textual Evidence

René I d'Anjou (1409–80) and his court are often considered a marginal phenomenon in the historical development of European humanistic culture and of the Renaissance in France. Factual evidence of Angevine interests in Humanism and Italian culture is generally viewed as an expression of René's cultural eclecticism or as an opportunistic tool in pursuing his political ambitions in Italy as an unsuccessful rival of the Aragonese kings of Naples. However, recent textual discoveries, as well as new analysis of well-known Angevine writings, allow better understanding of cultural trends at the Angevine court, suggesting active and

diverse involvement in humanistic culture. This paper proposes a reexamination of humanistic interests of major Angevine writers: René d'Anjou himself through his writings and correspondence, Antoine de La Sale, Jehan du Prier, Louis de Beauvau, seeking to redefine the notion of "princely humanism" as a pattern of courtly self-definition and self-justification.

20530
Hilton Montreal
Bonaventure
Verdun

Transatlantic Identities in the Early Modern Hispanic World

Session Organizer: Ricardo Padrón, *University of Virginia*
Chair: Cristina Osswald, *Universidade do Minho*

Madera Gabriela Allan, *Lawrence University*
Communities of Taste: Multiculinarism in the Trials of the Lima Inquisition

The Spanish Inquisition was created to rid Castile of its Crypto-Jewish community and thereby ensure the religious orthodoxy of the budding imperial center. Because of its reliance on food law to identify inauthentic converts, the tribunal would up violently enforcing an imperial community of taste. Although the distinction between Jewish and Christian palates was always tenuous, the global foodways that converged in Lima rendered it fantastic. Nevertheless, diet was used as a tool for asserting Castilian dominance. While tracing the attempted imposition of a predefined community is always a study in failure, the dissonance between the imagined binary and the cosmopolitan reality of Lima is particularly dramatic. My paper elucidates the place of taste in constructing colonial communities by examining testimony from the explosion of trials in sparked by the confluence of Dutch aggression in Brazil in the 1630s and Antonio Cordero's humble dinner of apples and bread.

Marsha Collins, *University of North Carolina, Chapel Hill*
Spain, Kingship, and Conquest in the America Plays by Lope de Vega

The great Spanish playwright Lope de Vega has been described as the inventor of "Spain" as a national concept forged in his dramatic works. An integral part of that imaginary construct emerges in *The Discovery of the New World* (1598–1603), *The Conquest of Araucania* (1589–1609), and *Brazil Restored* (1625), frequently referred to as the "America(n)" plays of Lope. The plays provide fascinating fictional representations of three key moments in the history of Spanish imperial expansion: Columbus's voyage of discovery and arrival in America, Don García Hurtado de Mendoza's conquest of Chile, and Don Fadrique de Toledo's retaking of the port Salvador de Bahía from the Dutch. This paper analyzes the representation of the king and kingship in Lope's America plays, focusing on the relationship the playwright develops between the Spanish Hapsburg king and the military leader-protagonist in these works (Columbus, Hurtado de Mendoza, and Toledo, respectively).

Javier Lorenzo, *East Carolina University*
The Edible Canaries: Colonialism and Dietetics in Lope de Vega's *Comedia la famosa de los guanches de Tenerife y conquista de Canaria*

Three decades ago Edward Said argued that it is impossible to conceive of Western colonialism "without important philosophical and imaginative processes at work in the production as well as the acquisition and settlement of space" (*Orientalism* 218). These processes play a key role in legitimizing the colonial project of conquest that the Spanish playwright Lope de Vega presents in his *Comedia la famosa de los guanches de Tenerife* (1618). In Lope's play, the political desire for control and possession of the Canary Islands is articulated through images of ingestion that contribute to the creation of a colonial space ready for appropriation and consumption by the Spanish monarchy. These images, originating in the cartographic and dietary discourses of early modern Europe, shape the contours of an imperial geography whose purpose is to validate the strategies of dispossession that Lope employs throughout his *comedia* to depict the *guanches* or native Canarians.

20532
Marriott Chateau
Champlain
Salon Habitation B

Political Theology and Secular Politics

Session Organizers: Victoria Kahn, *University of California, Berkeley*; William West, *Northwestern University*
Chair: Jennifer-Kate Barret, *University of Texas, Austin*

Graham Hammill, *State University of New York, Buffalo*
Milton and Political Theology

Paradise Lost has long been a key text in English debates about relations between politics and religion, the secular and the sacred. This paper argues that *Milton's God*, Empson's study of Milton's poem, plays a unique role in this history because Empson emphatically raises the problem of early modern political theology. Empson's attack on Christianity was also an attempt to disclose political theology as a crisis in early modern theories of authority and government that more tepid, twentieth-century versions of secularization and of religion have occluded. I will compare Empson's critiques of political theology and secularization with more recent accounts developed by Michel Foucault and Giorgio Agamben to show how tensions between secularization and political theology led Milton to develop strategies by which political theology can be managed through and not despite theological problems.

Victoria Kahn, *University of California, Berkeley*
Machiavelli and Political Theology

I propose to examine Machiavelli's role in twentieth-century debates about philosophy and political theology. I focus in particular on Strauss's interpretation of Machiavelli, and the well-known debate between Leo Strauss and Alexandre Kojève on tyranny. Although the former (Strauss's Machiavelli) is much maligned and the latter (the Strauss-Kojève debate) is well-known, especially to political theorists, both deserve to be revisited in light of the midcentury discussion of political theology. In this light, Strauss's Machiavelli appears less implausible than he has often been taken to be; Kojève appears as an unwitting political theologian; and Strauss himself emerges as a critic of political theology who deserves to be taken seriously, especially in light of the current revival of interest of political theology and the recent turn to religion on the part of philosophers and critical theorists from Giorgio Agamben to Charles Taylor.

Jennifer Rust, *Saint Louis University*
The Political Theology of Foxe's *Book of Martyrs*: Reforming the English Mystical Body

I argue that we can understand the complex interrelation of political and theological elements in John Foxe's sixteenth century *Acts and Monuments* (*Book of Martyrs*) more clearly if we consider this Tudor-era project as an effort to renovate the social and sacramental concept of the *corpus mysticum* inherited from the Middle Ages in specifically Protestant martyrological terms. Both textually and visually, Foxe's work displaces sacramental theology from Eucharistic celebration to martyrlogical narrative in order to produce a reformed English *corpus mysticum*. To the extent that Foxe's work pursues a political as well as theological agenda, this reading reveals how, *contra* Kantorowicz, a sacramental logic persists in Tudor conceptions of the mystical body as a body politic. If Foxe's narrative of Protestant nationalism can be understood as a prequel to secular nationalism, then this argument demonstrates the degree to which historical progress recapitulates rather than discards earlier religious traditions.

William West, *Northwestern University*
Profane Auras, Emergency Theology, Divine Transport

In Shakespeare's *Twelfth Night*, Viola insists on delivering a message only to Olivia; its words are "To your ears divinity; to any others' profanation." This neatly allegorizes the standoffish division of labor claiming to distinguish religious from secular thinking. Current interest in political theology revisits this division of labor to see what it mystifies — how, as it were, certain discourses in the early modern period

benefit from both sides of the distinction at once. But some works seem to have made careful use of theological metaphors, so as to strip them of their theological aura — to return them to circulation of descriptions of the ordinary, or as Viola suggests, to profane them, as images instead of theatricality. This paper considers how one particular image, that implied by the *theatrum mundi*, shifts between theological claims and secular ones, and how such an image might reposition recent contributions to the return to religion.

20533
Marriott Chateau Champlain
Huronie A

Renaissance Libraries and Collections IV

Sponsor: Fédération Internationale des Sociétés et des Instituts pour l'Etude de la Renaissance (FISIER)
Session Organizer: Philip Ford, *University of Cambridge, Clare College*
Chair: Philip Ford, *University of Cambridge, Clare College*

Pierre Delsaerdt, *Universiteit Antwerpen*
Antwerp City Library: The Collection and Its Patronizing Community in 1609

In library history, city libraries are associated with the Reformation. Municipal authorities in reformed regions confiscated ecclesiastical libraries and opened them to a more general public. With time, the Catholic world responded to these takeovers by creating new libraries for the benefit of the Catholic intelligentsia. Traces of this movement are to be found in several countries, not least in the Southern Netherlands, more precisely in Antwerp. In 1608, the chapter of Antwerp cathedral founded a library for the local seminarians. As early as 1609, its librarian described the books in a printed catalogue that also included the names of the individuals who donated them. This catalogue is a wonderful resource to reconstruct both the content of the library and its patrons. Its analysis from this double perspective will be supplemented with a presentation of extant specimens.

Harald Hendrix, *Universiteit Utrecht*
Housing Humanist Collections in Italy, from Petrarch to Giovio

This paper assesses the typological and chronological development of the humanist's house as a framework for libraries and collections, concentrating on Italian humanists from Petrarch to Giovio. It demonstrates how from the late fourteenth century on houses and villas increasingly became part of humanist strategies of self-fashioning targeted at socially and intellectually positioning the humanist's identity by connecting the cult of antique literary and material heritage to a profession of teaching and of civic intervention. Studying a large number of cases from various regions of the Italian peninsula, including the houses and villas of Petrarch, Bracciolini, Palmieri, Ficino, Landino, Sannazaro, Fracastoro, Trissino, Bembo, and Giovio, the paper particularly concentrates on the way libraries and collections were used as tools in humanist self-fashioning strategies, by looking at their composition, their spatial arrangements and their use in social and representational functions, as documented in letters and other reports from visitors.

Massimo Galtarossa
La biblioteca del rodigino Luigi Groto fra eresia e medicina (1567)

Luigi Groto (1541–85), é un'interessante personalità del Cinquecento polesano. Il Groto fu uno scrittore prolifico, autore di commedie, nonché nunzio di Adria a Venezia. Il suo epistolario testimonia i contatti fecondi con quel mondo arcadico che era l'Accademia dei pastori fratteggiami di Fratta (Rovigo) frequentata da letterati come Ludovico Dolce e Domenichi. *Il processo per eresia* (1567) attesta il possesso delle opere di Erasmo e dell'Aretino, i Dialoghi dell'Ochino ma anche di medicina, come quelle dell'Agrippa, e precisa i canali attraverso i quali i libri circolavano e soprattutto le modalità di lettura e di utilizzazione dei testi. Tuttavia la lettura delle sue *Orationi volgari* (1585) e delle sue *Lettere familiari* (1616) con i

riferimenti ai classici italiani e latini (ad esempio Boccaccio, Galeno e Dioscoride) permette di comprendere lo spessore culturale della biblioteca e di inserirla nella cornice europea della fortuna di Erasmo.

20534
Marriott Chateau Champlain
Huronie B

Theater and the Reformation of Space in Early Modern Europe I: Sacred and Elite

Session Organizers: Paul Yachnin, *McGill University*; Carla Zecher, *The Newberry Library*

Chair: Bronwen Wilson, *University of British Columbia*

Helga Duncan, *Stonehill College*
"The Hole in the Wall": Staging Sacred Space in *The Family of Love*

A comedy of disputed authorship, *The Family of Love* deals with the spatial constitution of the sacred, as Familists convene in a seedy London inn, the "Hole in the Wall," and dispense with traditional sacred space and the holy rites it facilitates in rituals of carnal communion. By associating religious dissent with spatial miniaturization and desecration the play points to questions of situating religion in a post-Reformation world. If Protestant meeting-house culture contested the monumentality of Catholic churches, some Protestant architect-theologians — among them Perret and Andreae — were preoccupied with extreme geometry and massive fortifications, with monumental architecture as authentication of religious belief, while Catholics concealed Jesuits in "priest-holes" and covertly celebrated mass in prison cells. In the play's outsized spectacle of sexual indiscretion, the stage opens up the profane "Hole in the Wall," and negates dissident practices of spatial miniaturization by seemingly validating a public culture of sacred space.

John Ziegler, *Fordham University*
Court Masque, Commercial Theater: Thomas Middleton and William Rowley's *World Tossed at Tennis* (1620)

Middleton and Rowley adapted their play *The World Tossed at Tennis* from a (possibly unperformed) royal masque. Such repurposing enhanced the cachet of the voyeuristic experience of "private" elite space promised by commercialized masques. Tennis highlighted how stage space positioned itself as something between "public" space of the playhouse and "private" space of the court. It stressed its courtly provenance, even bringing royal residences onstage as characters. In performance, an additional bridge between court and theater was that the players had acted in both spaces, possibly using the same costumes or props. The title-page and Epistle of the printed text further associated the actual theater audience with the intended court audience (and the playhouse with Denmark House). These points of contact allowed the playwrights to create, exploit, and modify audience desire for and experience of versions of elite space.

Paul Yachnin, *McGill University*
Middleton in Space

Thomas Middleton's *A Game at Chess* (1624), the most notorious and successful English play of the early seventeenth century, developed a theatrical critique of how elites used propinquity (here literal and metaphorical nearness to the prince, the nation, and even God) and distance (the capacity of the powerful to stand back from or above the world, often by means of intelligence networks, and thereby to command it). By staging the world of international conflict as a chess game, Middleton took the measure of elite spatiality, put in question elite claims to being near to the centre of power and value and far enough away from the world to master it, and contributed to a rewriting of providentialist historiography in terms of geography.

20535
Marriott Chateau
Champlain
Terrasse

Early Modern Italian Identities IV

Sponsor: Charles Singleton Center for the Study of Premodern Europe
Session Organizers: Julia L. Hairston, *University of California, Rome*; Walter Stephens, *The Johns Hopkins University*
Chair: Molly Bourne, *Syracuse University in Florence*

Diana Bullen Presciutti, *Berea College*
Emblematizing Charity: Shaping Identities with the Stemma in Early Modern Italy

Like governing bodies, corporate groups, and prominent families in early modern Italy, charitable institutions such as hospitals deployed *stemmi* as discursive surrogates to negotiate their place in the civic and ritual life of the city. While *stemmi* most commonly referenced a founder, heavenly patron, or location, the format was sometimes used to advertise the institutional mission or charitable dedication. In his architectural treatise of 1465, for example, Filarete insisted that the *stemmi* of the single-sex homes for impoverished youths in his ideal city of Sforzinda feature emblems that communicated the intelligence of the boys and the purity of the girls. Using Filarete's ruminations as a point of departure, this paper considers the particularities of the institutional stemma as a visual form, the kinds of meanings *stemmi* constructed, and the role these visual signifiers played in wider developments in institutional charity over the course of the fifteenth and sixteenth centuries.

Filip Malesevic, *University of Zurich*
Academy and Oratory: Two Milieus for Creating Artistic Identity

This paper examines the two major environments for the concept and creation of artistic identity in the Italian Renaissance. The notion of an academy can be traced back to the name of Giorgio Vasari and his idea about the concept of an artist, while the perception of an oratory — and this paper associates it mostly with the Oratory of S. Filippo Neri — is linked primarily to a congregation of Catholic priests. While the *academia* cultivated an education of its artists with the help of disegno, the oratory in contrast nourished a belief in the "true" Christian cult. This paper thus argues that the two environments of the academy and the oratory produced two different types of artistic identity, which culminated in the distinction of a simple artist as opposed to a *pittore cristiano*. It further argues that this distinction had its beginnings in the writings of Giorgio Vasari.

Meryl Bailey, *University of California, Berkeley*
Cracks in the Façade: Confraternal Identity and Strategies of Enforcement in Early Modern Venice

Venetian confraternities employed various means to construct and promote cohesive group identities. These included public acts of devotion, the distribution of charity, pageantry, and art patronage, as well as less-visible mechanisms designed to regulate the behavior of members. The efforts of the group and its members were in constant dialogue. While most individuals both benefited from and contributed to the good reputation of the group, confraternities were keenly aware that a few rogue members could do lasting damage. This paper considers responses taken by one confraternity, the Scuola di S. Fantin, when scandalous behavior by individual members periodically threatened to degrade its carefully cultivated public image. Among the positive and negative strategies used by the Scuola to enforce its cohesive identity, I will explore one fascinating instance in which its officers commissioned a polemical artwork to shame and threaten misbehaving members and to re-exert control over the group.

20536
Marriott Chateau
Champlain
Maisonneuve B

Ficino IV: Politics and Religion

Sponsor: Society for Renaissance Studies, United Kingdom
Session Organizer: Valery Rees, *School of Economic Science, London*
Chair: Walter Stephens, *The Johns Hopkins University*
Respondent: Christopher Celenza, *The Johns Hopkins University*

Teodoro Katinis, *The Johns Hopkins University*
Symbols and Allegories of Politics in Ficino's Works

Marsilio Ficino's works are full of symbols, allegories, and mythological figures taken from pagan and Christian literature. As Plato taught, myths are fundamental for the communication of philosophical concepts. As *alter Plato*, Ficino uses this allegorical method when dealing with political subjects and prophetical views in works such as his commentaries on Plato's *Republic* and *Statesman*. This paper aims to highlight the significance of mythological figures, such as Chronos, the divinity of the golden age, and Adrastea, symbol of divine justice and providence. It appears that Ficino used these symbols as archetypical images to connect the ideal world with the human imperfect one.

Francesco Borghesi, *The University of Sydney*
Pico versus Pico

Marsilio Ficino's works are full of symbols, allegories, and mythological figures taken from pagan and Christian literature. As Plato taught, myths are fundamental for the communication of philosophical concepts. As *alter Plato*, Ficino uses this allegorical method when dealing with political subjects and prophetical views in works such as his commentaries on Plato's *Republic* and *Statesman*. This paper aims to highlight the significance of mythological figures, such as Chronos, the divinity of the golden age, and Adrastea, symbol of divine justice and providence. It appears that Ficino used these symbols as archetypical images to connect the ideal world with the human imperfect one.

Guido Bartolucci, *Università degli Studi di Bologna*
Marsilio Ficino's Political Thought and his Vernacular Translation

In her important studies on fifteenth-century Florence, Alison Brown emphasized Platonic philosophy's crucial role in legitimizing the new power of the Medici. Platonic ideas "offered justification of the increasing professionalism of government and the attendant changes in social structure that Florence experienced at this time." Despite Marsilio Ficino's decisive work to translate and disseminate the Platonic corpus, studies taking into account his political thought have been surprisingly few. This paper will analyze Ficino's translations into vernacular (and, in particular, his dedications to Bernardo del Nero and Antonio di Tuccio Manetti), in an attempt to uncover his motivations for involving Platonic philosophy in his political and religious project.

20537
Marriott Chateau
Champlain
Maisonneuve C

Cloistered Voices II: Exile and Identity in English Convents

Sponsor: Society for the Study of Early Modern Women (EMW)
Session Organizers: Jaime Goodrich, *Wayne State University*; Elizabeth Patton, *The Johns Hopkins University*
Chair: Earle Havens, *The Johns Hopkins University*
Respondent: Earle Havens, *The Johns Hopkins University*

Tekla Bude, *University of Pennslyvania*
"Admiranda canunt, sed non credenda Sorores": Prophecy, Poetics, and the Performing Body

After Thomas Robinson's 1622 account of the English Bridgettine convent of Syon provided a sensationalized firsthand account of his residency there, the nuns answered Robinson's attacks in an attempt to ameliorate the shame and "greefe of their parents and frindes" in England. I probe the ways in which this dialogue shapes the concerns of Syon in relation to Catholicism in England. Robinson and the nuns use visual testimony as the primary form of evidence in manufacturing historical truth. These texts also employ musical performances in constructing female identity. As Robinson says, the nuns chant their antiphons, but they also sing "ribaldrous songs and jiggs . . . and other obscene and scurrilous Ballads." The nuns' response further complicates the ways in which the heterotopic voice of English Catholicism is deployed. I situate this debate within the larger corpus of texts produced by and for Syon after their move to Lisbon in 1594.

Elizabeth Patton, *The Johns Hopkins University*
"I harbor traitors?" Rhetorical Strategies in Dorothy Arundell's Spiritual Biography of the Elizabethan Catholic Priest John Cornelius

Following the execution in 1594 of John Cornelius, convicted traitor, possible Jesuit, and spiritual leader of an extensive Catholic community associated with the Arundells of Lanherne, Dorothy Arundell left England, entered the new English Benedictine convent in Brussels in 1598, and wrote *The Acts of Father Cornelius*. This text, heavily cited over the years and the only known biography of a priest by an early modern Englishwoman, remained in manuscript and is currently untraceable in the Jesuit Archives. Collaborative efforts, however, have now produced a partial reconstruction from a literal Italian translation by Danielo Bartoli, mid-seventeenth-century historian of the English Mission. This paper examines rhetorical strategies framed by Arundell's participation in two Catholic intellectual and spiritual coteries: she combines hagiography, historiography, and dramatic prose, using her intimate knowledge of a longtime family associate turned "ghostly father" to reify both his mission and, after his death, her own continuing participation.

Mary Beth Long, *OBU*
"Yes indeed the night you mention was the very night I died & I've beene dead ever since": Sanctifying Death at the Benedictine Convent at Cambrai

This paper concerns the "book of the dead" of Our Lady of Consolation at Cambrai, France (Archives Départementales du Nord MS 20H7), a catalog of nuns who died between 1631 and 1654, including Lucy Cary and Gertrude More. I argue that the narratives adhere to the structural parameters of the medieval saints' lives the nuns read for edification, suggesting that hagiography continued to offer moral and textual models for post-Reformation nuns. This is especially clear in the catalog's equivalent of a martyr's conversion experience (the nun's entry into the convent) and martyrdom (the nun's deathbed behavior). The focus on the stability of the known and generic — the choice to join the convent and the conventionally-patterned deathbed behavior — is to the near-exclusion of the instability of the unknown and individual: the life before the convent, the life after death, and, perhaps most worrisome to readers, the individual experience of death itself.

20538
Marriott Chateau
Champlain
Maisonneuve E

Psalms and Sonnets: Renaissance Penitential Poetry

Session Organizer: Chad Engbers, *Calvin College*
Chair: Chad Engbers, *Calvin College*

Katherine R. Cooper, *University of St Andrews*
"But I like a man become": Mary Sidney Herbert's Use of Nature and Dehumanizing Language in the Penitential Psalms

This paper examines Mary Sidney Herbert's first five penitential Psalms, 6, 32, 38, 51, and 102. It investigates the relationship between the dehumanizing language and references in these poems, revealing a Calvinist theology of the postlapsarian world. These references to animals and hunting reveal the speaker's theology of the self and his or her perceived relationship to God. The setting up of an inverted anthropomorphic relationship in the poem emphasizes personal guilt. However, this does not always set up a clearly Calvinistic-approved theology; in Psalm 38, this inverted relationship seems to cause a displacement of the speaker's guilt through an examination of animalistic reason. A second aspect examined are Sidney's uses of natural theology, using nature as a mirror to reflect upon the speaker's spiritual state. Nature and animals then become integral to the process of repentance for the speaker, and allow further access to spiritual development.

Yulia Ryzhik, *Harvard University*
Translation and Return: Francesco Bembo's Penitential Psalms as Sonnets and Songs

How can one fit a psalm into a sonnet? How does the sonnet form, which requires extreme compression, affect the tenor of the translation of the Penitential Psalms, especially compared to other, freer Italian meters? The paper will focus on a 1595 MS of Francesco Bembo's *Riduttione delli sette Salmi penitentiali in sette sonnetti*, at Houghton Library, and two English printings of the musical setting by Giovanni Croce (by one R.H.). That the score was printed more than once (1608, 1611) indicates it must have been popular and circulated widely. Donne, with his interest in music, surely must have known it and used it as one of the models for the *Holy Sonnets*. Finally, the back translation of Bembo's sonnets into Latin provides a revealing test case for the most essential elements of the Psalms distilled into verse.

Christine Barrett, *Harvard University*
The Spatial Poetics of Regret: Wyatt's Body in the Kingdom of Penitence

Wyatt's *Certain Psalms* — published 1549, and possibly written during his 1537 incarceration — presents the project of penitence as an intensely spatial practice, involving the assertion and violation of the inward spaces so associated by New Historicists with Wyatt's poetry. It is not just a spiritual or intellectual inwardness which emerges in the Psalms, though: Wyatt maps the emphatically spatial shape of the penitent's body, whose borders are made brutally porous by the inward and outward crossings demanded by penitence, that ideally solitary yet necessarily social performance. As the evidence of submission to authority, penitence demands visibility: authentic penitence's invisibility is subsumed by the demand for its external legibility. Wyatt's assertion of literal inward and outward spaces, in the context of his imprisonment, eerily anticipates the willingness of the Elizabethan state to demand or coerce the evidence of penitence — turning the physical body inside out to access an internal truth.

20539
Marriott Chateau
Champlain
Maisonneuve F

Republicanism and Utopia in the Renaissance

Session Organizer: Stefano Saracino, *Ludwig-Maximilians-Universität, München*
Chair: Cristina Perissinotto, *University of Ottawa*

Sebastian Meurer, *Universität Heidelberg*
Founding the *Commonwealth of Oceana*: The Exemplary Logic of James Harrington's Quasi-Utopian Framework Plot

James Harrington lays out his famous republican constitution in thirty articles framed in the fictitious foundation history of the *Commonwealth of Oceana* (England): Inspired by Machiavelli's *Discorsi* Olphaus Megaletor — Oliver Cromwell in disguise — seizes the occasion and by way of a coup d'état initiates the founding of a "perfect" constitution grounded on the political principles that Harrington has deduced from history. Finally Olphaus Megaletor completes the foundation with his abdication, thereby guaranteeing the stability of the new republic. The paper will argue that far from being meant to be merely descriptive, this framework plot aims to actually bring to proof Harrington's political arguments. Harrington doesn't only invoke the founding legends of antiquity, which as *historia magistra vitae* exemplify political prudence that is ultimately timeless; rather he structurally imitates them with his framing plot, artificially creating an *exemplum* for his political arguments to carry the same strength of evidence.

Michael Komorowski, *Yale University*
The Artificial Eternity of Interest: Hobbes, Harrington, and the Satire of the State

This paper argues that Harrington's *Oceana* is best understood as a satire. The bizarre structure of this work of political philosophy satirizes both the extreme precision with which Hobbes deployed his materialist philosophy and scorned metaphor in *Leviathan* as well as the creeping authoritarianism of the Cromwellian Protectorate. Harrington's utopian fiction represents Hobbes's materialism as a fantasy, but one which, if taken to its logical extreme, might actually lead to a society ordered by republican civic virtue. Harrington's ideal government is in constant motion or "perpetual revolution," as he puts it, rotating its legislators following a byzantine electoral process described in excruciating detail in *Oceana*. Harrington found models among recent Italian satirical political literature such as Boccalini's *Ragguagli di Parnasso* and Tassoni's mock-heroic poem "La secchia rapita" which provided him with a literary form for representing materialist philosophy as a foundation for an ideal society which could both cultivate civic values and satisfy diverse interests.

Adele Wilson, *University of Toronto*
The Contingent Body and Early Modern Constructions of Republican Community

My paper explores the utopian and republican registers shaping representations of physical affliction as exile in Milton's *Paradise Lost* and Shakespeare's *The Rape of Lucrece*. In *Paradise Lost*, pain and exile converge in the angels' expulsion from heaven and Adam and Eve's expulsion from Eden. In *Lucrece*, the rape is described in terms of a violent exile. Such moments of embodied contingency and alienation express cultural anxieties about difference; they also, I argue, grant physical affliction a generative capacity as the opportunity to forge idealized political order: the founding of the Roman Republic in *Lucrece*, and in *Paradise Lost*, an epic entrenched in the republican context of Milton's own historical moment, the establishing of communities in hell and on earth. How, I ask, do these complex portrayals of republican re-birth speak to early modern crises of community? How does their utopian register speak to the idealization of republican Rome in Renaissance culture?

Stefano Saracino, *Ludwig-Maximilians-Universität, München*

The Waning of Republicanism in Late Renaissance Italy: Utopia, Satire, and Textuality

The paper is concerned in a comparative perspective with the relationship of republican thought in late Renaissance Italy and the use of the utopian genre as well as quasi-utopian textual frames. Textuality allows here the formulation of fierce attacks against monarchical-absolutistic political thought and is used as means for the articulation of heterodox positions. Utopia becomes a kind of nostalgic reservoir of republicanism. This will be shown by taking into account the utopian writings of Lodovico Zuccolo (*Della Republica d'Evandria, Il Belluzzi o vero della città felice*, both Venice 1625), the voluminous political satire of Traiano Boccalini (*Ragguagli di Parnasso*, Venice 1612/13) and the idealization of republican Venice within Paolo Parutas writings (*Della perfezione della vita civile*, Venice 1572; *Discorsi Politici*, Venice 1599). The utopian republicanism of these authors anticipates in many points James Harrington's "Commonwealth of Oceana" — Harrington was not only familiar with republican authors as Contarini or Giannotti, but also shows influences by Boccalini's satirical republicanism.

Friday, 25 March 2011
8:45–10:15

30103
Hilton Montreal
Bonaventure
Fontaine C

New Technologies and Renaissance Studies V: Encoding and Visualization

Sponsor: Centre for Reformation & Renaissance Studies, University of Toronto

Session Organizers: William Bowen, *University of Toronto Scarborough*; Raymond Siemens, *University of Victoria*

Chair: Brent Nelson, *University of Saskatchewan*

Liberty Stanavage, *University of California, Santa Barbara*
A Dish Best Seen Cold: Examining Revenge Rhetoric through Language Visualization

Corollary to a larger project on the female revenger in early modern drama, I argue that such characters use revenge as a rhetoric to create a legally non-existent subjectivity — using Many Eyes language visualization tools (word clouds, word trees, tag clouds, and phrase nets) to compare characters' dialogue as a way of comparing their rhetoric and their relationships to language.These visualisations provide further insight into the construction of each character through language, and, eventually perhaps extend this comparative method to an analysis of trends in character construction by author within these broader type constructions.

Jacqueline Wernimont, *Brown University*
Encoding Women: Are Digital Archives Feminist?

This paper will grapple with the broader question of the relationship of feminist scholarship to digital humanities through issues raised by digital archives. Several major digital humanities projects, including the Women Writers Project (WWP) and the Orlando Project, were occasioned by a feminist desire to make the written work of women available to scholars and students. While the archives have feminist origins, it is not immediately clear if the methods of developing, presenting, and deploying those archives are also feminist, either necessarily or contingently. In order to explore this methodological dimension, this paper will draw on both documented encoding practices at the WWP and Orlando Project and on the kinds of research methodologies that are enabled by their interface and search tools.

William Newman, *Indiana University*
Wallace Hooper, *Indiana University*
The Chymistry of Isaac Newton: Visualizing a Thirty-Year Enterprise through Computational Topic Analysis and Network Analysis

Isaac Newton quietly investigated the secrets of alchemy for thirty years — both its literature and laboratory practices. His surviving study notes, experimental records, and tentative original essays amount to approximately a million words. This corpus reveals much about the beginnings of chemistry and the development of natural philosophy. Our project has created a digital edition of Newton's alchemical corpus with a powerful search interface and illustrated reconstructions of his experimental procedures. This paper discusses the process and uses visualizations to report results.

30104
Hilton Montreal Bonaventure
Fontaine D

Vasari at the 500-Year Mark II: The Palazzo Vecchio

Session Organizers: Patricia Reilly, *Swarthmore College*; Marco Ruffini, *Northwestern University*
Chair: Marco Ruffini, *Northwestern University*

Patricia Reilly, *Swarthmore College*
Leonardo in Vasari's Palazzo Vecchio

Maurizio Seracini has recently argued that rather than destroy Leonardo's famous *Battle of Anghiari* in the Sala Grande of the Palazzo Vecchio Giorgio Vasari preserved it beneath a false wall built to receive his own mural. This paper shows that for the decade leading up to this event Vasari had been demonstrating his great respect for the master in the paintings he executed on the walls and ceilings of the ducal apartments in this same palazzo. In these works, and finally in the paintings he executed in the Sala Grande itself, Vasari paid homage to — and appropriated to his own use — Leonardo's works and theories of painting.

Emilie Passignat
The *Ragionamenti* by Giorgio Vasari: A Manuscript between Publication and Oblivion

Giorgio Vasari is very well-known as a historiographer which fame is especially linked to the *Vite*. Among his *scritti minori* the *Ragionamenti* written between 1558 and 1563, a text intrinsically connected to Cosimo I de' Medici's Florence court life, are definitely the most important. However, this propagandistic text in which Vasari describes the paintings realized by himself in Palazzo Vecchio was published only in 1589, namely fifteen years after the death of both the author and the duke, and didn't attracted enough the scholars attention until now. The aim of this paper is to propose the results of a careful analysis of the Uffizi manuscript, confronted with the editio princeps: indeed, the precious document provides abundant information about the relation of Vasari with his literary sources, his writing method, the evolution of the complex iconographic program and about the role of censorship in the culture of that time.

Mark Rosen, *University of Texas, Dallas*
The View from Above: Vasari and *vedute*

In describing his laborious process of surveying the topography of Florence to serve as background for his 1560–61 fresco of the *Siege of Florence* (Sala di Clemente VII, Palazzo Vecchio), Vasari claimed to have been surprised at what he encountered. Following what he understood to have been the usual technique for making a bird's-eye view, he went to the hills and highest spots around Florence, yet, as he writes in the *Ragionamenti*, "All the tall things block[ed] from view all the smaller things." Despite his appreciation of city views, Vasari learned only through doing that such views would not only require skill in surveying and perspective, but also in assemblage and imagination. This paper puts his account of making the *Siege of Florence* in the context of his writings about contemporary *vedute*, emphasizing how his own experience shaped his treatment of other artists' bird's-eye views.

Ryan Gregg, *Webster University*
Vasari's Decorations for the Giovanni delle Bande Nere Room in the Palazzo Vecchio

Giorgio Vasari and his assistant, Giovanni Stradano, decorated the Palazzo Vecchio's Sala di Giovanni delle Bande Nere in ca. 1556–59. This room celebrates the life of the famous condottiere by highlighting his accomplishments in battle in thirteen paintings. The decorations foreshadow the adjoining room's focus on Giovanni's son, Duke Cosimo I, and his own military achievements. Despite the importance of the room and the apartment of which it is a part, the Sala di Giovanni delle Bande Nere has long been neglected in scholarship. This paper will present new research to propose identifications for the five scenes not yet recognized, and consider the room in the larger context of its setting. I will discuss how

the Giovanni delle Bande Nere paintings continue Vasari's program for the apartment's overall decoration as dynastic legitimization, further illustrating the artist's historiographic practice and visual rhetoric in the service of the duke.

30105
Hilton Montreal
Bonaventure
Fontaine E

Monks, Friars, and Learning

Chair: Diana Gisolfi, *Pratt Institute*

Fabrizio Conti, *Central European University, Budapest*
Natural, Unnatural, and Supernatural Features of the Female as Witch in Franciscan and Dominican Observants' Tradition

The issue of witchcraft has been largely debated by scholars over the past decades. The skid towards a sort of ritualistic interpretation — often marked by a diabolic significance — of a supposed innocuous mythical or folkloric background, as in the case of the *ludus Dianae*, was considered as particularly relevant. In all this we have the steady characterisation of some women as maleficae and maledictae, committed to misinterpret Christian rituals and to some precise and stereotyped bad ways of behaving. Among the Italian tradition dealing with witchcraft between thefifteenth and sixteenth centuries, one can enumerate Bernardino Busti's *Rosarium Sermonum*, published in 1492, which interestingly shows a certain sceptical stance; and a sort of theoretical arrival point, the dialogical poem called "Strix" (witch), composed in 1523 by the humanist Gianfrancesco Pico della Mirandola who follows a specific Dominican tradition based on the *Malleus Maleficarum*, pointing out the reality of the witchcraft phenomenon. The actions that "Strix" says to have performed are exactly the same elements Busti recaps in his orderly synthesis for preachers. Aim of this paper is to delineate some of the most representative features in Franciscan and Dominican Observant's tradition, as pivotal point in the formation and fortune of a certain figure of feminine witch, between natural and supernatural or reality and unreality.

Maria Gioia Tavoni, *Università degli Studi di Bologna*
Carthusian Libraries

Italian and European charterhouses have been mainly studied as part of monumental architectural complexes or owing to the works of art they house or housed in the past. Carthusian libraries, significant cultural expressions of this religious order, have been instead marginally considered. Only part of their books were produced by the charterhouse scriptorium or bought following the chapter advice in order to help the monks' edification. Many of these valuable objects were part of the belongings that single monks could take with them when entering the order and after their death they became part of the monastery library. Many Carthusian libraries were also enriched by great publishers, like Johann Amerbach, who, in Basel, employed Johann Heylin as a philologic consultant. This celebrated humanist, before entering the Basel charterhouse, created together with Guillaume Fichet the first publishing house in Paris (1469). The different ways through which books became part of the charterhouses libraries explain the diversity of their collections. Studying the bibliographic history of the different monasteries means trying to recreate their libraries, virtually reconstructing their catalogues, even after those books had been dispersed, for the most different reasons.

Patrick Nold, *State University of New York, Albany*
The Dialogue on Papal Power by Dondinus of Pavia OP

The library inventory of Cardinal Domenico Capranica (d. 1458) lists a work called the *Dialogus contra Trialagum Occham* by an obscure Dominican named Dondinus of Pavia. The title associates Dondinus's *Dialogus* with the author of a more famous *Dialogus* on papal power: William of Ockham OFM. This paper places the *Dialogus de potentia summi pontificis* of Dondinus in its proper historical context: the papal court of John XXII (1316–34) where Dondinus was a chaplain to Cardinal Luca Fieschi (d. 1336). It also compares the *Dialogus* to contemporary works on papal power such as those by Giovanni di Napoli OP and Pierre de la

Palude OP, as well as that of Ockham himself. Lastly, it considers the reception of all these tracts in the fifteenth century.

30106
Hilton Montreal Bonaventure
Fontaine F

Europe and Its Others: Beyond the New World I

Session Organizer: Ricardo Padrón, *University of Virginia*
Chair: Rangsook Yoon, *Central College*

Sophie Lemercier-Goddard, *École Normale Superieure*
Encounters with Fish: the Search for the Northwest Passage in the Imperial Project (1576–1611)

Though unremembered in the history of the formation of the British empire, Newfoundland and the Arctic had a profound impact on the imagined English national self. The voyages of Frobisher (1576–78), Gilbert (1583), and Hudson (1609–10) fashioned the Arctic as a blank space, archaic and mythical, whose lack of stable topographical landmarks would paradoxically generate a powerful foundation myth. We will examine to what extent the emphasis on hierarchy, social ranking and race awareness in the relationship to the "savages" support the idea of an imperial vision more concerned with similarities than differences (Cannadine, 2001), and how in the uncertain beginnings of the "imperial project," the first expeditions in search of the North-West passage brought together economics and rhetoric, and more precisely how exploration writing balanced wealth and wonder, gold and loss, to substantiate the vision of an antimaterialist empire based on commerce rather than conquest.

Christina Lee, *Princeton University*
Representations of the Far East in a Transpacific Age

My presentation will survey the latest developments across various areas of research and disciplines to provide a broad perspective on how Western Europe made sense of a complex, multi-faceted and by and large Sino-centered East and Southeast Asia — from the aftermath of Magellan's opening of the transpacific route to the Far East to the eventual dominance of the region by the British and the Dutch. Compared to the period of the Enlightenment, during which Orientalist discourses arose, this initial period of encounters and conquest is characterized by an enormous curiosity and a desire to materially and intellectually seize the lands and people of the Far East, especially those of China, Japan, the Philippines, and the Spice Islands. As I discuss in this presentation, the images of the Far East were filtered by worldviews that ranged from being, on one hand, universalistic and relatively equitable (albeit naïvely) towards cultures to the other extreme, unilaterally Eurocentric.

30107
Hilton Montreal Bonaventure
Fontaine G

Renaissance Women: The Public/Private Dichotomy I

Session Organizer: Paula Clarke, *McGill University*
Chair: Diane Desrosiers-Bonin, *McGill University*

Lauren Garrett, *University of North Carolina, Chapel Hill*
Isabella Whitney and the Single Woman as Economic Agent

Isabella Whitney's collection of poetry, *A Sweet Nosegay* (1573), depicts a female subject defined by occupational displacement, economic hardship, and urban spaces. Whitney's poetic persona, having lost her place as a domestic maidservant and suffering from poverty and sickness, turns to a masculine gendered occupation:

professional writing for a public audience. Whitney writes explicitly for the public and for profit, but does so self-consciously as a woman addressing her complaints in letters to her family and friends; she thereby enacts private management of personal problems for public consumption. This textual collapse of the private and the public is further demonstrated in the collection's best-known poem, "Wyll and Testament." She leaves the city, itemized as her private possessions, to the city, as her heir. This paper will examine how Whitney's *A Sweet Nosegay* problematizes the public/private dichotomy and revises our understanding of early modern women as economic and social agents.

Mindy LaTour O'Brien, *University of California, Los Angeles*
Disciplining Song in Sixteenth-Century Geneva

Song was the frequent subject of discipline in the sixteenth-century Consistory court of Geneva. Discipline of external practices was one of the three marks of the true faith in the Reformed tradition. An important facet of this discipline was the regulation of song. Calvin followed Plato in believing that song carried a potent capacity to affect the heart and subsequently influence bodily practices for either moral or immoral ends. Therefore he believed that rigidly controlling "right singing" was integral to the maintenance of "right living" within the Reformed community. For women, this disciplining of song was an important factor in their identification as a community of participants in Genevan life and worship in the sixteenth century. In this paper, I will argue that disciplining women's vocality in Geneva became an important site in the creation of a new mixed-gendered Reformed public.

Laurent Odde, *Kutztown University of Pennsylvania*
A Passion for Building: The Secular, Transgressive Architectural Patronage of Catherine de' Medici

The paper will focus on how Catherine de' Medici, as Regent and Queen Mother, repeatedly exploited the often male-dominated patronage of secular architecture to assert her political agenda. Adopting traditionally male icons of power as symbols of her own authority, Catherine's unconventional patronage of architecture resulted in the creation of iconic residences that would symbolize the permanence of the royal authority, which she largely controlled between the death of Henri II in 1559 and her own thirty years later. Her passion for, and direct involvement in, the creative process of the buildings she commissioned also became the perfect catalyst for the development of a new, national style which would both alter the course of female architectural patronage and leave an imprint on early modern French and European social history.

Andrew Bretz, *University of Guelph*
Guilding the Lily: Mimesis in London Brothels in the 1590s

In London of the 1590s, prostitutes working in brothels resisted the patriarchal structures that denied them status as full economic subjects by creating an inversion of the guild investiture ceremony. The deposition of Elizabeth Reignoldes in the records of Bridewell Hospital describes brothel life as a female space that subverted distinctions between the public and the private. Brothels were places where strategic essentialist actions eked out resistant subject positions for the women involved. In my paper I will show how the close attention to the clothing and reclothing of the new prostitutes in the tires of their trade actually served to resist the enclosure of women within a merely private sphere. These records complicate the traditional story told of the coverture of women because women are shown to actively resist the patriarchal economy, while participating openly in urban life.

30108
Hilton Montreal
Bonaventure
Fontaine H

Bartolus of Sassoferrato and His Age I

Session Organizers: Elena Brizio, *The Medici Archive Project*; Thomas Izbicki, *Rutgers University*
Chair: Julius Kirshner, *University of Chicago*

Thomas Kuehn, *Clemson University*
Bartolus's Definition of Family

Bartolus's well-known definition of family (*familia accipitur in iure pro substantia*) occurs in his commentary on the *Lex In suis* of the title *De liberis et posthumis* in the *Digest* (*D*. 28.2.11). In that commentary he insists that his own teachers had neglected a text that he saw as illuminating the entire matter of inheritance, especially by direct heirs. The equation of family and *substantia* was largely unprecedented, and the term itself was creatively ambiguous. Bartolus's solution, while adding conceptual rigor to an area of law, was also of little practical resonance, in his own case *consilia* or those of subsequent jurists, as it dealt with the paradigmatic case of father-son inheritance, which rarely was contested in courts, in contrast to inheritance situations otherwise complicated by a lack of direct heirs or by testaments that sought to add conditions or limitations to an inheritance.

Robert Fredona, *Cornell University*
Inside and Outside: A *quaestio disputata* of Bartolus on the Ban

From Beccaria to Agamben, the reputation of the ban has long suffered. It has not helped that its associated legal formulas continue to strike twenty-first-century readers as terrifying: a person under the ban, the critics repeat, could be harmed or even killed with impunity and treated as if already dead. Yet medieval jurists placed the ban firmly within the matrix of the *ius commune*, circumscribing it with safeguards and limitations. And its flexibility as an instrument of procedural and penal justice allowed it to become the central mechanism of public order in late medieval Italy. In February of 1342, while he was lecturing at the University of Pisa on the *Digestum novum*, Bartolus of Sassoferato held a disputation on the legal consequences of the statutory ban of Lucca. In this paper, I will use Bartolus's influential disputation to illuminate the theory and practice of the medieval criminal ban.

Ferdinando Treggiari, *Universita di Perugia*
Why Bartolus?

Legendary symbols not merely of a single epoch but also a tradition spanning many centuries, the name and works of Bartolus of Sassoferrato (1313/14–57) traverse the temporal borders of medieval and modern ages, as well as the borders of legal science. My paper underscores how the jurist's extraordinary contributions shaped the contours of legal culture and institutions, not only in medieval and early modern Europe, but also in the Americas. It provides an overview of Bartolus's career and the protean qualities of his many works, including commentaries, tracts, *quaestiones*, and *consilia*, taking into account the vast number of studies devoted to the sources, originality, and enduring significance of Bartolus's jurisprudence.

30109
Hilton Montreal
Bonaventure
Portage

What Next? Submissions, Traditions, and Trends in Renaissance Journals

Sponsor: South Central Renaissance Conference
Session Organizer: Thomas Herron, *East Carolina University*
Chair: Thomas Herron, *East Carolina University*
Participants: Reid Barbour, *University of North Carolina, Chapel Hill*; Martin Elsky, *City University of New York, The Graduate Center*; Gary Gibbs, *Roanoke College*; Arthur Kinney, *University of Massachusetts Amherst*; Whitney Leeson, *Roanoke College*; Jonathan Reid, *East Carolina University*

30111
Hilton Montreal
Bonaventure
Mansfield

Le texte de la Renaissance: Honoring François Rigolot I: Discourses

Sponsor: Princeton Renaissance Studies
Session Organizers: Marc Bizer, *University of Texas, Austin*; Scott Francis, *Princeton University*; Cynthia Nazarian, *Northwestern University*
Chair: Cynthia Nazarian, *Northwestern University*

Eric MacPhail, *Indiana University*
Dancing Around the Well: The Circulation of Commonplaces in Renaissance Humanism

In his *Variae lectiones*, Marc Antoine de Muret criticizes Erasmus for having neglected to include among his adages the proverbial dance around the well reported by Plutarch in his treatise "How to tell a flatterer from a friend." Besides illustrating the Counter-Reformation's guilty fascination with Erasmus, Muret's chapter offers a paradigmatic instance of the circulation of commonplaces in Renaissance humanism. Deploying a wide range of commonplace wisdom ostensibly derived from the most reputable classical authors, Muret glosses the proverbial dance around the well as a figure for the hazards of free speech. His own speech is largely indebted to intermediary sources including French vernacular literature. This paper proposes to read Muret's *Variae lectiones* 12.16 in juxtaposition to Joachim Du Bellay's *Regrets* sonnets 141 and 143 and Michel de Montaigne's essay 3.7 as a model for the circulation, collection and dispersion of commonplaces in Renaissance literature.

Marc Bizer, *University of Texas, Austin*
Homeric Authority and Political Tolerance at the Outset of the Wars of Religion

In 1563, a parliamentarian named Jean Begat formulated a response justifying the Dijon parliament's refusal to record the king's Edict of Tolerance in the form of a pamphlet, the *Remonstrances faites au Roy de France*. This pamphlet of some 126 pages elicited the same year a response from Huguenots entitled "Apologie de l'edit du roy," to which Begat opposed an even longer rebuttal of 186 pages in 1565. All three documents provide important insights into the nature of textual sources adduced by them in their struggles with monarchical authority. Indeed, there is considerable difference in the arguments formulated by both authors that reflects different attitudes toward Homer in the 1560s. The Greek poet was, at the time, very much an instrument of Catholic thought. Initially, Huguenots tended to seek their examples in the Bible; like the early Christian fathers such as Jerome, they were afraid of an idolatrous attachment to classical authors. In the course of the 1560s, though, Huguenots would become increasingly comfortable in working with the Homeric texts.

Ullrich Langer, *University of Wisconsin, Madison*
The Redundant Text of the Renaissance

It has become critical orthodoxy to highlight variety, or *copia*, as distinctive features of Erasmian, humanist, or generally Renaissance texts. Variety, as semantic profusion, is a source of delight. I will examine the blatant refusal of copia in some Renaissance texts, most notably the lyric. Taking Ronsard's love poetry as an example, I argue that moments of semantic sparseness or redundancy convey the greatest affective appeal without resorting to an Attic "sublime" on the one hand or to the rhetoric of abundance on the other.

Hall Bjornstad, *Indiana University*
"On n'est pas tousjours . . . comme sur un eschaffaut": Montaigne and the Performance of Glory

The working — and crisis — of exemplarity is at the center of Montaigne's project from the very first to the very last chapter of the *Essais*. This paper argues that an underexplored key to this dynamic can be found in "De la gloire" (*Essais* 2.16). Drawing on recent scholarship on the French notion of "scène" which brings together the temporality of the English *scene* and the spatiality of the *stage*; I will explore how the quotation in the title of the paper ("one is not always as on a scaffold") alludes to and problematizes the glorious stage of exemplarity.

30112
Hilton Montreal
Bonaventure
Salon Castilion

French Connections

Chair: Hassan Melehy, *University of North Carolina, Chapel Hill*

Natalie Catellani-Dufrêne, *Université de Picardie Jules Verne*
"Sed vatem canimus vates": Le supplice de Thomas More dans *les Funera de Jean Second*

Le supplice de Thomas More, le 6 juillet 1535, suscita dans l'Europe entière de vives réactions : en témoigne notamment la déploration "Nenia in mortem Thomae Mori" composée en août 1535 par Jean Second, et attribuée dans un premier temps à Erasme. Cet article s'attachera à montrer les différentes fonctions de cette déploration de facture hybride: si les plaintes et les consolations, oscillant entre poésie élégiaque et poésie épique, sont l'expression d'un lyrisme collectif qui s'émeut devant le martyr de More, et dont Second se fait le chantre, la pièce comporte toutefois une forte charge politique contre Henri VIII, décrit comme un tyrannus furiosus, et sert implicitement le projet d'impérialisme européen de Charles Quint.

Nadine Pederson, *Central Washington University*
Where Have all the Jongleurs Gone?

The *jongleur* — the catch-all term for an individual performer-storyteller-minstrel in medieval and Renaissance France — had all but disappeared from the records of theater history by the seventeenth century. What was the fate of this popular performer? What can the jongleurs' disappearance tell us about the development of professional actors in early modern France? To answer these questions, this paper offers new research on fifteenth- and sixteenth-century laws that deal with the status of jongleurs in France, including a surprising link with the Parisian butchers' guild.

Edith Benkov, *San Diego State University*
Une fille vaillante, chaste, sçavante et belle: Béroalde de Verville's *La Pucelle d'Orléans*

One goal of Béroalde's *La Pucelle d'Orléans*, a novel combining fantasy and history, published in 1599, some 150 years after the rehabilitation hearings, was to reinscribe Joan of Arc as national heroine, and perhaps restore some sense of nationhood after decades of internal conflicts. His novel is equally a work that contributes to the significance of Joan of Arc in the corpus of the *querelle des femmes*. In this context, the traits enumerated in the title of the work — "vaillante, chaste, sçavante et belle" — are key to understanding the construction of a female heroine.

"Chaste" and "belle" foreground qualities that might apply to an ideal future wife but "vaillante" and "sçavante" were not attributes typically touted. My paper explores how the exemplary traits Béraolde uses to define Joan and to contrast her with other women create a paradigm for female excellence that risks paradoxically to undermine his literary project.

30113
Hilton Montreal
Bonaventure
Frontenac

The Nature of Ores: Early Modern Metallurgy

Session Organizer: Janna Israel, *National Gallery of Art*
Chair: Janna Israel, *National Gallery of Art*

Christine Schorfheide, *Yale University*
Functional Mining Resonance Image: The Exploration of the Interior in Northern Renaissance art

In fifteenth- and sixteenth-century Northern Europe, painting, drawing, and other visual projects formed a cultural matrix of efforts to forge into the difficult-to-reach margins of the physical landscape. Both artists and mining communities had an interest in accessing the longstanding Christian and pagan mythologies which assigned mystical value to the earth's orifices and cavities. These mythologies took on new urgency as local landscapes increasingly became sites of underground harvesting. Miners' handbooks and a drawing by Mathias Grünewald show that as realms "unter Tage," mines were widely thought to be inhabited by spirits both benevolent and malevolent. Miners' songs furthermore reveal that the act of ascent or emergence toward daylight was understood to figure past and future moments of Christian resurrection. Through an analysis of works by Albrecht Altdorfer and Hieronymus Bosch, I will propose that mines and their naturally occurring counterpart, caves, gained purchase in painting as visual metaphor for the exploratory, mysterious, and imaginative nature of art itself.

Bert Hall, *University of Toronto*
Silver Mining Goes on Trial: *Judicium Jovis* and Renaissance Ecology

Judicium Jovis is a Latin dialogue by the German Humanist Paulus Niavis, who published it as a practice text for schoolboys ca. 1495. In the text, a silver miner is accused of rape and the attempted murder of Mother Earth before Jupiter himself. His accusers are a Who's Who of pagan gods and goddesses, and each brings a specific complaint against the miner. Bacchus laments the destruction of vineyards; Ceres bewails the abandonment of cereal cultivation; the Naiads decry pollution of their streams and ponds. The miner is defended only by the lowly Penates — household gods, who cleverly shape a defense grounded in pragmatic necessity. Written in southeastern Germany by a native son who witnessed the drastic expansion of silver mining owing to the new Saiger (or "Liquation") Process, *Judicium Jovis* represents the primordial expression of what would grow into ecological consciousness among Renaissance Humanists.

Erik Thomson, *University of Chicago*
The Gallican Mines: Martine de Bertereau and the Crisis in French Ideas of Empire

In the wake of the Hundred Years' War, French statesmen refined a vision of France as a perfect kingdom, endowed with abundant goods and dominant over its neighbors. At the declaration of war against Spain, commerce was prohibited in an effort to procure a rapid peace. The war lingered on, bringing a severe fiscal crisis that suggested a seeming flaw in France's benediction. Some argued that fiscal reform and free trade was needed to remedy France's need for gold and silver. Martine de Bertereau, who had learned mining, alchemical, and astrological techniques from her father and who practiced in the service of European princes, however, argued that France possessed sufficient gold and silver, but needed the correct astrological, divinatory, and alchemical tools to find them. In a series of printed works, she suggested that her counsel should be accepted. Her writings

demonstrate the continuing power of the idea of France's imperial benediction in the development of modern economic theories.

30114
Hilton Montreal
Bonaventure
Fundy

Word and Deed: Mendicants to the World I

Sponsor: Prato Consortium for Medieval & Renaissance Studies
Session Organizers: Sally Cornelison, *University of Kansas, Lawrence*; Nirit Debby, *Ben-Gurion University of the Negev*; Peter Howard, *Monash University*
Chair: Peter Howard, *Monash University*

Nirit Debby, *Ben-Gurion University of the Negev*
Mendicant Crusade Propaganda in Word and Image in Early Modern Italy

In the popular historical imagination crusading is inseparably linked with the High Middle Ages, while on the failed crusades of the early modern period, it is hard to think of anything but the last remains of a decayed and discredited tradition. But there is an enormous body of crusade literature written by humanists, crusade sermons composed by mendicant preachers, and a large variety of mendicant visual images most of it strongly favorable toward the crusading projects of the period. This paper focuses on the encounter between the Christian and the Islamic worlds in early modern Italy. The usage of rhetoric and preaching, the interrelations between works of art and sermons are at its center. It explores mendicant images connected to the ideas of mission, conversion, and crusade. The mendicant movements developed special types of artworks, paintings, sculptures, drawings, and exquisite decorated maps in order to disseminate their religious ideals.

Sally Cornelison, *University of Kansas, Lawrence*
Promoting the Mendicant Saint: The First Chapel of St. Antoninus at San Marco in Florence, 1523–79

The canonization of the Dominican Observant friar and Florentine archbishop Antoninus Pierozzi (d. 1459) in May 1523 sparked a mobilization on the part of the Dominican Order to promote his cult and image within its convents. Nowhere was this more apparent than at Antoninus's burial church of San Marco in Florence. As early as 1512 San Marco's friars planned to replace their basilica with a new one that would have offered an opportunity to enhance devotions to Antoninus and his relics in anticipation of his expected canonization. This paper will show that between 1523 and 1579, when wealthy brothers Averardo and Antonio Salviati agreed to finance the construction of an elaborate new chapel for the saint, San Marco's friars were the driving force behind the establishment of Antoninus' first chapel in the church — a site that underwent a number of significant Dominican-sponsored alterations and additions in the decades that followed.

Madeline Rislow, *University of Kansas, Lawrence*
Sacred Signs: Genoese Portal Sculptures at the Dominican Church of Santa Maria di Castello

By order of Pope Eugenius IV, in 1442 Santa Maria di Castello in Genoa became a Dominican Observant church. As with its better-known counterpart, the convent of San Marco in Florence, with the financial support of an important local family, the Dominican friars there expanded and renovated their church and cloister. Among the Genoese convent's new decorations were at least five soprapporte, or lintel relief sculptures, that brothers Manuele and Leonello Grimaldi commissioned for the sacristy and second cloister. Soprapporte were a prominent and particular Ligurian decorative type found above palace and church doorways. Most feature sculpted religious narratives and typically they are framed with the patrons' coats-of-arms. This paper will consider how the soprapporte at Santa Maria di Castello combined this important regional sculptural type with traditional and contemporary Dominican decorative schemes to meet the ritual and devotional needs of the convent's mendicant inhabitants.

30115
Hilton Montreal
Bonaventure
Longueuil

The Word as Act and Object I: Transformations

Session Organizers: Jessica Buskirk, *Technical Institute, Dresden*; Samuel Mareel, *University of Ghent*

Chair: Jessica Buskirk, *Technical Institute, Dresden*

Respondent: Christopher Heuer, *Princeton University*

Joost Keizer, *Leiden University*
Leonardo and Allegory

How does a picture do referential work? Around 1500, the question provoked Leonardo da Vinci to produce a remarkable group of allegorical drawings, not just drawings with a clear preparatory aim, but exercises in the hermeneutics of artworks. Generally, Leonardo contended, images adhered to a different system of reference than words. Whereas pictures relied on directness and unmediated presence, writing and reading worked through a system of indirect signification. This paper argues that Leonardo's allegorical drawings constituted an effort to adapt the heuristic model developed for words to that of pictures, not just their reception, but also their production.

Anne-Françoise Morel, *University of Ghent / Yale Center for British Art Studies*
The Construction of Meaning through Architectural Metaphors in Seventeenth-Century English Consecration Sermons

This paper focuses on how the word functions as act and object in the consecration of churches in early modern England. The sermons preached at these events not only fulfilled a liturgical role. The texts contain references to biblical and historical architectural examples and metaphors, through which they bestowed meaning on the newly built church. As such they are part of a broader English textual tradition on church architecture, a fraught subject as a consequence of the political and religious turmoil. This paper will analyze how architecture acts as a bearer of religious concepts in the sermons, and how this possibly affected the design, function and perception of religious architecture. In order to address these questions we will analyze how the religious architecture is described or represented in the texts. Special attention will be given to references to biblical and early Christian history, and to Christian metaphors.

Samuel Mareel, *University of Ghent*
The Textual Self: The Posting and Donation of Text as an Expression of Early Modern Urban Selfhood

This paper will look into two early modern practices that reveal a strong sense of the text as material object, namely the posting of literary texts in public space and their presentation as gifts. Both elements are emphatically present in the *Testament Rhetoricael* (*Rhetorical Testament*, 1562) by the Bruges poet Eduard de Dene. The first half of this extensive autograph poetry collection is set up as a virtual walk around Bruges, during which the author's persona distributes poems to specific groups and individuals and provides precise directions for their display in Bruges churches and monasteries. I will investigate how the posting and donation of texts, as literary motifs and as concrete acts, can be read as expressions of early modern selfhood. I am particularly interested in what these practices can tell us about the individual's relationship to the city as a social and geographical phenomenon.

30116
Hilton Montreal
Bonaventure
Pointe-aux-Trembles

Early Modern Self-Help I: Conduct Manuals and Correspondence

Session Organizer: Carol Harllee, *James Madison University*
Chair: Elizabeth Pettinaroli, *Rhodes College*
Respondent: Carol Harllee, *James Madison University*

Felipe Ruan, *Brock University*
Galateo español: A Courtesy Manual in Spain and Spanish America

An adaptation of Giovanni Della Casa's *Galateo* (1558), the *Galateo español* (ca. 1582) enjoyed considerable popularity in sixteenth- and seventeenth-century Spain and Spanish America. A book about fashioning and transforming the self, the *Galateo español* transformed the original Italian treatise for a Spanish public on both sides of the Atlantic. My paper explores the context of production of Lucas Gracián Dantisco's adaptation, the wide appeal that the conduct treatise enjoyed, and its reception by a varied readership in Spain and in Spanish Peru. In addressing the notion of "self-help," particular attention is given to the type of conduct that the *Galateo español* advocates, its association to the courtly world of Madrid, and to the forms of cultural wealth that the conduct treatise supports and legitimates.

Ann Crabb, *James Madison University*
Margherita Datini and Self-Help, 1376–1410

Margherita Datini and her husband, the self-made merchant Francesco Datini of Prato and Florence, left behind nearly 500 letters to each other. This correspondence reveals how Margherita contended with her humiliating infertility while married to a man who had expected to use his newly acquired wealth to establish a family line. Margherita had a variety of self-help advice available. Sermons told her that her childlessness was God's will and that she should think of heaven, not earthly life. Advice givers told her how a good wife should behave and Margherita sought to excel as helpmate to an often absent husband — at household management, and overseeing apprentices, farming, building, and debt collecting. She went beyond fourteenth-century recommendations for women by mastering autograph letter writing in her thirties, and, strikingly, by the lack of humility and deference that contributed to her desire to succeed, but made her marriage more difficult.

Helena Sanson, *University of Cambridge, Clare College*
Annibal Guasco's *Tela Cangiante* (1605): A Conduct Book in Madrigals

In 1605 the man of letters Annibal Guasco from Alessandria published his *Tela Cangiante*, a collection of 3,110 madrigals dedicated to Margherita of Savoy, daughter of Duke Carlo Emanuele and the late Caterina, Infanta of Spain. Guasco had strong links with the Savoy, his daughter Lavinia and his granddaughter Margheritina having both served as lady-in-waiting at the court of Turin (to guide Lavinia at court, Guasco had composed for her his *Ragionamento*, 1586). The *Tela* is a didactic work for ladies, a conduct book in verse, first inspired by the celebrations, and the excesses, of the Carnival period. It offers advice on moral and religious topics, as well as on practical, everyday matters. This "canvas of many colors and threads," as Guasco calls it, is a fascinating glimpse into early seventeenth-century life and the day-to-day existence of a respected man of letters and doting family man.

30117
Hilton Montreal
Bonaventure
Jacques Cartier

Renaissance Transformations of Antiquity I: Humanist Historiography

Session Organizers: Patrick Baker, *Humboldt-Universität zu Berlin*; Wolfram Keller, *Humboldt-Universität zu Berlin*

Chair: James Hankins, *Harvard University*

Respondent: Christopher Celenza, *The Johns Hopkins University*

Patrick Baker, *Humboldt-Universität zu Berlin*
Negotiating Barbarian Origins in Antonio Bonfini's *Rerum Ungaricarum decades*

Reconciling the demands of classicizing historiography with a supposedly barbarian past was a difficulty faced by all humanists charged with writing histories for northern monarchs. One such was Antonio Bonfini, whose *Rerum Ungaricarum decades* was commissioned by Matthias Corvinus. The work's aim was to enhance Matthias's cultural credentials, bolster his dynastic claims, and justify his aggressive political and military policy. Bonfini's task was thus to tie the prince to the remote Hungarian past, including the savagery of Atilla, while at the same time associating him with the glory of Rome. This paper will explore how Bonfini uses Christianity and especially Matthias's victory over the Turks to achieve this goal.

Stefan Schlelein, *Humboldt-Universität zu Berlin*
Older than Rome? Castilian Historiography in Search of Its Own Antiquity

Renaissance humanists were highly competitive not only in their personal behavior and literary pretense, but also when it came to national honor. Italy was the most prominent rival to be surpassed, and one of the measures for doing so was to construct an alternative past that could outdo Rome as an historical point of reference. This paper investigates how Castilian authors used this method to vie with Italy and the Italian humanists. While it was easy for Spaniards to compete with Italy 'on Roman grounds' — i.e., by stressing their own romanitas (e.g., Seneca, Trajan, the ruins of ancient *Emerita Augusta*) — an alternative (and sometimes even more compelling) path was the construction of a pre-Roman Iberia. This paper considers the motives and arguments for adopting either strategy, as well as the question of whether Rome or Iberia was the more important "ancestor" for Castilian authors.

Johannes Helmrath, *Humboldt Universität zu Berlin*
Constructing the Past in Humanist Historiography: Aeneas Sylvius Piccolomini and Paulo Emilio

This paper deals with the construction of autochthonous national origins in histories written by Italian humanists in the service of Northern courts. The focus will be on Aeneas Sylvius Piccolomini (d. 1464), especially his *Historia Bohemica* and *Historia Austrialis*, with a comparison to Paolo Emilio's (d. 1529) *De rebus gestis Francorum*. The aim is to investigate the dialectical narrative employed in the generation and deconstruction of myths. What functions are attributed to the relevant ancient and medieval sources? When are they followed, when are they abandoned? Is it more important to establish continuities with Greco-Roman antiquity or to posit an alternative, autochthonous early history?

30118
Hilton Montreal
Bonaventure
St-Leonard

Laughing Ladies in Renaissance France

Session Organizer: Barbara Bowen, *Vanderbilt University*
Chair: Regine Reynolds-Cornell, *Agnes Scott College, Emerita*

Megan Conway, *Louisiana State University*
Happiness and Humor: Pernette du Guillet's Peculiar Neoplatonism

Universally acknowledged as one of the three leading lights of the Ecole de Lyon, Pernette du Guillet has always inspired a less passionate critical following than her fellow poets, Louise Labe and Maurice Sceve. Labe's devotees tend to celebrate her feminism and her appropriation of the long-suffering, traditionally male, Petrarchan voice. Sceve's difficult but brilliant *dizains* seem to illustrate the very essence of a lover striving (mostly unsuccessfully) towards the lofty goals of Neoplatonic love. In Pernette's poetry, however, this requisite suffering and distress have been overcome, and the triumph of Ideal Love is proclaimed through the poet's celebration of her happiness. This sense of happiness and the humor used to underscore it seem to have rendered centuries of critics uncomfortable, for these elements do not conform to traditional expectations of the human side of Neoplatonic love. Because of this discomfort Pernette's use of humor has largely been ignored, a stance I hope to begin to rectify in this paper.

Catherine Campbell, *Cottey College*
Larivey's *Guillemette*: Flattery Deflated

In 1579 Pierre de Larivey published the first six of his nine comedies, each based on an Italian play. The second of these was *La Veuve*, based on *La Vedova* by Niccolo Buonaparte. This comedy has the stock characters taken from the *commedia dell'arte* tradition, but it also gives us the character of the entremetteuse in the person of Guillemette. She is employed by various lovers, but at every turn she is defeated. However, in the process, she has two humorous monologues, one in praise of wine and the other in praise of herself. In this paper, I shall concentrate on these speeches, showing how they present the real character of Guillemette and explain the *entremetteuse manquee* ending. Guillemette is the source of most of the comedy in this play, either directly or indirectly, and it is her machinations and failures which make this work succeed.

30119
Hilton Montreal
Bonaventure
St-Michel

Sacred and Sexual in Early Modern Biblical Exegesis and Poetry

Session Organizer: Steven F. H. Stowell, *University of Toronto, Victoria College*
Chair: Steven F. H. Stowell, *University of Toronto, Victoria College*

Jesse Sharpe, *University of St Andrews*
Herrick on the Penis: Reconciling the Sacred and Profane in Robert Herrick's *Hesperides*

Robert Herrick's *Hesperides* has long been an enigma and somewhat of an annoyance to critics as they have tried to navigate the erotic and the devotional poems that make his work of 1,400 verses so mystifying. While Donne is noted for his ironic mixture of the sacred and profane, Herrick's gleefully sexual poems, published alongside his religious verse, contain no irony to distance the writer from the works. In this paper, I will be considering three poems that have phallic imagery as a controlling theme ("The Vine," "To His Mistresses," and "To his Saviour: The New Yeeres gift"). These three poems represent the virile, the impotent, and the religious, and through a discussion of the three I will propose a way in which Herrick's poetry seeks to combine and relish both the erotic and the sacred.

Noam Flinker, *University of Haifa*
Abiezer Coppe's Eroticized Ranter Bible

During the English Interregnum a strange group of radical puritans known as Ranters worked out a theology that made explicit connections between religious and sexual language and practice. Abiezer Coppe, one of their most outspoken leaders, developed a rhetorical style that expanded sexual metaphors from the Hebrew prophets and the Song of Songs. His intensely emotional style ascribed sexual significance to biblical references that vary in tone from aspects of a matrimonial metaphor in prophetic literature to erotic lyricism in Canticles. Ranter doctrine connected sexual freedom with a breakdown of gendered distinctions between men and women. Coppe's larger claims for what we might term "sexual liberation" were connected to biblical exegesis on one hand and to a vision of social justice on the other. As his discourses became more and more explicitly erotic they likewise increased in daring as statements of religious and spiritual principle.

Chad Engbers, *Calvin College*
Desiring Repentance from Wyatt to Donne

This paper examines the relationship between erotic love and repentance in Sir Thomas Wyatt's paraphrase of the Penitential Psalms (1541) and John Donne's *Holy Sonnets* 3 and 13 (1633). I focus on these poems because they specifically express repentance for erotic sins: Wyatt's David repents for the Bathsheba affair; Donne's sonneteer repents for his involvement with a series of "profane mistresses." At the same time, each of the poems use the conventional language of erotic poetry to express this repentance, creating a tension similar to that seen, for example, in Titian's *Penitent Magdalene*. Donne seems conscious of this tension; Wyatt does not. I choose Wyatt and Donne because they are the endpoints of Anne Ferry's 1988 book *The "Inward" Language*. Ferry finds that Donne's poetry demonstrates more sophisticated ways of discussing the self; I suggest that the ability to consciously blend eros and repentance is a part of that sophistication.

Michael Martin, *Marygrove College*
"Thogh I speake with the tongues of men and angels": *The Canticle of Canticles* and the Geneva and Douay Bibles' Contributions to the Exile of God

Arguably, the Canticle of Canticles, also known as the Song of Songs or the Song of Solomon, is one of the most beautiful love poems in the canon of Western literature. However, because of its inclusion in the canon of sacred scripture in both the Hebrew and Christian bibles, the poem has rarely been recognized as a document attesting to love in the sensual world. In the Geneva and Douay Bibles' glosses to the Canticle we see Protestant and Catholic contributions to the construction of what Charles Taylor calls "the buffered self" in the tension that arises between literal readings of the text and the pedagogical guideposts filling their margins. The meanings of the poem, then, are defined by the glossers' responses to them. And those meanings influenced the audience's reading of the text, contributing to Western culture's exile of God.

30120
Hilton Montreal
Bonaventure
St-Laurent

Boccaccio's Three Rings and Hermeneutic Circles: Theoretical and Practical Approaches to *Decameron* 1.3

Session Organizer: Marilyn Migiel, *Cornell University*
Chair: Tobias Gittes, *Concordia University*
Respondent: Tobias Gittes, *Concordia University*

Marilyn Migiel, *Cornell University*
Running Rings around the Reader (*Decameron* 1.3)

Decameron 1.3, well-known for its "tale of the three rings," has been considered key for understanding author-reader relations in the *Decameron*. It has also been hailed by some readers as an instrument that we can use to promote tolerance of multiculturalism and/or openness of communication. Questioning these views, I argue that the

view of author-reader relations here is less rosy, and that the author of the *Decameron* may be running rings around us. In my view, the story is constructed to pose a trap for the reader (just as the Sultan poses a trap for the Jew in the story), since, although the reader receives multiple and contradictory pieces of evidence, she is still encouraged by the narrator (and later by critics) to ignore problems and contradictions. My presentation will include materials I use in teaching this novella to first-year students, advanced undergraduates, and graduate students.

Hannah Wojciehowski, *University of Texas, Austin*
Three Little Hermeneutic Circles and How They Grew: Reading Boccaccio's Parable of the Rings through the Religions of the Book

The origins of Boccaccio's novella I.3 from the *Decameron* remain a subject of debate, though literary historians have proposed Christian, Jewish, and Islamic sources for the tale, including works by Stephen of Bourbon, Abraham Abulafia, Raymond Llull, Timothy the Nestorian Patriarch of Baghdad, the Caliph al-Madhi, and anonymous Persian storytellers. Indeed, the question of the tale's possible sources mirrors the problem of discernment presented by the tale itself. Without claiming to resolve the mystery, this talk will instead focus on the three religious hermeneutic traditions that circumscribe the tale, considering whether these interpretive models work in conjunction with or at cross-purposes with each other. Moving over the 1,300-year arc of this allegorical tale, the talk concludes with a set of reflections on the recovery and reframing of Islamic hermeneutics within contemporary Western literary and textual studies, alongside those of the Christian and Jewish traditions.

30121
Hilton Montreal Bonaventure
St-Pierre

Voyage dans les livres rares des XV^e^ et XVI^e^ siècles

Session Organizer: Janick Auberger, *Université du Québec à Montréal*
Chair: Olga Anna Duhl, *Lafayette College*

Manuel Nicolaon, *Université du Québec à Montréal*
Voyages et conquestes du capitaine Ferdinand Courtois de Lopez de Gomara, traduits par G. Le Breton (1588)

Rédigée en espagnol d'après de nombreux documents et témoignages sur la conquête de l'Amérique, publiée à Saragosse en 1552 et six fois rééditée entre 1552 et 1554, l'Historia general de las Indias de Lopez de Gomara, secrétaire et historiographe du conquistador espagnol Hernan Cortez, fut interdite de réimpression par décret royal. Compilation très complète sur le Nouveau Monde, cette œuvre suscita un fort intérêt en Europe et en Amérique, notamment grâce aux nombreuses traductions italiennes, françaises et anglaises, et dont Montaigne s'inspira dans ses Essais. S'appuyant sur l'exemplaire conservé à l'UQAM (F1203 G64) et non répertorié parmi les 19 recensés dans le monde, notre communication vise à présenter l'originalité pour la littérature du voyage et l'histoire du livre de cette traduction française de Le Breton, publiée à Paris en 1588 d'après une édition en espagnol de 1554, qui glorifie les conquérants espagnols et fait un vibrant éloge de Cortez.

Claire Le Brun-Gouanvic, *Concordia University*
Voyages érudits: *Antiquitatum convivialium libri tres* de Johann Wilhelm Stucki (1597)

Historien, géographe, traducteur et théologien, Johann Wilhelm Stucki (1542–1607) a laissé une oeuvre abondante. Antiquitatum convivialium libri tres fait voyager le lecteur dans le temps et dans l'espace, en comparant les rites et les coutumes liés au banquet dans les civilisations antiques, principalement les Hébreux, les Grecs et les Romains. L'auteur enquête sur l'alimentation et le repas dans toutes leurs dimensions sociales et religieuses. L'UQAM possède un exemplaire de l'édition augmentée et amendée, parue à Zurich en 1597, de la première édition de 1582. La communication observera comment, dans l'épître dédicatoire aux mécènes de la ville et dans la préface au lecteur, Stucki justifie son entreprise.

Elle s'intéressera particulièrement au topos du mouvement vers l'Autre: tradition d'ouverture de la Suisse aux étrangers; vif intérêt de l'auteur pour les moeurs différentes, non seulement de l'Antiquité, mais aussi de son époque, et pour la diversité des langues, savantes ou vernaculaires.

Claude La Charité, *Université du Québec, Rimouski*
L'édition lyonnaise de 1586 des *Hieroglyphica* de Valeriano dans la bibliothèque du Collège Sainte-Marie

D'abord conçus comme un commentaire au traité d'Horapollon sur les hiéroglyphes, puis sans cesse augmentés au point de devenir l'un des plus vastes répertoires de symboles de la Renaissance, les Hieroglyphica de Valeriano furent publiés pour la première fois à Florence, en 1556. Le traité connut rapidement une vaste diffusion à l'échelle européenne, aussi bien en latin que dans les langues vernaculaires, comme en témoigne la traduction qu'en donnera Gabriel Chappuys en 1576 sous le titre de Commentaires hieroglyphiques des choses. L'UQAM possède aujourd'hui un exemplaire de la réédition lyonnaise de 1586 chez Barthélemy Honorat, hérité de l'ancienne bibliothèque du Collège Sainte-Marie. La présente communication, dans le prolongement de la thèse de Stéphane Rolet, cherchera à mettre cet ouvrage en relation avec la pédagogie jésuite, à partir de la quête des humanistes d'une langue universelle des images qui transcenderait les époques, les langues et les cultures.

Janick Auberger, *Université du Québec à Montréal*
D'un Barbare à l'autre : les Indiens d'Orient et d'Occident, ou comment les topoi perdurent

Jésuite et missionnaire en Amérique latine, en particulier à Lima au Pérou, Jose de Acosta est connu pour avoir rédigé une Historia Natural y Moral de las Indias, une histoire naturelle et philosophique du Nouveau Monde traduite très vite dans de nombreuses langues. Parallèlement il écrivit un De Natura Novi Orbis et un De Procuranda Indorum Salute qui sont tous deux dans un exemplaire daté de 1596, publié à Cologne dans les ateliers d'Arnold Birckmann /Arnold Mylius et présent parmi les livres rares de l'UQAM. Ses renvois à la littérature gréco-romaine en font un précieux témoignage de l'héritage classique, avec ses richesses et ses aveuglements. La communication examine cet héritage et étudie comment il put à la fois permettre et freiner l'ouverture à ces "barbares", à une époque où il s'agissait bien évidemment de les évangéliser.

30122
Hilton Montreal
Bonaventure
St-Lambert

New Work in Renaissance Studies

Sponsor: Southeastern Renaissance Conference
Session Organizer: John Wall, *North Carolina State University*
Chair: Sarah van der Laan, *Indiana University*

John Wall, *North Carolina State University*
Marginal Milton: The Case of *Paradise Lost*

Milton's experience at the Restoration was one of being marginalized, moved from the center of the Commonwealth government to a kind of house arrest, as the new government asserted its authority over him. Yet Milton chooses to affirm the language of masters and servants in *Paradise Lost*. Adam — at the end of the poem — describes an appropriate relationship to God in terms of acknowledging one's servanthood before a loving Master: "To obey is best, / And love with feare the onely God . . . / and on him sole depend." But this is also the orthodox language of depicting relations between kings and their subjects, potentially problematic for someone who had helped overthrow and execute a king and who saw the return of monarchy as the defeat of his life's work. Satan's discussions about subject-master relationships need more scrutiny in light of Milton's personal situation vis a vis the new royalist government.

Daniel Strait, *Asbury College*
"Upon the cross of a Welsh hook": Hal (Prince of Wales) and the Making of Tomorrow

In the two parts of Henry IV and in Henry V, the reality of "tomorrow" organizes a number of powerful emotions in the plays: expectancy, apprehension, uncertainty, fear, and victory. All such emotions are important for thinking about the dynamics of history making, and about Prince Hal as "history maker." Thus "tomorrow" holds emotional intensity, historical urgency, and imaginative opportunity for Prince Hal. Much of the meaning of English history depends upon what Hal makes of "tomorrow," the inescapable reality of which means he must choose how to perform his role as an actor-king to organize a set of complex, unfolding historical realities, most specifically for this essay, Welsh realities. The Welsh dimension of the plays reveals an important aspect of Hal's search for English identity, and English order and rootedness; it also plays a crucial part in his search for the sources of a coherent and responsible self.

Olga Valbuena, *Wake Forest University*
"Be directed by me": Obligated Memory in *Measure for Measure* and *The Tempest*

Despite their generic differences, *Measure for Measure* and *The Tempest* treat exiled and internally displaced histories in a complementary fashion that obligates the memory of subjects within the play. The onstage reformation of character involves a dominant figure, a duke that lashes the conscience without racking the body of any but the most intractable subjects. Reforming, then restoring, his subjects to the political community, not only does he resolve their individual moral crises but, more importantly, his own crisis of sovereignty. Both plays, despite their generic differences, treat exiled and internally displaced histories in a complementary fashion. In this imaginative universe where actors are but "shadows" and the "dukes" stand in for the monarch, the plays resort only allusively to conscience-binding restraints such as myriad oaths imposed by the state, with their physical complement of racks, pressing, and gallows of whose proximity Shakespeare's audience was too well aware.

30123
Hilton Montreal
Bonaventure
Mont-Royal

Judgment in Crisis: Politics and Poetics in Seventeenth-Century England

Sponsor: Southeastern Renaissance Conference
Session Organizer: William Russell, *College of Charleston*
Chair: William Russell, *College of Charleston*

Nathaniel Stogdill, *University of North Carolina, Chapel Hill*
Crisis and Response: Loyalist Lament in *Lachrymae Musarum*

This paper considers *Lachrymae Musarum*, a 1649 collection of loyalist lament poems, as a convergence of crises: "crisis" as judgment, "crisis" as turning point, and "crisis" as emergency. The elegies of the collection treat the death of their common subject, Henry Lord Hastings, as an emergency that illustrates the crises of change and judgment that contributed to and were compounded by the Civil Wars. As the contributors lament the loss of Hastings, they each offer a different vision of the cultural change and controversy from which he escaped. Taken as a whole, the collection recreates the contested cultural conditions of its production. But as the occasion for the collection, Hastings represents continuity within and between these poems, modeling the possibilities for existing within and across the change and controversies of the period.

Dustin Mengelkoch, *Lake Forest College*
The Blustering Tyrant: Statius, Scaliger, and Dryden

Throughout his career, John Dryden made clever and poignant observations on many aspects of ancient poetry and poets. Among his more memorable observations are quite a few caustic remarks about the Roman poet Statius, including how he (Dryden) would like to burn a copy of his own works every year as expiation of

his earlier Statian extravagance and blustering. While Dryden's harsh reception of Statius heightens that of contemporary critics (e.g., Bossu), to revile Statius as he does Dryden has to turn his back on his one of his greatest influences: Julius Caesar Scaliger. Scaliger's *Poetices* informs so much of Dryden's own criticism that one wonders about such a volte-face when, as Dryden knew, Scaliger favored Statius so highly. In short, Dryden's severe treatment of Statius and desertion of Scaliger evinces a personal and poetical crisis of judgment.

Joseph Wallace, *University of North Carolina, Chapel Hill*
Wandering Eyes: The Problem of Sight in Jonson's *Catiline*

Ben Jonson's *Catiline his Conspiracy* deals with complicated questions of the power and fallibility of the sense of sight and its role in both the theater and the public sphere. Jonson, along with many of his contemporaries, was aware that the ability of sight to furnish irrefutable proof, eyewitness testimony, and methods of identification made its susceptibility to deception all the more alarming. This paper examines the role of sight and dramatic spectacle in *Catiline* in context of the personal and political crises that informed Jonson's world in 1611. Jonson was then in the process of returning to the established church and trying to accommodate himself to Cecil's politics in the wake of the gunpowder plot. In Catiline he links dramatic spectacle with the mechanisms of public surveillance to reform for public use the one sense that most vexed him as a dramatist.

30124
Hilton Montreal
Bonaventure
Hampstead

Versions of Realism in Seventeenth-Century Art I

Session Organizers: Aneta Georgievska-Shine, *University of Maryland, College Park*; Leopoldine Prosperetti, *Goucher College*

Chairs: Aneta Georgievska-Shine, *University of Maryland, College Park*; Leopoldine Prosperetti, *Goucher College*

Krystel Faye Chehab, *University of British Columbia*
Staging the Sacred and the Early Modern Spanish Still Life

The development of Spanish still life in the early seventeenth century coincided with pan-European interests in the natural world. By foregrounding objects of the everyday, the genre, in Spain, offered an important alternative to widespread religious imagery. Yet still life inevitably came to overlap with conventional forms of religious painting. Focusing on a series of works (*Agnus Dei*) by Francisco de Zurbarán from the 1630s, this paper explores how the sacred came to be relocated within the space of still life through the use of pictorial conventions and a heightened sense of realism. Zurbarán's images resist easy classification and genre hierarchies and therefore raise questions about their possible relationship to viewers. This paper also seeks to understand the extent to which Spanish still life was both connected to new investments in visualizing the world and, at the same time, to escalating anxieties about the role of the visual in religious experience.

David Smith, *University of New Hampshire*
Realism as Discrepancy: Variations on the Comic Mode in Dutch Art

One of the abiding misconceptions in the scholarship on seventeenth-century Dutch art is that realism is primarily a matter of descriptive accuracy. Description plays its part in these paintings for sure, but good realism characteristically delves into things unseen as well: the gaps between one layer of reality and another, many of them not visual. For this reason, discrepancy frequently plays a key role in realist forms and meanings: the kind of discrepancy that philosophers and critics have often identified as the root cause of laughter. While the ties between Dutch realism and low-life satire have long been established, this paper explores a variety of other, subtler forms of laughter by examining the ways in which discrepancy is endemic to the realist enterprise in general: to its social frictions and contradictions, as well as to those between picture and illusion.

Devin Therien, *Queen's University*
Transgressing Decorum in Neapolitan "Realist" Painting

"Realist" painting arguably played its most profound role in seventeenth-century Naples. Moving beyond the Vasarian Mannerism used to decorate sacred and secular spaces alike, artists from Ribera to Preti developed forms of realism that transgressed the rules of decorum. Ribera, for example, painted religious, mythological, and allegorical subjects without contemplating the need to modify his realist style to suit a specific setting. The still-life artists Recco and Ruoppolo painted monumental works, which included animals and plants up to five-times their actual size. Like Ribera, Preti — often seen as the last of the Neapolitan realists — depicted monumental religious subjects for many sacred and secular spaces while similarly not considering the need to change his artistic strategy. Given this dynamic, the following paper will address these artists' interests in, and approaches to realist painting as they crossed sacred and secular lines without being altered.

Opher Mansour, *Catholic University of America*
The Poetics of Realism in Seventeenth-Century Italian Art Theory

Toward the end of the sixteenth century, painting across Europe began to acquire a markedly more realistic character. But whereas in Northern Europe, the turn towards realism was widespread and coherent, in Italy it was contested, intermittent, and fragmented in its manifestations; the most cogent theories of art-making to emerge in the Seicento emphasized idealization over the imitation of appearances. The most widely-cited definitions of realism are, accordingly, often those formulated by its opponents, such as Agucchi, Poussin, Bellori, Sacchi, and Rosa. But while no single piece of art-theoretical writing stands out as a comprehensive definition or vindication of realism, it often figures in contemporary discussions on the visual arts. This paper seeks to put the question of what was at stake in the theorization and practice of more veristic forms of representation by exploring different ways in which forms of realism were presented by their advocates.

30125
Hilton Montreal
Bonaventure
Cote St-Luc

Burial and Commemoration in the Early Modern Mediterranean I

Session Organizers: Sarah Brooks, *James Madison University*; Anne Leader, *Savannah College of Art and Design*

Chair: Anne Leader, *Savannah College of Art and Design*

Respondent: Caroline Bruzelius, *Duke University*

Sarah Brooks, *James Madison University*
Inside-Out: Locating Tombs in the Sacred Landscape of Byzantium (ca. 1250–1450)

Architectural historians most often conceive of the sacred landscape of the Byzantine church as one limited to the building's interior, a closed space delineated and contained by the church's decorated external surfaces. But the Byzantine church was commonly set within a sacred landscape populated by funerary monuments that grew in number over time, including tombstones seen alongside more rare and elaborate freestanding canopy tombs. In the mid-1200s there was added to this constellation the *avello*, or niche tomb, joined to the church's exterior wall. Employed inside the Byzantine church in earlier centuries, niche tombs appear increasingly on the exterior after the Latin Occupation (1204–61). Important changes in patronage motivated this innovation, which parallels longstanding practices in the Catholic West. As a result, family portraits in fresco and mosaic within the niche tomb increasingly decorated church exteriors, turning inside out, and this in turn enhanced the continuity of the sacred landscape.

Christopher Platts, *Yale University*
Memorial Panel Paintings from Early Renaissance Italy: Considerations of Medium, Design, and Iconography

Although most Renaissance Italian funerary images were sculpted, frescoed, or executed in mosaic, a good number were painted on wood panel. Many of these memorial panel paintings can be divided into categories based on form and function, so as to draw inferences about medium, design, and reception. One type, produced at least throughout the Trecento, imitated and supplanted lunette-shaped works in other media that were integral to larger funerary monuments. These panels of unusual format, like Paolo Veneziano's Madonna and Child with Saints for Doge Francesco Dandolo's tomb in the Frari, Venice, prompt questions of medium and design. Why substitute a painted panel for an image usually rendered in stone, fresco, or mosaic? Could visual effects unique to panel painting have influenced the choice of medium? Within the broader context of a multimedia funerary ensemble, what was the relationship between a panel's lunette shape and the iconography it carried? To explore these questions, this paper will consider memorial panels from Italy, as well as comparanda from Cyprus and Northern Europe.

Barbara McNulty, *Independent Scholar*
The Panel Painting as a Choice for Family Commemoration: The Case of Fifteenth-Century Patrons on Cyprus

The panel-painted icon represented a premier form of devotional art from late Byzantium into the Renaissance, serving in a wide range of both public and private contexts, including church interiors, civic processions, and shrines within the home. On Cyprus in the eastern Mediterranean, by the fourteenth and fifteenth centuries patrons were commissioning panel-painted icons to commemorate family members, especially children. There is significant evidence for this practice in the mixed Orthodox and Latin communities during Frankish rule under the Lusignan dynasty. By 1474 Cyprus was under Venetian domination and the number of icons depicting families increased dramatically. This paper will focus on the corpus of fifteenth-century funerary icons from Cyprus, especially the monumental image representing the Virgin Dexiokratousa in Nicosia's Byzantine Museum of the Archbishop Makarios III Foundation. As the earliest extant example featuring a family group as the painting's donors, it reveals important evidence for the changing social and cultural meanings of this commemorative art form.

30126
Hilton Montreal
Bonaventure
Westmount

English Letters and Learning

Chair: Michael Saenger, *Southwestern University*

Laura Estill, *Université de Moncton*
"A very good play both for lines and plot": Mid- to Late-Seventeenth-Century Expectations of Shakespeare's Readers

In his miscellany, BL Add. MS 22608 (compiled ca. 1650), Abraham Wright (1611–90) judged plays based on their "lines" and "plot." Wright's commentary and dramatic extracts demonstrate what he valued in plays: beautiful phrases, well-plotted dramaturgy, and compelling characters. He bequeathed this manuscript to his son, James (1643–1713), along with some pointed marginal instructions for his son's further reading and improvement. With his manuscript, Wright not only presented his son with a collection of dramatic excerpts: he left James guidelines for learning, a particular taste for early seventeenth-century drama, and a deep sense of royalism. James published two works that comment on English theater: *Country Conversations* (1694) and *Historia Histrionica* (1699). This paper demonstrates how Abraham influenced his son James's reading habits, his politics, and his expectations for plays. Abraham's midcentury miscellany and James's 1690s

publications offer two complementary and contrasting examples of what seventeenth-century readers expected from Shakespeare's plays.

Andrew Wallace, *Carleton University*
After Rome

The paper explores the stakes of England's vexed affinities for versions of Rome, revisiting the question of what it means to speak of a Renaissance (and even of serial Renaissances across centuries) of antiquity in Britain. To see England's material and imaginative contacts with ancient Rome first as reasserting themselves in the wake of the conversion to Christianity and then as experiencing a complex rebirth and reformation during the sixteenth and seventeenth centuries is to replay in several keys Rome's original military and administrative dominion over the island. It is significant, then, that so many of Medieval and Renaissance England's texts, spaces, and institutions understood themselves as being in some curious sense haunted by the spectres of ancient Rome. Moving from Francis Bacon's *The Advancement of Learning* to Thomas Browne's *Hydriotaphia*, the paper concludes with a discussion of the forces of error and misprision in England's attachment to Rome.

Luke Wilson, *The Ohio State Unviersity, Columbus*
Future Law

The aim of this paper is to think systematically about the ways in which the English common law of the Renaissance period conceptualized the future. In contrast to European civil law, common law understood itself as its own tradition, its own history, a project that involves the past both as recoverable (precedent) and unrecoverable (immemoriality). While the common law's own historicity has often encouraged scholars to investigate how the law understands the past and brings it to bear on the concerns of the present, in this paper I will take it instead as an invitation to consider how the law (especially testamentary and land law) speaks about and speaks to the future — how, that is, the common law's own special kind of conservatism conditions the ways it can think about and talk about things to come, and how this language of futurity illuminates dramatic conceptualizations of the future by Shakespeare.

30127
Hilton Montreal Bonaventure
Outremont

New Scholarship on Henry, Prince of Wales (1594–1612) I

Sponsor: Society for Court Studies

Session Organizers: David R. Lawrence, *York University, Glendon College*; Michael Ullyot, *University of Calgary*

Chair: R. Malcolm Smuts, *University of Massachusetts, Boston*

Catriona Murray, *University of Edinburgh*
"May the World Far and Near Fear his Sons": Domestic Diplomacy and International Relations at the Baptism of Prince Henry Frederick

In recent years historians have scrutinized with increasing detail Stuart death rites and ceremonial practices: however, little research has been conducted into the courtly display attached to princely births and to the beginnings of life. This paper will analyze the ritual and spectacle attached to the baptismal celebrations, held in 1594, to mark the birth of Henry Frederick, the first son of James VI, King of Scots. With Henry's birth his father's position was greatly strengthened, both at home and abroad. The prince's baptism was designed to proclaim this, while also augmenting the house of Stuart's international connections and asserting its political and dynastic aspirations. Yet, while opinion abroad was extremely important to James, the perception of him at home was also of undoubted significance. In the years leading up to his son's birth, religious tensions within the Scottish nobility posed an increasing threat to his authority. With the splendor and symbolism of this royal christening the king asserted his own prerogative and preeminence.

David R. Lawrence, *York University, Glendon College*
Educating the Prince: Military Books and the Military Court of Henry, Prince of Wales

Unlike the court of his father James I, Prince Henry's court at St. James's Palace was a welcoming place for soldiers. From 1609 to 1612, the palace became the centerpiece of England's military culture, where prominent soldiers of the late Elizabethan period sought out the prince's patronage and supported his fervent Protestantism. These men nurtured Henry's love of the military arts, teaching him the martial skills that flowered in his teenage years. They also used military books to educate the prince and brought soldier-authors to the court to present Henry with works dedicated to the *arte militarie*. Though often associated with the chivalric revival of the late Elizabethan period, Henry's military court was home to hardened veterans of continental campaigns while the prince's library of military books reveals Henry to have been truly "moderne" in his military thinking.

Michael Ullyot, *University of Calgary*
The Life Abridged

In one of three early biographies of Prince Henry by his contemporaries, William Haydon apologizes for offering "an abridgement of his life." Another, Charles Cornwallis, justifies his own brief biography by claiming that a longer discourse would be "unproportionable to so short a life." The word *abridgement* had two connotations: an abbreviated, encapsulated text; and a premature, unwelcome conclusion — often to a life. My paper addresses the elisions between these two meanings, both in early biographies and in their reception.

30128
Hilton Montreal
Bonaventure
Lasalle

The Renaissance Banquet: Images and Codes I

Session Organizers: Diane Bodart, *Université de Poitiers*; Valérie Boudier, *Université de Lille*

Chair: Allen Grieco, *Villa I Tatti, The Harvard University Center for Italian Renaissance Studies*

Valerie Taylor, *Santa Monica College*
Shaping Up: Status and Forms of Sixteenth-Century Silver

Giulio Romano's drawings for plate are eloquent documents for visualizing court dining culture and design at the Mantuan court and beyond. Given the significance of plate in celebrating the social rituals that were performed at banquets, these table furnishings and tools (now lost) should not be studied simply as luxurious accoutrements. Their capacity to function as social agents with an impressive cultural rhetoric and value of their own is especially interesting to document during the sixteenth century when treatises and other textual materials, both manuscript and printed corroborate the visual record of changing dining practices and gastronomic innovations. These changes are also reflected in the inventories of the Gonzaga silver vaults of Mantuan dynasty (fourteenth-seventeenth centuries). I will investigate Giulio's drawings to illustrate how plate was used at specific moments at court with the aim of providing insights into daily practices as well as the theatricality of elaborate events.

Diane Bodart, *Université de Poitiers*
Sitting at the Same Table: Political Banquets and Dynastic Group Portaiture

An influential moment in community life, the banquet consolidated the cohesion of the social group. It is no accident, therefore, that its representation forms the origins of group portraiture in European painting, mainly, but not only, in the Netherlands. This paper will analyse the correlation between the banquet as a scene of sociability and the banquet as a frame for group portraiture, focusing on pictures which represent apparently 'historic' princely banquets, at which dynastic alliances and political coalitions were sealed. Through a close reading of elements within these paintings, such as the food and beverages of the meal, the way the

main table and the sideboard were set or the placing and gestures of diners and servants, this paper will examine how material and gestural iconography might enable us to understand more precisely the aims of the political and dynastical networks displayed around the banquet table.

Deborah Krohn, *Bard Graduate Center*
Dining with the Ancients in Renaissance Rome

This paper will examine images of ancient dining in a group of illustrated books published in late Renaissance Rome. Though they appear in antiquarian studies of Roman customs, it is my contention that they emerge from a context of interest in culinary culture that can be seen most clearly in the images in Bartolomeo Scappi's *Opera* (Venice, 1570). Among the first cookery books to be illustrated, Opera includes engravings of kitchen layouts, tools, and implements. Though comparable technical illustrations appear in contemporary treatises on metallurgy and agriculture, they can also be viewed as attempts to capture details of everyday life akin to the antiquarian reconstructions of ancient dining (Mercuriale, *De Arte Gymnastica*, Venice, 1569, or Chacon/Orsini, *De Triclinio*, Rome, 1588). Scappi, who cooked in the households of cardinals and popes, shared clients and patrons with these very Roman antiquarians whose research led to the reimagining of ancient banquets.

Memory Holloway, *University of Massachusetts Dartmouth*
The *Arte de Cozinha* and Visual Representation of Portuguese Banquets and Kitchens

This paper examines the *Arte de Cozinha*, published by Domingos Rodrigues in 1680, as a guide to royal banquets and aristocratic tables in Portugal and the visual representation of dining and food presentation in the palaces and kitchens of Lisbon. A compendium of recipes, kitchen practice, and etiquette, the *Arte de Cozinha* became the singular guide to courtly dining in mainland Portugal for the next 100 years. With the discovery of Brazil in 1500 and its African discoveries in Angola and Mozambique, the guide also was a model for the Portuguese aristocracy who immigrated to the colonies. The Portuguese came late to the codification of table manners. Italian writers, such as G. B. Rosetti (1584), and Cesare Evistascandalo (1609) had written similar tracts by the late sixteenth century. Nevertheless, this text provides a critical study of court practices in the late Renaissance in Portugal. Visual representations of courtly dining are unusual in Portuguese painting, though the topic is occasionally executed in the form of tile paintings (*azulejos*) which decorated the palaces of the court. Paintings of food, its preparation, and presentation for the table are pervasive in the kitchens of the wealthy in Lisbon, and point to class status and social difference.

30129
Hilton Montreal
Bonaventure
Lachine

Materializing the Family: People and Things in the Early Modern Domestic Interior I

Session Organizer: Erin Campbell, *University of Victoria*
Chair: Allyson Williams, *San Diego State University*

Erin Campbell, *University of Victoria*
"Gli ornamenti delle donne": Artifice and Old Age in the Early Modern Domestic Interior

Cosimo Agnelli, in his *Amorevole aviso alle donne* (Ferrara, 1592) warns that women's preoccupation with dress and beauty treatments will lead to the destruction of the home. Yet, as scholars have shown, during the Renaissance female beauty and costume conveyed family honor and social status. Indeed, clothing, jewelry, shoes and other accessories, as valuable material goods, formed part of the *mazzerizia* of the household, and were often bequeathed to the next generation. However, the scholarship on the material Renaissance has largely overlooked the important role played by the de-accessorizing of the female body, especially in old age. Drawing

on prescriptive writings on female dress, cosmetics, and beauty treatments, this paper will show that the prevalence of portraits of old women in post-Tridentine Bologna was in part because — as exemplars of the unadorned female body — such austere images played a key role in communicating the spiritual and moral values of the *casa*.

Cinzia Maria Sicca Bursill-Hall, *Università degli studi di Pisa*
Beds in the life of Lisabetta di Alessandro di Piero Segni

In September 1534 Lisabetta di Alessandro di Piero Segni lost her husband Pierfrancesco di Piero Bardi, a wealthy merchant banker, who left her to raise two children. The accounts of the children's upbringing, meticulously kept for submission to the trustees appointed by Perfrancesco's will, provide detailed information on the family's daily expenses. In particular, this paper will unravel the history of specific items of furniture, including two day beds, mattresses, *coltrice*, and *celone* together with carved, gilded and painted *cassoni*, plain *casse*, chairs, and paintings. The paper will illustrate, through the use of inventories and account books, the way in which Lisabetta's living environment changed through her two marriages and second widowhood. Her case is significant and worth studying in so far as it typifies the condition of a well-off but not princely widow, who found herself living through some of the most difficult times in Florence's history.

Margaret Morse, *Augustana College*
Creating a Pious Household in Renaissance Venice

Using sixteenth-century Venice as an example, this paper will bring attention to the sometimes modest yet central ways in which the domestic interior and its contents constructed the religious identity of a household and directed familial relationships, from childhood to death. Domestic treatises from the period offered models of the ideal, devout home, while the large numbers and variety of religious goods listed in household inventories demonstrate that in actuality families actively acquired images and objects to transform their interior spaces into sacred environments. Moreover, female members of the household largely oversaw the devotional goods in the home — and the ritual behaviors they encouraged — which profoundly shaped the spiritual character of the home. Testaments also provide evidence that individuals frequently dispersed religious items to household members as a way to maintain the pious identity of the lineage and family relationships for future generations.

Maria DePrano, *Washington State University*
Noble, Worthy, Exquisite, and Decorative Paintings: The Tornabuoni Spalliere and the Construction of a Family Persona

Spalliere portraying the Argonautica narrative formed an integral part of the wedding chamber commissioned for Giovanna degli Albizzi and Lorenzo Tornabuoni, the son of the Medici banker and art patron Giovanni Tornabuoni. Completed in 1487 by artists within Domenico Ghirlandaio's circle, the spalliere have been studied in terms of secular domestic paintings, and contemporaneous chivalric literature, but have not been comprehensively placed within the context of the Tornabuoni family. Using the 1497 inventory of the moveable goods in the Tornabuoni residences, this paper will address these spalliere from the family context of the Tornabuoni demonstrating how these works and the material culture that surrounded them constructed an honorable persona for both members of the new couple based on societally approved gender roles.

30130
Hilton Montreal
Bonaventure
Verdun

New Approaches to Machiavelli as a Political Philosopher

Session Organizer: John Najemy, *Cornell University*
Chair: John Najemy, *Cornell University*
Respondent: Giovanni Giorgini, *Università degli Studi di Bologna*

Erica Benner, *Yale University*
Machiavelli's Ironies

Machiavelli's works are usually read at face value as offering judgements expressed in a direct, unambiguous, if sometimes shocking way. This talk outlines strong reasons (set out in my book *Machiavelli's Ethics*) for thinking that Machiavelli writes ironically: that is, that he uses a range of techniques to hint at incongruities between his most apparent meanings and others that are less striking or explicit. These methods are most readily recognised if we compare Machiavelli's discussions of certain themes with those of Greek authors who used similar devices to signal meanings behind the surface of their texts. While my approach has similarities to Leo Strauss' "esoteric" reading of Machiavelli, there are important differences. Above all, I propose that Machiavelli's main purpose in writing ironically was to renovate and defend a tradition of ethical thinking defended by the Greek authors he refers to — not to subvert that tradition, as Strauss suggests.

Alison McQueen, *Cornell University*
Between Fear and Longing: Machiavelli and the Apocalyptic Imaginary

This paper situates Machiavelli's work in the context of the apocalyptic excitement that gripped Florence in the late fifteenth century. The Dominican friar Girolamo Savonarola was at the center of this enthusiastic movement. Machiavelli's work bears the mark of this context, particularly *The Prince*'s final chapter, which is, I suggest, an apocalyptic exhortation that resonates strongly with the Savonarolan message. Machiavelli gravitates toward this apocalyptic solution in *The Prince* because he has failed to grapple adequately with the contingency of the political world and with the particular crises that plagued Florence. Recognizing the dangers inherent in such a solution, he later turns away from the apocalyptic mode and embraces a robustly tragic sensibility characterized by openness to the variability and struggle of the political world. Yet, even Machiavelli's tragic turn is haunted by an eschatological hope for a perpetual republic that would offer a final escape from politics.

Peter Stacey, *University of California, Los Angeles*
Machiavelli's Theory of the State

This paper presents the thesis of a book-length investigation into Machiavelli's theory of the state. Notwithstanding a predominant tendency in Anglophone and European historiography — from Hexter to Skinner and beyond — to remain remarkably hesitant before ascribing a clear role to the idea of *lo stato* in Machiavelli's thought, this paper maintains that his entire political philosophy is riveted not merely to a coherent concept of the state but to a fully articulated theory about it. This theory develops in successive redactions from *De principatibus* to the *Discorsi*, and excavating it helps explain, in hitherto undisclosed ways, the relationship between the two texts. The paper describes its basic shape and content in order to reassert that Machiavelli really is our first early-modern theorist of the state, and that he offered a highly distinctive vision of an idea subsequently developed, in markedly different directions, by Bodin, Hobbes, and others.

30132
Marriott Chateau
Champlain
Salon Habitation B

Sidney Circle Contexts

Chair: Jaime Goodrich, *Wayne State University*

Daniel Breen, *Ithaca College*
"The Depths of Mine Iniquity": Penitence and the Reformed Tradition in Fulke Greville's *Caelica*

What happens to penance and to penitence after the Reformation? Is it even possible to locate these practices within a soteriological framework defined by reformed understandings of double predestination? This paper will discuss Fulke Greville's sonnet sequence *Caelica* and examine the ways in which it deploys poetry as a specifically penitential medium. I argue that, by co-opting the language of introspection and abjection typically used by the scorned male lover (the usual lyric persona in sonnet sequences), Greville generates a poetic subjectivity that is both conscious of his ardent desire for salvation and possessed by the anxiety that this desire might itself be sinful. As such, Greville enters into a complex dialogue with other Reformed writers — notably Martin Bucer — and links his work with that of pre-Protestant theologians by identifying the human will as the source of sin and by searching for intellectual resources to discipline the will effectively.

Madeline Bassnett, *University of Toronto*
"Turne this our penurie to plenty": Justice, War, and Agriculture in the *Psalmes* of Mary Sidney Herbert

The Psalmes of Mary Sidney Herbert, rooted in Continental and domestic Protestant politics, are generally acknowledged to pursue the militant Protestant agenda of the Sidney-Dudley alliance. Yet much of the rhetorical and political force of these translations — in particular their appropriation of the original scriptural themes of husbandry and war — has still to be explored. The Countess of Pembroke appears especially interested in shaping agrarian metaphors, elaborating them and giving them topical significance by alluding to the agricultural dearth of the 1590s. This cultural updating, I will argue, is part of her larger political purpose. Linking fruitfulness to justice and ultimately to the allegedly positive effects of war, Mary Sidney Herbert uses her psalms to urge Queen Elizabeth's compliance with a militant Protestant agenda as a means of restoring God's nutritive blessings to English soil.

Katherine Kellett, *Boston College*
Questioning Constancy in Mary Wroth's *Urania*

At the end of Mary Wroth's *Pamphilia to Amphilanthus*, Pamphilia suggests that she has triumphed over her trials of love, associating herself with "constancy." Critics have argued that Wroth reappropriates this term, making it a heroic virtue for women. Yet the varied uses of constancy in the *Urania* trouble the idea that Pamphilia's identification with constancy is secure — or even desirable. Wroth reveals that the term has a complex history and that it circulates in multiple discourses, including martyrology, which emphasized martyrs' constancy through pain, and humanism, which valued the stoic concept *constantia* as a way to conquer emotions. Wroth explores the tensions created by this term's varied connotations, adopting the humanist mode of debate to test the term's value and exploring the possibility that constancy is an identity trap for women. Although Pamphilia defends constancy, Wroth reveals the contradictions, dangers, and even absurdities of embracing constancy as an identity.

30133
Marriott Chateau
Champlain
Huronie A

Early Printed Sources of Music and Art in Renaissance Europe

Session Organizer: Susan Weiss, *Peabody Institute*
Chair: Richard Freedman, *Haverford College*

Susan Weiss, *Peabody Institute*
Publish or Perish: Printed Music Treatises in Early Modern Europe

Book publishing opened a new arena in which scholars, teachers and students could exchange ideas and debate issues. Academics played a critical role in defining which manuscripts publishers should acquire and eventually print, but after 1500 not all treatises focused on the theoretical. Some of the more practical texts may have sprung from unpublished theses written by students. Among the earliest published music treatises were those attributed to Nicholas Wollick, Melchior Schanppecher, and Johannes Cochlaeus, students at the University of Cologne during the early years of the sixteenth century. Each wrote and published one or more didactic musical texts that contain materials gathered from common sources. A number of the texts became source materials for other contemporary authors. A complex network of writers and readers is revealed by an array of evidentiary materials, including notes and glosses in surviving books and notebooks, several not included in RISM. Issues to be addressed include how students shared resources producing simple, derivative texts that could be re-cycled in a variety of ways and how their annotations privilege our understanding of music education in academic and ecclesiastical institutions.

Susanna Berger, *University of Cambridge, Pembroke College*
Thesis Prints and the Pedagogical Print Culture of Early Modern Paris

In the early modern period scholars devised an innovative category of broadsides that combined text and imagery for pedagogical purposes. These broadsides, developed first among the colleges and convent schools associated with the University of Paris and exported from there to connect a number of institutions internationally, represent a novel form of thesis print, the genre of broadsides designed by instructors or students for the purpose of public oral examinations called "disputations." Although in many such thesis prints the text is positioned on the bottom half with the visual imagery printed separately above it, in a compelling subset created by Franciscan and Carmelite professors, text and imagery are thoroughly integrated. This paper explains the history and function of illustrated thesis prints, and considers the genre's relations with other forms of didactic imagery, including printed impresas and hand drawings found in notebooks of philosophy students of the period. The paper addresses the ways in which thesis prints were displayed and stored, and presents evidence of the appropriation and adaptation of existing thesis prints by scholars throughout Europe, to reveal how these broadsides created international audiences for didactic art.

30134
Marriott Chateau
Champlain
Huronie B

Theater and the Reformation of Space in Early Modern Europe II: City and Nation

Session Organizers: Paul Yachnin, *McGill University*; Carla Zecher, *The Newberry Library*
Chair: Jean Howard, *Columbia University*

Marissa Greenberg, *University of New Mexico*
Pulling Down the Pillars: *Samson Agonistes* and Urban Place

John Milton presents three versions of Aristotle's *katharsis* clause from book 6 of the *Poetics* in the introductory materials to *Samson Agonistes*. His translations and commentary suggest the influence of neoclassical Continental interpretations of

tragedy as medicinal. Yet the drama itself reveals the persistence of Renaissance English notions of tragedy as primarily civic in subject and function. In this paper I demonstrate how, from the opening lines of *Samson Agonistes*, Milton creates a vivid sense of urban "place." Expanding upon the work of Laura Lunger Knoppers and others, I argue that Milton invites readers to interpret this cityscape in terms of the Great Fire of 1666 and the subsequent rebuilding of England's capital. Through this double-image of urban destruction and chaos, Milton explores the extent to which tragedy remains capable of contributing to the welfare and security of the city.

Sallie Anglin, *University of Mississippi*
Honest Whores and Terrain Vague: Unsanctioned Identities on the Early Modern Stage

Terrain Vague usually refers to abandoned built environments in postindustrial and contemporary urban landscapes. I suggest that the process of urbanization in early modern London created its own form of terrain vague that was accentuated by the conflation of property and jurisdictional boundaries. Focusing on *The Honest Whore* and *Pericles*, I examine insane asylums and bawdy houses — readily identifiable structures-institutions that are transformed by environmental forces and human interactions into fraught, ambiguous spaces. These spaces are nonproductive or house unsanctioned reproduction. Ultimately, they dehumanize and marginalize their residents, but, in doing so, grant them the dangerous freedom to operate outside socially sanctioned identities.

Eric Griffin, *Millsaps College*
Copying "the Anti-Spaniard": English Spaces and Iberian Traces in Post-Armada Drama

Immediately following the Spanish Armada, a crown-sponsored network of printers, translators, and hack-writers, wrote an English public newly conscious of its nationality. One of their major strategies positioned England against an adversary they "Hispanized," whether by descent or religious association. Perhaps their most notorious polemic, probably penned by William Cecil himself, was "The Coppie of the Anti-Spaniard" (1590). This paper will argue that in "copying" the representational strategies mobilized by this Hispanophobic propaganda, George Peele, Robert Wilson, and Robert Greene were the earliest dramatists to grasp its potential theatricality. As they staged the "Anti-Spaniard" in London's theaters and civic pageants, they re-commemorated public monuments to a transnational past as loci of alien incursion. Materializing in performance a reformation of English space, these playwrights extended the nationalizing processes begun by John Bale and John Foxe. Their encoding of Spanish otherness would become one of the Elizabethan era's enduring legacies.

30135
Marriott Chateau
Champlain
Terrasse

Early Modern Italian Identities V

Session Organizers: Julia L. Hairston, *University of California, Rome*; Walter Stephens, *The Johns Hopkins University*
Chair: Virginia Cox, *New York University*

Carolyn Springer, *Stanford University*
Armor and Elite Male Identity in Cinquecento Italy

With innovations in military technology and tactics during the early Cinquecento, armor began to disappear from the battlefield. Yet as field armor was retired, parade and ceremonial armor grew increasingly flamboyant. Displaced from its utilitarian function of defense but retained for symbolic uses, armor evolved in a new direction as a medium of artistic expression. Luxury armor became a chief accessory in the performance of elite male identity, coded with messages regarding the owner's social status, genealogy, and political alliances. An idealized

three-dimensional portrait of the self, armor embodied the principle of patrilineal succession and the very nature of aristocratic privilege: the fantasy of access to a second, incorruptible body, the preservation and extension of identity through property. Simultaneously an affirmation of power and an admission of vulnerability, armor provides a glimpse into the anxieties, paradoxes, and contradictions associated with the performance of masculinity in Italian Renaissance courts.

Jana Byars, *Iowa State University*
Man, Italian Noble Man: Performing Ideal Masculinity in Early Modern Italy
From Cellini's raucously violent autobiography, to Pino's measured discussion of writing, to the perfectly affected *sprezzatura* described by Castiglione, there was no shortage of prescriptive literature about ideas of masculinity in early modern Italy. In all cases the unifying element of ideal masculinity was that it was not merely a collection of traits, but instead a portion of a gender identity performed in opposition to a feminized other. The stage could be Constantinople or the Tuscan countryside, battlefields or drawing rooms. The actors could play any number or roles: women, foreigners, the poor, the slightly stupider courtier, the slower sword. Using as its framework Judith Butler's *Bodies that Matter* and coming from a larger work on pan-Mediterranean ideals of masculinity, this study applies theories of performance and gender to a close reading of Italian conduct manuals in order to insert masculinity in the matrix of early modern identity.

Eugenia Paulicelli, *City University of New York, The Graduate Center a*
Fashion, Masculinity, and Cultural Anxiety in Italian Baroque Literature
This paper analyzes *De la carozza da nolo. Ovvero del vestire e usanze della moda*, published in 1649 by the Milanese Abbot Agostino Lampugnani. The text centers on a group of *modanti*, or fashionistas as we would call them today, who besides having embellished their bodies according to the fashion of the day, have a "soul dressed in duplicity . . . because it is made, so they say, in fashion, because it is the task of fashion to lie, deceive and trick." By way of its ever present duplicity and inevitable multiplication of the self and identity, fashion holds its power of seduction, which is why it attracts the condemnation of moralists. It is not surprising then that dress and fashion carry with them the signs of a cultural anxiety that is manifested in the narratives and discourses of literature.

30136
Marriott Chateau
Champlain
Maisonneuve B

Ficino V: Naples, Spain, and England

Sponsor: Society for Renaissance Studies, United Kingdom
Session Organizer: Valery Rees, *School of Economic Science, London*
Chair: Dario Brancato, *Concordia University*

Daniel Lochman, *Texas State University, San Marcos*
Bodies Corporal and Social: Spirit and Action in Ficino and Colet
There has been little study of the relationship between Marsilio Ficino and John Colet since the work of Sears Jayne in the 1960s. My paper will return to these writers to examine the principle of action each devised and set alongside hierarchic order. Drawing upon the *Theologia Platonica* and *De Vita*, I will explore the connection between Ficino's *operatio* as a philosophical and theological principle aligned with Galenism's natural, vital, and animal spirits, and Colet's use of similar language to mediate the seeming duality of Pauline flesh and spirit. Writing on the mystical body and commenting on Paul and Dionysius's *Ecclesiastical Hierarchy*, Colet expanded Ficino's *operatio* to include the action of the divine spirit in the mystical body, transferring to Christian society a discourse of health and illness that anticipated Elizabethan defenses of rhetoricians and poets as moral physicians capable of moving ailing political bodies to healthful action.

Matteo Soranzo, *McGill University*
Reading and Translating Marsilio Ficino in Quattrocento Naples: Ippolito da Luni's *Auree Sententie* (Naples, B.N. XII E 32)

In this paper I will focus on Pietro Ippolito Lunense and his Auree Sententie e Proverbi Platonici (ca. 1493), a manuscript translation of Marsilio Ficino's Argumenta in Italian vernacular and an important document of the diffusion of Ficino's texts in Quattrocento Naples. More specifically, I will focus on the material features of the manuscript, and more particularly on Matteo Felice's illuminations, which can be used to ascribe this item to the workshop of King Ferrante's library when its director was the Florentine humanist and Friend of Ficino, Francesco Pucci (1436–1512). Also, I will investigate Ippolito da Luni's method as a translator by cross-referencing his text with Ficino's original texts and by examining his thematic and linguistic choices. My goal is to demonstrate that Ficino's diffusion in Naples was particularly strong among the "Tuscanophile" intellectuals gathered at the King's court and had a special impact on local literary production in the vernacular.

Susan Byrne, *Yale University*
The Authoritative Ficino in Spain

In the century following Ficino's death, Spanish thinkers relied on the Italian philosopher as an authority for everything from the marvelous properties of certain rocks (Pero Mexía) to the real existence of Atlantis (Bartolomé de las Casas). Their commentaries in dictionaries, *Silvas* (miscellanea), histories, and didactic works attest to Spanish intellectuals' incorporation of Ficino's works with a number of particular mentions on very specific subjects. I will analyze how these writers incorporate and rely on Ficino, posit a timeline for his welcome reception as authority, and study the late sixteenth-century debates that seem to prefigure his subsequent disappearance from the field of Spanish letters.

30137
Marriott Chateau Champlain
Maisonneuve C

Words about Images in Early Modern Europe I: Ekphrasis and Autobiography

Session Organizer: Stephanie Dickey, *Queen's University*
Chair: Stephanie Dickey, *Queen's University*

Kathleen Llewellyn, *St. Louis University*
"Ses divines beautés il contemple à son aize": The Power of the Gaze in Du Bartas's *La Judit*

The narrative frame was used in early modern French literature to define characters, to render them the object of admiration or derision, ultimately to immobilize them. This use of the frame is particularly clear in "La Judit," a recounting of the biblical story of Judith by the Calvinist poet Guillaume de Salluste Du Bartas. Fascinated by the conflicting theories of vision that developed during the early modern era, Du Bartas frames his subjects in "La Judit" so that his reader observes not only the principal characters of the epic poem, but the also the very nature and function of vision. The author experiments first with the theory of extramission, using it to establish a powerful connection between observer and observed. Du Bartas then uses intromission to separate Judith from her observers, as she becomes more saintly than human, as she is immobilized and transformed into a religious icon.

Brooke Donaldson Di Lauro, *University of Mary Washington*
Poetry and Emblems in Maurice Scève's *Délie*: A Reciprocal Decoding of Word and Image

Maurice Scève's 1544 *Délie* is notable as the only work of French emblems as well as the only sixteenth-century work to incorporate emblems into an erudite work on love. The alternation of emblems and poems reflect the poet's love experience, torn between desires of the soul and those of the body and trapped in an inexorable cycle between life and death. The poems and emblems may stand on their own, but the juxtaposition of their varied interpretations reveals how Scève combines

mutually exclusive characterizations of death in a unified if antithetical presentation of Petrarchan oxymoronic love. For just as Scève's poetry combines such seemingly incompatible concepts as pagan reminiscence and Christian conviction, classical allusion and medieval remnant, and Christian Platonism and artistic immortality, so too do the emblems which gloss the poems present an interpretation of those poems which contradicts or reinterprets the conclusions presented by the poet.

Christine Jackson, *University of Oxford, Kellogg College*
The Presentation of Masculine Identity in the Portraits, Correspondence, and Autobiography of Lord Herbert of Cherbury

Lord Herbert of Cherbury (ca. 1583–1648) was acknowledged by contemporaries to possess exceptional talents as a courtier, soldier, diplomat, poet, philosopher, and musician, but, due to misfortune and a fiery temperament, never achieved the political recognition and social status he sought for himself and his lineage. His portraits, correspondence, and autobiography provide an invaluable opportunity to trace the advancement and decline of his courtly career and his assimilation, demonstration, and presentation of elite masculine values. The self-identity and biographical record Herbert constructed clearly reflected his own personality and masculine experience, but were also influenced by the prevailing cultural model of elite masculinity that had shaped his behaviour and character since childhood. This paper will examine the masculine identity and life story presented in the portraits he commissioned and compare them with those presented in his correspondence with family and friends and in the unfinished autobiography he produced in old age.

30138
Marriott Chateau Champlain
Maisonneuve E

Mendicant Practices of Poverty and Mysticism in Renaissance Italian Convents

Session Organizer: Saundra Weddle, *Drury University*
Chair: Elissa Weaver, *University of Chicago*

Naomi Yavneh, *University of South Florida*
Presenting and Practicing Mysticism and Sensuality at Santa Chiara in Murano

Quirizio da Murano's "The Savior" (ca. 1460–78), a highly feminized depiction of an enthroned Jesus exposing his wound to a Clarissan nun, provides an interesting locus from which to explore Clarissan devotional practices in fifteenth-century Italy, as well as the role of sensuality and gender in the order's theology. In the altarpiece, created for the convent of Santa Chiara on the island of Murano, the heavily robed Savior offers with his right hand the Eucharist to a kneeling nun, while his left opens the folds of the garments covering his right breast in a demonstration of his wound that clearly evokes the iconography of the Madonna lactans. Although little is known about this work's creation, documents indicate the nuns' involvement in the convent's architectural details; the image appears to reflect the Clarissan emphasis on the mystery of Jesus' enrobement in flesh as a reflection of his humanity and compassion.

Meghan Callahan, *Independent Scholar*
Poor Spaces and Rich Devotion: The Savonarolan Model for la Crocetta in Florence

In the "Life" of Girolamo Savonarola by the pseudo-Burlamacchi, Savonarola called for reformation of the sumptuous buildings that were preventing the Dominican friars from carrying out their true duties in the service of God. If the order were to be reformed it needed a new convent, built simply and humbly in the style of the ancient Church fathers. Although Savonarola never realized the project, in 1511 his follower Suor Domenica da Paradiso (1473–1553) founded and built the convent of la Crocetta in Florence after the friar's model. Family shields and extensive pictorial cycles were banned as she created a "simple" and modest church very different from contemporary churches. This paper will explore how Savonarola and

Suor Domenica used poverty of materials, space and structure as means to signify rich devotion to God.

Saundra Weddle, *Drury University*
Representations of Female Franciscanism in Late Quattrocento Venetian Convents

Between 1470 and 1493, Venice saw the foundation of four Franciscan convents: Santa Croce di Venezia, Santa Maria Maggiore, Santa Maria dei Miracoli, and San Sepolcro. The establishment of these convents coincided with rising fervor for the cult of the Immaculate Conception; the pontificate of the Franciscan, Sixtus IV; and Venetian political and economic crises, factors shown by Rona Goffen and others to have influenced Franciscan friaries. Archival research shows that contemporaries saw connections between the four convents that seem to have hinged on their shared Franciscan identity. This paper considers the coincidence of time, place and religious order to discern whether and how convents' strategies for developing art and architecture both supported their quotidian devotional lives and projected it to the lay public. Did this context give rise to a distinctly Francsican visual culture? What, if any, differences existed between Franciscans and their female counterparts, the Poor Clares?

30139
Marriott Chateau Champlain
Maisonneuve F

Ethics, Politics, and Cosmography in Cervantes' Prose

Sponsor: Cervantes Society of America
Session Organizers: Adrienne Martin, *University of California, Davis*; Steven Wagschal, *Indiana University*
Chair: Steven Wagschal, *Indiana University*

Julia Dominguez, *Iowa State University*
Dramatization in the Clavileño Adventure: A Cosmic Perspective on the "Theater of the World"

In part 2 of *Don Quixote*, knight and squire farcically take flight on a giant wooden horse called Clavileño, an episode that not only parodies previous chivalric tales but also imitates the celestial travels from classical and medieval literature. From his soaring vantage point, Sancho describes the world as a "mustard seed" and its inhabitants as "hazelnuts," recalling the prominent metaphor of the "theater of the world," a popular literary theme of the period. It likewise evokes Abraham Ortelius's *Theatrum Orbis Terrarum* (1587), the first atlas depicting the world and dedicated to Philip II, which supplied a birds-eye view of the globe that Sancho seems to have incorporated into his own celestial vision. This presentation elucidates the connection between Ortelius's atlas and Sancho's disillusionment regarding the world's insignificance which sets in motion his abandonment of the material world, a *contemptu mundi*, and his subsequent dissatisfaction with governing Barataria.

Isidoro Aren Janeiro, *State University of New York, New Paltz*
On Forgiveness: The Moral and Ethical Demands of Memory in the *Novelas Ejemplares*

In the Novelas ejemplares, Cervantes narrates the difficult and daunting task of the protagonists who are confronted with their own past actions, and are forced to mediate, recognize, redefine, and recontextualize their past experiences within a new meaningful narrative, so as to permit the individual to become, again, an active member of society. In this presentation, an argument will be made about the process of working through and acting out the past in the *Novelas ejemplares* (memory, forgetting, forgiveness); how the protagonists work through their individual past in order to restore the broken connections that have caused the disruption in their lives; and, finally, how Cervantes presents the responsibility of the individual and society on confronting and mediating the past in order to regain their place in the fabric of society.

Eduardo Olid Guerrero, *Muhlenberg College*

The Heart and the Stomach of a King: Cervantes' Elizabeth I

This paper examines the image of Queen Elizabeth I in Miguel de Cervantes's exemplary novel, *La española inglesa* (1613). Queen Elizabeth has been widely represented in Spanish literature and culture: from the mainstream representation of the Protestant Queen as a monster in Lope de Vega's *La Dragontea* (1598) to Antonio Coello's complex main role in *El conde de Sex* (performed in 1633 and published in 1638). The analysis of Elizabeth's character in Cervantes' short story provides new insight for understanding the mutual interest and respect between the two political and religious enemies of England and Spain. Cervantes's positive portrayal of the Virgin Queen initiates a more human view of this historical figure despite her traditional and official reputation. Ultimately, *La española inglesa* demonstrates the fascination for this powerful enemy in some of Spain's most interesting writings of the Golden Age.

Friday, 25 March 2011
10:30–12:00

30203
Hilton Montreal
Bonaventure
Fontaine C

New Technologies and Renaissance Studies VI: Roundtable on Moving Textual Studies Online, via Implementing New Knowledge Environments

Sponsor: Centre for Reformation & Renaissance Studies, University of Toronto

Session Organizers: William Bowen, *University of Toronto Scarborough*; Richard Cunningham, *Acadia University*; Raymond Siemens, *University of Victoria*

Chair: Alan Galey, *University of Toronto*

Participants: Jon Bath, *University of Toronto*; Richard Cunningham, *Acadia University*; Brent Nelson, *University of Saskatchewan*

30204
Hilton Montreal
Bonaventure
Fontaine D

Vasari at the 500-Year Mark III: Constructing the Artist

Session Organizers: Patricia Reilly, *Swarthmore College*; Marco Ruffini, *Northwestern University*

Chair: Mark Rosen, *University of Texas, Dallas*

Angelina Milosavljevic-Ault, *Academy of Fine Arts*
Duke Alessandro and Vasari as Alexander and Apelles

In his *Lives*, Giorgio Vasari introduced various conceptual leitmotifs to describe and explain the progressive development of art, such as the notion of competition between artists. Although it represents a significant feature of his *Lives*, Vasari introduced it much earlier, as comparison between his and other artists' works. In this paper, I would like to turn to this concept as it appears in his letter written to Pietro Aretino in April 1536, in which it served to ensure the uniqueness of his own achievement and social position, confirmed by Duke Alessandro de' Medici's praise resulting in Vasari's introduction of Alexander the Great and Apelles simile.

Victoria Coates, *University of Pennsylvania*
Rivals with a Common Cause: Vasari and Cellini and the Renaissance Formulation of the Ideal Artist

Giorgio Vasari and Benvenuto Cellini have routinely been cast as courtly rivals who vied for the patronage of Cosimo I de'Medici in mid-sixteenth century Florence. Their relationship was indeed acrimonious, but focus on their competition may obscure a more powerful professional bond as pioneering artist-authors who had a vested mutual interest in reworking the rhetoric of traditional heroic biography to suit the early modern artist. However grudgingly, Vasari and Cellini worked in tandem towards the ideal biography of the artist through the 1550 first edition of Vasari's *Vite* through Cellini's ca. 1562 *Vita*, which reveals a strong affinity for Vasari's structure. Their mutual efforts culminated in the extraordinary funeral of Michelangelo in 1564 — an event that not so much commemorated the master as it did appropriate his legend to the purposes of the Florentine academicians — Vasari and Cellini first and foremost among them.

Kristel Smentek, *Massachusetts Institute of Technology*
Vasari in the Age of Empiricism

The celebrated eighteenth-century collector and writer on art, Pierre-Jean Mariette (1694–1774), both emulated and disparaged Vasari. Mariette assiduously sought out drawings once owned by Vasari; among his most prized possessions was an intact volume of the *Libro de' disegni*. Mariette also consciously modeled his mounts for drawings and his restoration techniques on Vasari's example. But his opinions of Vasari the biographer were more mixed. Like his colleagues, Mariette acclaimed Vasari's *Vite* as "the book to which we must always return," while condemning the Renaissance author's biases, contradictions, and mistakes. Using Mariette's texts as its focus, this paper examines the ambivalent reception of Vasari's model of history writing by eighteenth-century connoisseurs, and how engagements with Vasari's legacy in the age of empiricism fundamentally informed debates on stylistic taxonomy, the validity of artistic biography, and the necessity of an empirically-grounded, object-based history of art.

30205
Hilton Montreal Bonaventure
Fontaine E

Tales from the Streets of Early Modern Europe I

Session Organizer: Sheryl Reiss, *University of Southern California*
Chair: Sheryl Reiss, *University of Southern California*

Peter Arnade, *California State University, San Marcos*
Archives in the Fiction: How to Read Burgundian Pardon Letters

Infanticide, abduction, seduction, adultery, fraud, vendetta, and murder — these and other capital offenses from the streets of Burgundian cities fill the pages of the more than 2,000 fifteenth-century pardon letters housed in the departmental archives in Lille, France, which cover the urban Low Countries. The pardon letter as a genre is well known by historians; in 1987, Natalie Zemon Davis (*Fiction in the Archives*) dislodged Rankean positivism to decode the fictional tropes in these legal petitions in her consideration of sixteenth-century French cases. A step removed from the halcyon days of the linguistic turn, my purpose is almost the reverse: to return to the archival foundation of these legal pleas. I consider individual petitioners and their tales, but also the social and political networks within which they are enveloped, none more powerful than the urban realm of "friends and associates" and the court realm of noble affiliations and political exigencies.

John Hunt, *University of Louisville*
Honor, Revenge, and Street Life during the Vacant See of Early Modern Rome

Sede vacante, or the "vacant see" of the papacy, was a dreaded time in early modern Rome, as popular tradition held that, since the pope was dead, all sorts of crimes could be committed without concern for state reprisals. The crime par excellence committed during the vacant see was revenge. Romans regularly held their desires for vendetta in check, saving the pent up emotions to be released during the *sede vacante*. The desire for vengeance generally stemmed from a need to redress slights to one's honor. Romans sought public forums — the street and the piazza — to broadcast their revenge to the entire neighborhood. The object of their vengeance was not to kill, but rather to publicly humiliate their foe. This paper will examine the style and motive of the revenge sought during Rome's vacant see by examining the trials of the Governor's tribunal and the autobiography of Benvenuto Cellini.

W. David Myers, *Fordham University*
Policing the Early Modern 'Hood: Women, Neighbors, and Pregnancy in Germany

Early modern cities lacked the extensive police powers associated with modern governments, relying instead on the willingness of citizens to maintain surveillance over their employees and neighbors. German authorities concerned with illicit sex and the possibility of illegitimate births relied on city women to regulate and police

the behavior of young people and to guard against bastardy and even worse crimes. Employers were responsible for their domestic servants, and neighbors relied on close and extensive networks of gossip and information to control the behavior of outsiders. In Braunschweig, in the mid-seventeenth century, a young woman was accused of bearing and then murdering an illegitimate child, but no corpse ever appeared. Without a *corpus delicti*, prosecutors built a case exclusively on the opinions and testimony of local women. Using court records, including interrogations and official examinations, this paper examines their role.

30206
Hilton Montreal Bonaventure
Fontaine F

Europe and Its Others: Beyond the New World II

Session Organizer: Ricardo Padrón, *University of Virginia*

Mingjun Lu, *University of Toronto*
Empire Building and Milton's Tartarian Image

This paper, drawing upon the globalization theory and situating *Paradise Lost* within the contexts of the Mongols' western expeditions and the Westphalia Settlement of 1648, studies the political implication of Milton's representation of the Tartars. As "the Parent of many Nations," the Mongol empire at its disintegration gave rise to a vast array of nations in Eurasia. The post-Mongol world order foreshadows the political landscape in Western Europe enacted by the Westphalia Treaty that allegedly signaled the birth of modern territorial states, a landscape that, I will show, is reproduced in Milton's epic poem. Milton represents four power centers in *Paradise Lost*, namely, the "periphery" realms of Hell and Chaos, the new colony of Eden, and the "center" power registered in Heaven. The heavenly war marks not only the collapsing of God's imperial regime and the institution of Hell and Eden but also the beginning of intense competition for global hegemony. The seeds of this competition, I argue, are symbolized in the "roving Tartar" intent on subverting God's new colony and the inassimilable "Tartarian" sediment amidst God's creation.

Thierry Rigogne, *Fordham University*
Coffeehouses before Cafés: Importing Ottoman Knowledge, Practices, and Commodities into Early Modern France

Merchants, seamen, diplomats, and physicians traveling throughout the East in the sixteenth and seventeenth centuries gathered firsthand observations, but also local information on coffee-drinking and thriving Ottoman coffeehouses. Widely disseminated, the travel accounts, letters, and memoranda they penned built a base of knowledge that familiarized Europeans with novel practices, laying the ground for them to adopt an exotic beverage and develop a new institution. This communication revises the history of European coffeehouses — whose Ottoman origins have never been properly analyzed. Following the overlapping commercial, diplomatic, and scientific networks that carried goods, people, knowledge, and practices between East and West, it shows the critical role cultural transfers from the East played in processes of cultural innovation during the Renaissance and early modern periods, while situating early cafés within broader French political, cultural, and religious debates, as well as European discourses on the East or controversies about medicine, health, and diet.

Vera Keller, *University of Southern California*
Air-Conditioning India: Impossible Projects as Global Strategies

In 1622, King James I and Prince Charles wished to air condition the Mughal court and hunt sunken Indian Ocean treasure using Cornelis Drebbel's air-conditioning and submarine. This strategically outrageous project demonstrated royal absolution from natural law and laws of nature. It further offered unsettling epistemic possibilities, tactically allowing philosophers to review inherited knowledge from inverted perspectives. The projects themselves were alien; air-conditioning was already

practiced, and submarine exploration was celebrated by the Mughals, and Drebbel was Dutch. The purposeful importation of techne encouraged courtiers to view all cultures, including England, as projects vulnerable to manipulation. This view was highly contested in England itself; the project was scuttled, but its repercussions for the Stuart administration of invention were great. They were greater still for Francis Bacon's global policy of knowledge, which he called the "new world of sciences," and which included these projects as models of the usefully impossible.

30207
Hilton Montreal Bonaventure
Fontaine G

Renaissance Women: The Public/Private Dichotomy II

Session Organizer: Paula Clarke, *McGill University*
Chair: Catherine Harding, *University of Victoria*

Candace Magner, *Independent Scholar*
Barbara Strozzi and the Venetian *Accademie*

Born in 1619, Barbara Strozzi had the good fortune to be brought into a world of creativity, intellectual ferment, and artistic freedom as the daughter of the poet Giulio Strozzi. Composer and singer, she published eight collections of songs — more music in print than even the most famous composers of her day — without ecclesiastic or noble patronage. She is sometimes credited with the genesis of an entire musical genre, the cantata. Her skills were tried and her fortitude tested among the predominantly male membership of the Accademia degli Incogniti and the Accademia degli Unisoni. Praised in dedications and poems, slandered in satires, was she the young clubhouse mascot, the honoree of a friendly "roast," the subject of an elaborate public relations stunt, a Venetian geisha in service to the gentlemen, or a woman who superseded the common roles of wife, nun and whore to achieve her personal goals? This paper regards the position of this young woman in the intellectual world of the Accademie.

Sara Russell, *University of California, Berkeley*
Clandestine Marriage, Private Revenge, and Public Spectacle: Exploring Dichotomies in the Italian Renaissance Novella

In Matteo Bandello's (1485–1561) famous novella 1.42, the knight Didaco falls in love with the lowborn Violante. They agree to marry clandestinely — a legal option available, even without a priest, before the Council of Trent's 1563 marriage reform. After a year, Didaco disavows his wife, publicly — and illegally — marrying a noblewoman. Secretly plotting revenge, Violante invites him to her house, and when he falls asleep, she binds, dismembers, and eventually stabs him in the heart. Violante goes to the viceroy's court and publicly declares that she has murdered Didaco to avenge her honor. The court investigates and easily confirms their clandestine marriage, yet condemns Violante to death for murder. This novella explores the dichotomy between a private, legal marriage, and a public, illegal one, as well as the dichotomy between Violante's choice to consummate violent revenge in private before making use in public of her access to the law.

Lisa Tagliaferri, *City University of New York, The Graduate Center*
Speaking and Silence: Catherine of Siena's Political Involvement and Advice to Other Women

Catherine of Siena was a prolific writer of letters in the emerging Italian vernacular language, addressing the pope, political figures, and fellow religious people. Living a self-imposed cloistered life in her youth, Catherine later became one of the most politically active women of her time, seeking to reform the Church and return Pope Gregory XI to Rome from Avignon. By biographers, Catherine is esteemed for her vocal presence in public life; she travelled extensively and her letters increased the reach of her voice. Catherine also commanded both male and female religious followers, and served as ambassador of Florence in Avignon. Despite her own disposition to speak, her letters to other women advocate for both speech and silence, depending on circumstance and individual woman. This paper presents

Catherine of Siena as a truly public figure of the early Renaissance, and compares her own actions with her advice to other women.

Paula Clarke, *McGill University*
Women in Urban Space in early Renaissance Venice

Italian Renaissance humanists like Leon Battista Alberti and Francesco Barbaro proposed an ideal of gendered spheres of activity in which women were confined to the domestic world, while public activities of politics, business, and law remained the sphere of men. Such a view has implications for urban space; historians have, in fact, argued that women of the Italian Renaissance spent most of their time at home or near it, avoided important public areas, and could only with difficulty negotiate the public streets, rendered dangerous by male violence or aggression. This paper will examine this issue from the point of view of women in early Renaissance Venice. It will discuss women's presence in shops and markets, law-courts, squares, and streets. Also raised will be the question of whether ordinary people shared humanists' views regarding such a clearly gendered separation between private and public.

30208
Hilton Montreal
Bonaventure
Fontaine H

Bartolus of Sassoferrato and His Age II

Session Organizers: Elena Brizio, *The Medici Archive Project*; Thomas Izbicki, *Rutgers University*
Chair: Thomas Izbicki, *Rutgers University*

Elena Brizio, *The Medici Archive Project*
Bartolus of Sassoferrato and his *Consilia*

During his professional life, Bartolus of Sassoferrato composed many *consilia*, or legal opinions, requested by both judges and litigants. In the "official" collections of his *Opera omnia*, published by Giunti of Venice in four editions between 1590 and 1615, the number of published and acknowledged *consilia* is 405, but the number of *consilia* that he actually composed is still unknown. Many of his *consilia* deal with women and the world of dowries, properties, sumptuary laws, inheritances, offspring, and the interpretation of both civil Roman law and local statutes in favor or against women. The aim of my paper is to give a brief survey of these *consilia*, both in the Giunti printed editions and in unpublished manuscripts, with a focus on the legal position of women in late medieval civil Roman law.

Susanne Lepsius, *Universität München*
Lucchese Problems as seen by Bartolus of Sassoferrato

As a university law professor Bartolus of Sassoferrato commented on the ius commune, thus a general body of law. If he is associated with any communal type of statutory regulation, one thinks of Perugia, Umbria. His hometown, Sassoferrato, is close to Perugia; and, as a law professor at Perugia, 1342 until his death in 1357, he always prided himself of his Perugian citizenship. This paper will examine instead, how much Bartolus reflected at the beginning of his academic career as law professor in Pisa (until 1342) on Tuscan peculiarities. Lucca for example was an autonomous city with statutes restraining foreign law professors from giving counsel on Lucchese affairs or interpreting her statutes. But in 1342 Lucca lost its independence to neighboring Pisa. This paper will explore, how Bartolus reflected on this intricate relationship and the position of Lucca in the Tuscan orbit.

Osvaldo Cavallar, *Nanzan University, Seto Campus*
Pedantic Imitation or Intellectual Engagement? Jurists on Rivers from Bartolus to Giovanni Battista Aimo

In his introduction to the reprint of Bartolus of Sassoferrato's tract "Tiberiadis" (Torino, 1964), the Italian legal historian Guido Astuti labeled as "pedantic imitators" all the jurists who, after Bartolus pathbreaking tract, wrote on rivers and alluvions by mixing geometrical demonstrations and the analytical discussion of

Roman law. While pedantic imitators and obtuse defenders of Bartolus certainly existed, there is no doubt that, geometry underwent a rapid development in the centuries after the first Latin translation of Euclid appeared. There is also no doubt that, after Bartolus wrote about the meandering Tiber, jurists of subsequent generations accumulated a substantial body knowledge on factual problems and legal issues caused by the uncontrollable power of rivers. My presentation will focus on one of these "pedantic imitators," Giovanni Battista Aimo, to see how he engaged Bartolus on two fronts: the use of geometry for solving practical problems caused by rivers. The three main problems rivers posed to jurists are: alluvial deposits, islands born in the midst of rivers, and abandoned riverbeds. Last but not least, attention will be paid to the problem of the interdisciplinary dimension of this discussion: the extent to which law and geometry underwent integration from Bartolus to Aimo.

30209
Hilton Montreal
Bonaventure
Portage

The Future of the History of the Book

Session Organizer: Arthur Marotti, *Wayne State University*
Chair: Arthur Marotti, *Wayne State University*

Earle Havens, *The Johns Hopkins University*
The Hidden Renaissance: Secret Texts, Paratexts, and Manuscript Culture in the Era of Print

No matter how much we believe we have plumbed the depths of special collections archives and rare-book and manuscript libraries, many potentially fruitful categories and classes of primary source materials, and accompanying fresh source-driven modes of scholarly inquiry, await and invite what can still be described as "initial stages" of investigation, development, and exploitation. Benign neglect of such materials can be attributed, at least in part, to scholarly and institutional disconnections between members of the curatorial-archival and academic communities, as well as to broader distributions of scholarly responsibility and patronage with respect to traditional forms of scholarly inquiry and training within the academy as a whole, vis-à-vis the history of the book. This paper will draw attention to potentially fruitful classes of source materials that might be more seriously considered within the broader history of the book, both as legitimate and distinct genres of early modern cultural discourse, and as useful modes of scholarly communication from the distant past. Focus will be paid in particular to the endurance, and in many cases the positive flourishing, of a range of manuscript and scribal practices that thrived throughout, and often in close conjunction with, Renaissance print culture.

James Kearney, *University of California, Santa Barbara*
Once and Future Book History

Thought on the history of the book has a long history predating the modern emergence of the field. Well before Havelock, Ong, Eisenstein, and Johns, Western thinkers from Augustine to Franklin implicitly or explicitly evoked a history of changing media forms and the place of the book within it. This paper argues that attending to certain moments in this long history helps us situate our own practices and consider the future of the history of the book. There are many reasons these older histories have been largely ignored or forgotten, not the least of which is that they are often crudely formulated and transparently ideological. These are precisely reasons why we should attend to these histories, which might have something to tell us about the "history of the book" present and future. Forays into the thought of Erasmus and Defoe offer a sense of some of the forms that the history of the book has historically taken in the Christian West, and will ground a brief meditation on directions that the discipline of book history could or should take.

Elizabeth Eisenstein
Old Media in the New Millenium

Whatever happens to the book, historians are likely to continue studying how previous generations used texts before there was any recourse to screens. The future of the history of the book seems secure. The future of the book itself is more uncertain. So too is the future of the printed word. This talk aims at placing current speculations about the fate of old media in historical perspective. It will take note of previous premature obituaries, on the death of the sermon and the end of the book and will question the notion that the printed word is being superceded. Coexistence seems more likely than supercession and accounts better for the present multi-media environment. Concern with the destabilizing effect of new technologies should not distract us from also acknowledging the continuing, ever cumulative effects of a media revolution that is now 500 years old.

30211
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Bonaventure
Mansfield

Le texte de la Renaissance: Honoring François Rigolot II: Rabelais and De Navarre

Sponsor: Princeton Renaissance Studies
Session Organizers: Marc Bizer, *University of Texas, Austin*; Cynthia Nazarian, *Northwestern University*
Chair: Peter Eubanks, *Colgate University*

Michael Randall, *Brandeis University*
On Ambivalent Deceit in the *Heptaméron*

In texts such as Marguerite de Navarre's *Heptaméron* or François Rabelais's *Quart Livre*, the notion of deceit can be understood as positive or negative according to context. The same type of deceit can be depicted as good and bad in the same paragraph by dint of who is deceiving and who is deceived (see *Heptaméron* 1.5 for example). I would like to read this ambivalent understanding of deceit in light of the distinction between dolus bonus (good deceit) and dolus malus (bad deceit or harmful fraud) found in Roman law. Jurists such as André Tiraqueau and Charles du Moulin show clearly how the legal term dolus (deceit) was understood as a neutral term in the sixteenth century. I intend to analyze how the literary and legal discourses of the Renaissance bear witness to an ambivalent understanding of deceit foreign to modern ears.

Bernd Renner, *City University of New York, Brooklyn College*
Entre idéal et réalité: guerre et violence dans Rabelais

Les concepts de la violence en général et de la guerre en particulier, tels qu'ils se manifestent dans la geste rabelaisienne, ont reçu beaucoup d'attention critique. Nous nous proposons d'y ajouter une facette un peu moins étudiée, à savoir celle de la description des actes de violence en analysant leur appartenance aux critères satiriques de la "beauté" et du "sublime" tels que les a établis Friedrich Schiller dans son fameux traité *Über naive und sentimentalische Dichtung*. La complexité du texte rabelaisien de la guerre, ancrée à la fois dans *l'Enchiridion* militis christiani d'Erasme et les grandes batailles religieuses et linguistiques de l'époque, s'avérera enrichie par notre analyse qui se basera sur les courants cynique, farcesque et satirique qui dominent le texte tout en tâchant d'éclaircir un "plus hault sens" caché des *Chroniques*.

Katherine Brown, *Colgate University*
Intratextuality and Incest in the *Heptaméron*

Marguerite de Navarre's *Heptaméron* reveals a complicated relationship with Giovanni Boccaccio's *Decameron*. While scholars have examined thematic and structural similarities in these works, particularly in the use of a frame narrative that connects the novellas, my paper focuses on a significant difference between them, namely the presence of incest in the *Heptaméron* and its absence in the *Decameron*. In addition to the historical and political implications of incest for

Marguerite personally, there is also a textual implication of this theme. In the *Heptaméron*, incest functions as a metaphor for writing novellas, creating a type of intratextuality where one story engenders another and for which there is a single source. The third and fourth days of the *Heptaméron* in particular show a special attention to incest and are bookended by intratextually connected tales. Through the structure of these days, Marguerite demonstrates the dangers of incestuous stories.

30212
Hilton Montreal Bonaventure
Salon Castilion

Machiavelli: His Political and Intellectual Context

Session Organizer: Robert Black, *University of Leeds*
Chair: James Hankins, *Harvard University*

William Connell, *Seton Hall University*
Machiavelli's Erasmus

In the absence of secure evidence recent scholarship has been reluctant to admit that Niccolò Machiavelli might have read Erasmus or been influenced even by such popular works as *The Praise of Folly*. New archival evidence suggests that Machiavelli was not only a reader of Erasmus (like his friends Francesco Vettori and Francesco Guicciardini), but that a personal connection at one remove with Erasmus played a role in Machiavelli's rehabilitation with the Medici in 1520. Some of the most famous passages of Machiavelli's writings were written in response to Erasmus, and Machiavelli is likely to have helped shape a peculiarly Florentine reading of Erasmus that emphasized the Dutch humanist's secular and political writings at the expense of his devotional and rhetorical works.

Mark Jurdjevic, *York University, Glendon College*
Machiavelli's *Istorie fiorentine*, and the Florentine Constitution

My paper considers the relationship between Machiavelli's *Istorie fiorentine*, his later political writings, and Machiavelli's relationship with the Medici family. It compares and contrasts Machiavelli's accounts of the Albizzi and early Medici regimes from the Istorie with his summary of their defects in his *Discursus florentinarum rerum post mortem iunioris Laurentii Medices*. In particular, it focuses on Albizzean electoral techniques, the institutional configuration of the Signoria, the role of the people in the Medici party, and the tension between Medici authority and republican institutions. I argue that Machiavelli's historical reconstruction of those regimes in the Istorie was an expansion and sustained defense of his briefer sketches from the *Discursus*, and hence that one of the purposes of the Istorie was to persuade Clement VII of the viability of Machiavelli's constitutional proposals for Florence.

Robert Black, *University of Leeds*
Politics and the Florentine Chancery in the Age of Machiavelli

New studies have reopened the question of Machiavelli's involvement in Florentine political factions. Crucial are definitions of faction and political activism. It will be suggested that faction meant, in the Florentine historical context, acting in the private interest of a group in order to enhance its political power and undermine its opponents' political position; political activism could embrace factionalism as well as action in support of a particular government policy. It will be argued that Machiavelli was not a factional agent, but he was a political activist in support of government policies. Although Machiavelli was unlike his predecessor as second chancellor, Alessandro Braccesi, who plotted the elimination of opponents or enemies, nevertheless he did struggle actively in support of government policies, most notably the militia. If Machiavelli had worked for a supposed "Soderini faction," it is hard to see how he could have subsequently envisaged a career under the Medici.

30213
Hilton Montreal
Bonaventure
Frontenac

The Renaissance of Late Derrida

Session Organizer: Kathryn Chenoweth, *University of Chicago*
Chair: Tom Conley, *Harvard University*

Kathryn Chenoweth, *University of Chicago*
Another Law of Monolingualism: or, How Derrida and Montaigne Read the Edict of Villers-Cotterêts (1539)

This paper examines the place of the Edict of Villers-Cotterêts, the law famous for establishing monolingualism in France, in the work of Michel de Montaigne and Jacques Derrida respectively. The critique of monolingualism, as both cultural institution and philosophical force, is central for both philosophers; and both write of a formative autobiographical experience that informs this critique. Reading Montaigne's "On the education of children" next to Derrida's "Force of Law" and "The Monolingualism of the Other," I will analyze the curiously divergent treatment given to the Edict of Villers-Cotterêts by these two philosophers ostensibly allied in their writing against monolingualism. How does the autobiography of one (Montaigne) becomes the myth of the other (Derrida)? What might this suggest about the limits of appropriating Renaissance texts in modern theoretical contexts, even when their concerns are the "same"?

Hassan Melehy, *University of North Carolina, Chapel Hill*
Derrida and Montaigne: Critiques of Modern Philosophy

This paper is an examination of Jacques Derrida's carreer-long returns to Descartes's annoucement of the advent of modern philosophy in the ascendancy of reason and the human subject, as well as Derrida's later turn to Michel de Montaigne that further elucidates the nature of this announcement. In "Cogito and the History of Madness" (1963), Derrida presents Descartes as confronting madness by claiming to exclude it from reason's procedures. Considering a closely related problem in "The Animal that Therefore I am" (1997), Derrida terms Montaigne's "Apology for Raymond Sebond" (*Essays*, 2:12) "one of the great pre- or anti-Cartesian texts on the animal" because Montaigne adduces extensive evidence that animals are in possession of reason. In this paper, I will assess the value of Derrida's reading of Montaigne against Descartes for furthering understanding the literature of the Renaissance as offering a present-day challenge to the persistent restrictiveness of thought.

Matthew Ancell, *Brigham Young University*
The Double Hypothesis: Montaigne, Perspective, and the Critique of Monocular Philosophy in Derrida's *Memoirs of the Blind*

As the translators of Derrida's *Memoirs of the Blind* have noted, a reading of this text depends on the elided direct object (i.e., "this") of its first and next to last lines "Do you believe [vous croyez]?" Whether or not you see this poses a double hypothesis, a double vision in a skeptical mode. While the texts in which Derrida locates his discussion are the paintings included in this exhibit, the subtexts of his discussion in the catalogue are skeptical philosophy — Montaigne's Pyrrhonism as opposed to Cartesian rationalism — and linear perspective — anamorphosis as the logical undoing of Albertian perspective. This paper will examine how these philosophical and artistic discourses operate within Derrida's analysis of faith and vision.

30214
Hilton Montreal
Bonaventure
Fundy

Word and Deed: Mendicants to the World II

Sponsor: International Medieval Sermon Studies Society
Session Organizers: Sally Cornelison, *University of Kansas, Lawrence*; Nirit Debby, *Ben-Gurion University of the Negev*; Peter Howard, *Monash University*
Chair: Nirit Debby, *Ben-Gurion University of the Negev*

Carolyn Anne Muessig, *University of Bristol*
Illuminating the Miraculous: Roberto Caracciolo's Preaching on St Francis of Assisi
The Franciscan preacher and Bishop of Aquino, Roberto Caracciolo (d. 1495) was a prolific sermon writer. His homiletic collections circulated widely throughout Eastern and Western Europe. His sermons on saints are insightful in demonstrating the way he perceived and understood miracles, and how in turn he preached this understanding to his audience. This paper, therefore, will examine Caracciolo's preaching on the miraculous; in particular, it will consider his comprehension of the miracle of Francis of Assisi's reception of the stigmata, a miracle that Caracciolo described as being among God's greatest.

George Ferzoco, *University of Leicester*
Mendicant Preachers (Thirteenth to Fifteenth Centuries) in Praise of "Other" Saints
Thanks mainly to the work of J.-B. Schneyer, we know that preachers of mendicant orders showed themselves to be preoccupied, in their sermonsfor saints' feasts, with commemorating saints from their own orders. This paper proposes to look at a selection of such sermons in order to compare and contrast them to sermons written by the same preachers, but in praise of saints from other orders. Through an examination of sermons and hagiographical writings by Franciscans such as Bonaventure, and by Dominicans such as Jacopo da Varazze, there can be glimpsed not only specific portrayals of the virtues of 'other' recent saints, but also more generally there can emerge, taken together, an enconium of the mendicant ideal.

Beverly Kienzle, *Harvard University*
Travis Allen Stevens, *Harvard University*
Words, Deeds, and the Writing of Female Hagiography
Penitent women in medieval and Renaissance Italy endeavored to live the apostolic life that the friars pursued. However, women faced opposition to the practice of various elements of apostolic calling, above all the public voicing of religious belief. Mendicant biographers grapple with their subjects' apostolate in a variety of ways, exercising careful linguistic control over the women's deeds and especially their words. A few examples will be considered here: Umiliana dei Cerchi (1219–46), Margherita of Cortona (1247–97), Clare of Montefalco (ca. 1268–1308), and Catherine of Siena (1347–80). We shall focus on the language that the hagiographers employ to represent the women's voices. That analysis provides the point of departure for raising broad questions about the relationship between holy women and their mendicant biographers.

30215
Hilton Montreal
Bonaventure
Longueuil

The Word as Act and Object II: Transmission

Session Organizers: Jessica Buskirk, *Technical Institute, Dresden*; Samuel Mareel, *University of Ghent*

Chair: Samuel Mareel, *University of Ghent*

Respondent: Jessica Buskirk, *Technical Institute, Dresden*

Rebecca Dixon, *The University of Leeds*
Consuming the Past in the Burgundian Roman de Florimont: Codex, Context, and Courtly Aspiration

As reworkings of preexisting narratives, the C15 Burgundian *mises en prose* have traditionally been seen by critics as insipid examples of intralingual translation. More recent scholars have countered this dismissive view, noting that adaptation of the earlier narrative functions as cultural appropriation by or for the new audience. This can be taken further, however, to encompass not simply the textual interest of the mises en prose but also the material context of their production. This paper examines the vast Roman de Florimont in its manuscript actualisation (BnF 12566) as the performance of an ostentatious consumer culture at the Burgundian court. Focusing on the role of the past in text and image, I show how the depiction of past glories invites reflection on a dazzling present and future for Philip and his circle. Florimont, I argue, provides the narrative articulation of lifestyle aspirations encoded in the book's physical presentation as consumable luxury object.

Sara Ryu, *Yale University*
Textual Folds: Alphabet, Pictogram, and the Christian Idol in New Spain

A unique artistic phenomenon of colonial Mexico, *Cristos de caña* are sculptures of the Crucifixion fashioned out of indigenous cornstalk and cornstalk paste. These objects often contain within their hollow cores colonial documents, especially tribute lists in the Nahua pictographic writing system, which also incorporate Nahuatl words composed in Roman alphabetic script. Scholars tend to interpret these concealed documents as instances of meaningless reuse. This paper will propose that the insertion of such documents into *Cristos de caña* was a motivated gesture, fundamental to the making of these sculptures. Script and glyph, contained within the body of Christ, endow the image with a structure of personhood. They animate the Christian idol, creating a potent nexus between the work of art and the social milieu in which it was made. The colonial encounter, I seek to argue, was not merely figured in artifacts, but effected through the acts of their fabrication.

Jan Dumolyn, *University of Ghent*
The Words of the Rebels: Spoken and Written Messages of Popular Politics in Medieval Flanders

It is often assumed that before or in the first years following the invention of the printing press, there was no production of pamphlets with subversive political or religious messages. However, medieval rebels in the urban society of late medieval Flanders distributed such leaflets on many occasions; they attached libels, defamatory posters, and lists of demands to public buildings and churches long before the rise of Reformation pamphlet literature and Luther's famous action at the church of Wittenberg in 1517. Before subversive discourse could be mechanically reproduced, the number and impact of such written documents was smaller and more ephemeral; for that reason, it is essential to understand how they were circulated to appreciate their impact. My paper addresses the ways in which these discourses were diffused, consumed, and reproduced through both speech situations of aurality and the process of *réécriture*.

30216
Hilton Montreal
Bonaventure
Pointe-aux-Trembles

Early Modern Self-Help II: The Sciences

Session Organizer: Carol Harllee, *James Madison University*
Chair: Carol Harllee, *James Madison University*
Respondent: Carol Harllee, *James Madison University*

Travis D. Williams, *University of Rhode Island*
Inventing Rigor in the Dialogue of Self-Taught Early Modern Mathematics

In sixteenth-century Britain, mathematics acquired its first native expression in the form of English-language texts cast as dialogues between a fictional master and scholar. Intended for non-Latinate readers who wished to teach themselves, these dialogues also initiated an improvement in the standards of both theoretical and practical rigor in mathematics. This paper examines the paradoxical interaction of dialogue, a form historically associated with conversation and probable knowledge, with mathematical rigor, a concept associated with the monologic dictates of certain knowledge. Self-instruction rectified the insufficient rigor of earlier monologic treatises by creating a psychomachia in the reader, who teaches himself the necessity of rigor, rather than having it imposed by an outside authority. Ultimately, however, dialogue could not sustain the needs of newly developed canons of rigor, and mathematics returned to monologic forms. Though insufficient in the long term, dialogue was a necessary stage in the evolution of modern mathematics.

Jennifer Egloff, *New York University*
Teaching Oneself to Cipher: How Early Modern Individuals Used Anglophone Didactic Literature to Acquire Mathematics Skills

During the early modern period Atlantic exploration and commerce contributed to an increasing demand for mathematics education. Considering that only a small percentage of the population had the wherewithal to attend university, my paper explores extra-university methods of Anglophone mathematics education, focusing primarily on the wide range of mathematical skills that men and women could obtain through contemporary didactic sources. These sources include not only mathematics textbooks, but also almanacs, advice manuals, cookery books, and vocational handbooks. Unlike the theoretical mathematics taught at universities, the mathematics knowledge transmitted via didactic literature was primarily practical, and was generally sought by individuals who wanted to obtain better jobs and increase their earning power. Nevertheless, since the theoretical mathematics traditionally taught at universities continued to be associated with the elevated social status of university attendees, some individuals sought theoretical mathematics education as a method of asserting or advancing their social status.

30217
Hilton Montreal
Bonaventure
Jacques Cartier

Renaissance Transformations of Antiquity II: Harmonia mundi

Session Organizer: Wolfram Keller, *Humboldt-Universität zu Berlin*
Chair: Linda Austern, *Northwestern University*
Respondent: James Winn, *Boston University*

Wolfram Keller, *Humboldt-Universität zu Berlin*
Un-Boethian Noise: Poetological (Dis-)Harmony in Late Medieval Dream Visions

Medieval poetry is often seen as a kind of mathematical music, a time-worn analogy with sources in antiquity (Plato, Pythagoras). This analogy found wide dissemination in the Middle Ages through the chief "music theorists," Augustine and Boethius. The metaphysical and ethical dimensions of their theories have been further identified as providing medieval authors with a theory of literature, that is,

a poetological analogue and ordering principle, capable of establishing harmonic relationships between body and soul, between microcosm and macrocosm (e.g., Hugh of St. Victor's *Didascalicon*). While this Boethian, Neoplatonic conception of musical ratio seems to mark an astonishing continuity throughout the Middle Ages, it appears that late medieval dream visions register an important transformation of this classical topos, as the dreamers variously discover poetological analogues in the dissolution of sound and music; their perception of musical inventio rather represents a "noisy" turn in late medieval poetics.

Claudia Olk
"Where fancy is bred": Music and the Immaterial in *The Merchant of Venice*

The musicality of Shakespeare's plays does not only reside in their numerous allusions to music and their inclusion of instrumental pieces and songs. It also consists of the inaudible music that emerges in the plays' structures and arrangements, and their harmonious sets of relationships. This paper first of all examines Renaissance theories about the nature and power of music and relates them to discourses of materiality. It traces contemporary conceptions of music, their origins in Greek philosophy and the ways in which they were mediated by Macrobius and Boethius and gained new momentum by Neoplatonic philosophy. In looking at music in *The Merchant of Venice* I shall start from the notion of music as a non-referential discourse and I would like to explore what is at issue when a dramatic text attempts to emulate the effects attributed to music without imitating them.

Cornelia Wilde, *Humboldt-Universität zu Berlin*
"From harmony to harmony": Late Seventeenth-Century Poetic Modulations of a Classical Trope

Numerous literary and poetic early modern texts use the Pythagorean-Platonic idea of *harmonia mundi*, i.e., of a universal order based on mathematical ratios of musical harmony, and the concomitant notion of the music of the spheres as tropes for aesthetic and moral perfection, political concord, the idea of a Christian heaven, and of harmony and order more generally. This paper considers late seventeenth-century poetic negotiations of the classical trope's metaphysical content and music's ascribed harmonizing potential. Poems in praise of music, e.g., John Dryden's and Nicholas Brady's Cecilia-Day odes, invoke music's power to unite creatively an atomized world, the instrumental competition staged in these texts, however, questions the ideals of musical and communicative consonance. Poetic perspectives oscillate between the focus on music as an aspect of the metaphysics of world harmony and music as rhetorical art, shifting between the ideas of *harmonia* and *theatrum mundi*.

30218
Hilton Montreal
Bonaventure
St-Leonard

The New Prometheus: Boccaccio's Mythopoetic Humanism

Session Organizers: Susanna Barsella, *Fordham University*; Angela Capodivacca, *Yale University*
Chair: Giuseppe Mazzotta, *Yale University*

Elsa Filosa, *Vanderbilt University*
From Classical to Pre-Humanistic Myth: Goddesses and Women in Boccaccio's *De mulieribus claris*

Giovanni Boccaccio's *De mulieribus claris* and *Genealogie deorum gentilium* include parts in which Boccaccio formulated theories on the birth of pagan divinities and myths. I would like to analyze some biographies of goddesses and women in *De mulieribus claris*. These biographies exemplify Boccaccio's theories. With the transition from classical divinities to mortal women, from myths to role models, Boccaccio created new ideologies, later at the core of humanism, such as the value of friendship or the political commitment in favor of the republic.

Tobias Gittes, *Concordia University*
"Go down Moses" (and Joseph Too): Boccaccio's Revision of Hebrew Myth
Boccaccio's procedure of rationalizing classical myth through naturalistic and euhemeristic interpretations has long been a subject of critical focus. Less studied are Boccaccio's more subtle reinterpretations of the stories of Judeo-Christian sacred history. In this paper, I investigate two instances of this latter variety of interpretation: thinly veiled, implicitly critical, parodies of the stories of Moses and Joseph in the Old Testament. By examining Boccaccio's peculiar treatment of these two foundational tales of the Hebrew Bible in the larger context of Boccaccio's more general mythmaking activity, I hope to cast some light on Boccaccio's possible motivation for engaging in a subtly polemical — and potentially blasphemous — subversion of Hebrew myth.

Jason Houston, *University of Oklahoma*
Boccaccio's Maecenas: Poetics, Politics, and Patronage in the Italian Trecento.
This paper considers Boccaccio's insistence on the relationship of poetry and political patronage in the figures of Dante and Petrarca. Throughout his literary career (from the *Ameto* to the poem *Ytalie iam certus honos*, and finally a letter written in 1362), Boccaccio refines his opinion on the proper role of political power to the ethical mission of the poet. Boccaccio repeatedly invokes the classical figure of patronage in Maecenas in his effort to defend Dante's political failures, coerce Petrarca from his unseemly political accommodation, and secure his own fortune. In confronting the uncomfortable relationship between poetry and political power, Boccaccio helps determine the role of the poet in the emerging culture of Florentine Humanism and beyond.

Aileen Feng, *University of Arizona*
Exemplarity and Mythology in Quattrocento Female Epistolary
This paper examines Isotta Nogarola's engagement with mythic biographies of famous women in writers such as Plutarch and Valerius Maximus, and later Boccaccio, and her confrontation with the problem of a history of women stemming from the textual tradition on female exemplarity. In her letterbook she disavows certain aspects of these myths in order to emphasize the intellectual history of women, a move that redefines the values praiseworthy in women and challenges traditional paradigms of female worth. She thus attempts to reestablish a space for female intellectuals within the republic of letters, one that she shows always already existed. Reframing the myths and biographies of famous women can be viewed as a subversive discourse that rivals and corrects the male-authored history of women by demythologizing the figure of the learned woman.

30219
Hilton Montreal Bonaventure
St-Michel

Sacred and Sexual in Early Modern Italian Art

Session Organizer: Steven F. H. Stowell, *University of Toronto, Victoria College*

Chair: Steven F. H. Stowell, *University of Toronto, Victoria College*

Paula Carabell, *Florida Atlantic University*
Michelangelo and the Lost Object: Reparation and Redemption
The relationship between artist and work has long been recognized as a powerful force, its potency recalling the erotic connection between lover and beloved as it was described in the Renaissance both by the poets of the Petrarchan tradition and by the conventions of Neoplatonic love theory. These strategies had realized that such amorous alliances were dissimulative in nature, and had recognized the mutability of the self in love. They had perceived that the individual finds, as well as loses, his identity through his involvement with the Other. It is this self-affirming and self-alienating cycle that is rehearsed in the relationship between maker and made and that finds expression in Michelangelo's late, unfinished sculptures. While

not overtly sensual in nature, such works rehearse the artist qua lover's need for his beloved, one that finds fulfillment though intense and continuing involvement with representational form.

Christian Kleinbub, *The Ohio State University*
Tactility and Spirituality in Michelangelo's *Noli me tangere*

Although early modern representations of the *Noli me tangere* have been studied in terms of gender and even sexuality, the special character of the *Noli me tangere* (ca. 1531) designed by Michelangelo and painted by Pontormo has received less attention. Focusing on the strange gesture of Christ, who seems to touch the breast of Mary Magdalene while evading her own reaching hand, this talk will offer a theological reading of the work's unprecedented iconography, while connecting it to larger questions of sexuality in the period's theory of art that were consciously addressed in the painting itself. Indeed, by joining Michelangelo's disegno to Pontormo's colorito, the work embodied a sexualized commingling of artistic forces, connecting the sexual and the sacred through ideas about creation in terms that were, paradoxically, intended to generate higher devotion — a sort of divine impregnation — in the viewer.

Randall Rhodes, *Frostburg State University*
Adam: The Apologist for Queerness

Throughout the Quattrocento and Cinquecento, the Magistratura degli Otto and Ufficiali di Notte married homosexual sodomy to the sociopolitical dynamics of the Florentine community. Prosecutions, dismemberment, and imprisonment placed commas round the inversion "that could not speak its name." Idolizing the freedom of texts, artists appropriated the body and person of the biblical Adam as the site for political resistance and erotic acquiescence. Adam subverted the authority of the chthonian, challenged the cosmic concept of dimorphic balance, and for his subversion, was exiled from Eden. As aesthetic concerns supplanted those of nature, Adam was symbolically revived, championed as an apologist for queerness, and his Apollonian form and dazzling nudity invited fetishistic projections. This paper shall address how, from a review of paintings and sculptures, the body of Adam came to signify the sodomites' sublimated identity and status as transgressors.

Angela Dressen, *Villa I Tatti, The Harvard University Center for Italian Renaissance Studies*
Ratio and Eros in Botticelli and Landinus

In the dense iconography of Botticelli's Primavera the central figure is the embodied Venus. She is accompanied by Amor and several semi-nude figures, which are placed between Mercury and Zephyr, the polar opposites of Ratio and Eros. Botticelli, who follows Landino's *Commentary* on Dante's Divine Comedy, assigns each figure a specific role in this sequential narrative of the different stages of love. The wings are meaningful, for Landino's iconology differentiates between those of Religio and Eros. The human soul, swayed by voluptuousness and sensuality may be rescued through divine love. The contest, which Botticelli stages between the two competing pagan divinities with the participation of the semi-nude females clearly illustrates various aspects of human sensuality and was certainly intended didactically as suitable for the bedroom of a bride. The painting also illustrates how commentaries might at times have been more suitable for artistic interpretation than the source itself.

30220
Hilton Montreal
Bonaventure
St-Laurent

Renaissance Philosophy

Sponsor: Society for Medieval and Renaissance Philosophy (SMRP)
Session Organizer: Donald Duclow, *Gwynedd-Mercy College*
Chair: Michael J. B. Allen, *University of California, Los Angeles*

Sophie Berman, *St. Francis College*
The Winged Soul: A Platonic and Neoplatonic Theme in Ficino

This paper examines the theme of the "winged soul" in Marsilio Ficino's philosophy. In the universe according to Ficino, the human soul occupies the central place. This centrality must not only be understood from a metaphysical, "descending" perspective, in relation to the hierarchy of being, but from an experiential, "ascending" perspective, in relation to the life that permeates the cosmos and that the soul concentrates in itself. The soul, for Ficino, is a dynamic reality: it has "wings," the intellect and the will, thanks to which it ascends to God in a single movement powered by knowledge and by love. "Wings" evoke the ideas of "lightness" (as opposed to "heaviness"), "soaring" (as opposed to "fall"), "liberation" (as opposed to "imprisonment"). The importance of this metaphor will be connected with that of the idea of "ascent," which is one of the key markers of the Platonic and Neoplatonic tradition.

Thomas Leinkauf, *Westfälische Wilhelms-Universität Münster*
Freedom, Love, and Art: Basic Aspects of Renaissance Anthropology

This paper shows that the three ideas represented in the concepts freedom, love, and art constitute an interconnected realm of anthropological meaning that is typical for Renaissance and early modern thinking. The presence of the concepts is well known, but rarely closely analyzed in the works of Quattrocento thinkers like Cusa, Ficino, Pico, as well as in proponents of the Cinquecento as Bruno or Patrizi. I will especially lay stress on the interdependence and the substantial relation between these basic ideas. This relation itself is based on an ontological or metaphysical level that transcends the anthroplogical dimension as such. My aim is to show in a few selected texts, that anthropology in the Renaissance is surely the forerunner of what we today call anthropology, but that it is far more than that late product of a specifically modern type of scientific explication. The *humanum* for people like Cusa, Pico, or Bruno is embedded in a dimension of trans-humane presuppositions, but it is at the same moment free to reflect about and act on these presuppositions, and thus create new realities, e.g., the things-products that we call art.

Jeffrey Witt, *Boston College*
Peter Plaoul and His *Prologue*: Faith, Reason, and Theology in an Age of Transition

The late fourteenth century has traditionally been an understudied period of Medieval and Renaissance thought. Our attempt to understand the transition from Scholasticism to the modern world is currently hampered by our present lack of access to the texts of thinkers actively working at this time. I shall call attention to one of these untapped resources: the *Prologue to the Sentence Commentary* of a Paris theologian named Peter Plaoul. Lecturing on the *Sentences* in 1392/93, Plaoul leaves us a long prologue in 6 surviving manuscripts. My analysis will focus on how Plaoul either continues or deviates from the customary questions of the Prologue established by the scholastic tradition that precedes him. This means I will give specific attention to how Plaoul approaches the questions of what the subject of theology is, what the purpose of such a discourse is, and whether or not our knowledge of the identified subject — with its unique reliance on faith — can be identified as a science.

30221
Hilton Montreal
Bonaventure
St-Pierre

Italian Travels

Session Organizer: Cristina Perissinotto, *University of Ottawa*
Chair: Cristina Perissinotto, *University of Ottawa*

Edoardo Giuffrida, *Archivio di Stato di Venezia*
Pilgrimages from East to West

We are familiar with the descriptions of voyages written by Europeans who made pilgrimages to the Holy Land in the late Middle Ages and Renaissance. However, we know much less about pilgrimages made in the other direction, i.e., by members of the small Christian communities of northern Africa and the Middle East to Europe. This paper will discuss one such voyage, by a band of Christians from Ethiopia to shrines in Europe. We shall focus particularly on Isac, a fifteenth-century Ethiopian pilgrim, and on the travel accounts of a community of Coptic monks residing in the Venetian island of San Giorgio Maggiore.

Alessandra Villa, *Université de Savoie*
Travelling with Isabella d'Este: Equicola's *Iter* in *Narbonensis Galliam* between Archaeology and Devotion

The *Iter in Narbonensem Galliam* is a short Latin relation, written in 1518 by Mario Equicola, Isabella d'Este's preceptor and cultural advisor. It relates the trip that the marchioness and her court made to the sanctuary of Saint Magdalene in Provence. Equicola used the relation as an occasion to write a companion guide to a key pilgrimage of the Middle Ages and the Renaissance, combining his wide knowledge about archaeological sites, a large number of notes on religious facts and places, and various notes on the material conditions of the trip. The *Iter* was quickly printed just a few months after the court had come back to Mantua, probably under Isabella's impulse. It is highly probable that the marchioness wanted to celebrate her first trip abroad, her first, long pilgrimage, and at the same time to publish her devotion to the Magdalene and her interests in archaeology, using the printed guide as a gift to her friends. The *Libro de natura de amore*, Equicola's masterwork, can be read in the same perspective, as a work that teaches and represents Isabella's power and knowledge.

Daria Perocco, *Università Ca' Foscari di Venezia*
Women Travellers of the Italian Renaissance

This paper proposes to analyze the vision of the world of women travelers from 1550 to 1650, as it is portrayed in their memoirs and travelogues.

30222
Hilton Montreal
Bonaventure
St-Lambert

Possible Worlds and Early Modern Poetics

Sponsor: Medieval-Renaissance Colloquium at Rutgers University
Session Organizer: Debapriya Sarkar, *Rutgers University, New Brunswcik*
Chair: Mary Baine Campbell, *Brandeis University*

Debapriya Sarkar, *Rutgers University, New Brunswcik*
"Make what world you please": Worldmaking and Possible Epistemologies in *The Blazing World*

This paper argues that early modern fiction constructs its central epistemological claims through the concept and example of the possible. In various early modern utopias, possibility, and not certainty or perfectibility, emerges as the privileged mode of creating knowledge. In *The Blazing World*, Margaret Cavendish employs a "what if" form of worldmaking to demonstrate the power and scope of the possible as an intellectual mode. Possible worlds proliferate in Cavendish's utopian

romance, as characters create worlds within worlds, worlds within minds, and transfer themselves from world-to-mind-to-world. The Empress institutes various changes to perfect conditions in the *Blazing World*, but ends up reversing them all. These reversals, I argue, demonstrate the failure of actualized, perfectible models of worldmaking. Rejecting idealized fictions that privilege the imagination of worlds as they "should be," Cavendish produces internalized possible worlds, epistemological and ontological systems, that "may be."

Elizabeth Spiller, *Florida State University*
Early Modern Matter Theory and the History of Possible Worlds

What were early modern possible worlds made of? In contemporary philosophy, possible worlds are the not yet, not now, not here, not this, not us. Made of ideas not matter, possible worlds are immaterial doubles which, near or far, shadow our real one. Intellectual descendants of Descartes's thought experiments, the possible worlds of Lewis, Goodman, Pavel, Walton, and Ryan emerge out of a tacitly dualistic understanding of matter. Early modern possible worlds, though, were much more substantial things. The "far other worlds" ("Annihilating all that's made / To a green thought in a green shade") in Andrew Marvell's "Garden"; the "other Worlds" of *Paradise Lost*; Cavendish's blazing world; Hutchinson's Lucretius: these worlds are produced not by unchecked poetic fancy, but rather emerge out of seventeenth-century controversy over matter theory. This paper will consider the tension between alterity and actuality that results when atoms create not physical worlds but poetic ones.

Colleen Rosenfeld, *Rutgers University, New Brunswick*
Early Modern Poesis and the Potential Mood

In his *Defence of Poesy*, Philip Sidney distinguished the work of the historian from the work of the poet on modal grounds. Where the historian, "tied . . . to what is," studies the "bare 'was,'" the poet turns away from that "bare 'was.'" "Lifted up with the vigour of his own invention," the poet "borrow[s] nothing of what is, hath been or shall be." Sidney's poet attends only to "what may be and should be." In this paper, I will examine how poetic figures set the parameters for the possible worlds of "what may be" in the early modern period. Drawing on work by William Temple and Abraham Fraunce, I will examine how early modern pedagogy in the arts of rhetoric and dialectic looked to define what was possible in nature by determining what was indecorous in language.

30223
Hilton Montreal
Bonaventure
Mont-Royal

Spenser's Aesthetics

Sponsor: International Spenser Society
Session Organizer: Christopher Warley, *University of Toronto*
Chair: Christopher Warley, *University of Toronto*

Matthew Zarnowiecki, *Auburn University*
"Why didst thou ever leave that happie place": Colin Clout and the English Poet's Imaginary Home

This essay examines Spenser's self-representation as Colin Clout in three poetic contexts: *The Shepheardes Calender*, *The Faerie Queene* (book 6), and *Colin Clouts Come home againe*. Paul Alpers has argued that Colin is repeatedly portrayed as a "master-singer," who receives attention and adulation from fellow shepherds for his powerful lyric songs in the *Calendar*. But in all three works, Colin appears more a malcontent than a master, and his central quality is unease. This quality, I argue, is closely linked to both Spenser's self-definition as a poet and to a larger project of English poetic self-definition. Colin struggles to operate within a community of his peers in the *Calender*, is displaced by the socially artful Calidore in *The Faerie Queene*, and experiences an illusory homecoming in Come home againe. It is thus appropriate that Spenser's tract *The English Poet*, alluded to in the *Calender*, does not survive.

Ruth Kaplan, *Stanford University*
Pity and Spenser's *Amoretti*

The sonneteer of the Amoretti begs for pity; his beloved repeatedly rejects that affect. "Pity and Spenser's *Amoretti*" argues that pity — a sixteenth-century term for fellow-feeling predicated on identification, thus closer to our term *empathy* — is a complicated, contested mode of aesthetic response in the *Amoretti*. I attribute the violent imagery of the sonnets to the sonneteer's search for pity, as he stages a kind of *de casibus* tragedy for his beloved, a tragedy in which she plays the cruel, proud tyrant. She responds by dismissing pity as a sensual response; constancy, she asserts, requires that she not be moved by his art. The paper attempts to rethink pity as a readerly affect, both in Spenser's terms and our own, asking not only how the concept functions for Spenser, but what it would mean for us to apply empathy — or pity — in reading historical literature as critics.

Andrew Escobedo, *Ohio University*
Poetry's Purpose

Despite the objections of twentieth-century materialists, Kant's claim that aesthetic phenomena do not have practical purposes has deeply influenced modern thinking about art. Poetry performs and plays; it does not didactically instruct. By contrast, Renaissance writers usually assumed that art has a purpose: to teach and delight, to hold up the mirror to nature, to fashion a gentleman, etc. Yet some art of this period, like *The Faerie Queene*, does not appear very good at sticking to its purpose. This paper will consider the issue of aesthetic purpose in Spenser's poem in terms of systems theory. For example, a pulmonary system has a purpose that it can fail to achieve. A weather system has no purpose in this sense: it operates according to rules, but it can neither succeed nor fail. *The Faerie Queene*'s aesthetic is more like a weather system than a pulmonary system.

30224
Hilton Montreal
Bonaventure
Hampstead

Versions of Realism in Seventeenth-Century Art II

Session Organizers: Aneta Georgievska-Shine, *University of Maryland, College Park*; Leopoldine Prosperetti, *Goucher College*

Chairs: Aneta Georgievska-Shine, *University of Maryland, College Park*; Leopoldine Prosperetti, *Goucher College*

Leopoldine Prosperetti, *Goucher College*
Anatomy of Trees: Arboreal Imagery in the Early Modern Period

Pieter Bruegel's 1552 drawing of a massive tree set a new benchmark for a pictorial novelty: tree imagery as a subject for discrete works of art. A great line of arboreal artists in the sixteenth and seventeenth century followed suite, from Bril and Savery, to Goltzius and Gillis van Coninxloo, paving the way for the baroque vision of Jacob van Ruisdael. This marked interest in vegetative imagery has generally been seen merely as a form of naturalism driven by the desire to gain knowledge of the vegetal world through intense observation and accurate depiction. What I shall argue is that this naturalist vision was moderated by a more abstract understanding of the universal properties of trees, which turned arboreal elements — from roots to crown — into intelligible units that sustained a poetics of existential lament and spiritual consolation.

H. Perry Chapman, *University of Delaware*
Rembrandt and Dou's Self-Portraits: Rival Realities

From their initial encounter in Leiden ca. 1630, Rembrandt and his first pupil, Gerrit Dou, went on to become the most innovative and influential seventeenth-century Dutch painters. Rembrandt gained fame for his emotionally truthful histories, while Dou for his modern mix of genre and allegory. They also pursued two opposed modes of illusionistic painting. Rembrandt became master of a plain, unembellished, and seemingly unfinished style that emulated Titian and demanded

to be viewed *uyter handt* (from a distance). Dou led the Leiden *fijnschilders* with a traditionally Netherlandish, highly finished and copious naturalism — a miniaturized facture — that was best viewed up close and cast Dou as Nature's rival. This paper challenges the notion that Rembrandt and Dou developed along largely separate paths by examining their self-portraits as part of a self-aware, emulative rivalry that spurred them to define their distinctive styles and their diverging artistic identities.

Giles Knox, *Indiana University*
Van Eyck, Velázquez, Vermeer: Realities of Making

Velázquez's *Las Meninas* and Vermeer's *Art of Painting* are two of the most complex meditations on the making of art known from the seventeenth century. Through inverting many of the compositional features of van Eyck's *Arnolfini Double Portrait* Velázquez drew attention to his own open, painterly brushwork, so different from the concealed facture of his Netherlandish model. Through reference to the same tradition Vermeer similarly thematized his distinctive, if not explicitly painterly, brushwork. The parallels do not end there, for as I shall argue in this paper Vermeer also propounded in paint a critique of the hierarchy of the genres, and a veritable manifesto of "realism." Both Velázquez and Vermeer put "realism" first, and both did so through an engagement with the illusionism of van Eyck and a rejection of the abstracting premises of history painting.

30225
Hilton Montreal Bonaventure
Cote St-Luc

Burial and Commemoration in the Early Modern Mediterranean II

Session Organizers: Sarah Brooks, *James Madison University*; Anne Leader, *Savannah College of Art and Design*
Chair: Sarah Brooks, *James Madison University*
Respondent: Caroline Bruzelius, *Duke University*

Anne Leader, *Savannah College of Art and Design*
Burial Practices in Renaissance Florence, ca. 1250–1480

Although most Florentines chose burial in their parish churches, many requested entombment in mendicant churches, monasteries, or the cathedral. Their tomb monuments manifest a mix of piety and social calculation emblematic of the tension between Christian humility and social recognition. Quite fascinating is the fairly frequent decision to be buried apart from kinsmen, either in a separate tomb or at a separate institution from the family's primary burial ground. Preliminary research into the rich resources of the *sepoltuari* (tomb registers) kept in the Florentine Archives reveals that lineages were typically divided among as many as three or four different churches. Equally fascinating is the typical mix of elite and non-elite tombs, as men from the ruling class found their final resting place next to those with low-to-no economic, political, or social status. This paper presents initial findings and invites discussion of current assumptions about tomb patrons' identities, choices, and motives.

Karen Thompson, *Independent Scholar*
The Funerary Monument of Patriarch Joseph II in Santa Maria Novella in Florence

Joseph II, Patriarch of Constantinople, died in Florence on 10 June 1439, while attending the Council of Ferrara-Florence, which sought to reconcile the Latin and Greek Churches. He was buried in the Dominican convent of Santa Maria Novella and was given a monument that uniquely conflates Italian and Byzantine ways of commemorating the dead. This paper draws upon primary sources to establish the original location of the monument and the circumstances surrounding its change of location within the convent, and to suggest the identities of its patron and artists. Evaluation of location, image and patron combine with the monument's inscriptions to illuminate the status of the patriarch at the time of his death, as

well as the irresolute relationship between the Greeks and Latins in the final days of the Council.

Vernon Minor, *University of Illinois at Urbana-Champaign*
The Poetics of Death and Return of the Repressed in Early Modern Tombs

Beginning with Leon Battista Alberti, who wrote in the style of Cicero and mentioned Quintillian by name, the ancient traditions of rhetoric affixed themselves to the visual arts in Europe. And once Aristotle's *Poetics* appeared in Italian translation in the sixteenth century, Italian texts on poetics and rhetoric embraced both the visual arts and literature. It is not surprising, therefore, that tombs were conceived in the tradition of elegy (for mode) and metaphor (for figuration). This paper will examine Italian tomb sculpture in terms of poetics, rhetoric, and elegy. Following Sigmund Freud's archetypal (and rhetorical) reading of tombs and the uncanny, this paper will also consider the "return of the repressed" in the deployment of putti and allegorical figures, thereby tracing the devolution and near extinction of a particular mode of representing death and commemoration.

30226
Hilton Montreal
Bonaventure
Westmount

Some Other Renaissance Ovids

Session Organizer: Maggie Kilgour, *McGill University*
Chair: Philip Hardie, *Cambridge University, Trinity College*

Heather James, *University of Southern California*
Elegy and Empire in Anne Wharton's *Love's Martyr, or Wit Above Crowns*

In this paper I examine the uses to which Ann Wharton put Ovid's *Amores* and *Art of Love* — and especially their presentation of erotic tyranny and submission — in her late seventeenth-century play, *Love's Martyr, or Wit Above Crowns*, which details court intrigue at the time of Ovid's exile. I am specifically concerned with Wharton's reading of Ovid's poetry to explore a paradox of empire and absolute monarchy that held true for both Augustan Rome and Restoration England: namely, the pressure placed on subjects to identify and articulate the precise nature of their liberties in a post-republican environment. In Wharton's play, the duty of subjects to understand and accept the limits of their liberties is most keenly felt by male love poets and their female readers.

Maggie Kilgour, *McGill University*
New Forms for Old Ovids

The works of Ovid played an especially inspiring role in the astonishing literary boom in Elizabethan England. Poets fought with each other through and over Ovid, responding to and rivaling each other's adaptations. Through competing and innovative versions of Ovid they quarreled over the nature of desire and over the form that English poetry might take. By the turn of the century, however, innovation had fossilized into conformity, as writers either churned out copies of Marlowe and Shakespeare or turned to satire and parody. The rapid rise and fall of the Elizabethan Ovid is traced in John Weever's 1600 *Faunus and Melliflora*, which mythologizes the coming of Ovidian forms to England as the immigration of classical satyrs-satire to the New World. Weever tries to weave together the different strands of Ovidianism associated with Spenser, Marlowe, and Shakespeare, while suggesting new forms that Ovid might take for the next generation.

Daniel Moss, *Southern Methodist University*
The "Second Master" of Venus's Love: George Chapman's Renascent Ovid

Ovid's Banquet of Sense — George Chapman's 1595 "staging" of the legendary affair between the Roman poet Ovid and his emperor's daughter — seems an aberration, both in the context of Chapman's career-long over-reliance on the moralized redactions of Conti's *Mythographiae*, and in relation to the contemporary vogue for Ovidian imitations. But as Chapman — ordinarily content to subscribe to a mediated and vitiated mythography — resuscitates Ovid's corpus, and ventriloquizes the

erotic poet's voice, he produces a strangely enraptured satire of popular Ovidianism, testifying simultaneously to the seduction as well as the threat of intertextual engagement. A devoted follower of Ficino, Chapman's Ovid — in all his notoriety as pagan mythographer, *praeceptor amoris*, and rebellious subject — embodies Neoplatonic paradox: the most sensual poetry affirming the most spiritual philosophy. That his *Banquet* so readily reads the other way around presents an ironic and prescient model for the self-consumption of the Ovidian vogue as a whole.

30227
Hilton Montreal Bonaventure
Outremont

New Scholarship on Henry, Prince of Wales (1594–1612) II

Sponsor: Society for Court Studies

Session Organizers: David R. Lawrence, *York University, Glendon College*; Michael Ullyot, *University of Calgary*

Chair: David R. Lawrence, *York University, Glendon College*

Nathan Perry, *University of California, Santa Barbara*
"Great Britaine, all in blacke": Political and Religious Ideology at Prince Henry's Funeral

Prince Henry's death in November 1612 elicited a grief-stricken response from almost all areas of English society, and immediately began to alter the political and religious situation at court. Actively encouraged by Henry, Daniel Price and other godly preachers had utilized anti-papal arguments and insinuations to criticize King James's political and religious policy from a position of theological superiority, represented by Henry's strictly Calvinist court at St. James's. This paper will examine the ways in which Price used his unique position as a preacher at Henry's court and the occasion created by Henry's funeral in order to criticize James's religious and foreign policy. While the court sermon proved to be a potent force for James's purposes, Henry's court employed similar techniques to assert its own program of godly reform at home and a militant foreign policy aimed specifically at active opposition to Catholic forces abroad.

Michele De Benedictis, *Università degli Studi di Cassino*
Eclipsing Moon and Rising Sun: The Emergence of Conflicting Priorities in the Masques Commissioned by Prince Henry for the Jabobean Court

The ceremony of court masques is commonly described as a typical device of royal propaganda, directly radiated by king's authority to support his ethico-political priorities. Nevertheless, the complex management of dramatic rituals within the court was actually reserved to different aristocratic circles, a polyvocal background of elitarian factions competing to impose the primacy of sectarian interests and preserve royal favor. Among the other patrons, Prince Henry was in his lifetime one of the most eminent figure engaged in promoting masques, even by acting personally during the famous performances of Jonson's *Prince Henry Barriers* and *Oberon* at Whitehall. This paper will focus on the controversial issues and the unresolved outcomes involved in the representation of Prince Henry's masques, an oblique battlefield of contrasting imageries and concerns, through which the emphasized commitment to chivalric revival proposed by the heroic "faerie" prince collides with the moderate policy of James I's pacifist sovereignty.

John Edwards, *Musicians in Ordinary*
"Sometime the hart thou kill'st with unseene anguish"

Songs of Mourning: Bewailing the untimely death of Prince Henry with texts by Thomas Campion set to music by John Coprario was published 1613. In this collection are seven songs, accompanied by lute or bass viol, addressed to each member of Henry's family, then Great Britain and the world. In comparing the texts of the songs to James and Anne one sees that Anne suffers from many symptoms of "clinical" melancholy catalogued by Timothy Bright in his *Treatise on Melancholy*, as might be expected from someone who has lost a son. James's portrait, however, displays no overt symptoms of the disease, which might be seen as unseemly in a

monarch. To avoid James being seen as coldhearted as some saw Elizabeth II on the death of Diana, his melancholy is flagged purely by the deployment of musical figures that can be established as aural emblems of melancholy.

30228
Hilton Montreal
Bonaventure
Lasalle

The Renaissance Banquet: Images and Codes II

Session Organizers: Diane Bodart, *Université de Poitiers*; Valérie Boudier, *Université de Lille*

Chair: Memory Holloway, *University of Massachusetts Dartmouth*

Respondent: Allen Grieco, *Villa I Tatti, The Harvard University Center for Italian Renaissance Studies*

Marta Caroscio, *Valencia Museo Nacional de Cerámica*
Material Culture and Table Display

This paper will analyse some aspect of the Renaissance banquet related to material culture. In doing so archaeological evidence, written sources and visual representations will be taken into account in a multidisciplinary perspective. To what extent the use of tableware respond to fashion rather than to function? Did the choice of tableware reflect the way it is presented on the table? Iconographic material will be compared with objects listed in inventories. Archaeological evidence will be analysed to get a better understanding not only in terms of table display but also as a viewpoint to reconstruct the relationship between function, cultural habit and style. Tableware has a double history of form and function. Generally speaking, form responds to function and cultural habit, style responds to fashion and prestige. Nevertheless, style was one cause, among several, for change in form. The examples presented will refer mainly to Renaissance Florence.

Heather Hess, *Museum of Modern Art, New York*
Meat Carving at Early Modern Banquets

The Renaissance banquet was decked with lavish, yet ephemeral, visual delights that ranged from artfully folded napkins and elaborately cast sugar sculptures to the food itself, which was transformed into a visual as much as an edible feast. Of these decorations, however, only meat carving was performed at the banquet itself by peers, not staff, and provided a public display of mannerly achievement. The dexterous wielding of the knife demonstrated a command of the body and mastery of ritual and etiquette, a point emphasized in courtesy manuals, which provided instructions on carving and artistic inspiration in both text and image. In this paper, I will discuss how these illustrated books aestheticized every aspect of the banquet by focusing on the representations of carving, which showed both the process, focusing on graceful and elegant depictions of hands at work, and the resulting transformations of the deftly carved carcasses.

Valérie Boudier, *Université de Lille*
Gender Relations around the Renaissance Table

Within a ritualized "mise en scene" based on conventions, food behaviors and their representations create or reveal relationships between male and female at the table. While the couple female-male is often synonymous with a symbolic and conceptual opposition, the male image of the eater does not oppose the female one. Through Bassano's paintings of the parable of Lazarus and the rich man, we will analyze the gap between the biblical narrative and the artist's works. The text does not evoke gender or food behavior issues, whereas the paintings represent a woman banqueting with the rich man. Although it is accepted to acknowledge the hierarchy of dishes and food identity, we will examine if the images display gendered alimentary arrangements and behaviors at the table. While underlining the relative features of categories, the study of these paintings will contribute to an understanding of gender relations at the Renaissance table.

30229
Hilton Montreal
Bonaventure
Lachine

Materializing the Family: People and Things in the Early Modern Domestic Interior II

Session Organizer: Erin Campbell, *University of Victoria*
Chair: Catherine Nutting, *University of Victoria*

Stephanie Leone, *Boston College*
Familial Identity and the Galleria Doria Pamphilj, Rome

The paintings in the Galleria Doria Pamphilj have become synonymous with the identity of the Pamphilj, the family that rose to the heights of Roman society upon the election of Pope Innocent X (1644). A look at the GDP website (www.doriapamphilj.it) suggests that the Pamphilj are renowned for a handful of works, Raphael's *Double Portrait*, Titian's *Salome*, Annibale Carracci's *Flight into Egypt*, Caravaggio's *Rest on the Flight into Egypt*, Velázquez's *Innocent X*, and a few others. However, this monolithic impression obscures the fact that the collection was formed through the activities of several family members across generations and that paintings were frequently moved between the family properties. I will examine the early modern inventories to demonstrate that individuals created unique identities through the paintings they collected and through choosing which inherited paintings to display where. I will show that the individual expressions of identity merged over time, largely through dispersals, into today's homogeneous impression of Pamphilj collecting habits.

Alena Buis, *Queen's University*
Homeliness and Worldliness: Seventeenth Century Dutch Colonial Homes

During the seventeenth century Dutch Golden Age, women in the newly established Republic participated in entrepreneurial activity to an extent unprecedented in Europe at the time. Although not equal to men, under Dutch law women had legal rights far greater than in neighboring countries, with the entitlement to own and inherit property, enter into contracts and appear in court allowing them to independently conduct business. This paper examines the influence of Dutch women's unique public roles, on the transmission, dispersal and destruction of domestic objects during a time of shifting social roles, increased globalization and political instability. Using extant inventories of women's possessions I will explore not only examples of how such legal agency had an impact on patterns of inheritance but also the implications of seventeenth century Dutch women's right to own and bequeath possessions for historians studying domestic material culture.

Adelina Modesti, *La Trobe University*
Materializing the Grand Ducal Family: Vittoria della Rovere as Medici Agent and Cultural Broker

The paper will examine the significant role played in fashioning the Medici family's identity by Grand Duchess Vittoria della Rovere via her commissioning strategies and collecting practices. It will highlight the material goods and luxury items that she imported from various parts of Italy and Europe, especially France, for herself and her family and friends. Vittoria della Rovere's trendsetting tastes, as expressed in the Grand Duchess's artistic matronage and innovative role as international cultural broker for her family, friends and associates, in effect taking on the authoritative function of a magnanimous and benevolent prince, had an impact on the symbolic representations and self-fashioning of the Medici court's identity as a European cultural, moral and political power.

30232
Marriott Chateau
Champlain
Salon Habitation B

Sidney Circle I: Lyric Voice

Sponsor: International Sidney Society
Session Organizer: Margaret Hannay, *Siena College*
Chair: Clare Kinney, *University of Virginia*
Respondent: Helen Vincent, *National Library of Scotland*

Debra Rienstra, *Calvin College*
"I am not I": The Lyrical Self in Dissolution in Psalms and Sonnets

This paper will examine the mechanics of performed lyrical dissolution, comparing the phenomenon in the Petrarchan lyrics of the late Elizabethan period with metrical psalms and devotional lyrics, on the premise that these are intertwined, mutually referential traditions. With particular reference to the Sidney Psalter as well as to sonnets by Sidney, Daniel, Lok, and Greville, I will compare the "generic performativity" of the psalm tradition to the "performed particularity" of the Petrarchan tradition (to borrow Lisa Freinkel's terms). I will argue that Philip and Mary Sidney borrow the moment of unresolved figured dissolution from the Petrarchan tradition even against the model of the psalm texts and the reading ethics of the psalm tradition. The Sidney psalms in this way occupy a middle space in approach to the lyric speaker, preparing, in turn, for the performed particularity and extra-scriptural exemplarity of subsequent English devotional poetry.

Danila Sokolov, *University of Waterloo*
"Love gave the wound, which while I breathe will bleed": Sidney's *Astrophil and Stella* and the Subject of Melancholy

My paper will argue that love melancholy is one of the key mechanisms Philip Sidney deploys in *Astrophil and Stella* in order to articulate his poetic subjectivity. Drawing simultaneously on Renaissance ideology of lovesickness and on modern psychoanalytic theories of the melancholic subject, I will explore the interpretive ramifications of love melancholy for two aspects of Sidney's Petrarchan cycle: his persistent dispersal of the self, and his alienation from poetic language. The paper will seek to argue that the destabilizing of the subject and the ensuing histrionic proliferation of new identities in *Astrophil and Stella* is the product of the speaker's lovesickness. At the same time, the speaker's melancholic wound becomes a principle of relation between the subject and his poetic language (Petrarchism): melancholic longing for the unattainable object of desire leads to a certain form of poetic asymbolia and, consequently, Sidney's anti-Petrarchan experimentation.

Timothy Crowley, *Texas Tech University*
Spanish *Sirenos* and Sidney's Philisides

Songs by Philisides, an aristocrat-turned-shepherd in *Old Arcadia*'s eclogues, constitute one of Philip Sidney's most famous lyric voices, second only to Astrophil. This paper revises current critical perspectives on that pastoral persona by suggesting that Jorge de Montemayor's protagonist shepherd Sireno in *Los Siete Libros de la Diana* (ca. 1559–60) served as Sidney's primary creative template for Philisides. *Old Arcadia*'s third and fourth eclogues situate Philisides in contrast with representation of marriage that draws upon a bucolic wedding ceremony for an alternate rendition of the Sireno character in Gaspar Gil Polo's *Diana Enamorada* (1564). Sidney's invention blends and transforms the distinct modes of quasi-religious poetics in these two foundational works of the Spanish pastoral-romance genre. This observation, viewed in relief with revisionist perspective on Sidney's *Defence of Poesy* in the past decade, helps establish new appreciation for continuity between theory and practice within Sidney's literary oeuvre.

30233
Marriott Chateau Champlain
Huronie A

Printed Books and the Production of Meaning

Session Organizer: Benito Rial Costas, *Independent Scholar, Spain*
Chair: Judith Deitch, *York University*

Jean-François Vallée, *Collège de Maisonneuve / Université de Montréal*
The Utopian Book

The first editions of Thomas More's *Utopia* appear to be structured and layed out in view of creating a truly "interactive" printed book: the *parerga* (letters, poems, and illustrations from humanist friends) that frame the main text on both sides, the marginalia (marginal annotations added perhaps by Erasmus), the friendly address to the reader (in More's opening letter), the sophisticated dialogical structure of book 1 and the open-ended monologue of book 2 constitute multiple layers of interaction that seem intent on putting the reader through a dizzying, paradoxical, and "utopian" reading experience.

Donald Beecher, *Carleton University, Ottawa*
Pictorial Hermeneutes: Straparola's *Piacevoli Notti* and the Illustrators

The seventy-five stories comprising Straparola's *Piacevoli notti* (1550–53) have been the objects of illustrators from the end of the sixteenth to the twentieth centuries, initially in Italy, then in France, England and Germany. I propose to look briefly at their choices of story "moments" as representations of entire narratives, the prominence of those illustrations in the publications, and their influence upon the imagined perceptions of the stories, insofar as such illustrations invariably seek to impose both historical and contemporary representations of the psychodramas and their settings.

Meredith Donaldson Clark, *Nipissing University*
Spenser's Canto Arguments and Tudor Psalmic Form

Preceding each canto of Edmund Spenser's *Faerie Queene* is an argument consisting of a four-line stanza in common meter. Where the reader would expect a prefatory argument in ottava rima or in Spenserian stanzas, adhering to the conventions of romantic epic, Spenser chooses a verse form recognizable from Protestant translations of the psalms. The appearance of Spenser's arguments in his epic's printed editions of 1590 and 1596 is analogous to the page layout of sixteenth-century psalters such as the *Whole Booke of Psalmes* (1562) and Matthew Parker's *Whole Psalter* (1567). By choosing a verse form and a printed layout strongly associated with the experience, development, and commitments of English Protestantism, Spenser's poetics confronts and redefines epic and its national orientation. The psalmic aspects of Spenser's arguments redirect his epic as a hymn of praise to Queen Elizabeth, present in the poem as Gloriana.

Emily Gray, *Courtauld Institute of Art*
Visualizing the Holy Mountain of God: The Earliest Use of Engraved Illustrations in a Fifteenth-Century Florentine Printed Book

In 1477 the printer Niccolò di Lorenzo della Magna published in Florence the first printed book to be illustrated with intaglio engravings. Entitled *Il Monte Sancto di Dio*, the devotional guide written by Antonio Bettini of Siena contains three engravings: *The Holy Mountain*, a complex allegorical image depicting the soul's journey to God, *Christ in Glory*, and finally the *Inferno*, each of which precedes a chapter of the text. This paper will consider how the placement of images on the page, and their relationship with the text, might have enhanced the force of Antonio Bettini's argument whilst also suiting a Florentine market interested in imagery derived from Dante's poetry. Comparing the illustrations with devotional and allegorical prints produced in Florence, as well as with poetic and theological accounts of spiritual journeys, I will examine how Niccolò della Magna's entrepreneurial venture exploited enthusiasm for allegorical religious images.

30234
Marriott Chateau
Champlain
Huronie B

Theater and the Reformation of Space in Early Modern Europe III: Property, Body, Senses

Session Organizers: Paul Yachnin, *McGill University*; Carla Zecher, *The Newberry Library*

Chair: Margaret Greer, *Duke University*

Bella Mirabella, *New York University*
The Mountebank's Trunk: Space, Object, Performance on the Early Modern Public Stage

Mountebank performances were elaborate affairs. Their stages set up in public spaces, like piazzas, and country greens, could be cluttered with entertainers, both male and female, monkeys, musical instruments, and the trunk. What distinguished these performers from other Renaissance theater companies was that their comic skits, singing, and dancing were a prelude to the selling of herbal remedies, ointments, and elixirs. And it was the trunk that held these remedies. This paper will explore mountebank entertainments in public spaces in Italy and England, with a special focus on the material objects of those entertainments, including the trunk and what the trunk contained. I am interested in the significance and power of the trunk as it is placed on the stage, all eyes upon it, and how this object interacts with the theatrical space, occupying and dominating the stage throughout the entertainment.

Laura Vidler, *United States Military Academy*
"The Great Choreographer": Embodying Space in Lope de Vega

The Spanish *comedia* appropriates culturally-embedded notions of space and movement to create dramatic meaning. In *El caballero de Olmedo* Lope de Vega strategically combines spatial structures codified in early modern printing techniques to develop characterization. These spatial structures are, as in Bourdieu's anthropological notion of *habitus*, both structured and structuring. Although the structures of habitus function differently on the stage than they do in the world, they do so in a "dislocated" way analogous to the function of stage properties. (Teague, 1991, 17) Lope de Vega's *Fuenteovejuna* structures dramatic space through the *habitus* of Western dance. This paper will address the means by which dance and kinesthetic movement structure and communicate the "dislocated *habitus*" of Lope's early modern corral stage.

Marlene Eberhart, *McGill University*
Spatiality and the Senses in the Theater of Pietro Aretino

To say that Pietro Aretino was a man in touch with his senses would be a great understatement given their prevalence in his works. This paper will consider the performance of the sensuous in Aretino's comedies, with particular interest in the spatial relations in the everyday practice of the senses in urban Venice or Rome, for example, and the performative modes through which they are expressed, among them language, movement, and the appeal to the collective experience of the audience. The sensorial concerns of the street — the performance of gender, who sees, hears, touches, or smells whom, who has access to public and private spaces — all find a place in Aretino. Matters of public concern are co-opted in the service of Aretino's sensuous publicity machine as they simultaneously prompt a reconsideration of the role sense plays in connecting space and publics through theatrical performance in late Renaissance Venice.

30235
Marriott Chateau
Champlain
Terrasse

Early Modern Italian Identities VI

Sponsor: Charles Singleton Center for the Study of Premodern Europe
Session Organizers: Julia L. Hairston, *University of California, Rome*; Walter Stephens, *The Johns Hopkins University*
Chair: Jutta Sperling, *Scripps College*

Carol Taddeo, *Massachusetts Center for Renaissance Studies*
An Unusual Madonna della Misericordia: Art Patronage and the Female Donor Portrait in Quattrocento Alto Lazio

Founded at the beginning of the eighth century, Tuscania's church of San Pietro lies fifty miles north of Rome, and was utilized for the celebration of the community's patron saints until the nineteenth century. A fifteenth-century fresco of the Madonna della Misericordia located to the right of the high altar depicts the Madonna with her open mantle enveloping a group of four men and seven women. Archival material suggests a confraternity commission, revealing essentially a group portrait of men and women of the order, in an arrangement congruent to regional models of Mother of Mercy representations. Were there standards of decorum with respect to the visual depiction of women in devotional commissions? This study examines modes of representation such as scale, pose, dress, gaze, and location of the female "donor" within the image, and contextualizes the role of female patronage in a confraternity setting.

Gregory Waldrop, *Fordham University*
Male Clerics and Female Charismatics: Painting Priestly Identity in Early Modern Italy

Ubiquitous, indispensable, at times disreputable, priests loomed large on the cultural landscape of early modern Italy. Significantly, for the first time, so too did priesthood itself. But long before late sixteenth-century church-sponsored campaigns to promote sacerdotal self-consciousness among the clergy, popular texts, and painted images invited priests to reflect not merely on their status or rights but on their very identity. An influential, previously unrecognized mirror of priestly rectitude was the widely diffused vita of the fourteenth-century mystic Catherine of Siena, penned by her chaplain and disciple, the Dominican Raymond of Capua. Repackaging her mystical identity for ecclesiastical consumption, Raymond repeatedly injects his priestly story into hers, including into his original account of one of Catherine's signature miracles. Analyzing several fifteenth- and sixteenth-century predella panels depicting Catherine's so-called Miraculous Communion at the hands of Christ, this paper examines the contours of early modern sacerdotal identity and the emergence of priesthood as a meaningful visual motif.

30236
Marriott Chateau
Champlain
Maisonneuve B

Ficino VI: Magic and Proportion

Sponsor: Society for Renaissance Studies, United Kingdom
Session Organizer: Valery Rees, *School of Economic Science, London*
Chair: Unn Aasdalen, *University of London, Royal Holloway College*

Gerard Passannante, *University of Maryland, College Park*
Burning Lucretius: On Ficino's Lost Commentary

Ficino once famously said he wrote a "little commentary" on *De rerum natura* in the late 1450s — a commentary he felt compelled to burn as Plato had destroyed his own juvenilia. Ever since Ficino's bonfire of the Epicurean, the story has haunted the historiography. For Cassirer it represented a turn to religious dogma. James Hankins has argued the commentary might be the "best evidence" we have

of a "spiritual crisis." Raymond Marcel made reading *De rerum natura* sound like infidelity. I shall explore an alternative narrative that invites us to revisit a number of familiar problems, including the philosopher's ideas about poetry, his intellectual development, and the influence of Lucretius. Many have forgotten the poem's appeal as a poetic psychogogia. What if we imagine for a moment the possibility that the young Ficino was reading him in the very service of his Platonism?

Cristina Neagu, *University of Oxford, Christ Church College*
Reading between the Lines: Ficino and the Vitruvian Man

Sixteenth-century proportional studies and the topic of man as microcosm are fascinating in that texts and representations of the concept complement each other in one of the most successful dialogues across disciplines. Ficino's ideas on man's ascent towards God had a strong impact on the best known of these, namely Leonardo's proportional studies on Vitruvius. Also admittedly influenced by Ficino, was Agrippa of Nettesheim, who, in his turn, had a huge impact on Dürer. This paper aims to explore the impact of Ficino on art theory during the Renaissance and the means in which texts and images on a specific topic complemented each other.

Rebekah Compton, *University of California, Berkeley*
Venusian Magic in Ficino and Sixteenth-Century Art

Published in 1489, Marsilio Ficino's *De vita libri tres* detailed the practice of astral magic, an art in which materials from the natural world are used to channel specific planetary powers towards a desired end. According to Ficino, Venus, whose primary force within the universe is "the natural and procreative spirit as well as whatever increases the latter," played a central role within astral magic. In this paper, I will investigate the various natural substances employed to channel the procreative and amorous powers of Venus, following Ficino in the identification of these materials (plants, animals, metals, colors, and gems) and examining other sources, such as nuptial treatises and carnival songs, for similar connections suggesting actual practice. I shall also analyze artworks (paintings, sculptures, tapestries, and jewelry) that display natural materials known to channel Venus's planetary influences.

30237
Marriott Chateau
Champlain
Maisonneuve C

Words about Images in Early Modern Europe II: Texts Framing Faith (Germany, Flanders)

Session Organizer: Stephanie Dickey, *Queen's University*
Chair: James Bloom, *Vanderbilt University*

Shira Brisman, *Yale University*
Albrecht Dürer's Letters and His Epistolary Mode of Address

In the history of Early Modern art, private, hand-written letters have supplied biographical information, ascertained travel patterns, and bolstered, especially in the case of Albrecht Dürer (a prolific epistler), the well-established image of the artist as a modern, self-aware individual. This paper considers Dürer's letters alongside his graphic, printed, and painted work to demonstrate the impact of the letter on Dürer's innovative modes of artistic address. The argument is organized around episodes from Dürer's artistic oeuvre that contain written addresses to his audience: *The Angels' Mass* (1500); the colophon to *The Life of the Virgin* (1511); and *The Four Apostles* (1526). What emerges from this study is a picture of how Dürer conceived of the work of art as analogous to a letter: both are a medium of correspondence from an author to a receiver; both contain a message to be read; and both — in communicating across distances of time and space — are vulnerable to interceptions by unexpected audiences.

Jennifer Nelson, *Yale University*
Scriptural Citation and Protestant Ekphrasis: Johann von Schwarzenberg's *Beschwerung des alten Teüfelischen Schlangen mit dem Götlichen Wort* of 1525

For all the image controversies of early Protestantism (ca. 1517–55) in German-speaking territories, the most important category of verbal commentary on images

in the period is curated, not authored: scriptural citation. Scriptural text in early Protestant religious images disrupts visual surfaces. The resulting mutual framing of image-motifs and text encourages not holistic subjective experience but rather analytic theological interpretation. Though scriptural citations often ostensibly explain visual content, in practice they act obliquely, as glosses. The illustrated pages of Johann Freiherr von Schwarzenberg's *Beschwerung des alten Teüfelischen Schlangen mit dem Götlichen Wort* (Augsburg, 1525) exemplify early Protestant obliqueness and mutual framing. The book's introductory index describes each image. Yet even these ekphrases do not explain, but rather hint at a relation between image and text — just as scriptural citations do. This materially complete, conceptually incomplete inventory maintains the analytic, theological space crucial to Protestant emphasis on visual hermeneutics.

Dagmar Germonprez, *University of Ghent*
The Baroque Domed Church of Saint Peter's Abbey in Ghent: Investing Meaning through Poetry

In honour of the laying of the first stone of the abbey church of Saint-Peter's in Ghent (1629), a considerable number of foundation medals depicting the planned church facade were distributed together with a volume of poetry. Written by pupils of the rhetoric class of the city's Jesuit college, this bundle contained seven poems placing the significance of the church against the background of the religious wars and the Catholic anti-Protestant offensive. These texts described the building activities, making the reconstruction tangible even prior to the start of the actual work. In this paper, I will argue that the coherent plea of medals and poetry provided the spectator with a preview of the planned church that promoted the message of the triumph of Catholicism on over "heresy." This was dearly needed at the time of the reconstruction in 1629, before the building could speak for itself.

30238
Marriott Chateau
Champlain
Maisonneuve E

Exile, Expulsion, and Religious Refugees I: Inclusion/Exclusion: Real and Symbolic Spaces of Exile

Sponsor: Centre for Reformation & Renaissance Studies, University of Toronto
Session Organizer: Nicholas Terpstra, *University of Toronto*
Chair: Megan Armstrong, *McMaster University*

Lisa Pon, *Southern Methodist University*
Ghetto and Lazzaretto: Dynamic Places of Exile in Early Modern Venice

Both the ghetto and the lazzaretto, or plague hospital, were inventions of early modern Venice. Their very names are derived from the places in Venice where these sites of social containment were first instituted. The word *lazzaretto* was a corruption of the name of the small lagoonal island, Santa Maria di Nazareth, that in 1423 became the official quarantine for persons and goods infected by plague. In a similar way, the old copper foundry, or *geto*, gave its name to the island that was established in 1516 by the Senate as the place where the Jews in Venice would live sequestered from Christians. Both systems of social control expanded in the early modern period. This paper explores these two sites as dynamic places of exile for differently defined but overlapping populations in the sixteenth and seventeenth centuries.

Nicholas Terpstra, *University of Toronto*
Brothers at Arms: Purity, Contagion, and Community

When the mendicant Observant Reform movement hit Italian confraternities in the fifteenth century, it frequently entailed a reconfiguring of the idea and practice of confraternal *communitas*. Older groups that emphasized geographic and gender inclusion were challenged and sometimes superseded by newer ones that emphasized purity, selection, and exclusion. The dynamics of expulsion and exclusion worked two ways: expelling the "impure" created a voluntary enclosure that might protect the brothers themselves from spiritual and moral contagion, while

also creating a model that they later projected onto other social groups which they wished to subject to various forms of protective or punitive internal exile. This paper explores the ways in which concepts of purity and contagion shaped lay spirituality in the fifteenth century before moving on to shape public policy in the sixteenth.

30239
Marriott Chateau
Champlain
Maisonneuve F

Performance and Performativity in Cervantes

Sponsor: Cervantes Society of America
Session Organizer: Adrienne Martin, *University of California, Davis*
Chair: Adrienne Martin, *University of California, Davis*

Esther Fernández, *Sarah Lawrence College*
Viaje del Parnaso: A Puppet Odyssey on Stage

In December of 2005 — and through 2007 — The Spanish National Classical Theater Company (Compañía Nacional de Teatro Clásico) staged an adaptation of Cervantes' poem *Viaje del Parnaso* for the first time in the history of performance. The play was a great success and toured the best classical theater festivals and main Spanish cities, as well as Guanajuato and Bogotá. Among the original stage choices by Eduardo Vasco, director of the adaptation, is the incorporation of performance techniques belonging to a post–early modern and Baroque folk tradition, such as the use of wooden puppets, shadow puppetry, and oral storytelling. This paper analyzes the impact of this theatrical adaptation as a "research project" in literary and performative studies of Cervantes. In other words, the objective is to understand how a dense satirical poem can successfully reach a broader national and international audience and to consider the consequences of this alternative staging experiment in the way we interpret the poetic text.

Bruce Burningham, *Illinois State University*
Eco-Performativity in *Persiles y Sigismunda*

The last four decades have seen the rise of both performance studies and ecocriticism as important theoretical frames. Through a close reading of Cervantes's *Los trabajos de Persiles y Sigismunda*, this paper examines the intersection of these two critical approaches, paying particular attention to the ways in which the "world" of this novel is depicted as more than just a backdrop against which to stage the pilgrimage of its title characters. The world of *Persiles y Sigismunda* — a world that ranges from the "wild" natural environment of the "barbarous isle" in book 1 to the "civilized" built environment of the "Eternal City" in book 4 — is both gendered and raced, and hence functions as a kind of "agent" in and of itself, one that rhetorically "articulates" an environmental "subject position" that is as important to this narrative as the Promethean subjectivity of Persiles and Sigismunda themselves.

Ellen Anderson, *York University*
Not a Command Performance: Magic, Artfulness, and Performativity in Cervantine Plays

In Cervantes' works, magicians' interventions test the limits of performativity as an observing community's consent to believe in language's transformative power. At those limits, distinctions among falsehood, fiction, hypocrisy, madness, and art collide, collapse, and implode. Magic is here explored as failed performativity when practiced by the sorceress Fátima in *Los tratos de Argel* and by the wizard Malgesí in *La casa de los celos*. The magicians' inability to evoke a performance desired or commanded from other characters illuminates Cervantes' experiments with mutually transformative relationships among character, actor, and audience. Those experiments culminate in Pedro de Urdemalas. A Gypsy "Malgesí" foretells (a quasi-performative utterance) Pedro's impossible destiny. He fulfils it by choice, not command, when he becomes an actor who invites discerning spectators to mirror his performance without surrendering their critical faculties. Theatrical artfulness is thus distinguished from falsehood, magic, and the performative madness seen in *Don Quixote*.

Friday, 25 March 2011
2:00–3:30

30303
Hilton Montreal
Bonaventure
Fontaine C

New Technologies and Renaissance Studies VII: Emblematica and Iter

Sponsor: Centre for Reformation & Renaissance Studies, University of Toronto

Session Organizers: William Bowen, *University of Toronto Scarborough*; Raymond Siemens, *University of Victoria*

Chair: Paul Vetch, *King's College London*

Paul Ernest Meyer, *University of Illinois, Urbana-Champaign*
Emblematica Online Project: A Joint Digitization Project of The Herzog August Bibliothek, Wolfenbüttel, and the University of Illinois at Urbana-Champaign

Starting in fall of 2009 The Emblematica Online project, a joint venture between the Herzog August Bibliothek in Wolfenbüttel, Germany and the University of Illinois at Urbana-Champaign, has been digitizing the combined early modern emblem collections of both libraries. The size of the resulting combined digital collection is approximately 800 emblem books. A particular focus of this project has been the German emblem database consisting of roughly 200 emblem books of German origin. This paper is a discussion of the various processes involved in the creation of these new instruments for the study of emblems along with a description of how they can be utilized.

Raymond Siemens, *University of Victoria*
William Bowen, *University of Toronto Scarborough*
Sian Miekle, *University of Toronto*
Facilitating and Supporting a Community's Research Engagement, Redux: Web 2.0 and a Revisitation of Next Steps for Iter

This talk revisits the presentation and discussion of the planned integration of Web 2.0 functionality into ITER: Gateway to the Middle Ages and Renaissance (http://www.itergateway.org/) and presents an overview of the functions implemented to date.

30304
Hilton Montreal
Bonaventure
Fontaine D

Vasari at the 500-Year Mark IV: The Lives and its Sources

Session Organizers: Patricia Reilly, *Swarthmore College*; Marco Ruffini, *Northwestern University*

Chair: Victoria Coates, *University of Pennsylvania*

Anna Swartwood House, *University of Toronto*
"Nothing has been done that has not been done before": Rethinking Invention in Giorgio Vasari's Life of Antonello da Messina

In his biography of Antonello da Messina, Vasari credits the painter with traveling to Flanders to apprentice under Jan van Eyck — the so-called "inventor" of the oil medium — and then bringing the "secret" formula to Italy. Yet in a passage little-noticed by scholars, at the end of the *vita* Vasari grapples not only with the legacy of Antonello but also with the broader history he has just written: he considers whether oil painting existed among the ancients and whether van Eyck's invention surpassed them. Vasari concludes by paraphrasing Terence: "even as nothing has

been said that has not been said before, perhaps nothing has been done that has not been done before." This paper considers Vasari's recourse to Terence in light of the tensions inherent in mapping a coherent history of art onto the biography of an artist, while also highlighting other suggestive Florentine Renaissance uses of the phrase.

Marco Ruffini, *Northwestern University*
Authorship and Language in Vasari's *Lives*

Did Vasari write the *Lives*? Scholars have for the past two centuries argued about the extent of the contribution of Vasari's friends and collaborators to the book. Reconsidering the stakes of the debate, this paper looks at Vasari's authorship as a linguistic function of the text vis-a-vis the position of its editors (Giambullari, Lenzoni, Bartoli, and Borghini) in the contemporary language debate. It argues that the *Lives* endorsed the editors' heterodox position in the language debate, according to which language should be modeled after spoken language rather than literary models. According to the same editors, the *Lives* should have been written, as it in large part is, in a plain language currently in use in the art community. For these same editors, it was therefore important that the *Lives* should have been authored by Vasari, an artist and not a professional writer.

C. Jean Campbell, *Emory University*
Eternal Ink and the Remembrance of Tuscan Style in Vasari's *Life* of Simone Martini

Giorgio Vasari's life of Simone Martini begins, remarkably, not with an infancy story but rather with a eulogy. The eulogy, written for a painter about whom Vasari evidently knew very little, openly depends on Petrarch's sonnets for the painter he names, in intimate terms, "il mio Symon." More surprisingly, Vasari's *vita* of the early fourteenth-century Sienese painter is informed by his recognition of the memorial character of Petrarch's reflections on Simone's style. Whether or not he was familiar with the "paper monument" that Petrarch himself had manufactured — *in etterno inchiostro* — for Simone in the fly leaves of the Ambrosiana Virgil, Vasari's redoubling of the force of that monument in Simone's vita is significant. My paper will consider the philological content, context and function of Vasari's gesture in light of his role as a courtier, and of his claims for the preeminence of Tuscan style.

Steven F. H. Stowell, *University of Toronto, Victoria College*
Religious Attitudes in Giorgio Vasari's *Vite*: Vasari in the Context of Popular Devotional Literature in Sixteenth-Century Italy

By looking at Vasari's *Vite de'più eccellenti pittori scultori e architettori* in light of popular spiritual literature published in Vasari's time (hagiography, meditational and devotional treatises), this paper shows that Vasari's text makes use of many literary tropes common in spiritual writings, which helps to explain the inclusion of certain details and digression that otherwise appear out of place. Likewise, our understanding of reactions to works of sacred art found in the Vite can be enhanced by reading them in light of spiritual literature published for lay, popular audiences in early modern Italy. The numerous relationships between popular spiritual literature and the literature on art of the sixteenth century suggest that these writings were in dialogue with one another, and that the experience of art helped to define religious experiences and vice versa.

30305
Hilton Montreal
Bonaventure
Fontaine E

Tales from the Streets of Early Modern Europe II

Session Organizer: Sheryl Reiss, *University of Southern California*
Chair: Konrad Eisenbichler, *University of Toronto, Victoria College*

Anthony Cummings, *Lafayette College*
Ceremonial Space and Ceremonial Sound in Pope Leo X's Rome

Pope Leo X's status as devotee of music is well-recognized. Burckhardt wrote: "Let us . . . pause at . . . Leo. . . . The Vatican resounded with song and music . . .

their echoes . . . heard throughout the city." As a dynamic art form, music was performed within the context of larger events occurring in real time, entailing movement and action; a reconstruction of context entails reconstruction, first, of ceremonial occasions, both public and private. Occasions were associated in turn with spaces: multipurpose in character, suited to their conversion in service of those occasions and episodically deployed as venues for them. An understanding of music's place in the life of "High-Renaissance" Rome assumes conversance with the properties and decoration of such spaces, and a determination of their ceremonial functions, which governed and clarifies the decoration. In this paper I survey venues for musical performances; otherwise, one can have no three-dimensional sense of Leonine Rome and the place for musical life in it.

Thomas V. Cohen, *York University*
On a Summer's Eve a Traveller. . . .

In homage to Italo Calvino's novel of broken tales: a charming fragment from 1563. At dusk, after a summer afternoon of food and music at his *vigna*, Captain Ottavio, chief of the Vicario's police, is riding to the city with men and women of his circle, still serenaded by one of five Jews who had joined his picnic. Near the Lateran, their party collides with papal grooms, their mules laden with fancy jugs, gift of His Holiness to Marc'Antonio Colonna. In the deepening dusk, bumps lead to shoves and curses, and then to a volley of policemen's stones towards the servants of the pope. The jugs escape unharmed but not the captain and the musician Jews, who end up in court, abashed and evasive. Assorted voices — police, papal mulateers, frazzled gate-keepers, and Jews — embellish this vignette of music, movement, anger, violence, alarm, and swift remedy in a twilight Roman street.

Sean Nelson, *University of Southern California*
Beyond Lepanto: Johannes Sambucus's Paper Triumph for Don John of Austria

Following the Holy League's defeat of the Ottomans at Lepanto in 1571, triumphal processions and celebratory street performances flooded the piazze of Rome and Venice. Printed one year later, Johannes Sambucus's *Arcus aliquot triumphal. et monimenta victor. classicae* contains a similar fictive triumph dedicated to Don John of Austria, captain of the Holy League. Sambucus's work, however, presented a very different reception of the victory. Repurposing the format of the festival book, the author exhorted the Christians not to remain idle in celebration while Byzantium lay unguarded. Criticizing the imagined defeat of the Turks so prevalent in theater, the author called for the crusade to press on. *Arcus aliquot triumphal.* thus offered a sobering view of Lepanto in opposition to the works triumphal exterior: the victory will be short-lived and its celebrations a waste of time.

30306
Hilton Montreal Bonaventure
Fontaine F

Europe and Its Others: Seeing and Imagining I

Session Organizer: Ricardo Padrón, *University of Virginia*
Chair: Noam Flinker, *University of Haifa*

Tom Conley, *Harvard University*
Rabelais *Topographe*

Sarah Beckjord, *Boston College*
Theaters of the Imagination in Inca Garcilaso de la Vega's *Comentarios Reales*

Inca Garcilaso de la Vega assigns a prominent role to the imagination in his often-ambiguous history of the Andean world. By representing both invented and historical figures in the act of imagining, Garcilaso invites the reader to visualize gaps in the historical record and to mimic the author's reenacting of paradigmatic moments of the conquest in the theater of his or her own mind. The multiple manifestations of the imagination in the *Comentarios* would appear to signal one way in which the text asks its readers to "see" and also to transform the record of past.

Garcilaso thus attempts both to translate Andean oral traditions according to humanistic historiographical norms and also to instruct the reader in the perils and possibilities of the imagination in constructing historical understanding.

Rangsook Yoon, *Central College*
Imperial Dreams and Images of "the Other" in Dürer's Drawings in Maximilian's Prayer Book

Dürer's fascination with the exotic objects of different cultures is well-known. In encountering such marvelous curiosities that pointed toward pluralistic world existent beyond Christendom, he rationalized them as signs of God's wonders. My paper examines Dürer's verbal descriptions and visual depictions of Muslims, American Natives, and their various artifacts. One of its two-folded aims is to address how he subjects "the Other" and signs of otherness to his Judeo-Christian perspective and to his artistic subjectivity by turning them into hybrid images. Particular attention will be given to his marginal drawings in Maximilian's Prayer Book. I regard the prayer book's margins as the site that reveals religio-political sensibilities of Maximilian and his circle. Thus this paper also aims to discuss how Dürer's fantastic drawings full of images signifying otherness helped the book's intended audience unfold their imperial dreams, subjugating the non-Christian world under the banner of the Holy Roman Empire.

30307
Hilton Montreal
Bonaventure
Fontaine G

Renaissance Jurisprudence and Philosophy of Law I

Session Organizer: Jean-Paul De Lucca, *University of Malta*
Chair: Demmy Verbeke, *Katholieke Universiteit Leuven*

Owen Staley, *California Baptist University*
Las Casas and the School of Salamanca

This paper discusses connections between the celebrated School of Salamanca, dominated by Francisco de Vitoria, and his contemporary Bartolomé de Las Casas, whose witness to the unfolding catastrophe of conquest in the Antilles inspired a lifetime of jurisprudence in defense of indigenous peoples. Research by H. Parish and G. Gutiérrez suggests that Vitoria's critique of conquest and enslavement under the pretext of conversion, notably in *De Indis* (1539), was shaped in part by *De Unico Vocationis Modo* Las Casas's 1534 theological treatise. Las Casas however takes his case further than Vitoria, who concedes in *De Bello Justo* (also 1539) that war against indigenous populations is sometimes justified, as when leaders obstruct Christian evangelism. Las Casas vehemently maintains that such violence is always unjustified. I conclude that there is much to be gained in our time by studying both treatises from the perspective of international legal theory.

Andreas Wagner, *University Frankfurt/M. (Germany)*
Two Approaches to the Foundation and Obligatory Character of *ius gentium*: Francisco de Vitoria and Alberico Gentili

Francisco de Vitoria (1483–1546) presents a republican model of the global community, implying a legal authority of that community as a whole. This authority applies to rules of international law, regardless of their factual source and legitimacy. Thus they are endowed with a public character and demand public enforcement. I sketch possible ways of of relating their authority to their factual creation and of explaining them as positive or natural law. By contrast, Alberico Gentili (1552–1608) insists that the highest legal authorities are the sovereign heads of particular commonwealths. He acknowledges the existence of universal norms of international law, but presents their character more or less as one of natural law. Anyway, their interpretation lies with the individual sovereigns. Thus, although Gentili offers a detailed catalogue of norms regulating international relations, he actually can not conceptually think of them as both positive law and endowed with public authority.

Susan Longfield-Karr, *Princeton University*
"*Jus gentium* is common to all mankind": Humanist Jurisprudence and Natural Law

The paper explores how the introduction of philological, comparative, and historical methods to the teaching and interpretation of Roman law informed the centrality of *ius gentium* within political and legal thought in the early sixteenth century. Specifically, it demonstrates how humanist jurists, such as Ulrich Zasius and Andrea Alciati, used the category of *ius gentium* — which they held was the source of the rights of individuals — to hold civil laws, and those who administered them, accountable to a higher criterion of justice. They did so in their capacity as councilors and advisors, as lawyers and jurists, as well as in their capacity as professors in the universities, wherein they were training those who would be responsible for administering and reforming local laws throughout Germany, Southern France, and Northern Italy. This paper concludes with discussion of the significance of their interpretations to contemporary debates among scholars of early modern political thought.

Jean-Paul De Lucca, *University of Malta*
The Cosmos and the Polis: Tommaso Campanella on *ius gentium* as One Law for One Universal Community

Recent scholarship on Tommaso Campanella has offered important interpretative keys for bringing together seemingly contrasting concepts and positions in his intricate view of reality. This paper focuses on his concept of *ius gentium*, which is seen as the means through which to establish justice among nations and peoples in a fast-changing scenario marked by the discovery of the new world and the religious upheavals of the early modern period. Although grounded in the traditional Thomistic theory of law, Campanella sought to reconfigure certain notions to respond to new questions, to settle longstanding contentions, and to guide future developments, offering an idea of *ius gentium* as a separate and intermediary kind of law. Together with that of Grotius and a few others, Campanella's voice was among the last ones before the rise of the nation states to argue that any division should remain ultimately subject to the principle of unity.

30308
Hilton Montreal Bonaventure
Fontaine H

Women and Power in the French Renaissance I

Session Organizer: Leah Chang, *The George Washington University*
Chair: Kathleen Long, *Cornell University*

Leah Chang, *The George Washington University*
Blood Libel, Maternal Power, and the Figure of Catherine de Médicis

In the wake of the 1572 St. Bartholomew's day massacre, polemical works levied a vilifying charge of bloodlust against Catherine de Médicis. The Queen Mother is frequently portrayed with blood on her hands: the blood of Huguenots and Catholics, that of bodies used for astrological and medicinal purposes, and even that of her own children, whom she is said to have corrupted and poisoned. In these texts, the queen's propensity for murder is not merely politically expedient, but approaches the ritualistic. In the portrait of her bloodlust, these texts appropriate images and language previously used against other avatars of the cultural other, such as the Italian national, the Turk, and the Jew. In the case of Catherine de Médicis, blood attacks blood: through an old accusation of blood libel these texts undermine Catherine's argument for the authority of maternal blood, the legal and moral justification behind her power as regent.

David LaGuardia, *Dartmouth College*
Rumors, Surveillance, and the Purloined Letter of Catherine de Médicis in the Mémoires of Jeanne d'Albret

A number of texts, published and circulated in different forms — letters, memoirs, proclamations — document a struggle between two of the most powerful women

of the French Renaissance, Jeanne d'Albret and Catherine de Médicis. One of the most intriguing elements in this confrontation between these extraordinary women is the status of the information that passed between them. What techniques did important people use to disseminate and have access to information that was supposed to be kept secret? Jeanne d'Albret spends most of her time in her *Mémoires* and letters trying to establish what exactly she had communicated to Catherine de Médicis, in which format, and how it was systematically misunderstood and manipulated. This paper will examine the fragile and unpredictable structure of personal written communication in this historical context, and the role it played in the difficult relationship between the Queen of Navarre and the queen mother of France.

Tracy Adams, *University of Auckland*
Agnès Sorel and Beauty as Power

Agnès Sorel is the first woman to have occupied the position of the king's "official" mistress. Described by contemporary chroniclers as astonishingly beautiful and attributed with great influence over King Charles VII, Agnès was criticized more for social than moral transgression: for occupying a position higher than that to which she was entitled by birth. She successfully used her beauty as a form of currency to acquire possessions and influence. The role of mistress shared with female regency the potential for power along with its restrictions, and, like female regency, required a woman to integrate conflicting images into a coherent representation of power. This essay considers Agnès's contemporary image — especially the pious iconography that she adopted — how the "Dame de Beauté" negotiated her role, and how this role is inscribed within the longer history of women creating positions of influence within systems from which they were formally excluded.

30309
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Bonaventure
Portage

From Humanism to the Humanities, After Twenty-Five Years

Sponsor: South Central Renaissance Conference
Session Organizers: Phillip Donnelly, *Baylor University*; William Weaver, *Baylor University*
Chair: Kristine Haugen, *California Institute of Technology*
Respondent: Anthony Grafton, *Princeton University*

Phillip Donnelly, *Baylor University*
Latin Pedagogy and Ethical Ends in *The Royal Grammar* (1542)

Building on Anthony Grafton and Lisa Jardine's influential study, *From Humanism to the Humanities*, this essay explores an adaptation of humanist rhetorical ideals in Reformation England. The argument begins by considering the immediate contexts for the publication of the Royal Grammar, or "Lily's Grammar," in 1542. The Grammar reveals two shifts in the phenomenology of reading inculcated by introductory Latin instruction. First, the text uniquely institutionalized, in print form, a bilingual method of instruction and made translation the primary means by which initial language proficiency was acquired. Second, the text signaled a larger change regarding rhetorical practices that were understood to be the telos of grammar instruction. Scholarly production oriented toward persuasive action replaced the apprenticeship in contemplative reception that had been the goal of medieval grammar instruction. The emphasis on translation encouraged the distinctly Erasmian activity of biblical paraphrase and arguably culminated in the genre of biblical epic.

Craig Kallendorf, *Texas A & M University*
Virgil and the Ethical Commentary: *The Aeneid*, Aristotle, and the Function of Literature

Twenty-five years ago Anthony Grafton and Lisa Jardine wrote that classroom commentary on the classics during the Renaissance focused on philological detail to the extent that it would have been next to impossible for the student to extract "a fully articulated moral philosophy" from it. In many cases this is true, but not always. Published in Bologna in 1563, Sebastianus Regulus's commentary on the beginning of book 1 of Virgil's *Aeneid* develops an interpretation that places the poem solidly within the system of Aristotelian moral philosophy. This paper will focus on Regulus's commentary, connecting it to Cristoforo Landino's more famous work on Virgil and to several other Renaissance commentaries as well. Thus while many students would have had difficulty attaining the lofty moral aims proposed by Renaissance educational theorists, there were paths that led there for the lucky few.

William Weaver, *Baylor University*
Melanchthon's Homer: Rhetoric, Controversy, and the Protestant Reformation

The gap between humanist ideals and classroom practices has been a major concern of historical and literary scholarship since the publication of Anthony Grafton and Lisa Jardine's *From Humanism to the Humanities*. In this paper, I look to Philip Melanchthon's marginalia in the *Iliad* and the *Odyssey* to make some inferences about how the "Teacher of Germany" taught Homer, the undisputed educator of the ancient world. While Homer was frequently praised by humanists (including Melanchthon) for providing in his two epics a comprehensive moral education, Melanchthon's marginalia suggests that he found Homer to be equally useful as an occasion to teach a method scholars have called "logical reading." As reflected in his marginal notes and rhetorical textbooks, the method evolved in an important way during the tumultuous first decade of the Reformation in Germany. Melanchthon's use of Homer in the classroom is a fascinating negotiation of theoretical commitments and historical circumstances.

30311
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Bonaventure
Mansfield

Le texte de la Renaissance: Honoring François Rigolot III: Proteo Mutabilior: Marot's Poetic Persona in Context

Session Organizers: Marc Bizer, *University of Texas, Austin*; Cynthia Nazarian, *Northwestern University*
Chair: François Rigolot, *Princeton University*

Sarah Skrainka, *Augustana College*
The *Cycle Carcéral* and the Myth of Marot

The story surrounding Marot's arrest and imprisonment in 1526 remains obscure to modern scholars. That the arrest took place and that it led to the poet's incarceration in Châtelet prison and subsequent house arrest in Chartres, from which he was liberated later the same year, reflects documented fact. However the details, including the nature of the alleged crime, lie shrouded in mystery. Our desire to know is tantalizingly frustrated by the poet's *cycle carcéral*, a group of five poems which provide a window onto these events. Yet the window functions more as a funhouse mirror, distorting images according to the poet's vision, rather than reproducing them clearly. An analysis of variants reveals that the *cycle carcéral* shaped Marot's poetic persona, then altered it, in response to changing social and political contingencies. A comparison of these changes provides insight into the substance of this persona and how it was crafted.

Robert J. Hudson, *Brigham Young University*
Clément Marot in Lyrical Lyon: The Reception of *Maro Gallicus ille* amongst the Sodalitium lugdunense, 1536–38

In this paper, I will examine the reception (1536–38) and resulting poetic influence of incumbent "Prince des poëtes Françoys" Clément Marot in the most Latinate and Italophilic city of Renaissance France: Lyon. Focusing on textual examples from Maurice Scève (and other *blasonneurs*), the Neo-Latin Sodalitium lugdunense, and Lyonnais publisher Étienne Dolet, I aim to demonstrate how the physical presence of Marot in Lyon radically affected the poetic scene of France's intellectual hub. As these early Lyonnais proponents of a more classical, more Italianate lyric (the Scève family, Nicholas Bourbon, Antoine de Gouvéa, Jean Visagier, etc.) gave place to and borrowed forms from the man they would dub *Maro Gallicus ille*, I argue, late-1530s Lyon blazed the lyrical trail for a sixteenth-century French poetics that would extend to the Pléïade and helped prepare the "Climat lyonnois," celebrated by François Rigolot, which would, in subsequent decades, give us Louise Labé.

Scott Francis, *Princeton University*
The Author Despite Himself: Additions to the *Adolescence clémentine* and *Suite* between 1532 and 1538

Marot's preface to his 1538 *OEuvres* laments the unauthorized inclusion of a number of "lourderies" in subsequent editions of the *Adolescence clémentine* (1532) and *Suite* (1533/34), and consequently, critics have tended to focus almost exclusively on the princeps editions of these collections. In light of the chronological approach of François Rigolot's recent edition of Marot's works, however, this paper will examine the progressive augmentation of these editions as evidence not of purely financial motivations on the part of printers, but of how they react to the *Adolescence* and enhance it through their selection of works and the order in which they include them. Arranged so as to appear to deliver more satisfyingly on Marot's promise of an evolution toward "ouvraiges de meilleure trempe," these editions, both authorized and unauthorized, attest to the crucial role of printers in constructing Marot's poetic persona and guiding the reader's reception of it.

30312
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Salon Castilion

Montaigne: Medicine, Law, Ethics, Finance

Chair: Hélène Bilis, *Wellesley College*

Robert Kilpatrick, *University of West Georgia*
The Ethic of Timing in Guicciardini and Montaigne

In his commentary to the famous adage, Festina lente, Erasmus celebrates the ideal it expresses as the noblest of all lessons, widely applicable to everything in life. To act at the right time, he suggests, is to ensure the successful outcome of action, to overcome the vicissitudes of fortune. Using Erasmus's notion of prudent action as a point of reference, this paper will investigate the ethic of timing in Montaigne's *Essais* and Guicciardini's *Ricordi*. The paper will focus on Guicciardini's *ricordi* 31–32 and 77–81, and on chapter 2.4 ("A demain les affaires") of the *Essais*, viewing them as examples of texts that contest the humanist ideal of prudence. How do questions of timing fit within the broader ethical projects of these authors? To what extent is Erasmus's own urging to "make haste slowly" imbued with the same skepticism that informs Montaigne and Guicciardini's reflections on prudence?

Bertrand Rui Romão, *Universidade da Beira Interior*
Montaigne's Conservatism and Natural Law

When discussing Montaigne's political thought the characterization of his attitude as conservative or not conservative arises as one of the most controversial issues. Of course, it would be inadequate to speak of his probable conservatism as an anticipation of modern conservatism. However, the avoidance of anachronism should not prevent us of trying to interpret cogently what seem clear signs of a conservative

attitude in Montaigne's Essays in what concerns both political and religious matters. In this paper I shall link Montaigne's particular kind of conservatism with his ambivalent treatment of classical natural law, which is extremely important for the influence it had on the course of the modern tradition of natural law.

Sarah Parker, *University of North Carolina, Chapel Hill*
"Le sens humain y perd son Latin": Medicine and the Problem of Categorizing Knowledge in Montaigne's *Essais*

In the final essay of the second book of his *Essais*, "De la resemblance des enfans aux peres," Montaigne specifically attacks medicine's claims to be a science capable of restoring the body to health. Though he finds affinities between his own writing style and the creation of medical knowledge insofar as it relies on experience and exemplary cases, he ultimately rejects medicine's claims to organize and understand the body. Rather than improving health, medicine in fact damages it by introducing categories that misunderstand the workings of the body and lead instead to disorder and sickness. Montaigne's critique of medicine raises questions about the *Essais*' approach to knowledge. Though he famously rejects the possibility of categorizing knowledge, he continually holds out hope for effective communication. This paper considers Montaigne's critique of medicine's use of categories as an avenue for clarifying his position towards communication, specifically the concept of *distinguo*.

Katherine Almquist, *Frostburg State University*
Montaigne and Risk: Reading Financial Problems in the *Essays*

On of Montaigne's primary activities as judge in the Parliament of Bordeaux was to evaluate litigation brought on by financial default, particularly loans or insurance taken out against loan default: mortgages, indemnities, guarantees, repurchase agreements, and rents. Financial default and financial instruments are a rich source for classical moralist literature. Plutarch's *Moralia* is however far richer in the legal and moral language of borrowing and lending than Montaigne's own *Essays*. Instead of imitating classical sources, Montaigne displays a modern, financial sensibility towards risk. Just as Philippe Desan has argued convincingly for Montaigne's self-conscious comprehension of the *livre de raison*, Montaigne's comprehension of the quantifiability of risk prefigures the probability theory developed by seventeenth century insurance practioners. His personal experience with investment insurance links his classical skeptical understanding of probability, visible in his writing as early as the *Apologie*, with mathematical models for risk proposed by thinkers such as Pascal.

30313
Hilton Montreal
Bonaventure
Frontenac

The Image of the Good Military Commander and His Education in the Late Sixteenth Century: Political, Artistic, and Literary Paths

Session Organizer: Valentina Lepri, *Instituto Nazionale di Studi sul Rinascimento*
Chairs: Michele Ciliberto, *Istituto Nazionale di Studi sul Rinascimento*; Giovanni Maria Fara

Valentina Lepri, *Instituto Nazionale di Studi sul Rinascimento*
Sansovino's Precepts for the Good Commander and for the Prince: Two Comparative Models

I intend to consider some of the themes explored in the Italian precepts of the late sixteenth century concerning the training of the military leader. The analysis will focus on the "Propositioni ovvero considerationi in materia di stato" (Venice, 1583) by Francesco Sansovino. The text comprises a series of maxims addressing the training of a good military leader and the writer focuses the figure of the commander in his political and social role ignoring both military praxis and the strategies of war. Sansovino had also dealt at length with the education of the sovereign, both in his own works and in his editions of other writers, including Giovanni Lottini and Francesco Guicciardini. In his collection the maxims devoted to the

sovereign set up an intense dialogue with those addressed to the commander, knitting up a rich fabric that gives shape to an original image of the man of arms.

Marco Faini, *Università degli Studi di Urbino*
The Image of the "Holy Captain" in Precepts and Epic

In my paper I deal with the image of the Counter-Reformation commander through a reading of Francesco Panigarola's *Specchio di guerra*. The Council of Trent also implied a recodification of the war, that became holy not only when directed against the enemies of Christianity, but also because it was waged by holy captains inspired by the scriptures. An exemplary formulation of this process is to be found in Panigarola's work, which aims to gather the scriptural passages connected with war, commenting upon them with a view to drawing forth a series of precepts for the Christian commander. Panigarola conceives war as engendered in heaven, starting from the archetypical battle of the rebel angels, an idea that was also taken up in several contemporary epics launching a tradition leading down to Milton. Thus, the paths of military precepts of a spiritual slant and heroic poems crossed, engendering reciprocal influences.

Maria Elena Severini, *Nationale di Studi sul Rinascimento*
A reflection on the circulation in France of Machiavelli's *Arte della guerra*: Loys Le Roy and François de la Noue

In the treatise on the "Arte della guerra" Machiavelli had provided innovative technical details on military strategy and tactics, while also offering a radical meditation on the figure of the soldier. He underscored the political and social role of the man of arms. In France, where the work was translated in 1546, many readers grasped the political significance of the treatise, drawing upon it for lessons functional to the training of the good soldier. Among these were the erudite humanist Loys Le Roy and the soldier and intellectual François de la Noue, both courtiers in Paris in the last decades of the sixteenth century. They are two emblematic examples of the assimilation into the French court of Machiavelli's *ars politica* and *ars militaris*, within which they concentrate, with different results, upon comparison of the roles, qualities and virtues of the prince and the military leader.

30314
Hilton Montreal
Bonaventure
Fundy

Word and Deed: Mendicants to the World III

Sponsor: Prato Consortium for Medieval & Renaissance Studies

Session Organizers: Sally Cornelison, *University of Kansas, Lawrence*; Nirit Debby, *Ben-Gurion University of the Negev*; Peter Howard, *Monash University*

Chair: Sally Cornelison, *University of Kansas, Lawrence*

Laura Gaffuri, *Università degli Studi di Torino*
Guiding the Conscience to Reform the world: The Fifteenth-Century Mendicant Choices

This paper explores the interrelationships between the guidance of the individual consciousness and the reform of collective society in Fifteenth century mendicant preaching. In particular, the analysis concerns the forms of interaction between theology and law in defining the character of a Christian society.

Anthony Watson, *University of Cambridge, Darwin College*
The First Mendicant Mission to the Mongol Empire: The Case of William of Rubruck

This paper examines the journey of the Franciscan William of Rubruck to the Mongol capital in Karakorum. As the account of the first mendicant missionary to the Mongols, William of Rubruck's *Itinerarium* provides a revealing glimpse of a late thirteenth-century mendicant's attempts to convert the Mongols to Christianity. In his record, Rubruck describes his frustration at the difficulty of his task as he seeks to apply his scholastically oriented mendicant preaching style to the demands of the Asian Steppe. In so doing it will describe his preaching of

the Ten Commandments and and Seven Mortal Sins, his encounters with demons, and the performance of an exorcism on a Mongol princess, as well as his interaction with Nestorian and Armenian Christians, Saracens, Buddhists, and Mongol Shamans, exploring William of Rubruck's variable use of sin and heresy to frame the descriptions of rivals and potential opponents to the Latin Church.

M. Michèle Mulchahey, *Pontifical Institute of Mediaeval Studies, Toronto*
Words Confessing Deeds: New Light on Savonarola's *Confessionale*

While the scholarly literature has focused on Savonarola's sermons and political tracts, less attention has been devoted to his more mundane writings directed to the *cura animarum*. Foremost amongst these pastoral works is the *Confessionale pro instructione confessorum*, a short handbook for confessors Savonarola compiled from the vast literature relevant to confession and penance currently available. It describes the qualities of a good confessor, offers practical advice for dealing with penitents, and presents a concise catalogue of the pertinent canon law. The *Confessionale* has been seen as an unoriginal piece in which Savonarola's distinctive voice is very much muffled, but it does show the friar working within the manualist tradition that was one of the important legacies of his order. This paper explores the *Confessionale*'s place within that tradition, highlighting, in particular, its relationship with another text written in France in 1333 by a Dominican master of novices that survives today in only two manuscripts, the *Libellus de doctrina Fratrum* of Elias de Ferreriis of Salagnac.

Peter Howard, *Monash University*
Words more than Deeds: Pulpit and Power in Fifteenth-Century Prato

The relationship between Florence and her dependent territories is not well understood and the topic has never been addressed from the perspective of preaching. While it is now well-known that the government of Renaissance Florence recognized the rhetorical influence of the pulpit over its citizenry, and made it its business to contract appropriate preachers for the key preaching events of the year, its role in the choice of preachers for the dependent cities of its territory has yet to be studied. This paper will concentrate on the way in which preaching was used to negotiate the relationship between Florence and subject towns such as neighboring Prato, and the way in which the role fell, in particular, to itinerant mendicant preachers.

30315
Hilton Montreal
Bonaventure
Longueuil

Lost in Translation: Word and Image in the Renaissance

Session Organizer: Bruce Edelstein, *New York University in Florence*
Chair: Bruce Edelstein, *New York University in Florence*

Peter Weller, *University of California, Los Angeles*
Fluvial Influence: Assimilation and Mimesis of the Antique River God in Italian Renaissance Art

Plato's conception of Nature diminished by replication endured until Petrarch sanctioned visual art as "simile non idem sit." Expanding this concept, Jan Bialostocki contrasted Nature imitated ("natura naturata") versus creating ("naturata naturans"). Subsequently, Ernst Gombrich tracked the Renaissance transformation of antiquity by the imitation of an antique form followed by its assimilation into figurative art. Nevertheless, regarding the river god, the converse transpired. The deity was first assimilated as a motif, reaching its apogee in the early Cinquecento. Considering the paucity of textual descriptions or depictions of a river god, the sources germane to the motif's development prove to be more than the few surviving antique sculptures in Rome. Yet only in the mid-sixteenth century were these figures directly copied. From its appearance in archaic Greece to its Roman supine form, the fluvial god, despite extant texts and classical works, evolved as a Renaissance visual topos directly contrary to historical standard.

Michael Schreffler, *Virginia Commonwealth University*
Ramusio's Cuzco

In 1556, Giovanni Battista Ramusio published the *Terzo volume delle navigationi et viaggi* an anthology of geographic literature on the Americas. The volume includes three texts on the Conquest of Peru accompanied by a woodcut depicting Cuzco, the capital of the Inca Empire, as a sparsely populated walled city set in an expansive landscape. Made by an artist who had not seen Cuzco in person, the view bears little resemblance to the Inca capital. It does, however, reveal a great deal about the artist's reading and interpretation of the texts it accompanied. Indeed, the view, whose maker has been identified by some as the cartographer Giocomo Gastaldi, resembles other sixteenth-century images of walled cities, ideal cities and, more specifically, Jerusalem and Constantinople. This examination of it sheds new light on the construction of ideas about the Americas in sixteenth-century Europe and, at the same time, the reception of descriptive texts in early modernity.

Isabelle Frank, *Fordham University*
Representation of the Lost Gods in Lazzarelli's *De gentilium deorum imaginibus*

Ludovico Lazzarelli wrote *De gentilium deorum imaginibus* in the 1470s, participating in what Seznec has called "the revival of the classical gods." There Lazzarelli describes the classical gods in both word and image — the first to do so in the fifteenth century. While Lazzarelli could draw on a well-established literary tradition for his poem, he lacked visual precedents. Lazzarelli solved this problem by borrowing illustrations from the so-called "Tarocchi of Mantegna." Neither by Tarocchi nor by Mantegna, the prints did not truly illustrate the classical gods but rather represented a hierarchy of being from the human to the celestial. Lazzarelli adapted some of these images to his own ends, adding four of his own, to accompany his poem. Lazzarelli thus recycled known illustrations in order to bridge the gap between the familiar classical literary sources and the lost visual traditions.

30316
Hilton Montreal
Bonaventure
Pointe-aux-Trembles

Geographies of Empire: The Venetian Stato di Mar and Stato di Terra Reconsidered I: Patronage and Cultural Exchange

Sponsor: Society for Renaissance Studies, United Kingdom
Session Organizers: Gabriele Neher, *University of Nottingham*; Monique O'Connell, *Wake Forest University*
Chairs: Patricia Fortini Brown, *Princeton University*; Monique O'Connell, *Wake Forest University*

Holly Hurlburt, *Southern Illinois University, Carbondale*
Stato da Mar Sovereign/*Terrafirma* Traitress? The Politics of Caterina Corner

Historical treatment of Caterina Corner tends to divide the Queen of Cyprus' life into two contrasting phases. Her reign over the jewel of the *stato da mar* (1473–89) is often characterized as little more than passive, a fait accompli for Venetian imperialism, while her "retirement" in the bucolic *terrafirma* hilltown of Asolo (1489–1510) is frequently celebrated for her significant (but alleged) agency as a cultural patron. My paper will bridge this divide by demonstrating that political activism was a constant in Corner's life. Far from abandoning the authority she struggled to exercise in Cyprus, Corner marked her Asolo reign with continuous petitioning of Venice on both Asolo and Cypriot policy. Previously-undiscussed documents show her involvement in day-to-day governing of Asolo. This lifetime of politicking informs the rumor, documented by Marin Sanudo, that Corner conspired against Venice to rescue Asolo during the opening of the League of Cambrai War (1509).

Rebecca Norris, *University of Cambridge, Newnham College*
Art Patronage of *Condottieri* Families in the Veneto Serving the Venetian Republic

Focusing on the Colleoni of Bergamo, Martinengo of Brescia, and Savorgnan of Udine, this presentation will consider the artistic patronage of the feudal nobles of

the Veneto. Based in the western and eastern most regions of Venetian *terraferma*, these three families were crucial to the republic. Playing a central role in the defense of Venice and its mainland holdings, these nobles supplied the necessary infantry captains and *condottieri*. They were an exclusive, clannish group with blood ties, military service and a tendency to intermarry. The captains passed their regiments onto their family retaining a monopoly of increasingly professional military men. Members of an elite group, they maintained strong connections.

Gabriele Neher, *University of Nottingham*
Cultural Exchange between Center and Periphery: Caterina Cornaro's Family in Brescia

In 1497, Brescia staged a triumphal entry for Caterina Cornaro on the occasion of her visit to her brother, then serving a term as governor of Brescia. Cornaro's visit draws attention to the significance of the *stato di terra* as a site for ceremony and celebration, both of sites on the maionland, but also, importantly, for the Venetian families concerned. This paper looks at the significance of one family — the Cornaro — repeatedly retuning to serve in one center of the periphery.

30317
Hilton Montreal Bonaventure
Jacques Cartier

Perspectives on Nicholas of Cusa I

Sponsor: American Cusanus Society
Session Organizer: Thomas Izbicki, *Rutgers University*
Chair: Thomas Izbicki, *Rutgers University*

John Monfasani, *State University of New York, Albany*
Cardinal Bessarion's Greek and Latin Sources in the Plato-Aristotle Controversy of the Fifteenth Century and Nicholas of Cusa's Relation to the Controversy

Bessarion and Cusanus were fellow cardinals, Platonists, and friends. Bessarion became a great admirer of Latin scholasticism once he established himself in Italy. His 1469 *In Calumniatorem Platonis* is replete with references to Latin, as well as Greek, authorities. Cusanus, in turn, demonstrably studied Greek and traveled with the Greek delegation, which included the great Platonist George Gemistus Pletho, from Greece to the Council of Union in Italy in 1437. He was for a time a patron of Bessarion's Aristotelian opponent George of Trebizond; and he commissioned the first Latin translation of Proclus's *Platonic Theology*, in addition to being the dedicatee of a translation of Pletho's treatise *On the Virtues*. So Bessarion's sources and Cusanus's links to the Plato-Aristotle controversy are subjects well worth exploring for what we can learn about the two men and their relationship.

Catalina M. Cubillos, *Universidad de Navarra*
Nicholas of Cusa between the Middle Ages and Modernity: The Historiographical Positions behind the Discussion

Research on Nicholas of Cusa was promoted by the Neo-Kantian philosophers, who saw Cusanus as a precursor of the modern theory of knowledge. Subsequently scholars have wondered if Cusanus was a medieval thinker or a modern one. Some, like Cassirer and Gandillac, consider him the first a precursor of modern thinking. Reacting to this interpretation; others confine him to the medieval age, an original thinker imprisoned by medieval categories (Blumenberg). A line is drawn between medieval and Renaissance thinking, which is based on interpretative models insufficient for understanding a unitary age (Gilson, Huizinga, Vasoli). In this paper, I would like to systematize the different positions on this topic and describe the reasons each one provides for considering Cusanus's thinking "medieval" or "modern" to highlight what is new or distinctive of the Renaissance in his philosophy.

30318
Hilton Montreal
Bonaventure
St-Leonard

The Soul

Session Organizers: Anthony D'Elia, *Queen's University*; Timothy Kircher, *Guilford College*; Margaret Meserve, *University of Notre Dame*

Chair: James Hankins, *Harvard University*

Timothy Kircher, *Guilford College*
Dead Souls: Leon Battista Alberti's Anatomy of Humanism

This paper examines the meaning of death in a number of Alberti's writings, from early to late (*Life of St. Potitus*, *The Deceased*, *On the Family*, *Momus*). While Eugenio Garin has discussed this theme in Alberti's work, this paper presents a different interpretation. These writings juxtapose the fragility of earthly existence with the immortality of the soul, and express these states through the voices of both dying Christians and pagan souls living on after death. The pagan souls, in their afterlife, provide Alberti with a means to assess the humanist revival of the ancients. Despite their immortality and erudition, these souls remain prone to self-deception. Alberti's portrayals suggest that the contemporary *studia humanitatis* often evaded the reality of death and life's transience. As such his thought offers a significant contribution to Quattrocento humanism.

Kenneth Gouwens, *University of Connecticut, Storrs*
Human Nature and Simian Nature in Renaissance Thought

Renaissance intellectuals had no problem telling the difference between monkey and man, the animal/human divide being in their view (unlike in twenty-first-century thought) unbridgeable. Yet discourse about *simiae* in genres including adages and dialogues provided a way to comment poignantly upon the humanity (or lack thereof) of others. This paper examines how conceptions of simian nature in sixteenth-century writings by Erasmus and others served to define the boundaries of the human, providing a foil for articulating what made humans exceptional in all creation. If the soul is specifically human, then what did comparing one's rivals to apes say about their humanity?

Anthony D'Elia, *Queen's University*
The Soul of Sigismondo Malatesta

This paper will explore the journey of Sigismondo Malatesta's soul both in this life and in the afterlife. While still alive, Sigismondo's soul experienced the afterlife twice: once as a pagan hero in Basinio's epic, the *Hesperis*, when he visited a predominantly pagan underworld, and then later, as a Christian, when Pius II canonized him to hell and enlisted him among the damned. In marked contrast to his older brother, Galeotto Malatesta, a beatified third-order Franciscan ascetic, Sigismondo tried to reach the divine through a more pagan route: by physical prowess, including gymnastics, war, and sex, and by means of the arts, including art, poetry, and music. My paper will thus examine the incompatibility of pagan and Christian ideas about the soul and the afterlife in Quattrocento humanism and in particular Malatesta humanist texts.

30319
Hilton Montreal
Bonaventure
St-Michel

Accessing the Holy through Body and in Image

Session Organizers: Fredrika Jacobs, *Virginia Commonwealth University*; Anna Kim, *University of Virginia*
Chair: Alexander Nagel, *New York University*

Megan Holmes, *University of Michigan, Ann Arbor*
Framing and Veiling Miracle-Working Images

The elaborate tabernacles that enshrined miraculous images, as framing devices, operated to sustain the claim that these highly venerated sacred figurations were unlike ordinary religious images and were akin to relics and other kinds of sacralized matter. The contrasting modalities of miraculous images — unveiled on extraordinary occasions and otherwise concealed — were accommodated within the framing structures that referenced and enhanced both of these modes of display. The elaborate micro architecture and decorative elements of the tabernacles were aligned for dramatic visual effect so that when the images were unveiled, the frames created an "aura effect" and dramatized the experience of "seeing beyond the veil." When covered, the miraculous images were still palpably present in the sanctuary, even if invisible to corporeal sight. The tabernacles and pendant votive offerings communicated to devotees and pilgrims the extraordinary qualities of the concealed charismatic images, the history of the cults, and celebrated miracles.

Kristina Maria Keogh, *Virginia Commonwealth University*
Replicating the Holy Body: The True Image of Caterina de' Vigri

A particular representation of the relic corpse of Caterina de' Vigri (1413–63) was produced over and over again in prints and drawings. This depiction of her enthroned incorruptible body became the primary representation of Vigri following her death and before and after her canonization. This paper will explore the significance of this precise visual replication of the holy body. Certain prints may have represented an instance of the saintly body that could be taken away after a visit to the shrine. Devotional images that reproduced the holy relic may have been believed to be a more effective means of appealing to the saint for intercession. These works further correspond to a particular definition of the *acheiropoietos* or *vera icon*, as an image that is a copy or duplicate of the "true image," but which comes to be venerated in the same manner as that which was "not made by hand."

Fredrika Jacobs, *Virginia Commonwealth University*
Substantiating the Immaterial: Visualizing Apparitions of the Madonna

The scholarly literature on so-called miraculous images has grown in recent years. Typically, the focus of these studies is a work that had long existed but suddenly evinced signs of life (bleeding, crying, speaking, moving), prompting a devotional outpouring as word of the miracle spread. Yet during the sixteenth century a thaumaturgic image frequently was produced to commemorate an apparitional visitation. In other words, it was the result rather than the cause of miracle status. This paper considers the ways in which the immaterial acquired substance, indeed a *vita*.

Daniel Zolli, *Harvard University*
Michelangelo's Monstrosity

Early modern accounts of Michelangelo bristle with metaphors of the artist as divine creator. Such divinity is legible, for example, in the artist's funeral obsequies in 1564, where, following some accounts, his embalmed corpse assumed the physical markers and apotropaic powers of saintly relic. Yet imperishable remains were also characteristic of monstrosity, an association made explicit by Benedetto Varchi, who christened Michelangelo mostro, first in two lectures recounting the dissection of conjoined Siamese twins, and later in his funeral oration for the artist. Using Varchi's remarks as a point of departure, this talk traces the myth of Michelangelo's monstrosity in mid-sixteenth-century Italy, charting contemporary

references, and probing the artist's own involvement in that myth's propagation. Overall, this paper seeks to provide a model for thinking about monstrosity as a strategic alternative to the holy — the former category founded not on belief, but disbelief, and its ambition not to render present, but rather eternally absent.

30320
Hilton Montreal
Bonaventure
St-Laurent

Early Modern Fairy Tales

Session Organizers: Nancy Canepa, *Dartmouth College*; Armando Maggi, *University of Chicago*
Chair: Nancy Canepa, *Dartmouth College*

Suzanne Magnanini, *University of Colorado, Boulder*
Mobility and Magic in Lorenzo Selva's *Delle metamorfosi* (1582)

While Straparola's and Basile's tales are circumscribed by Boccaccian frames, Lorenzo Selva weaves three fairy tales into his prose romance *Delle metamorfosi* (1582). *Delle metamorfosi* recounts the adventures of the shepherd Acrisio, who, like Apuleius's Lucius in *The Golden Ass*, acquires an animal shape due to a magic spell. As he travels around central Italy as a snake, Acrisio observes the actions of various characters and listens to the tales they tell. In this paper, I show that Selva employs Acrisio's mobility to facilitate encounters with storytellers from varying backgrounds who tell fairy tales and stories of magic in diverse social contexts. In this way, Selva articulates distinctions among fairy-tale magic, witchcraft, and demonic transformations. I argue that Acrisio's travels serve to construct a definition of the fairy tale genre founded in part on the use and function of magic and aimed at underscoring the genre's allegorical utility.

Victoria Kirkham, *University of Pennsylvania*
Straparola's First English Translator: Mrs. W. G. Waters's Husband

William George Waters, first English translator of *Straparola* (1894), and his wife Emily were an elite "creative couple" in late-Victorian and Edwardian London, a world that her *Cook's Decameron* (1901) mirrors in witty dialogues. Together they Englished Vespasiano's *Lives* (still in print). W. G. Waters, scion of old-country gentry, published numerous books of his own: biographies of Girolamo Cardano and Piero della Francesca, *A Traveller's Guide to Italy*, *Five Italian Shrines*, *The Early Italian Sculptors*, *Journal of Montaigne's Travels in Italy by way of Switzerland and Germany in 1580 and 1581*. Best-remembered for tales he translated — also Masuccio's *Novellino* and Ser Giovanni's *Pecorone* — he was a regular correspondent in the *TLS* and Librarian of the Saville Club, the "heart" of literary London. A portrait of Straparola's cultured translator in social context takes us back to the turn of the twentieth century and England's fascination with the Italian Renaissance.

Armando Maggi, *University of Chicago*
The Presence of the Cupid and Psyche Myth in Basile's *Lo cunto*

The remarkable importance of the Cupid and Psyche myth in early modern Italy, and in particular in Basile's *Lo cunto de li cunti*, is well-known. Students of European fairytales rightly claim that Basile offers the first rewriting of the immensely influential Latin myth. What is less noticed is that the Neapolitan author offers multiple retellings of Apuleius's myth, and using different narrative modalities. First, he divides the tale into two sections, "atrophies" one part, and expands the other, thus creating two new tales. Second, he recycles some significant narrative units left out of his more recognizable rewritings in order to add a Cupid and Psyche flavor to other tales of his collection. It is fair to state that *Lo cunto de li cunti* is under the aegis of the Cupid and Psyche myth. A thorough analysis of Basile's manipulation of the Latin tale also sheds light on Basile's way of conceptualizing the very art of storytelling.

30321
Hilton Montreal
Bonaventure
St-Pierre

The Other and the Fantastic in Renaissance Travel

Session Organizer: Cristina Perissinotto, *University of Ottawa*
Chair: Seymour House,

Allyna Ward, *Booth University College*
An Outlandish Travel Chronicle: Farce, History, and Fiction in Thomas Nashe's *Unfortunate Traveller*

In the second paragraph of the dedicatory letter to *The Unfortunate Traveller*, Nashe calls his travelogue a "fantastical treatise," that will express a view of "history" and "a variety of mirth." Nashe places his text in the frame of history writing but with an unprecedented open acknowledgement of its flippancy. The adventures of the narrator, Jack Wilton, take the reader back to the early reign of Henry VIII and away from England to France and Italy, where Wilton reports on numerous atrocities he witnesses that propel his travels back to England. Scholars have troubled over the purpose of Nashe's "fantastical treatise": the text critiques foreign customs and practices as if it were written as anti-Catholic propaganda, but this propaganda is always presented through the eyes of a rogue-hero. This paper explores how Nashe's treatise works to define Englishness through a satirical comparison between the disreputable qualities of England, France, and Italy for the purposes of entertainment.

James Kelly, *Queens' College, Cambridge*
Buccaneer Journals and the "Wild-Indians" of Darien

The focus of my paper is William Dampier's and Lionel Wafer's descriptions of the Kuna Indians of the Panamanian isthmus. Their accounts are balanced against those of the expedition leader, Bartholomew Sharpe, and less writers whose observations combine to form the earliest ethnographic record of a people who had no written language. The journal entries of these men are shaped to accommodate the prescriptions laid down in the Royal Society's *Directions for Seamen* (1662). Dampier and Wafer render fascinating insights into the way the Kuna co-opted the buccaneers and manipulated them so that they could bring to bear modern European weapons' technology against their Spanish oppressors. This is a startling glimpse of the Amerindians' ability to deflect political events to shape their own advantage constitutes the beginnings of a revisionist perspective. The "wild-Indians" of Darien mounted sustained and effective resistance to the first phase of European occupation.

Richard Raiswell, *University of Prince Edward Island*
Eye of Flesh and Eye of Faith: The Problem of Experience in Edward Terry's *Voyage to East-India*

Edward Terry's 1655 *Voyage to East-India* stands at an important juncture in the history of travel writing. Based upon his experiences traveling with the court of Emperor Jahangir more than thirty years earlier, the work is engaged in the wider debate over the methodological appropriateness of systematic empirical observation for the construction of disengaged and verifiable truth. Terry is conscious of the premium some of his putative readers placed upon knowledge garnered through direct observation. But he also knew that the human eye could readily be deceived. After all, he notes, drawing upon 2 Corr. 11.14, "Satan can transform himselfe into an Angel of Light." To avoid this epistemological quagmire and to furnish his readers with transhistorical truth, Terry treats the *India* as part of a sermon written by God himself — it is a text, crafted along sound rhetorical principles that marries novelty and delight with practical moral lessons. The result is a work that strips Indians of their agency, viewing them only as signs pointing to transcendent truths. But it is one that offers English readers geographical knowledge that is immediately useful according to their intellectual priorities.

30322
Hilton Montreal
Bonaventure
St-Lambert

Reproducing (in) Renaissance England

Sponsor: New York University Seminar on the Renaissance
Session Organizer: Ernest Gilman, *New York University*
Chair: Ernest Gilman, *New York University*

John Archer, *New York University*
"Strongly in my purpose bred": Shakespeare's Young-Man Sonnets

This paper applies the notion of animal and plant breeding to select poems within the first 126 sonnets of Shakespeare. Relating Foucault's concept of biopolitics to Nietzsche's aphorisms on "breeding" in *The Will to Power*, I briefly uncover the agricultural metaphors in several related philosophical texts. Then, as an exercise in reading Shakespeare's *Sonnets* through a philosophical lens, I consider the much earlier use of figures drawn from breeding and related agricultural practices in the eighteen sonnets intended to encourage the "young man" to produce an heir through marriage. Certain of the 108 sonnets that follow recur to breeding as a figure for poetic fame, a fame that replaces offspring with poetry as the guarantor of immortality through same-sex masculine desire. Shakespeare, recalling Plato, anticipates Nietzsche's contention that breeding as "procreation" is an existential expression of masculine will as much as a mechanism for reproduction. Poetry and patronage supplement inheritance as means of social reproduction through a shared language of husbandry.

Keith Botelho, *Kennesaw State University*
Reproducing the Hive in the English Renaissance

The act of looking on bees, those "little beasts" that Sir Thomas Elyot held up as "a perpetual figure of a just governance or rule," presented early modernity with a crisis about reproducing the gendered dimensions of the hive. While the mysteries of bees had often perplexed the ancients, Renaissance man was given visual access to the workings of the hive with the rise of the glass observation hive in the seventeenth century. This paper begins by briefly focusing on the actual failures of these observation hives to elucidate for early modern man the nature of bee reproduction and generation. However, observing bees in their hives did engender debate about the efficacy of female rule. Using the insights gained from John Berger's "Why Look at Animals?" and Michel Foucault's discussion of heterotopias in "Of Other Spaces" to situate my larger discussion of looking on bees, I turn to a passage in Charles Butler's 1609 treatise *The Feminine Monarchy, or a Treatise Concerning Bees*, one of a series of early modern voices that warned against reproducing the gendered hierarchies of this "tiny Republic" in English society.

Sarah Ostendorf, *New York University*
Sidney's Living Line: The Poetics of (Re)Production in *Astrophil and Stella*

This paper examines the overlapping discourses of biological reproduction and poetic creation in Sir Philip Sidney's *Astrophil and Stella*. Focusing on the intersections of these two discourses as sites of hermaphroditic union rather than moments of attempted masculine domination, as they are often read, opens a new avenue for the exploration of gender in the sequence. A recuperative reading of gender fluidity in the cycle calls attention to Astrophil and Stella's connection with Sidney's *Defence of Poesy* as well as Plato's *Symposium*. Together the *Defence* and the *Symposium* clarify Sidney's idea of the poet as a "maker" who transcends a singular gender; reading *Astrophil and Stella* in this context illustrates the unique hermaphroditic experience required for poetic creation. More broadly, this reading positions Sidney and other writers within a "living line" of poetic ancestors and descendants and shows the possibilities for poetry as a tool for understanding gender experience.

30323
Hilton Montreal
Bonaventure
Mont-Royal

Spenserian Contexts

Chair: Genevieve Guenther, *University of Rochester*

Trevor Cook, *University of Toronto*
Travels in Plagiana: Metaphor and Misappropriation in Joseph Hall's *Mundus et Alter Idem*

The consensus among literary historians is that proprietary authorship did not appear in England until the late seventeenth century. However, this assumption does not account for the many metaphors for misappropriation, such as the Latin legal term *plagiary* (literally, "man stealer"), found in such texts as Joseph Hall's dystopian travel narrative *Mundus et Alter Idem* (1605). This text devotes a whole chapter to the description of the province Plagiana, wherein the narrator discovers that, "though nothing seemed more improper," the ancients had plagiarized one another. This paper examines the importance of such improprieties in classical theories of metaphor from Aristotle to Quintillion, in order to elucidate the link between topology and tropology in Hall's fictional territory. In addition to theorizing how metaphor operates as misappropriation, this paper aims to reveal why literary misappropriation first came to be defined metaphorically as "man stealing: in English at the turn of the seventeenth century.

Kenneth Borris, *McGill University*
Beauty and Spenser's Poetic in *The Shepheardes Calender*

In Spenser's *Calender*, as in his *Faerie Queene* and *Fowre Hymnes*, beauty is a central concern closely related to love, and deeply informed by Platonic esthetics. Yet despite beauty's importance in the *Calender*, its role there has received little study. Attention to the "Aprill," "August," and "November" eclogues, each of which focuses on a striking exemplar of beauty, will clarify Spenser's exploration of beauty's significance in the *Calender*, as well as the relation of his esthetic standpoint to Platonism at that time. We thus gain new insight into his intellectual development in the 1570s, and his poetic. In his view, the power and value of poetry as an art depend a great deal upon its capacities to affect readers through its esthetic impact. Nothing less is at stake in the *Calender*'s representation of beauty than poetry's potential, widely advocated in early modern literary theory, to benefit society and individuals.

Brian Lockey, *St. Johns University*
Border-Crossing and Translation: The Travels of Anthony Munday and Sir John Harington

This paper considers the writings and translations of two early modern English border-crossers: Anthony Munday, playwright and translator of chivalric romances, and Sir John Harington, the English translator of Ariosto's *Orlando furioso*. Anthony Munday traveled to Italy, probably as a spy sent to report on the English College in Rome, but new research suggests that he was more sympathetic to exiled Catholics than has traditionally been thought. Like Munday, Harington traveled abroad, in this case, to Ireland as a soldier in the Earl of Essex's 1599 campaign against the Earl of Tyrone. This paper considers Munday's political tracts, dramatic works, and translations and Harington's political and theological epigrams and translations within the context of issues concerning loyalty to the state and the matter of religious allegiance, in order to reflect on border-crossing, cosmopolitan identity, and the works of more canonical authors such as Edmund Spenser.

30324
Hilton Montreal
Bonaventure
Hampstead

Gian Lorenzo Bernini: Interdisciplinary Panel I

Session Organizer: Franco Mormando, *Boston College*
Chair: Jeanne Zarucchi, *University of Missouri, St. Louis*

Shawon Kinew, *Harvard University*
"Ah quis disforsit tibi quam crudeliter artus?": Giambologna and the Formation of Bernini

Gianlorenzo Bernini revolutionized sculpture in the seventeenth century, an undertaking that had the Cavaliere lauded as the second Michelangelo. And yet how can one reconcile the radically different approaches to sculpture by Michelangelo and Bernini? Whereas Michelangelo struggled lifelong with the burden of the marble block, Bernini freely pieced together multiple blocks and treated stone as though, in his own words, it were "pasta." This paper aims to situate Giambologna in the development of Bernini's sculpture, seeking a more comprehensive paradigm with which to understand Bernini and the almost-irreconcilable gap between his method and that of Michelangelo. Oftentimes the swift strokes of the clay *bozzetto* marked the final stage of Giambologna's involvement in a sculptural project, indicating a dramatic new moment of execution as the sculptor walked away. It comes as no surprise then that Giambologna left the largest surviving collection of Renaissance *bozzetti*, a number only surpassed a generation later by Bernini. In investigating the role of the sketch-model for Bernini and Giambologna, we find a new interest in spontaneity and weightlessness as they transgressed the limits of sculpture.

Franco Mormando, *Boston College*
A Newly Discovered Bernini Workshop Presentation Drawing

A previously unknown drawing from the Bernini workshop, in excellent state of preservation, has come to light in a private collection. The newly discovered work represents a complete, coherently articulated, and expertly wrought design for a tomb monument, most likely prepared as a presentation drawing for its patrons. Corresponding to no known structure, extant or otherwise, the tomb was destined for a young man of military background. As I will illustrate, the drawing relates in unmistakable fashion to a well known, compositionally closely linked, and much-studied series of tomb monuments designed by Bernini between the early 1650s (Pimentel tomb) and the early 1670s (Alexander VII tomb). As I will further argue, this present monument was most likely prepared as a memorial to Tommaso Rospigliosi, nephew of Pope Clement IX, who died suddenly of fever in August 1669, at the age of twenty-seven.

Matthew Averett, *Creighton University*
Bernini's Fontana del Tritone: Wars and Fountains in the Rome of Urban VIII

Bernini's Triton Fountain has long been interpreted as a monument to Pope Urban VIII as poet and humanist. As many have noted, Triton is a symbol of "immortality achieved through literary achievement." While this interpretation is surely correct, there may still be more to the story. This paper reconsiders the Triton Fountain within its larger social and political context, arguing that Bernini used the story of Triton and the Deluge from Ovid's *Metamorphoses* to expound to the Roman people the papacy's justification for its involvement in the War of Castro and the Thirty Years' War. This reading places the Triton Fountain within the wider body of Barberini artistic patronage, a cornerstone of which was the image of Urban VIII as a warrior pope. Moreover, this view of the Triton Fountain demonstrates Bernini's ability to give potent visual expression to contemporary political thought by creatively reinterpreting familiar stories and imagery.

30325
Hilton Montreal
Bonaventure
Cote St-Luc

The Netherlands and Global Visual Culture, 1400–1700

Sponsor: Historians of Netherlandish Art
Session Organizers: Thomas DaCosta Kaufmann, *Princeton University*; Angela Vanhaelen, *McGill University*
Chairs: Thomas DaCosta Kaufmann, *Princeton University*; Angela Vanhaelen, *McGill University*

Dawn Odell, *Lewis & Clark College*
Carved Screens and the Cultural Spaces of Seventeenth-Century Batavia

As the administrative capital of the Dutch East India Company in Asia, seventeenth-century Batavia was home to a diverse community: in addition to native Javanese, slaves, servants, merchants, and missionaries from China, Africa, India, Portugal, and the Netherlands all inhabited the densely populated city. A filament in a web of commercial relationships connecting different parts of the globe, Batavia was also a place where those relationships converged and contracted, making cultural distinctions difficult to maintain. In my paper, I suggest one strategy by which Dutch merchants in Batavia asserted their cultural distinctiveness through the creation of new spaces for social interaction. These spaces were marked by painted and carved screens and although the screens themselves, as well as the conventions for their use, were based on Chinese models, in the eyes of Dutch viewers they became objects that provided a place for the reconstruction of cultural norms.

Bronwen Wilson, *University of British Columbia*
Moving Inscriptions

The Leiden Sketchbook (1577–85) presents a sequence of naturalistic views of towns from the Balkans as if seen by the artist — whose identity is unknown — when traveling to Istanbul. Small and oblong in format, time is a central focus. In the absence of landscape surrounding the towns, they float on the pages of the sketchbook as if islands, sometimes appearing on the verso and recto and sometimes drawn over the hinge, showing little concern with the frame, but harnessed together by paths and rivers that call attention to the journey and distances between towns. Turning the pages intensifies this temporal dimension, which resonates with other forms of travel imagery such as *isolarii* (island books) and the succession of fortresses on the Dalmatian coast depicted in printed travel guides. With the journey to Istanbul increasingly fraught, the sketchbook provides insights into how movement was conceptualized in the spaces in-between.

Hans Van Miegroet, *Duke University*
The Flemish Textiles Trade and New Imagery in Colonial Mexico in the Sixteenth Century

European imagery and textiles played complementary roles in the colonization and conversion of the indigenous population of New Spain. When the Franciscan Order arrived, just three years after the fall of Tenochtitlán to Hernán Cortés, its members brought with them not only their devotion to Catholicism and representations of the Passion of Christ and other favorite images, they also created an immediate demand for textiles that were either unavailable, or present but in inadequate quantity, in local markets. The new demand stemmed from a requirement that the Indians be clothed and from a need for instructional charts and religious paintings. Linens served both ends, Flemish linens in particular. There had been Flemish houses trading internationally in textiles for years, and it required no great adjustment for some of them to add New Spain to their list of destinations. Those same firms just as easily added paintings to their shipments. Such specialized traders, rather than émigré artists, were the proximate agents through whom Flemish imagery came to infuse early colonial visual culture in the sixteenth century. To date there is no comprehensive study dealing with the impact of Flemish linens on the visual culture in New Spain in the sixteenth century. This paper will present new

results on the causal relationship that existed between the global Flemish textile trade and the large-scale export of linen paintings to the Americas in the sixteenth century.

Rebecca Brienen, *University of Miami*
Dutch Artists and the Price of Going "Global" in the Early Eighteenth Century
Artists from the Dutch Republic could be found around the world in the early years of the eighteenth century. Some traveled to satisfy curiosity; others to complete their artistic education by undertaking a trip to Italy. Still others were driven out of the Netherlands because of intense artistic competition combined with weak economic conditions. This paper will consider the price of "going global" by focusing on the activities and experiences of Dutch artists Cornelis de Bruyn and Dirk Valkenburg, both of whom were active in the circle of Amsterdam mayor, VOC Director, and key political player Nicolaas Witsen. Valkenburg worked for German nobles but also spent several years as an artist and bookkeeper in Surinam; de Bruyn spent twenty-seven years abroad, much of it in Italy, although he also lived in Turkey, Russia, and Persia. What were the benefits and the drawbacks of living and working abroad for each artist?

30326
Hilton Montreal
Bonaventure
Westmount

Learning and Dissent in Early Modern France

Chair: Kathleen Llewellyn, *St. Louis University*

Carol Baxter, *Equality Authority*
Manuscript as Resistance Tool: The Narrative Strategies of the Port-Royal Nuns
The Port-Royal nuns were held captive from 1665 to 1669 for their failure to obey the King and to renounce their alleged Janenist beliefs. In response, they embarked on a systematic priogramme of manuscript preparation, writing individual captivity accounts, a journal of the community's experiences and letters to sympathisers. This paper will explore the narrative strategies of the Port-Royal nuns during their captivity. It will argue that the decision to prepare manuscripts, without hope of contemporaneous publication, was a conscious decision by the community to articulate a resistance voice. It will also argue that writing manuscripts was a conciously gendered act, enabling them to convey their personal perspectives directly rather than filtered through male sympathisers or theological opponents. The paper will situate the Port-Royal writings within the context of female religious orders' writings more broadly to consider the centrality of manuscript to the development of a gendered voice.

Jason Sager, *Wilfrid Laurier University*
Mapping Lives: André Thevet's *Les Vrais Pourtraits et Vies des Hommes Illustres* as Catholic Propaganda during the French Wars of Religion.
Published in 1584, André Thevet's *Les Vrais Pourtraits et Vies des Hommes Illustres* is a masterpiece of sixteenth-century French biography. Thevet's compendium of famous men established him as one of the central figures of the French Renaissance. Based on Plutarchan models, the *Pourtraits Illustres* is more than a slavish imitation of the Roman biographical genre that had been revived since the mid-fifteenth century. Published during the Wars of Religion, these biographies are an important source for understanding how French humanists reacted to the rise of French Calvinism. This paper will argue that Thevet's *Vrais Pourtraits* is to be read as part of a Catholic polemical propaganda campaign. Unlike the vitriolic rhetoric arising from the pamphlets wars and panic preachers, Thevet's work is vital in our understanding of how French intellectuals responded to the religious and political crisis that had enveloped France in the last half of the sixteenth century.

30327
Hilton Montreal
Bonaventure
Outremont

Shakespeare

Chair: Jennifer McDermott, *University of Toronto*

Jean-Francois Bernard, *Université de Montréal*
Make them Laugh: The Agency of Humours in Shakespearean Comedy

This paper will consider how the early modern notion of humours provides Shakespeare with suitable metaphors to illustrate the dramatic structure he develops within his comedies. The conception of humours was a highly popular one on the Renaissance stage and rapidly became an umbrella term used to designate any character trait that playwrights could devise. I argue that humours reach their highest dramatic potency in Shakespearean comedy, where they not only appear in their most genuine expression, but are also more closely linked with the dramatic structures at hand. The eventual closure of such works, I argue, is vested in ideas of purgation and cure; in the belief that characters must be rid of certain undesirable traits in order for the comedy to achieve its desired outcome. By considering instances ranging across his writing career, I will demonstrate how the language of humours best suits Shakespeare's unique style of comedy.

Anthony Raspa, *Université Laval*
Mind and Tragic Action in Shakespeare's *Macbeth*

The paper proposes to study how Macbeth's imagination is the source of tragic action in Shakespeare's play. It examines the meanings of notions such as passion, motion, desires, and the will in the psychology of contemporary humanist moral philosophers such as William Baldwin and Thomas Palfreyman in *A Treatise of Morall Philosophie* (1556–?1620) and Pierre de la Primaudaye in *The French Academie* (1586) to relate them to Macbeth's imagination and his course of action. This psychology casts light on the development of the tragedy as the fruit of Macbeth's deliberate misuse of his imagination as reason. Moreover it held that eternal evil could enter into time through the imagination only by a deliberate choice.The play's action can be looked upon as the fruit of this choice until the tragic events it provokes exhaust its possibilities.

Christine Hoffmann, *University of Arkansas*
The Gods Must be Asses: Recognizing the Constitutive Potential of Social Networking in *Much Ado About Nothing*

Attractive in contemporary discourse is the idea of networking — furthering one's interests through advantageous interactions with people and groups linked in a complex web of associations. Too often absent from these fantasies of collectivity are the specifics of speech between the collective's members, the language they choose, and how those strategic choices reflect what networking sites are believed to reflect — the identities of their users. *Much Ado About Nothing* provides a portrait of a social network confused about the functionality of language and its relationship to identity, and it provides strategies for how to confront that confusion. We follow Don Pedro, whose deafness to the interactive potential of other voices represents a reductive, lopsided impression of networking. He must abandon his old-fashioned belief that being alienated in sovereignty is the sole efficient or operative strategy inside a community that thrives on unrestricted interaction. He must become part of the masses.

30328
Hilton Montreal
Bonaventure
Lasalle

Decorated Music I: Visual Art in a Musical Context

Session Organizer: Sarah E. Schell, *University of St Andrews*
Chair: Julie Cumming, *McGill University*

Frederic Billiet, *Université Paris-Sorbonne*
"Il vaut mieux les voir que les entendre" ("They're Better to See than to Hear"): Carved Instrumentalists in Fifteenth-Century Choirstalls

The Muscastallis database run by Paris-Sorbonne University, contains more than 1,000 representations of music appearing in fifteenth century choirstalls. It is possible to distinguish two different kind of instrumental music in these images. On close observation one can see that the craftsmen and carvers have tried to render accurate impressions of instrumental playing though many details. One question that is then raised is why the canons and larger religious community permitted the image of the secular music and musicians they condemned in their writings to be carved with such attention in a religious context. Through an examination of the images of the misericords this paper explores this question, and see what these choirstall can tell us about contemporary perceptions of, and relationships between, devotional and secular music.

Lauren Upper, *University of Cambridge, King's College*
Golden Woodcuts and Movable Notes: Printing Technology and Patronage in Early Modern Germany

The frontispiece of the 1520 *Liber selectarum*, a book of motets edited by Ludwig Senfl, is a woodcut printed with six colors of ink and gold. Both the color woodcut and the book, printed from movable musical notation, are technically complex, and mark both the apex and end of a fertile period of innovation in printing technology following the death of Maximilian I. The relationship between the distinctive modes of visual expression in both the color woodcut and printed music has never been explored; the disciplinary divide between art historians and musicologists has resulted in inaccurate assumptions about the intended patron and use of the publication.This interdisciplinary study will present new discoveries about the appreciation for printing technology in the courts of Maximilian I and Charles V, and reassess longstanding misunderstandings about the influence of patrons in music printing and graphic art at the start of the Reformation.

Sarah E. Schell, *University of St Andrews*
Job, Music, and the Office of the Dead: A Visual Expression of the Relationship between the roles of Job in Medieval Devotion and Culture

The presence of musical notation in the Office of the Dead in some English prayerbooks has not been explored. Found in books produced for readers of various educational and social levels, and in a culture that was largely musically illiterate, music notation must be considered not only in light of its practical function, but also as a visual element that formed part of the decoration of the page. While Job was principally known from the texts of the Office of the Dead, and as a patron saint of skin diseases such as leprosy, he also became one of the patron saints of music and musicians. This paper will look at the relationship between Job and music suggested by the appearance of musical notation in the Office of the Dead through an investigation of contemporary medieval literature and Job fables, and an examination of illustrations of Job in Books of Hours.

Stephanie A. Azzarello, *University of Toronto*
Sensing the Divine: How Images and Music from the Choir Books of Santa Maria degli Angeli Expressed the Religious Power of Decorated Music

The choirbooks of Santa Maria degli Angeli (Corali 1–20, Conv. Soppr. 551) are a series of books produced in Florence in the late fourteenth and early fifteenth centuries. They are excellent examples of decorated music from the late Gothic, early Renaissance tradition. The set of twenty corales embody the fine craftsmanship of

Florentine illuminators but it is the works of artists Don Silvestro dei Ghrarducci and the "Master of Songs" that are best known. Divine qualities and purposes were commonly attributed to music during the Renaissance; by illuminating choir books with images of divine miracles and biblical stories artists created links between the two arts via religion. This paper argues that by using images of biblical miracles and divine narratives, such as Ascension of Christ, and Adoration of the Magi Dei Gharaducci is illustrating the divine power of music through pictures by associating chants with images of Christ. Art and music collide in these books to create a powerful devotional tool.

30329
Hilton Montreal
Bonaventure
Lachine

The Representation of the Interior in Renaissance Architectural Drawings I

Session Organizers: Alessandro Brodini, *Bibliotheca Hertziana*; Orietta Lanzarini, *Università degli Studi di Udine*

Chair: Orietta Lanzarini, *Università degli Studi di Udine*

Edouard Degans, *Université Michel de Montaigne - Bordeaux 3*
Le aperture murali nei disegni di interno del Cinquecento

Il tema del mio intervento riguarda il problema della rappresentazione delle aperture murali negli spazi interni sia nei diversi disegni degli architetti, sia nei trattati architettonici. Infatti nel Cinquecento quello delle aperture murali diventa un tema centrale: ne è un esempio Serlio, il quale pubblica nel 1551 il *Libro Straordinario*, una raccolta di cinquanta porte e portali di grande originalità. Poi, al termine dello stesso secolo, Giorgio Vasari il Giovane pubblica un corpus di centoventi *Porte e finestre di Firenze e di Roma*. La porta non è solo porta, ma è anche *porta e parete*; la decorazione si combina con la gerarchizzazione degli spazi interni e gli architetti, da Vitruvio a Palladio, provarono a inserirla in uno sviluppo logico, dandole un posto, *un ordine*. Si solleva allora il problema del ruolo di ogni artigiano nelle grandi decorazioni d'interno. Lo studio dei disegni architettonici degli spazi interni contribuisce a capire meglio la combinazione di questi elementi.

Christine Pappelau, *Humboldt University of Berlin*
Mathijs Bril and the Interior of His Drawings

The Flemish draughtsman Matthijs Bril (ca. 1550–84) developed in Rome a very specific language of drawing: his architectural studies oscillate between two- and three-dimensionality (cf. Louvre, inv. 20960 r, inv. 20955 r, inv. 20954 r). Perspective seems to be nearer to an "optical geometry of the *occhio alato* (Alberti)" that is based on light and shadow than one that uses rigid grids to mark the several sections of a mathematical correct production of a perspective view. In my lecture I will compare architectural drawings by Mathijs Bril to folios with landscapes and nature. His approach to perspective which is to make up the tertium comparationis of my discussion will be investigated by combining formal analysis, metric studies and an analysis of his drawing technique. I will ask if he tends to appropriate "mimesis" or if his drawings rather achieve their structure and value out of the conscious (or unconscious) setting and placement of the objects on the folio itself. Furthermore I will enquire into the "inner dramatic scheme" of many of his landscape or marine drawings (Louvre, inv. 19787, inv. 19802, inv. 19819).

Oliver Kik, *Katholieke Universiteit Leuven*
Imaginary Antique? Architectural Representation in Northern Renaissance Art, 1500–30

The sudden influx of Renaissance forms, ornament, and architecture in early sixteenth century art in the Low Countries is astonishing. This paper will focus on the pivotal role that the painter Jan Gossaert (ca. 1478–1532) played in the introduction, spread, and the development of this new taste for the antique. As one of the first northern painters Gossaert traveled to Rome in 1508–09. His return hallmarked the beginning of a large variety of architectural and ornamental types

that resulted in a very personal architectural interpretation of Vitruvian concepts. Main attention will be paid to the artist's architectural drawings and their relationship to the imaginary painted architectural representations in the Low Countries. The paper will attempt to tackle the question on how early sixteenth century Netherlandish artists tried to shape the idea of antiquity and Gossaert's part in this development.

30330
Hilton Montreal
Bonaventure
Verdun

Patrons, Princes, and Texts: Roundtable in Honor of Benjamin G. Kohl

Session Organizer: Alison Smith, *Wagner College*
Chair: Dennis Romano, *Syracuse University*
Participants: Stanley Chojnacki, *University of North Carolina, Chapel Hill*; Meredith Gill, *University of Maryland, College Park*; John Law, *University of Wales, Swansea*; Claudia Salmini, *Archivio di Stato di Venezia*; Ronald Witt, *Duke University*

30332
Marriott Chateau
Champlain
Salon Habitation B

Sidney Circle II: Lyric Voice and Song

Sponsor: International Sidney Society
Session Organizer: Margaret Hannay, *Siena College*
Chair: Margaret Hannay, *Siena College*

Matthew Zarnowiecki, *Auburn University*
Combined Voices: The Songs and Psalms of Mary Sidney Herbert and Philip Sidney

This essay argues that we ought to pay more attention to the phenomenon of a shared or composite lyric voice in songs and psalms. Poetry in printed and manuscript miscellanies is often either anonymous or reappropriated for a new purpose, thus changing the poetic voice. Representations of song-singing also present a key difference between the solitary-author model and the English Renaissance's more complicated, composite, and easily combinable model of lyric voice. The Sidney Psalter presents us with a two-part harmony. It also raises the question of how poets combine their voices with those of others, past and present. Mary Sidney Herbert's answer is of particular importance, since her Psalter participates in a harmonious combination with her lost brother. The Sidney Psalter presses us to reevaluate how distinctive the voices of Philip Sidney and Mary Sidney Herbert really are, when their goal may be closer to a kind of blending harmony.

Gavin Alexander, *University of Cambridge, Christ's College*
The Voice of the Text in Sidneian Lyric

When we speak of voice in lyric we tend not to mean something spoken and heard, but rather a written representation of a voice. Voice is metonymic, an effect of a vanished cause, an invocation of the whole in the part. I will look in this paper at the theories that frame lyric in Sidney's day — from poetics and rhetoric — and will focus on the issue of (a word newly coined at this time) personation: the representation of character by the creation of a speaking voice. Drawing examples from all of the Sidney poets, I will focus on lyric poems where the voices in question include the written voice of an autograph manuscript, the printed voice, the imagined spoken voice, and the sung voice. The metonymic nature of lyric voice means that any one of these carries the others with it, and that its identity is permeated by them.

Katherine Larson, *University of Toronto*
Voicing Lyric: The Musical Contexts of Mary Wroth's Folger Manuscript

This paper examines the musical contexts that inform the makeup and circulation of Mary Wroth's Folger manuscript (V.a.104). Tracing the affinities between Wroth's miscellany and songbooks owned and produced by women in the period, my analysis focuses in particular on Wroth's use of the *fermesse*, or slashed S, which provides a tantalizing hint of musical notation; on the musical setting and transmission of Wroth's poems; and on the repositioning of selected lyrics from V.a.104 in the *Urania* in scenes specifically associated with song composition and performance. I argue that reading Wroth's songs in musical terms — as traces of song performance — reshapes our interpretation of the content and distinct material structure of the Folger manuscript and invites us in turn to reassess the literary and musical significance of the lyric voice in the early modern context.

30333
Marriott Chateau
Champlain
Huronie A

Italian Musical Manuscripts

Session Organizer: Jeanice Brooks, *University of Southampton*
Chair: Jeanice Brooks, *University of Southampton*

Alceste Innocenzi, *Università degli Studi di Bologna*
An Unknown Set of Palestrina's *Lamentations*

The musical holdings of the Spoleto Cathedral include some particularly interesting manuscripts. Amongst these is a group of six codices with polyphonic music in the choral book of Palestrina, Nanino, Ferrabosco, Troiano, and anonymous. These manuscripts date back to the second half of the sixteenth century. In the first of these codices there is the inscription "Joan.s. Petrus Aloisius prenestinus" twice in the header. This codex contains book of nine Lamentations attributed to Palestrina. This attribution should be considered uncertain, because there are some unusual details not found in other versions. These lamentations "sound" as if they had been written many years after 1560. There are different elements that suggest such a composer as Dragoni, rather than Palestrina. Particularly, two textual differences in the Spoleto book distinguish it from all of Palestrina's other manuscripts. Thanks to meaningful analogies with other codices and to the consultation of the capitular resolutions books of the cathedral, I can suppose that these lamentations were composed by Dragoni and only later copied and brought to Spoleto by Giovanni Troiano.

Patrick Macey, *University of Rochester, Eastman School of Music*
Heinrich Isaac and Newly Reconstructed Music for Carnival Songs of Lorenzo de' Medici

According to Anton Francesco Grazzini (Il Lasca), Heinrich Isaac composed a three-voice musical setting for a carnival song by Lorenzo de' Medici, the *Canto de' confortini*, but the music has apparently not survived. This paper will follow Il Lasca's clue and explore evidence that other musical settings of Lorenzo's carnival songs may be by Isaac. The songs are found in fragmentary form in the manuscript Florence, Biblioteca Nazionale Centrale, Banco Rari 230. Five songs with texts by Lorenzo lack either the superius or the tenor and bassus voices. Other sources preserve complete three-voice settings for two of the songs, and the missing voice parts for three others can be reconstructed by taking existing three-voice carnival songs as a model. BR 230 also preserves the tenor and bassus, without text, for two other songs in carnival style. A musical reconstruction of the superius is possible, and details of the interior phrasing suggest a good fit with texts of two carnival songs by Lorenzo, the *Canto de' fornai* and the *Canto dello zibetto*. Musical parallels with other three-voice songs by Heinrich Isaac allow the suggestion that all seven are his work.

30334
Marriott Chateau
Champlain
Huronie B

Theater and the Reformation of Space in Early Modern Europe IV: Virtual and Actual Spaces

Session Organizers: Paul Yachnin, *McGill University*; Carla Zecher, *The Newberry Library*

Chair: Edward Muir, *Northwestern University*

Guy Spielman, *Georgetown University*
Figuring Time and Space on the Early Modern Stage: The illusory Triumph of *Classicisme*

Figuration of time and space in European theater has raised ontological problems since its inception in ancient Greece. The rediscovery of the *Poetics* (fifteenth century) supposedly ushered the dominant "Italian order," conjugating Aristotelian tenets and Renaissance stagecraft, and mandating that a single action be represented on stage, occurring within a single day and space. In fact, alternative systems coexisted in various genres and contexts, while theoretical writings were often disconnected from actual practice and audience tastes. To revise this commonplace, I focus on a period of intense theorizing and experimentation in France (1630 to 1680), when, according to historians, a radical change led to a unified hegemonic model, *classicisme*. I stress the difference between time-duration and space-place, and distinguish four levels: theatrical, performative, fictional, and dramatic, pertaining respectively to the whole spectacle as an event, performance per se, the fiction being represented, and the representation of the fiction through performance.

Cary DiPietro, *University of Toronto at Mississauga*
Performing Place in *The Tempest*

What are the consequences of new media and virtual spaces — think of Google's "street view" technology — for our attachment to place, that is, to the ways that our understanding of ourselves are shaped by our sense of belonging to particular places in the world? What does it mean to create new virtual spaces that collapse temporal and spatial distances, especially when the real places they represent cannot be detached from their particular placeness? I want to use these questions as a lens to consider the performance of place in Shakespeare's play *The Tempest* in the "virtual space" of the theatre. The Tempest, with its proto-colonial discourse and proto-Oriental setting, exemplifies how theatre functions, not unlike the internet, as a spatial practice to collapse geographic and temporal distances. How do early performances amplify the play's thematic concern with mastery over the natural world through artifice? To what extent does theatre as a "virtual" technology promise an illusion of nearness to place and thus engender the sense of displacement that is characteristic of our own experience of global new media?

Jennifer Roberts-Smith, *University of Waterloo*
"What makes thou upon a stage?": "Truthful" Space in the Queen's Men's *True Tragedy of Richard the Third*

The Queen's Men's *True Tragedy of Richard the Third* uses direct audience address to create "truth's pageant" (A4^{r}), a space inhabited by characters and audiences alike. The material manifestation of that "truthful" space is unstable, however, since the play was likely performed in radically differing venues on the Queen's Men's touring routes in the1580s. Did the play's space change with its material expression? Or might the play's 'truth' have transformed local places, creating a stable sense of 'true space' shared by audiences all along the route? Who controlled the relationship between place and space? Taking *The True Tragedy of Richard the Third* as a case study, this paper considers 'truth' and agency in the national public spaces created, arguably for the first time, by the Queen's Men's touring repertoire.

30335
Marriott Chateau
Champlain
Terrasse

Early Modern Italian Identities VII

Sponsor: Charles Singleton Center for the Study of Premodern Europe
Session Organizers: Julia L. Hairston, *University of California, Rome*; Walter Stephens, *The Johns Hopkins University*
Chair: Jane Tylus, *New York University*

Susan Gaylard, *University of Washington*
Heroes with Damp Brains? Physiognomy, Public Identity, and Subjectivity in Printed Portrait-Books

The sixteenth century saw an explosion in the production of printed portrait-books, volumes which displayed images alongside biographies. Books by Rouillé, Huttich, Goltzius, Sansovino, and Giovio epitomize the contradictory urges of humanist historiography for both historical accuracy and monumentalization, as text-image contradictions emerge, so that books intended to glorify previous generations instead cast doubt on them. Paradoxically, portrait-books highlight the incompatibility of the three theories on which they depended (physiognomy, exemplarity, visual accuracy), and suggest a growing need to legitimize the existence of a hidden, "interior" persona as against physiognomy. In this way, the volumes stage the separation of character from physiognomy and reveal an emerging kind of "theatricality" of the subject, in which the image — often based on the artist's imagination, and reproduced for multiple biographies — becomes a visual placeholder for the character constructed in the narrative, rather than a unique monument somehow "enspirited" by the artist's genius.

Deanna Shemek, *University of California, Santa Cruz*
On Wives and Sexual Commerce in Italian Comedies

Italian laws regarding marriage, inheritance, sodomy, and parental authority helped create a context in which love and matrimony plots were utterly compelling for early modern Italian theater audiences. Against this backdrop, humanist plays relentlessly critiqued the frustrating impotence of older husbands, celebrated the vitality of young lovers, and legitimated the pragmatic solutions found by clever and resourceful wives. The young lovers and the old men in these comic texts have been the focus of substantial critical analyses of late. My paper will turn to the figure of the wives and mothers who, in some striking instances, are presented as pimps or prostitutes. Taking Ariosto's *La Lena* and Machiavelli's *Mandragola* as primary examples, I will explore what kind of "identity construction" may have been taking place for the married women who viewed these plays.

Rosalind Kerr, *University of Alberta*
Transvestite Ventriloquizing and Sexualized Identities: Isabella Andreini alias Fabrizio in Flaminio Scala's *Jealousy of Isabella*

This paper explores the ways in which "ventriloquized transvestitism," the Renaissance practice whereby male writers appropriated the voice of female characters, is used by Flaminio Scala in his imagined reconstruction of Isabella Andreini's improvisation of her male alias Fabrizio. Beyond Scala's "speaking" on Isabella's behalf, it will also examine Andreini's ventriloquizing of Fabrizio to bring to light the ways in which her performance highlights the disjunctures between male and female sexualized identities. Knowing that Scala created his scenarios to showcase the performative greatness of the *commedia dell'arte* by bringing together an imaginary company of the great actors to act in his invented plots invites us to investigate the significance of the primacy he gives to Andreini's transvestite

performances and their inversion of male/female subjectivities as a signature marker of the subversive nature of the *commedia dell'arte*.

30336
Marriott Chateau
Champlain
Maisonneuve B

Incorporeals Matter: Perspectives on Ficino, Pico, and the Aftermath

Session Organizer: Luc Deitz, *Bibliothèque nationale de Luxembourg*
Chair: Arthur Field, *Indiana University*

James Snyder, *Marist College*
Ficino, Bruno, and Leibniz on Matter and Change

This paper examines the possible influence that the fifteenth-century Platonist Marsilio Ficino had on philosophers in the sixteenth and seventeenth centuries, specifically Giordano Bruno and G. W. Leibniz. It will focus on two aspects of Ficino's philosophy: his view that natural changes originate from within matter, and that material things lack any substantial unity or cohesion without the presence of something incorporeal. Both Bruno and Leibniz, who were familiar with Ficino, express similar views. In *De la causa*, Bruno argues that an "internal artificer" shapes and forms matter from the inside. In "On Nature Itself," among other works, Leibniz argues that matter on its own cannot account for the substantial unity of things, or their cohesion over time.

Maude Vanhaelen, *University of Warwick*
Renaissance Printing and Neoplatonic Demonology in Sixteenth-century Lyon: Iamblichus, Marsilio Ficino, and Jean de Tournes

Between 1549 and 1578, the Protestant printer Jean de Tournes produced in Lyon three editions of one of the most enigmatic and dangerous books of the time: a compilation of Neoplatonic texts by Iamblichus, Porphyry, Synesius, Psellus, and Proclus on the art of invoking demons, which had been translated from Greek into Latin by the Florentine humanist Marsilio Ficino at the end of the 1480s. This paper examines the circumstances surrounding the extraordinary success of these texts, at a time when Lyon was caught up in the civil war between Protestants and Catholics.

Georgios Steiris, *University of Athens*
Presocratic Thought in the Philosophy of Giovanni Pico della Mirandola

Giovanni Pico della Mirandola is well known for his syncretism. He searched for harmonies connecting almost all the major philosophical and theological traditions of the ancient and medieval world. A relatively small place in his major works is dedicated to the Presocratics, namely Anaxagoras, Archytas of Tarentum, Empedocles, Pythagoras, and Xenophanes. This paper seeks to explore the way Giovanni Pico della Mirandola treated the Presocratic philosophy in order to formulate his own philosophy.

30337
Marriott Chateau
Champlain
Maisonneuve C

Words about Images in Early Modern Europe III: Iconoclasm and Its Aftermath in Flanders

Session Organizer: Stephanie Dickey, *Queen's University*
Chair: Amy Frederick, *Case Western Reserve University*

Koenraad J. A. Jonckheere, *Ghent University*
The Origins of Netherlandish Art Theory: Writings on Art in the Wake of Iconoclasm (1565–85)

Although it was the era in which, for the very first time, writings on (religious) art were published in the vernacular in the Netherlands, the iconoclastic era has rarely

drawn the attention of art historians. Moreover, the many pamphlets and tracts were studied only once (by David Freedberg, now nearly forty years ago). Amazing for its time, Freedberg's work is nonetheless an overview rather than an exhaustive analysis and urgently needs amendments. He focused primarily on Molanus while the polemicists writing in the vernacular (Duncanus, Bloccius, Veluanus, Richardot) were certainly as important, if not more. They developed interesting theories on (religious) art that might have been more influential than we have thus far recognized. In my paper I will argue that the widespread images debates emerging shortly before and just after the iconoclasm must be considered an important catalyst for the emergence of art theory in the Netherlands.

Nancy Kay, *Merrimack College*
The Lost Public Sculptures of Early Modern Antwerp

About fifty monumental sculptures of the Virgin Mary currently adorn the streets of Antwerp. Pamphlets and guided tours highlight them as part of a venerable local tradition. However, since most of these objects date from the twentieth century and are affixed to modern buildings, this claim is questionable. Yet thousands of scattered citations in a variety of archival sources — including inscriptions on maps and on sixteenth- and seventeenth-century city views, entries in city chronicles and account books, and inscriptions and dedications in local histories — provide a wealth of evidence concerning lost works of art. As it turns out, at least five hundred sacred sculptures have adorned the most public places in Antwerp since at least the thirteenth century. However, this tradition evolved over time and the patterns of change help us to gauge local responses to historic events.

30338
Marriott Chateau
Champlain
Maisonneuve E

Exile, Expulsion, and Religious Refugees II: Interfaith in Exile: Christians, Jews, and Muslims in Early Modern Europe

Sponsor: Centre for Reformation & Renaissance Studies, University of Toronto
Session Organizer: Nicholas Terpstra, *University of Toronto*
Chair: Nicholas Terpstra, *University of Toronto*

Gary Waite, *University of New Brunswick*
Empathy for the Persecuted or Polemical Posturing? Netherlandic Attitudes toward Conversos and Moriscos Expelled from Spain.

When Spain began expelling its Muslim Moriscos in 1609, very few Dutch writers noticed. There was more empathy expressed for Jewish Conversos, especially as many of these had migrated to the Dutch Republic. This paper will focus on polemical writings referring to the expulsion from both the northern Reformed Republic and the southern Spanish Catholic Netherlands. While the major pamphlet on the subject from the southern provinces uses the contemporary fascination with witchcraft to justify the Morisco expulsion, two northern writers, the Reformed minister Willem Baudartius and the Mennonite Pieter Jans Twisck, condemn Spain's cruelty toward Conversos and Moriscos to blacken Spain's reputation. While some in the Mennonite and Spiritualist traditions could express true empathy toward these victims of the Spanish Inquisition, the polemical campaign over the 1609 truce with Spain overwhelmed efforts to bring the plight of the Moriscos to the attention of the Dutch populace.

Andrew Gow, *University of Alberta*
In and Out the Window: Jews In (and Out of) Tri-Confessional Augsburg, 1440–1803

In 1438, the long-established Jewish community was expelled from Augsburg. From 1440 until the 1830s, no Jews were allowed to live in Augsburg. Over the next 400 years, Jews nonetheless flowed in and out of the city, and some who had settled temporarily were again expelled. This may have been more common than we imagine and sheds light on what Michael Toch has shown to be the large "internal

diaspora" of Jews who survived in German cities through the early modern period. Archival documents show how permanent the presence of expelled Jews actually was at Augsburg. My thesis is that the bi-confessional Swabian metropolis, unusual and famous for the formal coexistence of Catholics and Lutherans after 1555, was in fact a tri-confessional city, and that the expelled Jews were in fact a kind of occluded, denied, expelled Other whose "spectral" and real presence continued to haunt this German city for centuries.

Christopher Black, *University of Glasgow*
Interfaith Relations and Crossing Boundaries via the Roman Inquisition

The Roman inquisitors, having fairly successfully confronted their major theological opponents, investigated in certain key areas a great array of physical and spiritual transients: converted Jews and Muslims from Iberia; Greek Orthodox and Muslims leaving the Ottoman Empire; merchants who "sailed by two rudders" between the Italian and Ottoman worlds; soldiers of varied ethnic origins who served similarly in two armies and navies; "Greeks" and "Turks"; practicing magical and sexual skills in Venice and Friuli; Italian soldiers dabbling in Calvinism in the Wars of Religion. Inquisition records indicate how such outsiders were received by Italian communities: accepted, misunderstood, denounced. Inquisitorial responses could be intransigent, punitive, emollient or accommodating. Processes of "spontaneous appearance" could lead to a plea-bargained return to Catholicism through the Inquisition, especially if conversion to the other faith had been under pressure. Specific examples may focus on Venetian-Ottoman Empire cross-overs; and Jewish-Christian interactions in Modena and Mantua.

30339
Marriott Chateau
Champlain
Maisonneuve F

Solo Madrid es Corte?: The Kaleidoscope of Experiences in the Urban World of the Spanish Habsburgs I

Session Organizers: Gabriel Guarino, *University of Ulster*; Alejandra Osorio, *Wellesley College*; Jelena Todorović, *University of the Arts, Belgrade*
Chair: Giovanni Muto, *Università degli Studi di Napoli Federico II*

Céline Dauverd, *University of Colorado, Boulder*
Holy Week Holy War: Ceremonial Triptych in Early Modern Naples

This paper examines how the Spanish viceroys conceived a tripartite division of the Holy Week processions to instill a new order to the Neapolitan *civitas*. Easter was divided into three spiritual stages to include groups that offered financial relief to the Spanish Crown in the Ottoman-Habsburg struggle. The Easter procession was a reaffirmation of religious unity constantly threatened by the Muslim Turks. Hence, during the celebrations, the Spaniards provided unison of the Christian faith to offer protection against their heathen foes, while reinforcing their domination of their southern Italian kingdom by offering themselves and their affiliates as protectors of the city. By participating in the most important Catholic ritual of the city, the Spaniards made themselves and their acolytes essential to the social and spiritual life of their hosts. The procession acquired a didactic character that allowed the Spanish to assert themselves as civic and spiritual leaders of the city.

Danielle Carrabino
Processional Sculptures of the Ecce Homo as Markers of Identity in Hapsburg Sicily

During nearly two and a half centuries of Spanish rule in Sicily (1479–1713), viceroys resided in Palermo. However, on the opposite end of the island, Messina constituted the cultural center. Prominent artists passed through Messina, including Caravaggio, who would have witnessed the Holy Week celebrations in 1609. In fact, Caravaggio may have painted an Ecce Homo for Messinese nobleman Nicolao di Giacomo as part of a series of four paintings of the Passion, now lost. Ecce Homo sculptures played a crucial role in local religious festivals and their widespread popularity may have directly influenced Caravaggio's painting. This paper will examine examples of processional sculpture created in Sicily and compare

them to their counterparts in Spain and her colonies to illustrate the employment of a common artistic language. In Sicily, where the king never set foot, these processions were fundamental in upholding the political, cultural, and religious identity of the Hapsburgs.

Sabina de Cavi, *Flemish Royal Academy,* Brussels

The Corpus Christi in Spanish Palermo: Festival and Apparati from Drawings to Political Reality

This paper will discuss the local performance of the religious festival of the Corpus Domini in Palermo, at the Spanish court of the Duke of Uceda (1687–96), and the Duke of Veragua (1696–1701). The tenure of Charles II's latest viceroys in Sicily was an important one, and this paper will explain how the political crisis opened by the beginning of the War of Secession, impacted onto the traditional unrolling of the ceremony in Italy. An unprecedented wealth of visual and textual documentation will allow a full reconstruction of the architecture and artistic production made for such annual event, clarifying the role played by the Jesuits and the Dominicans in devising the iconography of large four-sided altars, which used to be erected in the main courtyard of the royal palace of Palermo.

Friday, 25 March 2011
3:45–5:15

30403
Hilton Montreal
Bonaventure
Fontaine C

New Technologies and Renaissance Studies VIII: Geography, Philology, and Remediation

Sponsor: Centre for Reformation & Renaissance Studies, University of Toronto

Session Organizers: William Bowen, *University of Toronto Scarborough*; Raymond Siemens, *University of Victoria*

Chair: Kris McAbee, *University of Arkansas, Little Rock*

Seokyung Han, *State University of New York, Binghamton*
Re-Featuring Knowledge: The Korean Historical Sources in the Age of Digital Humanities

This project will explore the ways in which the development of a new technology of computing or digitalizing sources practically facilitated accessibility to the historical source materials and reconfigured the Korean Studies both inside and outside Korea, particularly the disciplines of and related to the Korean history and literature. Specifically, the roles of the automated sources originally constructed during the Chosun dynasty (1392–1910) — considered as the second, or later half, of the Korean medieval era — will be considered. And the representative research websites will be included. This project thus covers a recent development of digital scholarship in Korea.

Yongguang Hu, *State University of New York, Binghamton*
ePhilology: Computing Methodologies and the Study of the Chinese Past

This study will examine two ongoing projects of digitalizing historical books published from the late Song period (ca. thirteenth century) to 1911 in China, sponsored by either a Chinese state-owned company or a US-China joint venture organization. These new electronic resources bring revolutionary changes for historians, not only in the scope of sources they could utilize, but also in methodologies and practices they could adopt. Computing tools such as full-text searches, data-mining programs, and GIS systems are becoming more widely available and help historians to identify hidden evidences and make new inquiries to Chinese studies. Furthermore, these new technologies increase dialogues among disciplines and challenge the Euro-American dominated discourses in humanities studies.

30404
Hilton Montreal
Bonaventure
Fontaine D

Vasari at the 500-Year Mark V

Session Organizers: Patricia Reilly, *Swarthmore College*; Marco Ruffini, *Northwestern University*

Chair: Robert Williams, *University of California, Santa Barbara*

Respondent: Robert Williams, *University of California, Santa Barbara*

Karen Goodchild, *Wofford College*
Contra Contadini: Peasants and Painters in Vasari's *Lives*

Buffalmacco bests a few peasants. Giotto also outsmarts one. Leonardo's painting is too good for a peasant, who doesn't even notice when an inferior work is foisted on him. Donatello is pestered by the inane requests of a peasant in his golden years. A peasant provides the pig that fulfills the prayers of Lorentino d'Angelo.

Vasari's funny rustics are men whose ignorance about art often leads them to make bad bargains with clever artists. Florio's 1598 Italian-English Dictionary lists "a clowne" as the first definition of both *contadino* and *villano*, the terms Vasari employs most often for the lowest class of art buyers, and this meaning links the terms to Vasari's comic usage of such figures. This paper illustrates what peasant stories mean within the larger aims of Vasari's text, and shows how these anecdotes draw on traditional literary tropes to make their comic points.

Laura Agoston, *Trinity University*
Monument and Anecdote-Hyperbole and Insult: Strategic Practice in Vasari's *Vite*

This paper examines two rhetorical strategies pervasive in Vasari's *Vite*: hyperbole, particularly in aria-like passages of exalted language elicited by certain key monuments and insult directed both to persons and objects. The study of Renaissance humanism has long acknowledged the ethical purposes at work in a language of "praise and blame." Recognizing the functional distinctions of purpose in both the extreme praise and denigration of the text also poses questions about the comparative exemplary value of people and things. Monuments lavished with exalted rhetoric can at the same time problematize an artist's exemplary value. Anecdotes about the personal lives or reported speech of artists in whom the text seems most heavily invested are at times markedly negative. How secure is the distinction in the *Vite* between the magnetic force of attraction exerted by certain monuments and the repellant behavior of the anecdotes?

Melinda Schlitt, *Dickinson College*
Rivaling the Past in Text and Image: Giorgio Vasari's Construct of Antiquity in Michelangelo's *Last Judgment*

The relationship between antiquity and contemporary reality lies at the heart of Renaissance culture in Italy. In crafting a complex narrative of art in the Lives, Vasari placed himself in a complex relationship to the physical and imagined remains of ancient culture, where a combination of love, rivalry, and rejection propelled him in defining a modern Christian world whose achievements he hoped would be seen to rival, indeed surpass, his ancient models. Vasari's *Life of Michelangelo* is both the linchpin and paradox of his history. No painting in the history of the Renaissance was critiqued more broadly about its decorum, significance, style, or genre than Michelangelo's Last Judgment. Michelangelo's intended and perceived rivalry with "antiquity" informs a majority of these critiques. Vasari's eloquent defense of Michelangelo in the 1568 edition of the *Lives* presents "antiquity" as a rhetorical paradigm that is both an effective riposte and a distinctive formulation.

30405
Hilton Montreal Bonaventure
Fontaine E

Tales from the Streets of Early Modern Europe III

Session Organizer: Sheryl Reiss, *University of Southern California*
Chair: Edward Muir, *Northwestern University*
Respondent: William Connell, *Seton Hall University*

Niall Atkinson, *University of Chicago*
Getting Lost in the Italian Renaissance: The Geography of Urban Disorientation

Through a system of landmarks, repeated trajectories, local memories, urban signs, the presence of neighbors, and civic monuments, premodern city-dwellers in Italy made the built environment that surrounded them familiar, making it their own and laying claim to its power of communal identity formation. But what if those same city-dwellers found themselves in unknown territory or suddenly found that the streets they thought they knew had become a series of alien encounters? What organizing tools did they have at their disposal to confront uncharted or unfamiliar spaces and what were the consequences of getting lost? Focusing on Florence but looking also at other cities, this paper explores the nature of the relationship between familiar and

unfamiliar urban spaces in the Italian Renaissance in order to investigate how individuals and communities, by their interaction with the built environment, gave shape to a complex series of constructions we understand as the "cityscape."

Pamela Jones, *University of Massachusetts Boston*
Costanza Magalotti Barberini's Performance of Charity on and off the Streets of Rome

Costanza Magalotti Barberini (1575–1644), sister-in-law of Pope Urban VIII, was well known for her piety and virtue. In addition to her asceticism and private devotions, she undertook such public penitential acts as visiting Rome's stational churches and the Scala Santa and participating in the Forty Hours Devotion; during Holy Years, she washed the feet of female pilgrims and served them at table at SS. Trinità dei Pellegrini e Convalescenti. Particularly revealing was her role as Presidente of the female branch of the Barnabite Congregazione dell'Umiltà di S. Carlo. In that capacity, she served the material and spiritual needs of the poor sick at Rome's public hospitals, and also abased herself by doing laundry in public loggias. My paper will interpret Lady Costanza's performance of virtue, humility, and charity in its socio-religious and urban contexts.

30406
Hilton Montreal Bonaventure
Fontaine F

Europe and Its Others: Seeing and Imagining II

Session Organizer: Ricardo Padrón, *University of Virginia*
Chair: Sarah Benson, *Saint John's College, Annapolis*

Cammy Brothers, *University of Virginia*
Giovan Battista Ramusio and Early Modern Anthropology

Ramusio's *Navigationi e Viaggi* (Venice, 1554) brings together a remarkable array of narratives from Japan to the New World. Although written by various authors over several centuries, the assembled texts share a sense of wonder at the plants, animals, people, customs, and material artifacts they encounter, and are for the most part free of moral judgment. Unlike the accounts generated by Christian missionaries motivated by the desire to convert, the authors typically take on the morally neutral tone of the distant observer. The project overall was certainly inspired by Venice's commercial interests, so was not without its own agenda, but this seems to have allowed room for recognition of the values of the cultures encountered. My paper will consider several texts within the compendium as examples of a nascent early modern approach to anthropology.

Jaime Marroquin, *The George Washington University*
Nature and Ethics in Francisco Hernandez's *Antiguedades de la Nueva Espana*

In this presentation I make an analysis of Francisco Hernandez' *Antiguedades de la Nueva Espana* (*De Antiquatibus Novae Hispaniae*), written as part of his 1570–77 expedition to New Spain, appointed by Philip II as the official historian of the Aztec natural world. The recently inagurated Spanish modern state sponsored the direct observation and the systematic description of the New World's nature as the best possible way of controlling and exploiting the immense natural resources at its dispossition. Francisco Hernandez' work was also part of the several "natural histories" of the Western Indies that considered Native American cultures as part of the natural world. Nature was in many ways responsible for the morality and customes of its inhabitants. In the case of Hernandez' *Antiguedades* the warm and humid climate of the Mexican high plateau was supposed to have a direct influence on the supposed lazyness and sensuality of the Mexican people. This supposed relationship between the natural and the moral was common among the writings about the Indies. What is unique in the case of the *Antiguedades* is the proto-scientific method and language employed by Hernández, which anticipates the natural determinism of eighteenth-century European scientific discourse.

30407
Hilton Montreal
Bonaventure
Fontaine G

Renaissance Jurisprudence and Philosophy of Law II

Session Organizer: Jean-Paul De Lucca, *University of Malta*
Chair: Armando Maggi, *University of Chicago*

Jason Cohen, *University of Wisconsin, Madison*
Breaking Knowledge: Aphorism and Metonym in Francis Bacon's Legal Writing

This paper reexamines Bacon's use of aphorism in the context of his mature natural and political philosophy. In 1621, nearly simultaneous with his disgrace after conviction on charges of bribery, Bacon penned a humane and, perhaps unsurprisingly, disregarded policy statement on state sovereignty and the law of nations, the *Aphorismi de jure*. I approach Bacon's text through the intersection of two themes, form and knowledge, that have been much discussed in reference to Bacon's program in the *Instauratio Magna*, but rarely in terms of his political or legal pronouncements. The reciprocal relationship between the natural and political is at the heart of Bacon's inquiries in the *Aphorismi de jure*. I introduce this analytical lens for the further study of Francis Bacon's mature work alongside an explication of one of the best and least recognized contributions Bacon made to the seventeenth century articulation of the law of nations.

Elizabeth Oldman, *University of Miami*
Political Optimism and Revolutionary Fervor: Milton's Early Grotianism

This paper demonstrates how John Milton's profound affiliation with Hugo Grotius, father of modern international law, is integral to the poet's emphasis upon natural law in relation to martial theory. According to Grotius's adherence to natural law philosophy, armed strife is constructed into the system of law. Where judicial settlement fails, battle begins. Following Grotius in *The Tenure of Kings and Magistrates* and *Eikonoklastes*, Milton advocates the beheading of Charles I based on the notion that a ruler derives his power from the people by contract — through legal measures — and they consequently have the right to revoke this authority if it is abused. In the poet's later political tract *The Second Defense*, faith in reasoning man to limit and utilize war defensively, and to distinguish between just and criminal war activity, informs his own version of his authorial, noncombatant self in battle — a soldier who fights in wars of truth.

Robert Fox, *Tufts University*
Invasion of the Body [Politic] Snatchers: Stealing Justice in More's *Utopia* and Starkey's *Dialogue of Pole and Lupset*

It will surprise most Renaissance scholars that perhaps the most widely-debated subject in English humanist political dialogues was the statute punishing theft by death. In two such dialogues — More's *Utopia* and Starkey's *Dialogue* — discussion on the statute frames a larger discourse on common-law courts' abilities to serve law's letter and spirit. Conversation operates on two levels: directly, rehearsing longstanding theoretical arguments whether equity is internal or external to positive law; and metaphorically, cautioning which legal participants were most likely to "rob" the commonwealth of justice. For More, formalists viewing positive law as self-contained and ignoring the social justice goals of canon-law courts were agents of injustice. For Starkey, interweaving the seemingly-incongruous topics of the statute, treason, and papal usurpation of royal prerogative, ecclesiastical jurists were not the solution but the problem in undermining the secular judiciary's ability to provide "one head to moderate and temper the straitness of the law."

30408
Hilton Montreal
Bonaventure
Fontaine H

Women and Power in the French Renaissance II

Session Organizer: Leah Chang, *The George Washington University*
Chair: Jacob Vance, *Emory University*

Kelly Peebles, *Clemson University*
Jeanne Flore, Ovid, and the Emblematic Tradition

Les Comptes amoureux par madame Jeanne Flore, published in Lyon around 1542, is a puzzling collection of seven tales, each told by a female storyteller illustrating the outrageous, utopian message of the book: love in all its forms must never be turned away, regardless of one's marital status. In addition to these tales, the names of several storytellers implicitly tell their own tales by evoking prominent Ovidian female characters from the *Metamorphoses* — Andromeda, Medusa, and Minerva. These literary figures were omnipresent in contemporary popular literature of mid-sixteenth-century France, both in illustrated versions of Ovid's *Metamorphoses* and in emblem books, such as Gilles Corrozet's *Hecatomgraphie* (1540) and Guillaume de la Perrière's *Théâtre des bons engins* (1540). This paper considers how the *Comptes amoureux* draws from the emblematic tradition, an influence that lends structure to Jeanne Flore's book and underscores the storytellers' moral program, one that gives women agency and power.

Gabriella Eschrich, *University of Michigan, Dearborn*
Marguerite de Navarre and Vittoria Colonna: The Power of a Virtuous Friendship

In 1540, Vittoria Colonna wrote a letter to Marguerite de Navarre, thus initiating a fruitful epistolary exchange based on mutual respect, admiration, and common interests. Arguably two of the most influential women of their time in Europe, Marguerite and Colonna were deeply engaged in the political, religious, and literary debates that much preoccupied the sixteenth century. This paper explores how this intimate transnational friendship, cultivated and strengthened exclusively through letter and sonnet exchanges, meaningfully contributed to the political, diplomatic, literary, and spiritual power that both female authorities already held in France and Italy.

Deborah Baker, *Georgetown University*
Female Power and Transgression: Louise Labé's *Diana* in its Ovidian and Petrarchan Intertexts

Whereas the mythological figure of Diana, female goddess of chastity and the hunt, often plays a significant role in the male Renaissance lyric, she is explicitly referenced in only one instance in the entire corpus of Louise Labé's *Complete Works*: in the nineteenth poem of her sonnet cycle. In my paper I will reexamine this poem in an intertextual context with invocations of Diana (and her onomastic variations) in Petrarch and Maurice Scève, who themselves hearken back to depictions of the goddess in Ovid's *Metamorphoses*. In problematizing issues of female (and male) empowerment and disempowerment and their relationship to transgression, such an re-examination can suggest a coherence perhaps not readily seen between Labé's onetime mythological reference and certain rich ambivalences and reversals that characterize her revision of the lyric tradition through which she strives to achieve social, amatory, and artistic legitimation.

30409
Hilton Montreal
Bonaventure
Portage

Author Meets Critics: Paul Richard Blum on Philosophy of Religion in the Renaissance

Sponsor: Society for Medieval and Renaissance Philosophy (SMRP)
Session Organizer: Donald Duclow, *Gwynedd-Mercy College*
Chair: Donald Duclow, *Gwynedd-Mercy College*
Participants: Paul Richard Blum, *Loyola College*; Christopher Celenza, *The Johns Hopkins University*; Brian Copenhaver, *University of California, Los Angeles*

30411
Hilton Montreal
Bonaventure
Mansfield

Le texte de la Renaissance: Honoring François Rigolot IV: Poésie et Renaissance

Session Organizers: Marc Bizer, *University of Texas, Austin*; Cynthia Nazarian, *Northwestern University*
Chair: Marc Bizer, *University of Texas, Austin*

JoAnn DellaNeva, *University of Notre Dame*
A Frenchman Reads an Italian Renaissance Text: Desportes and the *Fiori de' poeti illustri*

Philippe Desportes was undoubtedly one of the most prolific French Renaissance poets to write in the Petrarchist manner. He was also apparently a prolific reader of Petrarchist poetry, having been acquainted with the lyrics not only of the master Petrarch but also of a wide variety of far lesser eminences, the minor *petrarchisti*. Desportes found this poetry in several different Italian lyric anthologies, some of which had also provided material for the earlier Pléiade lyricists Du Bellay and Ronsard. But Desportes's specific brand of Petrarchism was most especially informed by the distinctive aesthetic principles embodied in one particular Italian anthology, *I Fiori delle rime de' poeti illustri*, first published in 1558 but reprinted in 1569, 1573, and 1586. This paper will discuss the features of the Fiori that attracted Desportes's attention and which became a means for him to differentiate his writing from that of Du Bellay and Ronsard.

Cynthia Nazarian, *Northwestern University*
The Limits of Allegory

The Petrarchan tradition in France and in the remainder of Europe expressed the poet-lover's traditional longing and alienation through a series of widely-repeated metaphors of wounding, burning and dismemberment. In the hands of Agrippa d'Aubigné however, these metaphors became eyewitness accounts of the horrors of France's Wars of Religion. What happens when cupid's arrows and Diana's slaying glance meet the soldier's bleeding body, or the heads of Protestant martyrs displayed outside city gates? This paper will investigate the function and limits of allegory when applied to images of physical violence. What happens when metaphorical violence confronts physical violence? Can moments of collapse between Petrarchan metaphor and battlefield accounts help us define an "ethics" of allegory?

Corinne Noirot-Maguire, *Virginia Polytechnic Institute & State University*
The Poet and the Painter according to Sonnet 21 of *Les Regrets*: Du Bellay as Clouet

Joachim Du Bellay's 1558 French verse collection entitled *Les Regrets* contains numerous metapoetic pieces, including some drawing a distinction between Du Bellay's purportedly lowly or easy aesthetics and the poetic purview of his rival Ronsard, to whom a lofty tone and divine inspiration are attributed. In this vein, sonnet 21 ("Conte, qui ne fis onc") draws a contrastive parallel between Du Bellay's purportedly devitalized state and diminished voice (a "stump," in Rome), and the naturalistic and outlined paintings of "Janet," the king's portrait-master.

In a subtle variation on what François Rigolot once deemed "poésie du refus," Clouet's seemingly simple (and Gallic) art is set in opposition to Michelangelo's — markedly Italian and implicitly eschewed — grand subject-matters and manner. Complicating the comparison, this falsely self-disparaging sonnet perturbs rhetorical, pictorial, and courtly hierarchies, addressing a conniving friend while ultimately showing the prince where artistic virtue lies and who the most worthy servants are.

30412
Hilton Montreal
Bonaventure
Salon Castilion

Reading from Different Perspectives: New Work in the Seventeenth Century

Sponsor: Southeastern Renaissance Conference
Session Organizer: John Wall, *North Carolina State University*
Chair: Jessica Wolfe, *University of North Carolina, Chapel Hill*

Regina Walton, *Boston University*
"Storying" in *The Temple* and at Little Gidding

This paper explores the use of allegorical narrative in the poetry of George Herbert (1593–1633) and the religious dialogues of his friends the Ferrar family of Little Gidding. Herbert in *The Temple* makes frequent use of allegorical tales with origins in myth, fable, or the emblem tradition. The Ferrars conducted themselves in their dialogues as an elaborate allegory, taking names such as the Chiefe, the Patient, and the Affectionate, while retelling stories from the Church Fathers, the lives of the saints, or European history. Herbert and the Ferrars use narrative to connect their work to sources of ancient Christian tradition: Herbert's models are the parables of Jesus, while Patristic moral exempla and classical dialogues serve as patterns for the Ferrars. The impulse behind "storying" is didactic: Herbert's allegorical poems aim to win his readers to virtue, while the Ferrars "self-catechize" through their tales in hopes of achieving Christian perfection.

John Adrian, *University of Virginia, Wise*
From the Margins of Britannia: Local Responses to National Chorographies

Although national chorographic works by Camden, Speed, Drayton, and others are often seen as reflecting and promoting "forms of nationhood," a close examination of the marginalia found in several sixteenth- and seventeenth-century editions of *Britannia* (at the Folger library) complicates this assumption. The tendency of margin notes to be concentrated in the owners' native counties and regions (and not in others) suggests that early modern readers were more engaged in reading about their own locales than the larger nation. Furthermore, the focus of these notes (which range from underlining important topics to actually adding information to Camden's text) gives us insight into the categories around which local identity cohered — including local history, dignitaries, landmarks, topography, and "wonders." Finally, I extend these findings by considering more broadly how the structure of English chorography invited "active" reading, supplemented the formation of local identity, and affected how readers conceived of the larger nation.

Reid Barbour, *University of North Carolina, Chapel Hill*
Aggressive Reading in Seventeenth-Century England: Dean Christopher Wren's *Religio Medici*

Marginalia by Christopher Wren (1589–1658) in his copies of Browne's *Pseudodoxia Epidemica* and Burton's *Religio Medici* provide vivid evidence of his highly active and diverse practice of reading. Decidedly unlike the reading habits of his contemporary Sir William Drake, Wren's notes demonstrate a complex, extraordinary, and at times unwieldy response to these works, aggressively censoring, reshaping, and rewriting, bringing to bear his personal experience on issues of religious meaning and moral value. Yet his experience of Civil War left no doubt for the dean that the ways in which we construct and experience meaning have an enormous impact on our lives. Wren's response to Browne especially shows

Wren's view that the Church of England has never needed such a breath of fresh air within its orthodox corridors, yet this spirit is so volatile as persistently to escape those boundaries altogether.

30413
Hilton Montreal
Bonaventure
Frontenac

Reason and Unreason in Italian Letters

Chair: Angelo Mazzocco, *Mount Holyoke College*

James Coleman, *The Johns Hopkins University*
Drunkenness and Mystical Experience in Fifteenth-Century Florentine Literature

This paper will examine the notable prominence of the theme of drunkenness in the poetry and prose of late fifteenth-century Florence, showing how writers associated with the circle of Lorenzo de' Medici used the language of intoxication in both serious and ironic treatments of the concept of mystical ascent that was central to Marsilio Ficino's Neoplatonic philosophical system. Ficino himself used metaphors of drunkenness quite earnestly: the loss of control that comes with inebriation is associated, in his writings, with the "divine frenzy" that Plato characterized as a means by which the soul can reach divinity. Perhaps inevitably, this concept became the target of satire: hence in *Il Simposio*, Lorenzo de' Medici's poem about Florence's greatest drunkards, Ficino's *furor divino* is lampooned as a mere *furor di vino*. Other serious and ironic versions of the theme analyzed will include works by Pulci, Poliziano, and Giovanni Pico.

Matteo M. Pedroni, *Université de Lausanne*
"Il ridere tuo costì è cagione che io non pianga": Il comico di Machiavelli

Nell'indagine sulle funzioni sociali del comico nella letteratura del Rinascimento italiano, l'opera di Machiavelli rappresenta uno degli ambiti più complessi e stimolanti. La vis comica del segretario fiorentino è infatti riscontrabile in tutti i suoi scritti, da quelli letterari (poesie, canti carnascialeschi, commedie, novelle), a quelli politici (trattati e legazioni), storici (cronache e vite) e privati (lettere). In questa enciclopedia del riso, in cui le tradizionali ragioni del genere spesso si mescolano con le necessità impellenti dell'autore, non sempre è facile cogliere il senso delle battute e, a volte, il lettore moderno non si avvede neppure della loro presenza. L'intervento intende riflettere sulle emergenze e sulle valenze del comico machiavelliano in rapporto con i suoi destinatari e con i generi letterari.

Thomas Peterson, *University of Georgia*
History and Utopia in *Gerusalemme liberata* 13

In this decisive canto Tasso engages the *topos outopos* — the circle of desire, phantasm, and the word espoused by the *fedeli d'amore* of the Middle Ages — in order to modify it (as Dante and Petrarch had done) by superimposing on the code of the *amor de lonh* a properly historical, rational, and progressive model suitable to the epic. If canto 13 is less than accurate in retelling the actual history of the First Crusade, that is because Tasso understands historical verisimilitude in terms of theonomy, or the representation of the sacraments in the time of the cairos. As he dramatizes the sacred and ritual dimensions of the Christian struggle he is aiming to embody a providential, figural and typological verification of providential history. In this way there is a convergence in canto 13 between a utopian poetics and the presentation of history.

30414
Hilton Montreal
Bonaventure
Fundy

Milan: Open City

Session Organizers: Ellen Longsworth, *Merrimack College*; Constance Moffatt, *Pierce College*

Chairs: Ellen Longsworth, *Merrimack College*; Constance Moffatt, *Pierce College*

Rosanna di Battista, *Università IUAV, Venezia*
Leonardo da Vinci and the "Water System" of Milan and its Countryside

Leonardo da Vinci ebbe un ruolo importante nella progettazione delle nuove vie d'acqua costituite dai navigli di Milano. Lo scavo di questi canali artificiali e il loro funzionamento fu reso possibile grazie a nuove soluzioni d'ingegneria. Nei codici di Francesco di Giorgio Martini e di Leonardo sono disegnati molti elementi comuni tra cui: battipali galleggianti, cavapali galleggianti, barche cavafango, cassoni per fondare in acqua, pompe di sollevamento dell'acqua. Leonardo, diversamente da Francesco Martini, mostra interesse per: la vita sociale della città, il commercio e le attività manufatturiere, la produzione agricola e il trasporto della merci, le condizioni igeniche e di lavoro degli abitanti, lo spazio architettonico. Nei suoi scritti Leonardo da Vinci definisce un vero e proprio modello di città, attraversata da strade e canali, che può essere compreso sulla base del sistema dei navigli di Milano e della necessità, da lui sentita, di perfezionarne il funzionamento.

Jeanette Fregulia, *Carroll College*
Redefining Urban Commercial in Late Renaissance Milan: The Unique Place of Women

This paper attempts to shed new light on the variety of ways in which women shaped, and were shaped by, their commercial pursuits in the urban economy of late Renaissance Milan. Although largely unable to participate directly in the mercantile activities that contributed to Milan's prosperity women, in not insignificant numbers, served as silent partners, providing monetary and material resources to a variety of entrepreneurial ventures including books, textiles, and armaments. In addition, women contributed to the city's economy as shopkeepers and property owners. The presence of women, most often the wives, widows, and daughters of Milan's merchants and artisans, in the mercantile piazza raises some important questions, two of which are discussed in this paper. First, in what way or ways did female involvement redefine urban commercial space as no longer the sole purview of men? Second, what role, if any, did commercial activities play in shaping women's ideas of themselves?

Jens Niebaum, *Westfälische Wilhelms-Universität Münster*
Four Towers and a Dome: The History of a Milanese Building Type from Late Antiquity to the Quattrocento and Beyond

The late-antique church of San Lorenzo Maggiore in Milan, a tetraconch plan, combines a central dome with four corner tower. The building type of this famous imperial monument, later to be considered a pagan temple rededicated to the Christian martyr St. Laurence, had a particularly interesting afterlife in prominent buildings or building projects in Milan itself. It was taken up in a highly interesting project for the central part of the city's cathedral in the 1390's noticed as such, but in passing, and never adequately analyzed so far. Just some sixty years later, the motif was used by Filarete for his centrally-planned churches in the church of the Ospedale Maggiore and again in churches described in his *architettonico libro*. At the turn of the century, Milanese court engineers Amadeo and Bramante took it up anew in their projects for Santa Maria di Canepanova in Pavia and St. Peter's in Rome. My paper will analyze the possible reasons for this unique afterlife by focusing on questions of architectural design, of the adoption of and competition with antiquity, and of political history.

30415
Hilton Montreal
Bonaventure
Longueuil

Painting Flowers, Desire, and Tragedy

Sponsor: Early Modern Image and Text Society (EMIT Society)
Session Organizer: Juan Pablo Gil-Oslé, *Arkansas State University*
Chair: Juan Pablo Gil-Oslé, *Arkansas State University*

Jorge Abril-Sanchez, *University of Chicago*
Ekphrasis in Philip IV of Spain's Bed: Sexual Desire and Iconic Portraits of the Queen in Gonzalo Torrente Ballester's *Crónica del rey pasmado* (1989)

Crónica del rey pasmado tells the king's scandalous wish to see Isabel de Borbón naked after being struck one night by the beauty of the most desired prostitute at court. Despite the heated discussions caused by his fancy, the monarch does not relent, and gives detailed orders to recreate his mental image of Marfisa in his chamber and superpose it on the figure of the queen. In this essay, I will explore the relationship between the oral and the visual in the king's attempt to reproduce a pictorial ideal in the body of a woman who has never stood undressed in front of him. It will be particularly important to underscore the multiple connotations of this transformation, because it will turn the sacred body of the consort into the flesh of a human, a possible source of lust and sin, which could threaten the sanctity of the Catholic marriage of the sovereign in a time of orthodox morality and religious persecutions.

John Slater, *University of Colorado, Boulder*
Keys to Floral Symbolism in the Literary World of Juan van der Hamen

A renowned painter of floral still lifes, Juan Van der Hamen (1596–1631) possessed a library replete with works of literature by Lope de Vega, Góngora, Cervantes, and others. Van der Hamen's books were frequently written by his friends; the library mirrored a social circle composed of the most notable literary figures of the early seventeenth century. Yet he worked in a genre generally considered to be anything but narrative; attempts to find symbolic coherence in the majority of Van der Hamen's works have come to naught. By examining the literary discussions of plant symbolism in Van der Hamen's library and the manuscripts to which he most probably had access — a project heretofore not undertaken — this talk will suggest how we might begin a process of interpreting the artist's floral canvasses symbolically. In short, we may find that a genre, long treated as mute, has a great deal to say.

Jason McCloskey, *Bucknell University*
Painting a Tragic Image: Phaëthon, Ganymede, and Ekphrasis in Lope de Vega's *Jerusalén conquistada*

This paper illustrates how Lope de Vega's *Jerusalén conquistada* (1609) figuratively depicts certain key failures of the Third Crusade through implicit reference to a series of classical mythological frescos described in the epic. Two of these ekphrastic myths in particular, those of Phaethon and Ganymede, provide narratives that serve as guides for portraying some of the most significant events in the epic. This paper shows that, by painting a tragic image of the Third Crusade based on these myths, *Jerusalén conquistada* poetically undoes the victorious ending of Torquato Tasso's renowned epic, *Gerusalemme liberata* (1581). In effect, Lope's epic symbolically sabotages Tasso's work, thereby setting itself up for a kind of ironic poetic victory of its own. Moreover, this literary rivalry between the Spanish and Italian epics also extends to encompass the visual arts by drawing Michelangelo's works into the artistic competition. Focusing on the construction of the poem's tragic image through classical myth, and how such an image contributes to its competition with visual and verbal works of Italian art provides a new perspective on the effusive artistic and nationalistic pride that pervades the text.

30416
Hilton Montreal
Bonaventure
Pointe-aux-Trembles

Geographies of Empire: The Venetian Stato di Mar and Stato di Terra Reconsidered II: Patterns of Exchange

Sponsor: Society for Renaissance Studies, United Kingdom
Session Organizers: Gabriele Neher, *University of Nottingham*; Monique O'Connell, *Wake Forest University*
Chair: Gabriele Neher, *University of Nottingham*

James Grubb, *University of Maryland Baltimore County*
Landscapes of Empire: Villa Construction

Venetians and Vicentines built many villas in the Quattrocento; Veronesi built a few, and Paduans and Trevisans very few. This paper examines structural and cultural factors in the uneven distribution of country houses in the Veneto. It will be argued that Venetian and Vicentine elites were especially favored in terms of longterm land possession compared with their counterparts elsewhere in the region, and also that they were endowed with a greater affinity for the delights of the countryside and rural *otium*. In turn, those disparities suggest the presence of micro-cultures in the Veneto, and reinforce the growing tendency to view the Venetian state less as animperium than as a mosaic.

Elizabeth A. Kassler-Taub, *Harvard University*
On the Threshold of the Sacred: An Oratory to San Rocco in Venetian Udine

This paper will reconsider the conceptual thrust of Venetian interventions in the architectural program of the colle del Castello in the Friulian city of Udine. Specifically, it will be argued that the articulation of the central axis of ascent to the Castello renders the site a veritable sacro monte, or holy mountain — an assertion that has hitherto been absent from scholarship. The sacralization of the colle during the Venetian period is consistent with the prior function of the site as the seat of the Patriarchate of Aquileia, which was expropriated in the Venetian conquest. The paper will concentrate upon the architectural scheme of a late quattrocento oratory dedicated to San Rocco, formerly located on the colle, which served as the focal point of annual pilgrimage rites. Particular attention will be given to the Loggia del Lippomano (1486), a serpentine passageway that guided processional movement to the oratory; and the Palladian Arco Bollani (1556), which served as a commanding threshold between the sacred realm of the mountain within, and the profane realm of the urban fabric without.

Emily Spratt, *Princeton University*
Representing the Battle of Lepanto: Post-Byzantine Painting in the Venetian Colonies

On 7 October 1571, the major European powers united as a Christian coalition decisively defeated the Ottomans at Lepanto. Although the naval battle had little longterm strategic significance it was considered a magnificent success and not surprisingly, spurred abundant visual representations of the victory. While there is no lack of scholarship on the celebratory response to the Battle of Lepanto, there has been little consideration of the commemorative reaction to the event in regions outside of Europe, namely the former Byzantine territories under Venetian control. Through an examination of three post-Byzantine icons that engage the theme of Lepanto, a previously unexplored category within the visual tradition of the victory will be considered. These icons, each associated with the island of Corfu, reflect a reaction to the victory in the Venetian hegemonic context that fostered social cohesion between the Catholic and Orthodox populations despite the sustained religious conflict that often characterizes these groups.

30417
Hilton Montreal
Bonaventure
Jacques Cartier

Perspectives on Nicholas of Cusa II

Sponsor: American Cusanus Society
Session Organizer: Thomas Izbicki, *Rutgers University*
Chair: Thomas Izbicki, *Rutgers University*

K. Meredith Ziebart, *Universität Freiburg*
"Credere enim non capitur nisi in vivo intellectu": The Intellective Mystical Theology of Nicolaus Cusanus

Best known for his doctrine of "learned ignorance" (*docta ignorantia*), the philosophy of Nicolaus Cusanus is often noted for its emphasis on the limitations of human knowledge of the absolute. This emphasis is considered characteristic of mystical theology, often associated with irrationalism and an affective approach to divine knowledge. However, far from eschewing reason in the pursuit of *sapientia*, Nicolaus believed his doctrine represented the properly scientific approach to divine knowledge, building upon, rather than replacing, the principles of Aristotelian philosophy. He likewise defended the role of reason and intellect in mystical theology against those of his contemporaries who were promoting an affective approach derived from Hugh of Balma. The following presentation will seek to clarify the highly intellective nature of the mystical theology of Nicolaus Cusanus and contrast it with the competing views of his contemporaries, examining of the debates in which he was involved (over such issues as the use of metaphysics and Aristotle within mystical theology, and the correct interpretation of Pseudo-Dionysius) as well as through analysis of his distinctive theory of knowledge.

Joshua Hollmann, *McGill University*
Blinded by the Sun: Platonic Influences on the *Coincidentia Oppositorum* in Nicholas of Cusa's *Apologia doctae ignorantiae*

In light of Raymond Klibansky's *The Continuity of the Platonic Tradition During the Middle Ages* and *Plato's Parmenides in the Middle Ages and the Renaissance*, this paper explores Cusanus's references to Platonic and Neoplatonic thought in his *Apologia doctae ignorantiae* of 1449 specifically through his use of the allegory of the Cave in Plato's *Republic*, Plato's *Parmenides*, Pseudo-Dionysius's *Mystical Theology* and *The Divine Names*, as well as Avicenna's *Metaphysics*. The paper will further address how these passages transmit Platonic and Neoplatonic thought and illuminate Cusanus's controversial theory of the coincidence of opposites *contra* his opponent Johann Wenck. As Cusanus notes in the *Apologia*, the coincidence of opposites is the beginning of the ascent unto mystical theology, and, as centered in Christ, is the way to the knowing that does not know (i.e., *docta ignorantia*), and the path to unapproachable light and the ultimately unknowable God.

David Albertson, *University of Southern California*
Mystical Visuality and Mathematical Icons: The Project of *Theologia Geometrica*, 1400–1600

It is well known that Nicholas of Cusa uses geometrical figures as instruments for mystical contemplation in *De docta ignorantia* (1440) and *De complementis theologicis* (1453), among other works. Heymeric de Campo's name for this Cusan enterprise, *theologia geometrica*, also fits some sixteenth-century French humanists like Jacques Lefèvre d'Étaples or Charles de Bovelles. But what is the visual status of such mathematical images in Christian texts? Is there an implicit iconoclasm in the valorization of lines and shapes abstracted from material impurities? How does this connect with the iconoclasm associated with reform in fifteenth- and sixteenth-century Christianity? In this paper I attempt to characterize the Renaissance genre of theologia geometrica, its major authors, common features and cultural goals; to contextualize it within contemporary iconoclasm; and to examine the use of geometrical "icons" in light of recent theories of iconicity by M.-J. Mondzain and J.-L. Marion.

30418
Hilton Montreal
Bonaventure
St-Leonard

Humanism in the Wider World

Chair: Heather Sottong, *University of California, Los Angeles*

Carla S. Bocchetti, *Universidad del Rosario*
Colonial Libraries in Latin America: Library of Rare Books and Manuscripts in Universidad del Rosario, Colombia

Colonial libraries in Latin America have received little attention in recent scholarly work. This paper focuses on the formation of local knowledge in Latin American elites through the reading of European books housed on small but very fine and unique libraries that exist in Mexico, Lima, and Bogotá. I will study in particular the collection of Venetian books from the sixteenth and seventeenth centuries that belong to the Library of Rare Books and Manuscripts of Universidad del Rosario in Colombia. I am the director of that library. I have a PhD in classics from the University of Warwick, UK.

Cristóvão Marinheiro, *Universität des Saarlandes*
Quid sit America? An Unaristotelian Question in an Aristotelian Treatise

In the Jesuit *Commentary to the de Coelo* by the Conimbran Manuel de Góis (1543–97) we read an unusual question about America. More astonishing though is the answer given 101 years after the discovery of the continent, leading back to ancient geography. How to understand this position after Duarte Pacheco Pereira's *Esmeraldo de situ orbis* in the beginning of the sixteenth century and the foundation of the Colégio de Santo Antão by the very same Jesuits, including the new *aula da esfera*? Was there a double discourse about the new continent among Jesuit circles?

Luiz César de Sá Júnior, *Universidade Federal de Juiz de For a*
Discoveries, Humanism, and Politics in the Writtings of the Portuguese Humanist Damião de Góis (1502–74)

This article aims at investigating some writings of the humanist and diplomat Damião de Góis (1502–74). It seeks to highlight his strategies in the construction of a complimentary historiography of Portugal in the sixteenth century. It has been also tried to place in relief how he intercalated classic elements, contemporary witnesses, and his own memories in connections with well defined purposes. The sources chosen for this study are the following: the *Crônica de D. Manuel I*, written by demand of Cardinal D. Henrique. A description of Lisbon named *Vrbis Olisiponis Description*, published specifically to the Old Continent readers. The book *Fides, Religio Moresque Aethiopum*, which deals with the relationship between Portugal and the supposedly Christian kingdom ruled by Preste João. All documents can show us how Gois's humanist interests were close to his diplomatic action in the name of the Portuguese king D. João III and the newborn empire.

30419
Hilton Montreal
Bonaventure
St-Michel

Saints in the Pre-Tridentine Liturgy: Words, Music, and Images

Session Organizer: Alison Frazier, *University of Texas, Austin*

Chair: Michael Alan Anderson, *Eastman School of Music*

Respondent: Alejandro Enrique Planchart, *University of California, Santa Barbara*

David Rothenberg, *Case Western Reserve University*
"Dic nobis Maria, quid vidisti in via?": The Apparition of Christ to his Mother in Fifteenth-Century Music

It was widely believed in the fifteenth century that the resurrected Christ appeared first to his mother — although none of the Gospels identifies the Virgin among the Marys at the tomb. In the Easter sequence *Victimae paschali laudes*, one of

the best known of fifteenth-century chants, a woman addressed simply as "Mary" is asked what she saw. This paper examines two adaptations of *Victimae paschali laudes* in which this Mary is identified as the Virgin Mary, not Mary Magdalene. The first is the chant *Virgini Mariae laudes*, a *contrafactum* of *Victimae paschali laudes* in which the dialogue portion is altered to address "Mary, sweet and pious Virgin." In the second, Josquin des Prez's choral setting of *Victimae paschali laudes*, Mary's report is sung to the melody of a French love song widely associated with devotion to the Virgin.

Alison Frazier, *University of Texas*, *Austin*
Liturgical Humanism: The Office for Catherine of Siena

Among the offices composed for the new mendicant saints of the fifteenth century was one for Catherine of Siena (d. 1380). It circulated in the earliest printed Dominican breviaries with an attribution to Pius II, who had officiated at Catherine's canonization (1461). The author, however, was Sicilian Dominican Tommaso Schifaldo, grammarian, poet, theologian, and humanist schoolteacher. This talk analyzes the mix of tradition and innovation in Catherine's new office, placing Schifaldo's work in the context of other fifteenth- and early sixteenth-century humanist liturgical contributions, and tracing changes introduced in imprints of Catherine's new office to 1530.

Mary Jennifer Bloxam, *Williams College*
From Sinner to Saint: Ritual and Narrative in a Mass for Margaret of Austria

Like Catherine of Siena, Mary Magdalene's life story was captured in poetry and music for the hours of the divine office. Her cult, however, was especially strong in the North, where details of her biography were invoked to express and advance both French and Burgundian interests. This paper will explore how and why the Hapsburg-Burgundian court composer Nicholas Champion (d. 1533) cherry-picked certain texts and tunes from an office for the Magdalene, weaving them into a polyphonic Mass setting for the court chapel of Margaret of Austria. Like the contemporaneous altarpiece by the Master of the Mary Magdalene Legend to which Champion's Mass will be compared, selected aspects of the saint's life are showcased in a ritual framework, serving both to instruct the faithful and exemplify certain female virtues.

30420
Hilton Montreal
Bonaventure
St-Laurent

The New World Order of the *Gerusalemme liberata*

Sponsor: Charles Singleton Center for the Study of Premodern Europe
Session Organizers: Michael Sherberg, *Washington University*; Walter Stephens, *The Johns Hopkins University*
Chair: Michael Sherberg, *Washington University*

Gael Montgomery, *The John Hopkins University*
Tasso's reaction against sexual violence

In many ways, we can read Tasso's *Gerusalemme liberata* as a rewriting of Ariosto's *Orlando furioso*. This is particularly true regarding depictions of sexual violence and female sexuality. Sexual violence against women is a traditional component of romance storytelling; aborted rape often serves as a pretext for a male protagonist to show his knightly prowess and virtue while it offers sexual titillation to the reader. In *Orlando Furioso*, sexual violence becomes endemic, perpetrated even by ostensible heroes while at the same time it remains romanticized. In *Gerusalemme liberata*, however, acts of sexual aggression are remarkably infrequent; when he allows them to occur, Tasso depicts these acts as terrifying, damaging, and even deadly to women. Tasso also shows safety and lack of constraint or coercion to be essential to the expression of female sexuality. These radical revisions have not received the attention they merit.

Christopher Nixon, *Yale University*
Technological Violence and Genre Shift in Tasso's *Jerusalem Delivered*

This paper aims to explore the nuances of Tasso's development of the role that the forest places in his epic as it shifts from a landscape or setting for chivalric violence, to the resource for a worldly technological violence. It will attempt to coordinate this development with the evolution of warfare depictions in the epic genre. References will be made to Ariosto's opposing attitude expressed in the *Orlando furioso* in the episode of Cimosco's harquebus, as well as to Tasso's own texts of poetic theory and the relationship between historical texts and verisimilitude, and finally to some historical context in order to support the idea that Tasso's depiction of the violence of the forest is as much related to his meditations on the nature of truthful language and engaging poetry, as contemporary historical developments in warfare.

Andrea Moudarres, *Yale University*
The Boundaries of Empire in Tasso's *Liberata*

The containment of multiplicity in Tasso's *Gerusalemme Liberata* has often been considered the underlying aim of the crusaders' struggle against the Muslims, and of Goffredo's efforts to overcome the humanistic-chivalric lures epitomized by the romance between Rinaldo and Armida. In this paper, I contend that, although the *Gerusalemme Liberata* does reflect the temptation to picture a unified world under the "holy standards" of a Christian Empire, it also exposes the consequences of any campaign to establish such global order. As Tasso voices his dismay at the friend-enemy dichotomy fiercely enacted in the battle for Jerusalem — what Solimano describes as "l'aspra tragedia de lo stato umano" (20.73) — the ideological thrust that emerges from Tasso's Christian epic appears less univocal and reveals the elemental tensions that characterize the burgeoning rise of modern European political, religious, and geographical self-awareness.

30421
Hilton Montreal
Bonaventure
St-Pierre

Renaissance Travel and Representations of Space

Session Organizer: Katherine Cox, *University of Texas, Austin*
Chair: Hannah Wojciehowski, *University of Texas, Austin*

Maley Thompson
Cannibals and Monsters in Blaeu's Map of America

This paper explores the significance of visual images of cannibals and monsters in early modern maps of the New World, particularly Dutch cartographer Willem Jansz Blaeu's 1673 wall map of America. Horrific and graphic scenes of native savagery, cannibalism, lasciviousness, and monstrosity can be seen as calculated rhetorical strategies used to construct a collective Other in the New World. When contained by geographic, generic, or epistemic marginalization, the horrific image can function as an expression of the alter ego, as an alluring projection of (an Other) self. The monsters living on the periphery of the European imagination are projected onto the oceans and lands — and the inhabitants — of the New World because voyages of discovery to the unknown continents testify to exponentially expanding possibilities of experience. Cannibalism serves as the figure for the dynamic of domination and power in which the collective imagination of early modern Europe articulated its confrontation with new and alien cultures.

Katherine Cox, *University of Texas, Austin*
The Ethics of Commerce: Representations of Place and Identity in Leo Africanus's *Descrittione dell'Africa*

The authorial perspective of Renaissance European travel writers was often essentially religious or proselytizing. In some travel narratives, faith-based judgments of "the other" became a convention, belied by thinly veiled exploitative motives. Yet the Granada-born Muslim, known to sixteenth-century Europeans as Leo Africanus, wrote a detailed geographical history of Northern and sub-Saharan

Africa, drawing upon his diplomatic travels, that viewed this diverse region and its peoples in a profoundly different light. Africanus's travels informed his distinct ethical perspective, persuading him that domestic and trans-Mediterranean commerce could enable Africans to withstand or recover from the devastation of Christian invasions and continual civil war. Engaging with Foucault's concept of the "heterotopia," this paper discovers a rich relationship between representations of urban space and the commercial "aptitude" of social groups in Africanus's description of Fez. Rather than judging groups on religious grounds, this unusual historian charts a moral terrain according to economic status.

30422
Hilton Montreal
Bonaventure
St-Lambert

Montaigne in England

Session Organizer: Rob Carson, *Hobart and William Smith Colleges*
Chair: Meredith Evans, *Concordia University*

Douglas Trevor, *University of Michigan*
Mapping the Self in Montaigne's *L'Apologie* and the Poetry of John Donne

John Donne's interest in skepticism and cartography are connected by and through an appreciation for the idea of subjectivity that emerges in the writings of Michel de Montaigne. That is, Montaigne anticipates and informs Donne's sense of earthly inconstancy, particularly in his *l'Apologie de Raymond Sebond*. Whereas historians of cartography routinely point to the creation of double-hemispherical maps in the 1580s and 1590s as an important step taken by early modern figures toward greater spatial assuredness and a more accurate sense of their geographical surround, as interpreted by Montaigne and Donne, such maps in fact further emphasize the superfluidity and variation they read in the natural world, humankind, and in their own, arduously — but incompletely — mapped selves.

Lars Engle, *University of Tulsa*
Montaigne on Shame and Contempt

This talk explores how Montaigne's essays not only attempt recurrently to release their readers from unnecessary shame, but also strive to make their readers disapprove of contempt. The twentieth-century psychologist Silvan Tomkins develops a distinction between shame, which retains the desire to recover affectionate or respectful relations between the shamer and the shamed, and contempt, which marks a hierarchical separation of the contemptuous from the contemptible. Montaigne's treatment of shame is part of what makes him so congenial to modern emancipatory psychology, and Montaigne's contempt for contempt is part of what makes him so congenial to modern emancipatory politics. Since Shakespeare appears to share neither Montaigne's freedom from shame nor his categorical contempt for contempt, Montaigne as usual forms a fascinating contrast to Shakespeare on these grounds.

Rob Carson, *Hobart and William Smith Colleges*
Montaigne's "De la conscience" and Shakespeare's *Richard III*

Montaigne's brief but conceptually tortuous essay "De la conscience" registers the complexity of the early modern idea of the conscience. In particular, I suggest that it draws upon two visions of the conscience that were in competition in the late sixteenth century: an older, more Catholic idea of the conscience as a kind of shared knowledge (*con-* + *scientia*) which encourages us to situate our actions within a moral community; and a newer, more Protestant idea of the conscience as a wholly private inward voice. The descriptive tangles we find in Montaigne illustrate the intricacy of the early modern concept, and I propose that acknowledging this intricacy can help us make better sense of Shakespeare's extensive investigation of the conscience in *Richard III*. Most critical readings of the play assume that Shakespeare envisions the conscience only in its more modern form, as something deeply private, and in so doing, they overlook the older competing idea of a public conscience.

30423
Hilton Montreal
Bonaventure
Mont-Royal

Time and Narrative in Spenser's *Faerie Queene*

Sponsor: Renaissances: Early Modern Literary Studies at Stanford University
Session Organizer: Ryan Zurowski, *Stanford University*
Chair: Jeff Dolven, *Princeton University*

Jennifer-Kate Barret, *University of Texas, Austin*
"Time to Steale": Doubt, Delay, and Narrative Revision in the 1596 *Faerie Queene*

In the fourth book of Edmund Spenser's *Faerie Queene*, Sir Scudamour hijacks the poem even as he narrates a story of abduction. In this paper, I argue that Spenser links narrative seizure and temporal theft by placing allegories of Doubt and Delay, which threaten "time to steale," in Scudamour's path. In so doing, Spenser offers a new form of revision in the 1596 *Faerie Queene*, countering the Virgilian model of retelling that appears earlier in the poem. Slowed and stolen time emerge alongside an unlikely narrator whose revisionary narrative technique includes ready admissions of dubiety. Though Scudamour may designate elements of his visit to the Temple of Venus "hard to know" and "uneath to understand," the coincidence of purloined time and seized narration illuminate not only his canto, but also Spenser's 1596 alteration of the poem's original book 3's ending.

Ryan Zurowski, *Stanford University*
The Preface, Perspective, and Time in Spenser's 1590 *Faerie Queene*

According to early modern print convention, Spenser's preface to the 1590 *Faerie Queene* is in the wrong place. It thus presents a material, perspectival, and temporal paradox: the end of Spenser's book is also the beginning, so reading the 1590 volume is a linear and circular experience. In this paper, I argue that the displaced preface is a defining feature not only of the material book, but also of Spenser's epic. The preface's fractured perspective — one that is at once reflective and anticipatory — is essential to book 1 and to *The Faerie Queene* more generally. I argue that both the Red Cross Knight and Spenser's poem, like his preface, are implicated in fictive and historical narratives that look simultaneously backward and forward.

Kasey Evans, *Northwestern University*
What's the Point of Pity? Time in Spenser's Garden of Adonis

In the infamous conclusion to book 2 of *The Faerie Queene*, the Knight of Temperance razes the landscape with "rigour pittilesse." But when the poem revises the hortus conclusus in the Garden of Adonis, pity reemerges as an ethical response to the ravages of time. Pity "[n]euer may relent [the] malice hard" of Time's scythe; and yet the gods persist, inefficaciously, in pitying such destruction. This paper investigates these Spenserian representations of time, which repeatedly associate temporality — and its control through temperance (etymological cousin to *tempus*) — with an unsatisfying poverty of affect. The Garden of Adonis, I argue, defends pity on the grounds of its ineffectuality, as an affective correlative to the non-reproductive forms of sexuality depicted within its borders. While the personified Time evinces heartless, mechanical diachronism, pity, and related forms of affective suffering, emerge triumphant as both ethical postures and aesthetic ideals.

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Bonaventure
Hampstead

Gian Lorenzo Bernini: Interdisciplinary Panel II

Session Organizer: Franco Mormando, *Boston College*
Chair: Franco Mormando, *Boston College*

Jonathan Unglaub, *Brandeis University*
"Amorosa contemplatione": Antonio Bruni and Bernini's *Ecstasy of Santa Teresa*

The poet Antonio Bruni (1593–1635), the foremost advocate of Giambattista Marino during his final Italian period, perpetuates his mentor's lyrical reinvention of contemporary art. His ekphrastic poetry both extols Guido Reni, Carracci, and Guercino and directly stimulated painters such as Poussin. Both factors animate Bruni's dialogue with the sculptures of Gianlorenzo Bernini. His anthology, *Le Veneri* of 1633, dedicated to their mutual Barberini patrons, celebrates the sculptor's recent works and contains a long Ode to Saint Teresa of Avilà. Here, Bruni fabricates a narrative mise-en-scene for the *Transverberation of the Saint by an Angel*, which he terms an "amorosa contemplatione" that prefigures the subsequent imagery and the conditions of spectatorship in Bernini's Cornaro Chapel. While the saint's autobiography must remain the primary inspiration for the sculptor's ensemble, can Bruni's amorous conceits of the curing wound and the wounding lover be remote from Bernini's display of petrified passion?

Carolina Mangone, *University of Toronto*
Bernini as Prince of the Papal Court

Gianlorenzo Bernini's intimate relations with popes is a central theme of his biographies, so much so that one scholar has asked whether the *vitae* are not "histories of the papacy from a highly specific point of view, that of papal employee?" By reading Bernini's *vitae* as motivated texts, not histories, this paper interrogates Bernini's papal employ as it is constructed by his biographers, Filippo Baldinucci and Domenico Bernini. While both authors portray Bernini as deeply embedded in successive papal courts, a comparative reading of the papacy-by-papacy structure of their texts reveals dissenting versions of the artist's entry into and function within the *famiglia pontifica*. These differences, I argue, contribute to nuanced portraits of the virtue and nobility of Bernini's profession as well as his person. Whereas papal recognition in Baldinucci's text affirms Bernini's identity as a Prince of Art, in Domenico's text it evinces Bernini's identity as a Prince of Men. Underlying their respective takes on Bernini's papal employ and princely persona are the vitae of Michelangelo (which serve as essential intertexts) and the biographers' discrete professional sensibilities.

Jeanne Zarucchi, *University of Missouri, St. Louis*
The Characterization of Bernini in Perrault's *Memoirs*

Bernini's celebrated sojourn in France, from June through October 1665, was brief but memorable. Officially invited by Louis XIV to design a new eastern façade for the Louvre, Bernini's larger-than-life personality made a dramatic impression on contemporary eyewitnesses, notably the French writer Charles Perrault. In Perrault's *Memoirs*, a manuscript unpublished until the twentieth century, there are vivid anecdotes that portray Bernini through his own words and gestures, as observed firsthand by Perrault. Perrault was not an admirer of the Cavaliere, but much of what he described was independently corroborated in other accounts, and his characterization of Bernini is consistent with what one would expect of a man who was well aware of his status as one of the greatest artists of his day, if not of all time. This paper will discuss Perrault's lively and detailed recollections of Bernini's wit, self-confidence, and temper.

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Cote St-Luc

Virgins and Births

Chair: Rebekah Compton, *University of California, Berkeley*

Costanza Dopfel, *St. Mary's College*
Holy Mothers and Vanished Nativities: Origins and Transformations of the Iconography of Christ's Birth

The early Renaissance saw an unprecedented diffusion of images representing the Nativity of Mary in traditional paintings and in household objects. Almost every image displays the same scene — the moment immediately following the birth of the child — and the same setting — an urban, upper-class room. The stress on the social environment as indicated by the representation of material goods, shows the intention on the part of the commissioning patrons to connect the birth of Mary with the process of birthgiving as practiced in their social group. The consistent repetition of setting and characters points to a proto-image or text as inspiration for the iconographic composition. The same iconography appears in earlier works, depicting the Nativity of Christ according to the narrative contained in apocryphal gospels and Byzantine sources from the second century. These images, which disappear by the mid-fourteenth century, are probably the source for Mary's nativity. The compositional correspondences reveal the connection between the disappearance of Christ's original nativity and the appearance of Mary's nativity, raising questions regarding the social and religious pressures that brought to the erasure of the former and its resurfacing under a different name while creating a new tradition in the iconographic narrative of birth. While Renaissance images of birthgiving would be associated with the nativity of Mary, the Nativity of Christ would quickly lose its more realistic connotations and would be supplanted by images of the Adoration.

Talia Avisar, *Cooper-Hewitt National Design Museum*
Gift of Health: Food Rituals of Childbirth in Renaissance Florence

In Florence, throughout the fourteenth to sixteenth centuries, the pre- and post-partum nourishment of a woman was given a unique consideration and eloquence through the use of specially occasioned and elaborately decorated dining wares. This paper will contextualize these childbirth trays and maiolica vessels in relation to the specific foods that they were intended to serve. Beyond providing nourishment for the childbearing woman, the natal foodstuffs presented by family and friends communicated a deeper significance rooted in contemporary medical principles and widespread beliefs regarding the status bearing capabilities of foods. The symbolic imagery of the natal dining wares, which encouraged and promoted childbirth, found resonance in the special health-promoting and costly foods that were carried upon their surfaces. This combined presentation engaged the new mother in a multisensory experience that synthesized object, image, and edible offering in order to convey a potent message of bodily care, exaltation, and celebration.

Mindy Nancarrow, *University of Alabama*
Picturing Perpetual Perfection: The Acting Virgin in Spanish Religious Art

Cataloguers of Spanish religious art are confounded by an enigmatic Virgin who fails to distinguish herself as either the Virgin of the Immaculate Conception or the Virgin of the Assumption. In these images, the Virgin soaring following the upward trajectory of her gaze is in conformity with the narrative of the Virgin's life in her Assumption; however, the presence of her symbols of purity, not to mention the absence of narrative details, the empty tomb, in particular, suggests a symbolic reading is in order. This paper proposes Spanish artists fused the end points of the Virgin's life in order to communicate her perpetual perfection that is from the first instant of her Immaculate Conception all the way to her final Assumption. The acting Virgin in paintings by El Greco, Murillo, Valdes Leal et al., tells her perfection in conformity with the Tridentine pronouncement on works. The theological source for the "acting Virgin" is Francisco Suarez, the Spanish theologian and Jesuit who was first to produce a comprehensive systematic Marian theology, in 1592, in his *Mysterii vitae Christi*.

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The Irish in Renaissance Venice and Rome: Humanism and Printing

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

Session Organizer: Clare Carroll, *City University of New York, Queens College*

Chair: Sarah Covington, *City University of New York, Queens College*

Marc Caball, *National University of Ireland, Dublin*
Bishop William Bedell, Venice, and Gaelic Ireland

William Bedell (ca. 1572–1642) is best remembered today as a singularly benevolent Protestant evangelist of Gaelic Ireland responsible for the translation of the Old Testament to Irish. It is Bedell's later career as provost of Trinity College Dublin (1627–29) and as Church of Ireland Bishop of Kilmore (1629–42) which has largely fascinated historians and commentators from the seventeenth century onwards. However, it is arguable that Bedell's remarkably nuanced approach to Gaelic Irish culture in the context of his programme of Protestant evangelisation derives in large measure from his experience during the years 1607–11 as Anglican chaplain to Sir Henry Wotton, English ambassador to Venice. This paper will examine Bedell's cultural and intellectual life in Venice with a view to presenting a finer delineation of Bedell's cultural formation in early seventeenth-century Italy.

Clare Carroll, *City University of New York, Queens College*
Francis O'Molloy's *Grammatica Latino-Hibernica* (1676): From the Press of *Propaganda Fide*

How did the Roman publication of the first printed Irish grammar influence its production, dissemination, and reception? This paper will seek to explain this text's relation to earlier grammars in manuscript and the reasons why it was published in Rome at such a late date. To explain the circumstances of publication, the larger network of Franciscan scholarship in the Irish language at Louvain, and the circulation of Irish manuscripts from there and elsewhere to Rome will be traced. The position of St. Isidore's, Rome in relation to other Franciscan communities as well as to the mission in Ireland are all part of the story of how the text issued into print.

Colm Lennon, *National University of Ireland, Maynooth*
Maurice O'Fihely (ca. 1460–1513): An Irish Humanist and Early Italian Print Culture

This paper examines the scholarly role of the Irish Franciscan, Maurice O'Fihely (ca. 1460–1513), in Italy, both in the academic sphere as professor of philosophy in the University of Padua, and in the milieu of the early printing-house in Venice. A series of works by O'Fihely, devoted mainly to Scotist philosophy, and beginning in the workshop of Octavius Schott in 1497, marks the first serious engagement of an Irishman with print culture, as he prepared important editions of texts and saw them through the press as proof-reader. In this respect, he anticipated the role of Erasmus as humanist in the print-shop of Aldus Manutius.

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Decorated Music II: Visual Art in a Musical Context

Session Organizer: Sarah E. Schell, *University of St Andrews*

Chair: Fabio Barry, *University of St Andrews*

Alexandra Ziane, *Independent Scholar*
Allegories and Courtesans: Representing Female Musicians in Sixteenth-Century Italy

Most of the words for allegories are grammatically feminine, and female musicians in sixteenth century Italy are frequently depicted in this form, often as allegories

of music or love. Naturalistic depictions of single musicians in this period are predominantly male. In the seventeenth century, female musicians are either strictly associated with the religious sphere, as for example St Cecilia, or they exhibit a strong sensualism that can easily be associated with courtesans. An ambivalence is revealed in seventeenth century art: on the one hand, music is considered part of the courtly education and life, on the other hand it is regarded a form of art that evokes lasciviousness. This paper aims to analyze the beginning of the representation of indiviualised female musicians, considering not only the iconographic traditions in painting, but also the contemporary conditions of music-making women, and particularly courtesans and the texts of madrigals, frottolas and lamentos.

Joseph Hammond, *University of St Andrews*

"Sing to the Lord a New Song": Depictions of Saints on Venetian Organ Doors

Organ doors would have been present in almost every church in Venice and would have held a prominent position in every major musical event. Although their function is often overlooked in the art historical literature it had a determining role in the chosen iconography which in the Cinquecento remains remarkably consistent. Conventionally two saints are selected for the inside and an Annunciation appears on the outside. There are, however, a number of variations from this pattern — Palma Giovane's doors for San Zaccaria featuring David with the Head of Goliath, Francesco Vercellio doors for San Salvatore which feature a Resurrection and a Transfiguration, and Veronese's Presentation of Christ at the Temple for San Sebastiano. This paper will investigate how the iconography of Venetian organ doors relates to their function between 1490 and 1600.

Anne Stone, *City University of New York, The Graduate Center*,
Monika Schmitter, *University of Massachusetts Amherst*

Musica mundana or *musica instrumentalis*? Representation of Apollo and the Muses at the Turn of the Sixteenth Century

This paper considers the music-historical implications of an early Cinquecento ceiling fresco from Cremona that depicts Apollo and the muses. In comparison to earlier painting cycles of the muses, this frescoed vault stands out for its articulate conception of the muses' affinity with the planets and their attendant roles as bearers of celestial harmony, the Boethian *musica mundana*. This view of the muses and their relationship to music differs radically, however, from that of Raphael in his Parnassus, painted just a few years later, where Apollo is reconfigured as a performer of earthly, sounding music, Boethian *Musica instrumentalis*. The comparison between these two works illuminates different strains in music-humanistic thought of the period that we explore in this paper, focusing particularly on Lombardy, using evidence from visual arts, music theory, and courtly entertainment.

Elizabeth Weinfield, *City University of New York, The Graduate Center*

Performance, or Self-Promotion: Giorgione, Watteau, and the Politics of Music-Making

Giorgione da Castelfranco's painting of outdoor music-making, "Fête Champetre" quickly became an emblem of Arcadianism after it was unveiled in Venice in 1508. Often discussed in the literature alongside Aristotle's *Poetics*, the painting features a collection of figures that together illuminate a number of allegorical oppositions concerning high and low art, and the newfound enjoyment of the outdoors. During the Renaissance the fascination with bucolic beauty was based in ideology, but in later centuries it became material to be manipulated and consumed, culminating in the fête galante, and the messy crowdedness of Watteau. Scholarship surrounding Giogione has yet to pay substantial consideration, however, to the fact that Giorgione was himself an accomplished lutist and singer. This paper will discuss Giorgione's pictorial use of the performance both as a literal and metaphoric depiction of the self; moreover, it will reveal that Watteau copied from Giorgione to fashion a "pastoral concert" of his own.

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Lachine

The Representation of the Interior in Renaissance Architectural Drawings II

Session Organizers: Alessandro Brodini, *Bibliotheca Hertziana*; Orietta Lanzarini, *Università degli Studi di Udine*

Chairs: Alessandro Brodini, *Bibliotheca Hertziana*; Orietta Lanzarini, *Università degli Studi di Udine*

Alessandro Brodini, *Bibliotheca Hertziana*
Dentro e fuori: la rappresentazione delle terme di Diocleziano nei disegni del Rinascimento

Sono molto numerosi i disegni cinquecenteschi che rappresentano le terme di Diocleziano, uno dei complessi antichi allora meglio conservati e che, dunque, suscitavano grande interesse presso artisti e architetti sino a quando Michelangelo, nei primi anni sessanta, non trasformò l'aula centrale in basilica cristiana. Accanto ai rilievi in pianta, più o meno dettagliati, gli architetti si esercitavano anche nella restituzione degli alzati, immaginando quale potesse essere l'aspetto originario del grandioso edificio. A causa dell'articolatissima organizzazione spaziale, i vani interni del complesso diocleziano vengono molto spesso rappresentati con una convenzione grafica simile a uno spaccato prospettico. Ma proprio questo metodo rappresentativo, associato all'aspetto di "rudere parziale" dell'edificio, determina una sorta di ambiguità giocata sul rapporto tra lo spazio interno e quello esterno. Questo intervento intende analizzare i motivi di una tale stretta relazione, rapportandola anche a contemporanei casi analoghi.

Janina Knight, *Queen's University*
Drawing the Ancient Interior: The Imaginative Architectural Reconstructions of G. B. Montano

Giovanni Battista Montano (1534–1621), who was born in Milan and trained as a sculptor, moved to Rome in the 1570s where his focus became the study of the antique ruins scattered throughout the city and its countryside. Montano's artistic efforts soon focused almost exclusively on drawing imaginative reconstructions of ancient Roman monuments. Inspired by Palladio's *I quattro libri*, Montano's architectural drawings (of which hundreds survive) were each composed of an elevation, section, and groundplan. This paper shall look specifically at Montano's extraordinary ability to reconstruct in drawings the "lost" interiors of ancient buildings and ruins. During his lifetime and beyond, Montano's finished drawings were studied by Roman artists and antiquarians interested in the original appearances of antique buildings. Montano's method of drawing elevations, groundplans, and, most importantly, interior views resulted in imaginative reconstructions that made visual the impressive exteriors of ancient buildings and their equally impressive, yet less familiar, interiors.

Carolyn Yerkes, *Columbia University*
Drawings of the Pantheon and Saint Peter's in Worcester College Ms B.2.3

Two moments in time, one century apart, are captured in the drawings of Ms B.2.3 at Worcester College, Oxford. Made by a French draftsman working in the mid-seventeenth century, this album contains over fifty measured drawings of Roman buildings, many of which were copied from older drawings dating to the 1560s and '70s. The draftsman took his copies of that survey, now divided between the Goldschmidt and Scholz Scrapbooks at the Metropolitan Museum of Art and the Cronstedt Collection in Stockholm, and updated them with new information gathered from each building site. This paper focuses on two drawings from Ms B.2.3 — a section through the Pantheon and a section through Saint Peter's — to show how the manuscript layers anachronistic details into contemporary renderings of ancient and modern buildings. The manuscript's combination of perspective and orthogonal techniques, used to represent architectural interiors, marks a midway point between the methods of the sixteenth-century survey the

draftsman had at his disposal and the style later conventionalized by Antoine Desgodets in *Les Edifices Antiques de Rome* (1682)

Fulvio Lenzo, *Università IUAV di Venezia*
Pirro Ligorio e la rappresentazione "all'antica" dello spazio interno

Pirro Ligorio (1513–ca. 1583), nato a Napoli da una famiglia patrizia ascritta al Seggio di Portanuova, una volta trasferitosi a Roma nel 1534 diviene un'autorità indiscussa nel campo degli studi antiquari. Nei numerosissimi disegni che costellano il suo monumentale corpus di manoscritti (più di quaranta volumi, attualmente dispersi fra Oxford, Parigi, Napoli e Torino), Ligorio, piuttosto che alle questioni puramente architettoniche di forme e dimensioni, appare molto più interessato all'aspetto complessivo degli edifici nell'antichità, spingendosi perfino ad adottare un metodo di rappresentazione all'antica che appare come una mescolanza fra la moderna prospettiva e le proiezioni ortogonali.L'intervento proposto intende indagare il personale contributo di Ligorio nell'estensione di questo sistema, tramandato soltanto per la rappresentazione dei volumi pieni, anche per la rappresentazione degli spazi "vuoti". Nelle sue testimonianze grafiche relative a tempietti o altri antichi edifici, l'antiquario napoletano abbina spesso a una pianta anche una "veduta" dell'interno finalizzata a trasmettere la spazialità dell'architettura. Nel fare ciò Ligorio non poteva affidarsi ad esempi antichi, e ovvia all'ostacolo cercando un compromesso fra il suo personale sistema grafico "all'antica" e una semplificata prospettiva centrale a unico punto di fuga.

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Verdun

Michelangelo Today

Chair: Carmen Bambach, *Metropolitan Museum of Art*
Participants: William Wallace, *Washington University*; Paul Barolsky, *University of Virginia*; Leonard Barkan, *Princeton University*; Deborah Parker, *University of Virginia*

30432
Marriott Chateau
Champlain
Salon Habitation B

Sidney Circle III: Ritual and Romance

Sponsor: International Sidney Society
Session Organizer: Margaret Hannay, *Siena College*
Chair: Arthur Kinney, *University of Massachusetts Amherst*
Respondent: Robert Stillman, *University of Tennessee*

Lisa Celovsky, *Suffolk University*
Chivalry and Chivalric Practices in Mary Wroth's *Urania*

Though intensely "chivalric," Wroth's *Urania* has had little scholarship devoted to its tournaments and other chivalric rituals. By exploring the roles of contemporary knightly forms, I argue that Uranian chivalry has important functions. Given chivalry's continuing sociopolitical importance in northern Europe and among the males of Wroth's own family, Uranian tournaments offer Wroth mechanisms for addressing her legacy as a Sidney as well as political issues involving the Holy Roman Empire. Moreover, by employing the ritual and theatrical powers whereby actual tournaments crafted identity and relationships, Wroth's chivalric contests offer arenas for renegotiating their conventional gender dynamics: active males fashioning their personas and homosocial bonds and passive females serving as prizes and audiences. In one form of this renegotiation, the actual tournament's functions as "fiction-making" and "play" generate a dialogue between the *Urania*'s male-dominated chivalric displays and the poetic games wherein female characters distinguish themselves.

Clare Kinney, *University of Virginia*
Critical Theater: Mary Wroth Restages Romance

In the third book of the published portion of Mary Wroth's *Urania* (1621), several of her characters are imprisoned within a mysterious theater, reduced to a kind of frozen spectatorship as various questers converge upon the same locale. Wroth proceeds to restage romance even as she romances the stage. The interlaced narratives of the captivity episode display a particularly high degree of intertextuality: the author converses with — and revises — Malory and Sidney; her fiction-making also speaks interestingly to the last act of *The Winter's Tale*. Wroth's framing and resolution of this episode modifies and interrogates familiar motifs common to both prose and dramatic romance (the quest, the recovery of lost children, the elaborate deployment of disguise, the intervention of supernatural forces). Moreover, the events that unfold in her surreal playing space suggest an acutely self conscious meditation upon the kinds of (gendered) agency afforded by romance. Wroth's narrative circumscription of "magical theater," I will argue, simultaneously produces a kind of distillation (or hypertrophy) of romance protocols and creates a space in which a skeptical woman writer may dramatize their undoing.

Nandra Perry, *Texas A & M University*
Pamela's Prayer and the Politics of Ceremony

This paper situates *Eikon Basilike*'s appropriation of *Pamela's Prayer* within a generously drawn Sidney "circle" comprising the *Eikon*'s compilers, imitators, and admirers. Reading the prayer alongside another of the *Eikon*'s "borrowed" prayers, this one from Lewis Bayley's devotional bestseller, *The Practice of Piety* (1612), I explore the relevance of both source texts to debates within the Carolinian Church about the place of set prayers and bodily "ceremonies" in Protestant worship. In this context, the *Eikon*'s use of *Pamela's Prayer* appears as far more than an attempt to co-opt Sidney's reputation in the service of the royalist cause. It is also an attempt to apply his broadly appealing Protestant aesthetic to divisive questions of church policy and practice. I argue that these questions share with Sidney's *Arcadia* an engagement with much deeper questions about the proper relationship of insides to outsides, bodies to souls, and signs to referents.

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Marriott Chateau
Champlain
Huronie A

Literary Possibilities

Chair: Han van Ruler, *Erasmus University*

Federico Schneider, *University of Mary Washington*
Pastoral Drama and Healing in Early Modern Italy

As is well known, by the time the Italian Renaissance pastoral reaches its prime, at the end of the sixteenth century, this genre has developed into a therapeutic enterprise with a clear edifying purpose. This idea, however, easily runs the risk to be turned into a little-understood cliché, unless the following fundamental questions are raised and exhaustive answers are found. How does pastoral drama heal? How exactly do the inner-workings of the text cater to the healing? What sociocultural conventions make the healing possible? By engaging these questions I intend to move the philosophically and politically charged discussion on the therapeutic function of pastoral drama back to the realm of affectivity—the poetic and rhetorical matter of which pastoral drama is made.

Margaret Escher, *CUNY: John Jay College*
Spatial Representation of Agency in Marguerite de Navarre's *l'Heptaméron*

Tricksters in *l'Heptaméron*, possessing limited capacity to exercise individual agency, resort to the collective exercise of agency, represented through such devices as mirroring and doubling. Incompleteness of agency is revealed in figures of spatiality, such as the continuous boundary demarcating interior / exterior space, (the *sarot* in #69); the punctuated boundary creating a porous relationship between interior and exterior space (the *grenier* in #29); unbounded space rendering everything visible but

undifferentiatable (the *neige* in #45). Spatial configurations intended to empower tricksters are revealed to be tableau-like figures of tricksters' incapacity. Thus, the *sarot* in #69, under which an *escuier* craftily hides while awaiting the arrival of the chamberiere for sex, becomes a figure of sexual incapacity when the maid and the man's wife arrive together to expose and ridicule the escuier's folly. As is typical of characters in *l'Heptaméron* confronting compromised agency, the escuier, initially outraged by the conspiracy to expose not his sexual power by removing the sarot but his weakness by keeping it on, achieves contentement living an orderly life with his wife and maid. Marguerite's figures of spatiality, beyond exposing characters' incompleteness, offer consolation through adherence to proper social forms.

Cristina Perissinotto, *University of Ottawa*
Utopia, Possibility, and Possible Worlds

Utopias are, in their essence, philosophical constructs concerned with the betterment of society, and even when they are rendered in a fictional form, they stem from one or more meanings of the concept of possibility. The conundrum left by Thomas more at the end of his Utopia "optarim verius quam sperarim" is, among other things, an invitation to discuss the concept of possibility in Renaissance utopian writing. Did Campanella, More, Doni, Cavendish, Bacon, write their literary utopias as possibilities for a better world? If so, did they mean possibility as realization, or possibility as non-impossibility? By applying concepts borrowed from contemporary modal philosophy as well as classical philosophy (especially Aristotle) I propose to investigate the particular connotations of the concept of possibility embedded in some celebrated Renaissance utopias. I argue that this will inevitably shed some light on the ever-elusive enigma of their application in the real world.

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Champlain
Huronie B

Theater and the Reformation of Space in Early Modern Europe V: Roundtable

Chair: Kathleen McLuskie, *University of Binghamton*
Participants: Jean Howard, *Columbia University*; Steven Mullaney, *University of Michigan*; Jennifer Roberts-Smith, *University of Waterloo*; Laura Vidler, *United States Military Academy*; Paul Yachnin, *McGill University*

30435
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Champlain
Terrasse

Early Modern Italian Identities VIII

Sponsor: Charles Singleton Center for the Study of Premodern Europe
Session Organizers: Julia L. Hairston, *University of California, Rome*; Walter Stephens, *The Johns Hopkins University*
Chair: Sharon Strocchia, *Emory University*

Tovah Bender, *Agnes Scott College*
Women's Identities and Florentine Communities, as Reflected by the Notary

This paper will explore fifteenth-century Florentine women's identities through the lens of notarial documents. In recording names, notaries simultaneously stuck tightly to a formula, reflected the ways that their patrons conceived of themselves and those around them, and shaped the way that the public thought about identity. In particular, notaries favored identifying individuals through their relationship to communities, whether families, occupational groups, or parishes. A statistical analysis of notarial documents shows that notaries overwhelmingly favor identifying women as daughters, rather than as wives or widows. Marriage was a defining event in the lives of women, and the law gave husbands a great deal of power over wives' bodies and property. Nonetheless, as this paper will argue, the notarial

evidence suggests that a woman's bond to her father, rather than to her husband, not only continued to be significant through her adult life, but was of primary importance to her identity in society.

Andrew Campbell, *University College London*
What Is In a Name? The Case of Paolo Antonio Foscarini (ca. 1562–1616)

The Carmelite friar and theologian Paolo Antonio Foscarini is best known for his role in the so-called Galileo affair. In the *Letter Concerning the Opinion of the Pythagoreans and Copernicus*, published in 1615, Foscarini attempted to reconcile the Copernican hypothesis with the scriptures. The Catholic Church did not approve of his endeavor and the *Letter* was placed on the Index of Prohibited Books on 5 March 1616. Throughout his career within the Carmelite Order, Paolo Antonio claimed to be Venetian. The frontispiece of the *Letter* even incorporated the Venetian Foscarini coat of arms. Yet Paolo Antonio was neither Venetian nor a member of that illustrious family. This paper will examine how Foscarini used his printed works (including a previously unknown work that I have discovered), personal correspondence, and official Carmelite documentation to construct a supposedly noble identity. It will also explore why a high-ranking member of the Carmelite Order felt the need to associate himself with Venetian nobility to achieve his religious and intellectual aims.

P. Renee Baernstein, *Miami University*
Maintaining Noble Identities in Sixteenth-Century Rome: Scenes from a Marriage

This paper mines unpublished family correspondence, primarily of the Roman baronial Colonna family, to consider how marital relations of this class were imagined, constructed and contested through the epistolary medium at mid-sixteenth century. Marcantonio Colonna II ("il trionfatore") married Felice Orsini Colonna in 1552; the pair was frequently separated over their thirty-year marriage. Through their letters on child-rearing, estate management, and Marcantonio's ascendant political career as a Spanish loyalist, the couple negotiated unstable hierarchies in a precarious political and familial environment; the generic conventions of the medium here provide a means for analyzing identities of gender, rank, and authority within the family. The case is set in the context of contemporary normative writings on nobility by such authors as Ludovico Domenichi and Girolamo Muzio.

Alessandra Becucci, *European University Institute*
Travelling Identity: Ottavio Piccolomini (1599–1656), Soldier, Courtier, Patron in Seventeenth-Century Europe

Scion of a famous Sienese family and subject of the Medici dukes, Ottavio Piccolomini had to fashion his identity of soldier, courtier, and patron across Europe since his youth. This paper will consider the shaping of his sociopolitical persona through mobility, reconnecting his rise within the Habsburg area of influence — where he arrived young soldier and died an Imperial prince — to his displacements between Italy, the Imperial court, Bohemia, the Low Countries, Spain, and, consequently, to the processes of adaptation to the several geopolitical contexts and sociocultural milieux, via the conversion of different forms of capital. The analysis of written and visual sources sheds light on these practices and accounts for the self-perception of an Italian identity, contributing to the understanding of the microprocesses structuring society during the Thirty Years' War and to the definition of patronage as one of the identities expressed by the European nobility of the time.

30436
Marriott Chateau
Champlain
Maisonneuve B

New Perspectives on Patrizi the Platonist

Session Organizer: Luc Deitz, *Bibliothèque nationale de Luxembourg*
Chair: Michael J. B. Allen, *University of California, Los Angeles*

Luc Deitz, *Bibliothèque nationale de Luxembourg*
Patrizi's *Comparatio poetarum Homeri et Empedoclis*

In his *Poetics*, Aristotle had famously decreed that Homer was a poet, whereas Empedocles was not. Renaissance commentators such as Castelvetro generally followed his verdict. Patrizi, however, was among those who opposed it. This paper will analyze the reasons for Patrizi's rejection of Aritotle's tenet by focusing on his interpretation of the concept of mimesis, and by trying to place the latter within the general framework of Patrizi's philosophy.

Jacomien Prins, *University of Oxford, Wolfson College*
Francesco Patrizi, Disharmonious Man, and Musical Expression

Patrizi's philosophy of music presents a curious synthesis of traditional and sixteenth-century views and practices. He continued to support the traditional view that the cosmos was revealed in musical ratios and that musical harmony mirrored God's harmony. This profoundly theological viewpoint, however, was combined in his *Poetics* (1586) with rather terrestrial, innovative ideas about the affective and rhetorical nature of music, which he borrowed from contemporary scholars. Moreover, in his *On human philosophy* (ca. 1591) he brought the concept of universal harmony into relation with contemporary contrastive ideas about man as the most disharmonious of all creatures. This paper argues that Patrizi's deconstruction of the concept of man as an idealized harmonious creature brought on irreconcilable problems for the traditional doctrine of cosmic harmony. It addresses the question of how Patrizi utilized modern ideas about human nature for achieving a new theory of emotionally expressive yet rationally controlled music.

Anna Laura Puliafito Bleuel, *Universität Basel*
Sensatis experimentis: The investigation of Nature between Observation and Rhetoric in Francesco Patrizi's *Nova Philosophia*

The *Pancosmia*, the fourth of the treatises constituting Patrizi's *Nova de Universis Philosophia* in the form it was published in Ferrara 1591, testifies his huge effort to explain natural phenomena basing on solid Neoplatonic metaphysical premises. Nevertheless Patrizi is continuously referring to experience and direct observation of the natural world. Analyzing the structure of Patrizi's argumentation and his recourse to *experimentum*, but also to example, analogy and figurative language, this paper will try to clarify the precise meaning of experience and natural investigation in Patrizi's work.

30437
Marriott Chateau
Champlain
Maisonneuve C

Words about Images in Early Modern Europe IV: Art Theory in the Netherlands

Session Organizer: Stephanie Dickey, *Queen's University*
Chair: Stephanie Dickey, *Queen's University*

James Bloom, *Vanderbilt University*
Bruegel's Bowels, or, Taking Van Mander Seriously

This paper examines anecdotal topoi from Karel van Mander's *Lives of the Illustrious Netherlandish and German Artists* (1604) as a means to consider certain practical or prescriptive — rather than theoretical or literary — passages of this much-used text. Specifically, it considers the life of Joachim Patinir, reportedly famed for hiding tiny defecating men in his landscapes whose discovery rewarded the efforts of

the attentive viewer. There are sufficient surviving examples of sixteenth-century paintings that include little men voiding their bowels — a curious number of them produced by Pieter Bruegel the Elder — as to allow the possibility that Van Mander offers a viable historical model of the expectations many viewers may have brought to bear when visually engaging early modern easel paintings. Put simply, Van Mander not only offered instruction on how to make and think about images, but on how to look at them as well.

Jessica Veith, *New York University*
"Where it is seen and praised by many": Karel van Mander's Description of Heemskerck's *St. Luke* and the Haarlem Artistic Tradition

In 1532, Maerten van Heemskerck presented the Haarlem artists' guild with a large panel of *St. Luke Painting the Virgin*. Its subsequent description by Karel van Mander in his biography of Heemskerck is one of the most riveting passages of the *Schilderboeck* (1604). Along with a detailed ekphrasis, Van Mander noted Heemskerck's striking departures from convention and puzzled over their meaning. Already by age thirty-four, Heemskerck had lofty goals for his art and career, as indicated by his choice of subject — participating in an established mode of expressing artistic authorship and identity — and its inscription, which indicated his intent for the painting to serve as a public memorial. Yet it was Van Mander's written assessment of the painter that helped cement Heemskerck's lasting fame. Through this pivotal example, this paper will explore the relationship between written description and popular reception in the crafting of artistic identity in Haarlem.

Tijana Zakula, *Utrechet University*
Visit Places in Style without Leaving Your Home: The Influence of Gerard de Lairesse's Concepts on the Third Generation of Dutch Italianate Landscape Painters

If one compares Johannes Glauber's (1646–1727), Isaac de Moucheron's (1667–1744) and Jan van Huysum's (1682–1749) inventions to the descriptions of ideal landscapes from the *Groot Schilderboek* (1707), it becomes apparent that De Lairesse had a decisive influence on this generation of landscape painters who all worked in his close proximity. Traditionally, these artists, and De Lairesse himself, have been regarded as the epigones of French classicism, trying to emulate Dughet and Poussin. Explaining their images through De Lairesse's words, I will show the extent to which his writings spurred the shift towards more elegant and idealized inventions discernible in De Moucheron's and Van Huysum's pieces, while reflecting certain tendencies already manifest in Glauber's landscapes. I will also argue that there is convincing evidence that De Lairesse initiated an entirely new fashion in this genre, customized to Dutch taste. These hypotheses will be further substantiated with new evidence from primary sources.

30438
Marriott Chateau Champlain
Maisonneuve E

Exile, Expulsion, Religious Refugees III: Narrative Strategies: Others in Past and Present

Sponsor: Centre for Reformation & Renaissance Studies, University of Toronto
Session Organizer: Nicholas Terpstra, *University of Toronto*
Chair: Andrew Gow, *University of Alberta*

Mary Quinn, *University of New Mexico*
Memory and Moriscos in the Writing of Pérez de Hita and Cervantes

Writing about Muslims in sixteenth-century Spain consisted of a simple approach: a mirroring of the chivalric Moor and chivalric Christian, which ultimately privileged the latter. But the Morisco uprising of the Alpujarras (1568–70) and the subsequent expulsion of Moriscos (1609–14) definitively changed how Spanish Christians wrote about themselves and others. While Spanish authors continued to try to draw on the frontier ballad tradition as a narrative strategy for depicting Muslims, they lacked workable models for the depiction of a more problematic, contemporary ethnic difference, one marked by violent nationalist impulses. Pérez

de Hita's *Guerra de los Moriscos* (1597) and the Morisco episodes of Miguel de Cervantes's *Don Quixote* (1605/15) show how these authors replace a national nostalgia for the Reconquest with their own experiences. As such, they not only challenge national collective memory with traumatic autobiography, they also change the very nature of narrative writing in Spain.

Michelle Hamilton, *University of Minnesota, Twin Cities*
Narrating End Times: The Andalusi Legacy

In this paper I explore how sixteenth-century testimonies narrate the Fall of Granada and Boabdil, the vanquished Nasrid king of Granada's exile to North Africa. In the *mancebo de Arevalo's Sumario* the fall of Granada is repeatedly invoked as the end of a civilization. This finality echoes the sentiments of official" Castilian accounts, notably Andrés Bernaldez, who, as we would expect, stresses the triumph of the Catholic monarchs by invoking the narrative of Rodrigo the last Visigothic king, claiming the Fall of Granada as an end to this narrative of Islam in Iberia. The Sephardic Jew Eliyahu Capsali, however, continues the story of the Nasrids in North Africa, telling of the unsuccessful negotiations of a wedding between Boabdil and the "king of Fez" which results in an exchange of insults, framing the tensions between Andalusis and the inhabitants of Fes as a clash of social classes mapped onto a sexual relationship.

James Lancaster, *University of Oxford*
The Application of the Narrative of Cain's Exile to Explaining the "Other Religions"

I intend to examine how early modern English intellectuals employed the biblical narrative of Cain's exile in order to explain the origin of the "other religions" in the world. Walter Raleigh deemed Cain "a fugitive and vagabond," whose narrative of murder and subsequent expulsion were responsible for the proliferation of "false religions" throughout the world. Because of the context of religious fragmentation, Christianity in sixteenth- and seventeenth-century England was radically different from its medieval predecessors. This difference demanded novel interpretive approaches in order to handle the re-framing of a world replete with Christian sects. I intend to explore the degree to which the biblical narrative of Cain's exile contributed to the development of a theology of exile. The proposed paper will investigate the topic through the works of contemporary English thinkers, such as Henry More, Charles Leslie, Robert Burton, and Walter Raleigh.

30439
Marriott Chateau
Champlain
Maisonneuve F

Solo Madrid es Corte?: The Kaleidoscope of Experiences in the Urban World of the Spanish Habsburgs II

Session Organizers: Gabriel Guarino, *University of Ulster*; Alejandra Osorio, *Wellesley College*; Jelena Todorović, *University of the Arts, Belgrade*
Chair: Thomas Willette, *University of Michigan*

Gabriel Guarino, *University of Ulster*
"The Pleasantest of Cities, if not the Most Beautiful": Joie de Vivre in Early Modern Naples

Early modern Naples was a popular destination of the European Grand Tour. Unanimous admiration was solicited by the spectacular vistas of the Neapolitan Bay facing Mt. Vesuvius, the great number of historical landmarks and natural curiosities, the delightful all-year-round mild and pleasant climate, and its vibrant city life. Both the local and foreign elites paid tribute to the city with the highest of superlatives, as it amply transpires from contemporary letters, travellers' guides, ambassadorial reports, journals, and festival books. The purpose of this paper is to use these various testimonies in order to follow closely a common topos, apparent in many of them, the one of "a zest for life" typical of the city and its inhabitants. Particular attention will be given to public and private festivities, various occasions of merrymaking, and leisurely pursuits, in which Neapolitans of all social denominations displayed their *joie de vivre*.

Silvana Musella Guida, *Università degli studi della Basilicata*
Il fasto della mensa nella Napoli Vicereale

Facendo seguito alla relazione del 2010 che mise in evidenza quanto della cultura classica e di autentico modello locale, sviluppato a Napoli durante i primi anni del viceregno spagnolo culminante nelle celebrazioni per l'arrivo di Carlo V, si ritrovi nei cerimoniali del tempo, mi piacerebbe estendere il campo di ricerca specificamente sulla cultura del cibo. Gli oggetti di studio e approfondimento saranno individuati nella manualistica specializzata e sulle evidenze della natura morta napoletana di primo Seicento come illustrazioni e celebrazione della «mensa». Gli Interni di dispensa Giovan Battista Ruoppolo, le numerose nature morte di Giuseppe Recco, le misurate composizioni di Luca Forte, aprono alle consuetudini alimentari in uso a Napoli : il « pane di puccia », i pasticci di formaggio e di carne, le minestre e il lardo allacciato, i frutti e i fiori d'ornamento e profumo e gli oggetti di corredo, forniscono straordinari esempi per approfondire l'argomento.

Giovanni Muto, *Università degli Studi di Napoli Federico II*
Ricreare un'identità cetuale: i percorsi culturali dell'aristocrazia napoletana tra Cinque e Seicento

Nei primi anni trenta del Cinquecento l'immagine della nobiltà napoletana restava ancora definita da una tradizione storiografica che — da Poggio Bracciolini a Machiavelli — la caratterizzava come ceto esclusivamente feudale, ozioso e parassitario, alieno da "alcuno vivere politico". Tuttavia, proprio a partire da questi anni, si sviluppava nell'aristocrazia napoletana un interessante tentativo di ricostruire la propria identità di ceto, attraverso percorsi culturali aperti ai modelli e alle esperienze praticate dalle altre nobiltà italiane. Nel corso del XVI secolo, e nella prima metà del XVII, i profili dell'identità aristocratica napoletana cambiano. Lentamente si afferma un nuovo modello di sociabilità nobiliare contraddistinto dal ruolo più netto del patriziato cittadino, dall'esercizio letterario, dalla committenza artistica, dalla pratica musicale e da una partecipazione attiva alle forme della vita cortigiana.

Saturday, 26 March 2011
8:45–10:15

40103
Hilton Montreal
Bonaventure
Fontaine C

Les lettres du Japon et de l'Orient dans la France de la Renaissance: French Digital Library and Book Anthology

Session Organizer: Guy Poirier, *University of Waterloo*
Chair: P. G. Bossier, *University of Groningen*

Guy Poirier, *University of Waterloo*
Vers la construction d'un Extrême-Orient francophone à la Renaissance et au XVII[e] siècle

Nous savons déjà, depuis les travaux de Jean-François Maillard sur l'oeuvre de Blaise de Vigenère et ceux de Marie-Christine Gomez-Géraud sur les ambassades japonaises, que l'Extrême-Orient était une source d'intérêt et de curiosité dans la France de la Renaissance. G. Poirier compte démontrer, dans la présente communication, que l'intérêt pour l'Extrême-Orient en France fut également façonné par la diffusion des lettres jésuites traduites en français à la fin du XVI[e] et au début du XVII[e] siècle. Ce regard des missionnaires subira d'ailleurs au cours du XVII[e] siècle diverses moutures, allant de la simple lettre de mission à des sommes historiques éditées par des Pères jésuites.

Devika Vijayan, *University of Waterloo*
L'image de l'Inde dans la France de la Renaissance

Dans la présente communication, nous souhaitons soutenir l'hypothèse qu'en dépit des progrès des connaissances, à la Renaissance, l'imaginaire de la représentation des Indes issue de l'Antiquité et du Moyen Âge a longtemps définit l'histoire les relations entre l'Inde et le monde occidental. En nous basant sur l'oeuvre du Père Pierre du Jarric, l'Histoire des choses memorables advenues tant es Indes Orientale que autres pais (1610–14), un livre qui a eu un retentissement considérable sur le public de son temps, nous démontrerons que malgré l'ouverture de la route maritime qui facilite le voyage en Inde à partir du XVI[e] siècle, l'observation directe des cultures indigènes et l'accès aux grands textes de la civilisation indienne, l'image de l'Inde et de l'Indien demeurera longtemps un amalgame d'anecdotes.

Kanstantsin Tsedryk, *University of Waterloo*
Guy Poirier, *University of Waterloo*
La bibliothèque numérique

G. Poirier va d'abord présenter les objectifs du projet numérique "Lettres du Japon." Ce projet, visant l'élaboration d'une bibliothèque numérique, a permis de rendre disponible au grand public une collection de textes représentant un peu plus de cent ans de diffusion de l'image du Japon en France. Il vise également l'élaboration d'une base de données permettant d'effectuer rapidement des recherches sur les lettres missionnaires et d'avoir accès à des résumés d'ouvrages écrits en japonais. G. Poirier va également aborder quelques questions techniques, mais c'est K. Tsedryk qui va présenter l'interface des documents numérisés en démontrant des outils de gestion et d'utilisation des textes respectant l'intégralité des livres.

Marie-Christine Gomez-Géraud
L'anthologie des lettres du Japon

M.-C. Gomez-Géraud présentera le projet d'anthologie des lettres du Japon que nous préparons, sous la forme de livre imprimé. Cette anthologie vise à refléter les contextes de production des lettres de mission et de leur traduction en français, et leurs thématiques principales, déjà identifiées par l'équipe de recherche. M.-C. Gomez-Géraud s'intéressera également à la méthodologie de l'anthologie:

comment équilibrer le choix des textes en se fixant le double objectif d'intéresser un lectorat qui excède le public universitaire et de rendre une une juste image de la mission, de ses enjeux et des événements historiques significatifs (comme les premiers martyres)?

40104
Hilton Montreal
Bonaventure
Fontaine D

Splendor and Decorum I: Living with Art in the Late Renaissance, 1550–1650: Wall Decorations and the Display of Art

Session Organizers: Gail Feigenbaum, *The Getty Research Center*;
Barbara Furlotti, *Independent Scholar*;
Frances Gage, *Buffalo State College*

Chair: Francesca Cappelletti, *Universita degli Studi di Ferrara*

Caterina Volpi, *Università degli Studi di Roma, "La Sapienza"*
La decorazione come arredo

During the 1560s, it increasingly became customary to decorate Roman palaces and villas with frescoes in which narration is diminished in favor of decorative and ornamental characteristics. Grottesques, ornamental patterns, geometrical partitions, fake painted doors, windows and curtains anticipate Baroque theatrical and ephemeral effects. The use of different materials, fresco, tempera, cotto, marble, stones, shells, mosaics, and, at the same time, the overarching decoration, sometimes without a subject, introduces a modern taste for architectural ornamentation. This paper will analyze some cases of global fitting out in Rome and its surroundings, beginning with Villa Giulia and Villa d'Este in Tivoli up to Palazzo Ricci, Palazzo Firenze, and Villa Medici in Rome.

Gail Feigenbaum, *The Getty Research Center*
An Art History of Display

Considered from the perspective of its display in domestic settings, the category of art — objects, decoration, architecture — is deployed according to a set of dynamic, socially freighted, and contingent criteria. Yet rarely have scholars studied how art was incorporated into environments in which people lived and worked. This paper introduces a research project on display of art in early modern Rome. With its papal court, ancient barons, and new arrivals trying to seem as if they had descended from Caesar, Rome proposed a model for how elites in Europe would live with an abundance of art. Palaces were designed to enable interrelated displays of art and self and to provide a setting for exquisitely calibrated ceremony. Specialized spaces were designed for display of collections and attention was focused on their ordering. It can be argued that the very category of fine art came to be formulated through display.

Julian Kleimann
Corami

For several centuries leather wall hangings determined the visual appearance of domestic spaces probably more than any other category of artefacts, but, ironically, gilt leather tapestries (*corami*, *cori d'oro*, *cuir doré*, etc.) are today one of the least known objects among art historians. Leather tapestries covered the walls not only of rich aristocrats but also of less wealthy people — lawyers, doctors, or even artists. Painters like Giulio Romano, Girolamo Genga, Paolo Veronese, Tintoretto, Pirro Ligorio, Federico Zuccari, and others furnished designs for leather tapestries or even painted them personally. This paper will examine not only the widespread distribution of gilt leather, but also its use in combination with or instead of easel paintings. In fact, two of the most interesting — and less examined — aspects are the interplay of leather tapestries (and other wall hangings) with paintings, and the use of historiated leather tapestries in place of more expensive woven tapestries.

40105
Hilton Montreal
Bonaventure
Fontaine E

Representations of Nature in Seventeenth-Century Italy I

Session Organizers: Itay Sapir, *Kunsthistorisches Institut*, *Florenz*; *Tel Aviv University*; Eva Struhal, *Université Laval*

Chair: Itay Sapir, *Kunsthistorisches Institut*, *Florenz*; *Tel Aviv University*

Eva Struhal, *Université Laval*
Art, Poetry, and the *Scienza nuova* in Seventeenth-Century Florence

Florence's specific cultural context during the seventeenth century offered a variety of models for the perception and representation of nature and natural phenomena. Galileo Galilei's followers, gathering in the Accademia del Cimento, developed a style of description that objectively reproduced their scientific experimentations and therefore the processes of nature they observed. At the same time, poets embraced heroic and allegorical landscape descriptions. Scientists, poets, and artists belonged to the same literary circles, which raises the question whether they were able to "switch" between these two idioms of reflecting on and representing nature. Before this backdrop, my talk will focus specifically on the impact that scientific perceptions of nature and her phenomena had on contemporary Florentine artists. For example, Lorenzo Lippi claimed to work in a style based on the objective observation of nature, while encomiastic poems considered Salvator Rosa's landscapes as "second nature."

Arkady Plotnitsky, *Purdue University*
"The Pleats of Matter" and "the Folds of the Souls" in Renaissance and the Baroque: Matter and Allegory in Galileo's Physics and Tintoretto's Painting

The argument of this paper is threefold. First, I shall relate materiality and allegory in Galileo's physics and Tintoretto's painting. One would readily associate modern (mathematical-experimental) physics, introduced by Galileo, with matter, and painting, in particular that of Tintoretto, with allegory. By contrast, I argue that materiality and allegory are, if differently balanced, equally crucial in both cases. Second, while adopting Deleuze's concept of the fold in *The Fold: Leibniz and the Baroque*, I reassess Deleuze's historical argument, which uses this concept to separate the Renaissance and the Baroque. By contrast, I argue that the idea of the fold allows one to establish an interactive relationship between both, and to reposition both Galileo (usually associated with the Renaissance) and Tintoretto (usually associated with the Baroque) accordingly. Third, finally, I discuss Venice, as a city uniquely positioned between the Renaissance and the Baroque, and its shaping impact on Galileo's and Tintoretto's work.

Irina Schmiedel, *University of Mainz*
Pier Antonio Micheli: Botanical Research and the Significance of Images around 1700

The Florentine botanist Pier Antonio Micheli (1679–1737) pursued a major interest in discovering new plants followed by their correct denomination and order. From 1706, he served at the courts of Cosimo III de' Medici whose botanical and zoological interests have long been the subject of numerous works. When looking at Micheli's interests and operation methods one quickly realises the importance of images. These are integrated in his handwritten legacy, as ink drawings by himself, but more frequently as watercolours by the pharmacist and nature-lover Tommaso Chellini and by the painter and illustrator Giovanni Bonechi. We also find engravings commissioned by Micheli which are dedicated to various supporters in his publication Nova Plantarum Genera (Florence, 1729). Questions arise regarding the nature of these images and their role within Micheli's working process and within the tradition of early modern representations of nature.

40106
Hilton Montreal
Bonaventure
Fontaine F

Sociability across Borders and Salon Entertainments I: Transnational Sociability and Early Modern Women of the Court

Session Organizers: Julie Campbell, *Eastern Illinois University*; Anne Larsen, *Hope College*; Diana Robin, *University of New Mexico*

Chair: Diana Robin, *University of New Mexico*

Respondent: Anne Larsen, *Hope College*

Joan Gibson, *York University*
Courtly Connections and Sixteenth-Century Iberian Women

The Iberian courts of the sixteenth century provided venues for multiple levels of sociability across boundaries. The courts of Spain and Portugal were intensely intertwined through kinship networks, in addition to being among the wealthiest in Europe, drawing visitors from many nations. They featured strong royal women of high intellect who promoted women's education. Queens and Infantas fostered the careers of learned women from professional humanist families employed as Greek and Latin tutors, librarians, and musicians. These women were included among their court attendants, interacting with other learned women of higher ranks. The education, careers, and correspondence of the women were carried out within the circles of international humanism where they discussed with scholars languages, literature, philosophy, and piety. Noting lost works and the remaining literary materials, this paper presents the women of Iberian courts as revealed in the full range of their sociable interactions.

Julie Campbell, *Eastern Illinois University*
Isabella Andreini and Marie de Beaulieu: Crosscultural Patronage among Women of the French Court

As the scholarship of Jacqueline Boucher, Anne MacNeil, and, most recently, Robert Knecht demonstrates, personal and official correspondence as well as legal and budgetary documents illustrate the powerful patronage relationship that the French court maintained with Italian drama troupes, especially that of the Gelosi. Co-led by Francesco and Isabella Andreini, their fame rested in large part on the reputation of Isabella, an actress, playwright, and poet. While some scholarly attention has been given to Andreini's male patrons, little has been addressed to her female patrons. Between the two collections of Andreini's *Rime* (1601 and 1605), we find fifty-three poems dedicated to women. Especially of interest for this study are Andreini's dedications of eight poems to Marie de Beaulieu, a lady-in-waiting to Marguerite de Valois, who also paid tribute to Andreini in her own published works.

Patricia Phillippy, *Texas A&M University*
The Cooke Sisters Across Borders: Elizabeth Cooke Hoby, Russell's "French Creature"

Elizabeth Russell's translation of John Ponet's *Way of Reconciliation* (1605) presents a puzzle regarding her source. While the title page claims that the treatise was translated from Latin, Russell's dedication describes the book as "a French creature, now naturalized by me into English." This paper places the text's first French translation — which attributed authorship to Anthony Cooke and celebrated his learned daughters — against the background of Russell's participation in literary circles in Paris during her brief residence there as the wife of Thomas Hoby. The translation appeared in May 1566, coinciding almost exactly with Russell's arrival in Paris. Moreover, surviving poems in manuscript indicate that her literary activities while there were conducted under the name of Cooke. Russell clearly worked to enhance the reputation of Cooke sisters in France, and she took part in an international literary circle within which her identity as her father's daughter was acknowledged and valued.

40107
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Fontaine G

Beyond Europe: Visions from Java to America

Sponsor: Early Modern Image and Text Society (EMIT Society)
Session Organizer: Juan Pablo Gil-Oslé, *Arkansas State University*

Elio Brancaforte, *Tulane University*
Picturing the Persian: Representations of Safavid Iran in Early Modern European Travel Accounts

During the Safavid Empire (1501–1722), European travelers made their way to Persia as missionaries, ambassadors, geographers, scholars, and merchants. These visitors were particularly interested in Persia as a crossroad of civilizations and for its rich classical history (including the Persian Wars and the conquests of Alexander the Great) and new religion, Shi'i Islam. Upon returning to Europe, they compiled their findings in travel narratives; information from these accounts then made its way into costume books, scientific treatises, geographic compendia, and natural histories. How do these visitors depict Persia and the Persians? What strategies are employed to make the country intelligible for a European audience? How is new information integrated (or ignored)? My paper will examine the visual and discursive nexus in a number of these European travel accounts on Persia, considering the use of genres such as frontispieces, emblems, and maps.

Julia Schleck, *University of Nebraska, Lincoln*
Persian Dress and Letters of Credit: Robert Sherley's Last Visits to England

The Englishman Robert Sherley's visits to his homeland in 1611 and 1623 were marked by controversy. Robert arrived in England wearing Persian dress, bearing letters from Shah Abbbas I naming Robert as his ambassador. However, these letters were "un-understood" for lack of a translator, and Robert's refusal to remove his turban when in the presence of the king caused a scandal at court. Matters were further complicated when the East India Company produced a rival ambassador from Persia who denied Robert's validity as the Shah's agent. In the midst of these conflicts over Robert's status as an "English-Persian," Robert was painted in full Persian dress by Sir Anthonie Van Dyck in full length portrait. This paper will consider the role van Dyck's portrait played in the controversy surrounding Robert's national and ambassadorial status, alongside verbal representations of Sherley's visit by Thomas Middleton, Samuel Purchas and others.

Kimberly Borchard, *Randolph-Macon College*
From Perú to Appalachia: Amazons, El Dorado, and the Improbable Evolution of the Virginia State Seal

In May 2010, Virginia Attorney General Ken Cuccinelli drew national ridicule when he provided his office staff with lapel pins featuring a "more virtuous" version of the state flag, in which a blue breastplate concealed the (formerly) exposed left breast of the Amazon representing the Roman goddess Virtus. The modified image on the pins originated in the flag adopted by the state of Virginia on 30 April 1861, less than two weeks after it declared sovereignty and repealed its 1788 ratification of the U.S. Constitution. This paper will analyze the long and curious history of representations of Appalachian Amazons in Virginia, tracing the myth through the accounts of John Lederer, Gonzalo Fernández de Oviedo, Álvar Núñez Cabeza de Vaca, Inca Garcilaso de la Vega, and the French cartographer Jacques le Moyne de Morgues.

Lisa Voigt, *The Ohio State University*
The Traveling Illustrations of Sixteenth-Century Travel Narratives

This presentation examines the use of the same illustrations, created by Jörg Breu, in German editions of three travel narratives: Ludovico de Varthema's account of his travels in the Middle East and India (1515), Hans Schiltberger's *Reisebuch*, on his captivity in the Ottoman Empire between 1396 and 1427 (1548), and Hans Staden's *Warhaftige Historia*, on his captivity among the Tupinambá in Brazil

(1557). While the illustrations suggest the weight of Europe's prior contact with the Orient and Islam on the representation of the New World, the iconographic provenance of some of the images — those that use Tupinambá dress to depict the inhabitants of India and Sumatra — indicates that the direction of influence was not only from East to West. Do these traveling illustrations demonstrate the interchangeability of exotic "others," or do they suggest a growing interest in and awareness of ethnographic details of foreign cultures among mid-sixteenth-century European readers?

40108
Hilton Montreal Bonaventure
Fontaine H

Women's Work: Gendered Translation in Renaissance England

Session Organizer: Joyce Boro, *Université de Montréal*
Chair: Jaime Goodrich, *Wayne State University*

Patricia Demers, *University of Alberta*
Body and Spirit, Lady Margaret Beaufort's Contact Zone

An accomplished political strategist, Lady Margaret Beaufort, mother of Henry VII, selected two texts, both available in French, as translation exercises. What is remarkable about her versions of à Kempis's *Imitatio* and of Carthusianus's *Speculum Aureum* are their interlacings of intense devotion and physicality, dejection and forceful exhortation. Whether approaching the Eucharist "with great drede and reuerence" and overcoming "feblenesse of mynde and the spyce of sloweth" or preparing for the inevitability of death, Beaufort brings to these devotions a precise ear for language and an awareness of fallibility. The paper speculates about the possibility of glimpsing Beaufort's self, her interior reality, shrouded perhaps behind layers of authorities, directives, and pious aspiration.

Joyce Boro, *Université de Montréal*
Sex Matters: Margaret Tyler's *Mirrour of Princely Deedes and Knighthood* as a Conduct Book for Young Men

In her dedication to Mirrour, Tyler notes that the text will "animate [and] set on fire the lustie courages of young gentlemen," while conceding that it contains "matter more manlike then becommeth my sexe." Yet, despite the supposed inappropriateness of a woman penning such a romance and presuming to offer its male readers lessons in correct behaviour, Tyler persists with her translation and defends her right to write. In so doing, Tyler confronts powerful associations of gender and genre as well as the pervasive condemnation of romance by moralists, who deemed romance to be a corrupting social force. Reversing the norm of male author providing his female readers with moral lessons, Tyler uses her translation to teach men how to behave. Through a close reading of Tyler's romance, this paper explores the consequences of Tyler's reversal of this accepted gendered instructional relationship while highlighting the specific lessons provided by Mirror.

Brenda Hosington, *University of Warwick*
Susan du Verger's English Translation of Camus's *Surprising Diotrephe. Histoire Valentine*

Jean-Pierre Camus' 1621 novel *Diotrephe. Histoire valentine* was translated into English by Susan Du Verger in 1641. It tells of a town that runs an annual sex lottery, pairing up men and women through a draw and offering each couple a prize of one year's cohabitation. Camus defends his choice of text by emphasizing its admonitory value in an *Avant Propos* translated by Du Verger. It may prove impossible to explain Du Verger's choice of this particular work from among Camus's thirty-six novels but we can examine her translating techniques and try to situate the English *Diotrephe or, An historie of valentines* alongside her earlier Camus translation, *Admirable Events*. To date, *Diotrephe* has received no attention whatsoever, yet given its subject, it constitutes a perfect site for discussing the subject of gendered translation.

40109
Hilton Montreal
Bonaventure
Portage

Triumphal Culture in Europe

Session Organizer: Giovanna Guidicini, *Edinburgh College of Arts*
Chair: Giovanna Guidicini, *Edinburgh College of Arts*

Luis Morera, *Baylor University*
Reassessing the Royal Entry as a Category of Analysis: Some Complications Posed by Municipal Sources

This paper will reassess the "royal entry" as a category of analysis. Most scholarship on ceremony and rituals draws clear distinctions between royal entries, on one hand, and princely entries and progresses, on another. Supposedly, the former involved a formal exchange of oaths between king and city, representing in the words of Gordon Kipling, "the formal inauguration of the relationship between sovereign and people." Thus, most authors limit themselves to only the first entry of the king into a city — often occurring early in the reign — neglecting all subsequent receptions of said monarch, as well as the receptions of queens, princes, and princesses. This paper takes a very different approach, pointing to a number of legal, linguistic, and functional issues that complicate the tidiness of modern typologies.

Elizabeth Petcu, *Princeton University*
Civic Patronage in *Vienna Gloriosa*: Johann Bernhard Fischer von Erlach's Ephemeral Arch of the City Council of 1690

This paper examines an ephemeral triumphal arch designed by Austrian architect Johann Bernhard Fischer von Erlach for the procession of the Holy Roman Emperor Leopold I into Vienna in 1690, following the coronation of heir apparent Joseph I as King of Rome. Commissioned by the City Council, the monument bore an iconographic program composed by Gustavus Heraeus to celebrate the emperor's commitments to civic interests and his success in securing Poland's support during the failed Ottoman siege of 1683. Yet the arch concurrently registered a separate, and potentially controversial set of meanings, commemorating the council's own role in combating the incursion during the emperor's imposed absence. Built as Vienna's infrastructure finally recovered from the recent disaster, the monument signaled a new era of local architectural patronage. This crucial project's multivalent iconographies demonstrate how a civic body could honor the Emperor while projecting its own place in Vienna Gloriosa's new order.

Carmela Vera Tufano, *Università degli studi di Napoli Federico II*
G. Pontano's *Lepidina*: The Triumph of the Aragonese Naples

The first of the Latin eclogues of Giovanni Pontano, the *Lepidina*, is an epithalamium for the marriage of Parthenope and Sebetho, personifications of Naples and its river, and is composed by seven magnificent processions of nymphs and heroes, personifications of Neapolitan places. I intend to demonstrate that, across its literary aspect, it was also a valuable part of the public ceremonial of the dynasty: through it Pontano, who was at the same time one of the main politician and poet of the Aragonese court and probably its best apologist, exploit in the best way the impressive and moving capacity of public celebrations for his encomiastic program and assign them the transmission of his ideological and political program of glorification of Naples, namely of the Aragonese kingdom. The *Lepidina* represents indeed an evidence of a particular form of triumphal celebrations and self-representations of the Neapolitan Renaissance court.

Sarah Verhaegen, *European University Institute*
Paper Communication Media in the Early Modern Period: An Addition to Triumphal Ceremonies and Festivals as a Means of Mass Communication? The Case of Orange-Nassau (1568–1625)

The identity of early modern nobilities was linked to issues of honor, prestige, and reputation. Noblemen could present themselves to the outside world in processions, solemn entries in cities, and other festivals. This paper argues that an essential

means of public presentation of noblemen and their (attempts to) interact with society has been neglected. Print culture played a catalyst role in the development of early modern society and the resulting effects on its social life. Moreover, administrators at different levels were aware of the impact of contemporary communication media. Precisely because of the "public" importance paper communication media played within early modern society and the public attention noblemen received, the capacity to control these media was likely to have been crucial for them. Therefore, it needs to be examined to what extent aristocracies used paper communication media as a strategy to maintain their honor and reputation.

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Inscription 2

Geographies of Empire: The Venetian Stato di Mar and Stato di Terra Reconsidered III: Politics and Representations of Power

Sponsor: Society for Renaissance Studies, United Kingdom
Session Organizers: Gabriele Neher, *University of Nottingham*; Monique O'Connell, *Wake Forest University*
Chair: Edward Muir, *Northwestern University*

Monique O'Connell, *Wake Forest University*
Between Regional State and Republic: The Hybrid Nature of Venetian Empire

The Venetian territorial domains have long occupied an ambiguous historiographical position; they are sometimes considered among the regional or composite states of Northern Italy, sometimes held up as an example of a Renaissance republic, and sometimes characterized as an empire. This paper reconsiders these categorizations using fifteenth and early sixteenth century Venetian justifications of their own territorial expansion. Many fifteenth century Venetian writers on the shape of the Venetian state were themselves actively involved in empire-building as diplomats, legislators, and administrators. A close examination of legislation, embassies, and proclamations from Venice's republican councils reveals that the ideas and language of empire expressed there eventually made their way into chronicles, orations, and treatises, showing the way in which theory followed practice in Venetian political thought.

Sandra Toffolo, *European University Institute*
Describing the City, Describing the State: Marin Sanudo's Perception of Venice and its *Terraferma*

From 1482 onwards the Venetian republic entered a period in which both Venetian expansionism towards the mainland and hostility of the Italian powers towards Venice reached new heights, culminating in the 1509 Battle of Agnadello. This paper analyzes Marin Sanudo's geographical descriptions and focuses on the question of whether the political construction of the Venetian mainland empire was accompanied by a perception of a common identity between the lagoon city and the *terraferma*. It will become clear that Sanudo's geographical descriptions do not convey a strong sense of unity between the city of Venice and its mainland empire. However, as the Venetian conquests of the mainland came increasingly to be questioned one finds in Sanudo occasional emphasis on the "Venetian-ness" of the *terraferma*. In this paper I shall also include a brief comparison on the one hand with the semi-official works of Marcantonio Sabellico, in which the perception of dualism between the capital city of Venice and its mainland empire is relatively strong, and on the other hand with some late-fifteenth-century pilgrims' accounts in which one perceives traces of fundamental unity between the lagoon city and its *terraferma*.

Blake de Maria, *Santa Clara University*
Giacomo Foscarini, Francesco Barozzi and *The Oracles of Leo the Wise*

Tradition dictates that the Byzantine Emperor Leo the Wise (r. 886–912) recorded a series of prophecies focusing on the future of the Byzantine Empire in the wake

of the rise of Islam. Given the emphasis on Christian-Muslim relationships in the *Oracles of Leo the Wise*, it comes as little surprise that in the late sixteenth century, the Oracles experienced a surge in popularity in the *stato di mar*, in no small part due to the efforts of the Venetian patrician Giacomo Foscarini and his associate, the noted alchemist Francesco Barozzi. Foscarini enlisted the most important painter in Candia, Giorgio Klontzas, to illuminate his personal edition of the *Oracles*. This paper argues that when viewed as an ensemble, the prophetic text and Klontzas's intriguing illustrations may have been commissioned as propaganda against the Turks yet ultimately confirm Venetian anxieties about the losses suffered in the *stato di mar*.

40111
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Mansfield

Le texte de la Renaissance: Honoring François Rigolot V: Montaigne

Sponsor: Princeton Renaissance Studies
Session Organizers: Marc Bizer, *University of Texas, Austin*; Cynthia Nazarian, *Northwestern University*
Chair: Eric MacPhail, *Indiana University*

David Sedley, *Haverford College*
Boutique Culture in Montaigne's *Essais*

In "Du démentir" Montaigne shows himself to be sensitive to the question of how his *Essais* might be received in the "boutiques" of artisans. In "De la solitude" Montaigne situates his self-fashioning in an "arrière-boutique," an area connected to but apart from a site of mechanical production. This paper examines these passages, among others, in order to suggest how Montaigne's work relates to Renaissance shop culture and to the mechanical arts practiced in them. The results of this analysis, I will argue, have implications for how the Essais relate to the new ways of doing natural philosophy in the sixteenth and seventeenth centuries.

Zahi Zalloua, *Whitman College*
Fidelity to the Essay: Montaigne and the Ethics of Reading

With the creation of the essay form, Montaigne did not simply make famous a particular style of writing but also inaugurated a mode of thinking intimately tied to the values of irresolution, wonder, and surprise. Liberating in an oblique, rather than straightforward way, the essay works to expand thought and to create new ways of thinking: it unavoidably imposes form on thought but a kind of form that relentlessly refuses its own homogenization. More than an approach to written thought, the essay, this paper argues, is a mode of reading, equally reflecting a desire to read differently. As much is suggested by Montaigne himself who implicitly invites his readers not to arrest the process of essaying — by imposing an unequivocal meaning to his unruly book-self — but to remain faithful to his Pygmalion-like project of bringing his work to life.

Valerie Dionne, *Colby College*
Le sourire canin de Montaigne et de La Mothe Le Vayer ou les joyeux "excremens" de nos philosophes

"Chacun a ouy parler de la de-hontée façon de vivre des philosophes Cynicques," écrit Montaigne. Il s'agit de retrouver ces moments où le corps fait appel à sa nature et devient ainsi une philosophie situationniste comme réappropriation de la méthode cynique. En suivant l'exemple de Diogène, Montaigne et La Mothe Le Vayer avaient besoin de "niaiser et fantastiquer" pour vaincre la pudeur en frôlant l'impudeur, occasionnant ainsi des situations cyniques afin d'exposer les valeurs qui définissent l'homme comme antithèse de son animalité. Nos philosophes s'approprient une morale cynique pour faire rire et sensibiliser le lecteur à la nature humaine qui par sa dénaturalisation perdrait son universalité. Ainsi se côtoient le décent et l'indécent pour provoquer l'étonnement et inciter le questionnement: méthode d'une philosophie excrémentielle.

David Posner, *Loyola University, Chicago*
Julian the Apostate, Democrat: Montaigne and the Otherness of Democracy

In "De la liberté de conscience," Montaigne holds up as his hero the Roman Emperor Julian the Apostate. This got him in trouble with Church authorities; Montaigne had to travel to Rome to persuade Vatican censors to allow him to publish his work. One wonders what Montaigne could have said to get himself off the hook, as the essay lauds the pagan Julian's virtue, while ridiculing his Christian opponents as narrow-minded bigots.Montaigne's views on freedom of conscience, religious toleration, and the kind of state most likely to foster peace are conditioned by the Wars of Religion and by his ancestry. He asks two fundamental questions: what are we to do when confronted with the Other, a person unlike us, whose very being constitutes a radical challenge to our values and existence? Second, what civic structure, what political framework is most likely to provide the conditions necessary for peaceful coexistence with that Other?

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Salon Castilion

Tensions and Conflicts in the Milanese State: City, Contado, and Regime under the Visconti and Sforza

Session Organizer: Jane Black, *University of Leeds*
Chair: Robert Black, *University of Leeds*

Hitomi Sato, *University of Milan*
Peace, Conflict, and the Alpine Territories under the Visconti in the Fourteenth and Fifteenth Centuries

Finding themselves involved in incessant conflicts, the individual families and small rural communities who inhabited border areas under the Visconti attempted to resolve hostilities at a local level. At the same time, once they began to form a more defined territorial state, the Visconti hoped to reinforce their own authority as peace keepers. It is worth asking how peace attempts from above related to those from below. This paper looks at peace agreements and peace-making attempts undertaken in the area between Novara and Bergamo, focusing on the different groups and entities which made up the Visconti dominions. The territories of Novara and Bergamo each had very different relationships with their central city, offering the Visconti various possiblities for collaborating with local agents in making peace. These issues will be examined in the context of Guelph rebellions in the Alpine and pre-Alpine areas during the second half of the fourteenth century.

Andrea Gamberini, *Università degli Studi di Milano*
Peasants against Citizens: Some Remarks on an Unknown Rural Revolt in Late Medieval Italy: Parma, 1385

The aim of the paper is to look into a relatively unknown rebellion which took place in the summer of 1385 when, over a couple of days, thousands of peasants assaulted and sacked the city of Parma. Who led the insurgents? What was their ultimate goal? Many questions arise from this incident, not only from the local perspective. An examination of the number of rural rebellions which took place in the Visconti state — the ones in the Alpine valleys, in the territory of Piacenza, as well as in that of Parma and others — reveals a widespread and underestimated phenomenon. Such events raise questions about the long-established historiographic thesis, according to which the strong control of Italian cities over their contadi ought to have prevented peasant rebellions. In the Visconti state these assumptions will probably have to be revised.

Jane Black, *University of Leeds*
The Sforza and the Other Lombard Duchy: Problems of a Missing Title

Wenceslas's creation of the duchy of Milan in 1395 was followed in 1396 by a second investiture, comprising Giangaleazzo Visconti's other territories. Under the Sforza, in the absence of imperial recognition, this second duchy caused particular problems. Popular election had made Francesco Duke of Milan and Count of

Pavia, but it has generally been forgotten that he never obtained Wenceslas's second duchy. Encompassing as it did multiple separate centres, it was impossible to organize an election to that title. As a result the Sforza lacked all formal status over much of their dominion. Instead of a duchy they had to have scores of individual contracts (*capitoli*) with their subjects. This proved problematic: local inhabitants demanded favorable conditions and were free to request fresh terms of each new duke. How the Sforza fared without a unifying title in a large part of their territories is the subject of this paper.

40113
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Frontenac

Neo-Latin Poetics I

Sponsor: Societas Internationalis Studiis Neolatinis Provendis
Session Organizer: Philip Ford, *University of Cambridge, Clare College*
Chair: Philip Ford, *University of Cambridge, Clare College*

Bengerd Thorsen, *Aarhus University*
Between Poetics and Aesthetics: The Role of Horace's *Ars poetica* in Baumgarten's *Meditationes*

Alexander Gottlieb Baumgarten is not usually considered a writer of poetics, but is conventionally associated with his metaphysics and the aesthetic theory based on it. However, in his first work *Meditationes philosophicae de nonnullis ad poema pertinentibus* (1735), he conveys considerations on mere poetic matters. The work is formed in relation to contemporary poetics, which are based on Horace's *Ars Poetica*, and, though in some ways in opposition to this tendency, Horace's *Ars Poetica* takes up a dominant place in Baumgarten's work. This paper will examine Baumgarten's use of the *Ars Poetica* and how it differs from those of contemporary poetic writers (that is, philosophers, literary critics, and commentators on Horace). As part of that examination, I will provide a possible explanation to why Baumgarten uses Horace's work as a basis for his attempt to create something radically different.

Antonio Iurilli
Orazio toscano: sulla ricezione di Quinto Orazio Flacco in lingua italiana fra i secoli XVI e XVIII

Dopo essere stata la terra dell'editio princeps e dei principali commenti quattrocenteschi al corpus di Orazio, l'Italia diventa nel secolo XVI protagonista dell'avvio delle traduzioni nei volgari nazionali di quel corpus. Questo primato nella ricezione volgarizzata di Orazio si caratterizza per la particolare attenzione che la cultura letteraria italiana mostra nei confronti di Orazio teorico dell'arte poetica e di Orazio lirico. Tale tendenza si consolida nel secolo XVII quando la traduzione della lirica oraziana diventa pretesto presso i letterati italiani per affinare il loro virtuosismo stilistico segnato dall'estetica del Barocco, mentre il secolo XVIII fa registrare una ricchissima ricezione dell'opera oraziana all'interno del recupero presso i letterati italiani di una dimensione neoclassicistica dell'esercizio poetico. Intendo riesaminare queste vicende alla luce della tradizione a stampa dell'opera di Orazio.

Peter Roland Schwertsik, *Ludwig-Maximilians-Universität, München*
The Commentary to Horace's *Ars poetica* Ascribed to Paolo da Perugia and Boccaccio's *Poetics* in Books 14 and 15 of his *Genealogia deorum gentilium*

The title "Glose super poetria Oratij, edita per Paulum de Perusia" in Codex Napoli, Biblioteca Nazionale Vittorio Emanuele III, VF 21 of the late fourteenth century ascribes the commentary to Horace's *Ars Poetica* of the so-called *materia* type on ff. 38^{v}–50^{r} to King Robert IV's courtier Paolo da Perugia. Paolo, who belonged to the humanist scholars frequenting the royal court of Naples in the fourteenth century, is one of the main sources for Boccaccio's *Genealogia deorum gentilium*. Although Boccaccio's poetics in books 14 and 15 of the *Genealogia* has been examined intensively, scholarship has not raised the question yet of how

Boccaccio was influenced by the so-called materia commentary to Horace. In my paper I will try to detect some creative adaptations of the characteristics of the materia commentary by Boccaccio in the poetical part of the *Genealogia Deorum Gentilium*, which he uses for shaping his own poetic art.

40114
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Bonaventure
Fundy

Shakespeare and the Parsing of Knowledge

Sponsor: Southeastern Renaissance Conference
Session Organizer: Christopher Crosbie, *North Carolina State University*
Chair: Holger Schott Syme, *University of Toronto*

Brian Walsh, *Yale University*
History, Performance, Prophecy: The Future of the Past in Shakespeare and Fletcher's *Henry VIII*

Medieval cycle plays performed all of human history, from creation to the last judgment. Popular Elizabethan and Jacobean drama based on English history could only, as critics have argued, present slices of the past. Beginning and ending points in these plays were arbitrary, for time continually expands the historical record. *Henry VIII* is an instance of a history play that seeks to deliver, through its concluding prophecy, closure usually unavailable for the genre.

Michael Witmore, *University of Wisconsin, Madison*
Shakespeare, Time Out of Mind

Over fifty years ago, Morris Palmer Tilley catalogued the proverbs present in Shakespeare's plays and other early modern texts in a landmark of Renaissance scholarship — the *Dictionary of Proverbs in English*. Since that time, scholarship on proverbs and wisdom literature has languished, despite new resources provided by digitized *corpora* of early modern texts. In this paper, I will be examining Shakespeare's use of proverbs in the high tragedies and the late plays, asking why the playwright seems to become less proverbial in his later works. What conclusions can we draw about Shakespeare's representation of words and ideas that circulate beyond the ability of the mind to keep track of them? Is there a rhetorical domain of "timeless" words that intrude or crisscross his plays, and what would it mean to say that a portion of his language (and the thoughts expressed in that language) exists " time out of mind."

Christopher Crosbie, *North Carolina State University*
The Comedy of Errors, Haecceity, and the Metaphysics of Individuation

In *The Comedy of Errors*, Antipholus of Syracuse describes himself as "like a drop of water / That in the ocean seeks another drop," a reference to the search for his lost twin. Scholars have tended to read this line — and the broader problems of individuation posed by the play's double set of twins — as principally concerned with identity construction and epistemological frustration. Beyond identity and epistemology, however, Shakespeare also invites inquiry into matter and its metaphysics. What differentiates material forms, and does individuation occur in the real world or only in the mind? By recuperating early modern theories of haecceity — a notion first proposed by Duns Scotus of non-repeating individuating markers — this paper will argue that, as Shakespeare depicts characters seeking to parse finite from infinite, he generates farce, paradoxically enough, from a rhetorically sophisticated fusion of realist and nominalist approaches to the material world.

40115
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Longueuil

Alessandro de' Medici, First Duke of Florence: Memory, Myths, and Murder in Sixteenth-Century Florence

Session Organizer: Nicholas Baker, *Macquarie University*
Chair: Nicholas Baker, *Macquarie University*

Stefano Dall'Aglio, *Università "La Sapienza," Rome*
Death of a Tyrant: Secrets and Lies in the Reconstruction of Alessandro de' Medici's Murder

Almost all the modern accounts of Duke Alessandro de' Medici's death, which occurred in Florence on 6 January 1537, rely on the narration contained in Benedetto Varchi's *Storia fiorentina*. It is based on the version given by the two assassins, and for this reason it has always been considered trustworthy. Thanks to a thorough research in many archives and libraries it has been possible to discover new documents that shed a different light on some aspects of the murder, whose reconstruction now should be carefully reconsidered. The murderers knew very well they were the two only witnesses, and they were perfectly aware that they could take advantage of possible omissions or alterations of the truth. This is the reason why their version raises some doubts on its reliability and poses a problem of trustworthiness of the sources that can not be avoided any longer.

Tracy Robey, *City University of New York, Graduate Center*
The Damned Memory of Duke Alessandro de' Medici

Renaissance Italians erased and manipulated their enemies' memories: obliterating portraits or emblems, razing houses, and also altering documents and histories. Many of these practices constitute Renaissance iterations of the act of *damnatio memoriae*, the "damnation of memory," common in ancient times. In this paper I argue that the image of Duke Alessandro de' Medici (1512–37) as a cruel and licentious ruler is the product of conscious efforts, including *damnatio memoriae*, to demonize him. Historians once connected to efforts to dethrone and assassinate the duke, including Jacopo Nardi, Benedetto Varchi, and Bernardo Segni, denounced Duke Alessandro in angry epigrams, and conspired in letters to alter their histories in order to protect their own reputations while destroying his. Even as these historians took their revenge by damning Alessandro de' Medici's memory, they justified their acts by accusing him of extinguishing the memory of Florence's republican past.

John Brackett, *University of Cincinnati*
Why Did Lorenzino de' Medici Murder Duke Alessandro?

The assassination of Duke Alessandro de'Medici in 1537 by his cousin and close companion, Lorenzo di PierFrancesco de'Medici (Lorenzino or Lorenzaccio) has fascinated historians and artists interested in the Italian Renaissance, practically from the moment it occurred until today. The efforts to understand Lorenzino's motivations have oscillated very narrowly between those who take him at his word, regarding him as a hero, and those whose negative conclusions are based on his strange personality. Lorenzino has remained either a hero or a cipher: that is, until one begins to look more closely into the relationship between him and the erstwhile Medici partisan, Filippo Strozzi. In this paper I will argue that Filippo convinced Lorenzino to assassinate Alessandro for reasons of personal revenge — Alessandro had tried to have Strozzi assassinated in Rome after 1534, and had also tried to harm his sons.

40116
Hilton Montreal
Bonaventure
Pointe-aux-Trembles

Bodies, Healers, and the Law in Early Modern Italy

Session Organizers: Bradford Bouley, *Stanford University*; John Christopoulos, *University of Toronto, Victoria College*

Chair: Nancy Siraisi, *City University of New York, Graduate Center*

John Christopoulos, *University of Toronto, Victoria College*
Abortion and the Law in Sixteenth-Century Italy

Abortion was a complex and ambiguous event and process that was acted out within the secrecy of the female body. Renaissance legislators sought to eradicate the "sin and crime of abortion," yet the complex pathology of the female body and the ambiguous nature of generation and pregnancy greatly problematized such initiatives. Drawing on medical knowledge, jurists held abortion to be both a "disease" afflicting a pregnant woman and an "accident" caused by her fragile nature, social activities, ignorance or her malice. However, there were also many and various contexts were abortion was legitimate and necessary for the health of the carrying woman. Determining the cause and assigning guilt and punishment for "abortion" was very difficult and often impossible. This paper will explore conceptions of the unborn, the causes and the event of abortion as well as the characters surrounding it in a variety of Renaissance Italian medical and juridical works and city and state legislation.

Andrew Berns, *University of Pennsylvania*
Jacob Zahalon and the Permissibility of Practicing Medicine in Seventeenth-Century Rome

Jacob Zahalon was a Jewish physician who lived in seventeenth-century Rome. As part of an ambitious project to write a comprehensive encyclopedia of nature Zahalon published a medical reference book entitled *Otsar Hayyim* (*Thesaurus of Life*) whose aim was to instruct learned non-physicians in the art of practicing medicine. Classical Jewish texts and medieval law codes held an ambiguous view of medicine, and certain jurists even proscribed its practice. Zahalon's *Otsar Hayyim*, however, contains a spirited defense of the medical profession. This presentation examines Zahalon's justification for his work by considering four relevant contexts: rabbinic strictures against medicine, Renaissance *encomia* of it, contemporary Roman perspectives on medicine and healing, particularly in the Church, and the popularization of medical knowledge in baroque Italy.

Bradford Bouley, *Stanford University*
Papal Anatomy as Political Message

Baroque Rome, as many scholars have observed, was a city obsessed with news. A wide variety of pamphlets were printed and handwritten *avvisi* circulated. No piece of news, though, could rival the importance of the pope's death, frequently reported with an array of anatomical details about the pontifical cadaver. But, how was such information obtained and what did it mean? Through examining *avvisi*, pamphlets, and medical reports this paper will attempt to reconstruct the message that papal anatomical descriptions conveyed for a variety of mid-seventeenth century popes, including Innocent X, Innocent XI, and Alexander VII. Authors, while not inventing a story from whole cloth, would regularly present only the physical details which allowed commentary on the quality of the pontificate. The healthiness of Innocent X's heart, for example, was omitted from a printed treatise on his death, but the layers of fat in his abdomen appeared prominently.

40117
Hilton Montreal
Bonaventure
Jacques Cartier

English Humanism

Chair: Rachael Goldman, *City University of New York, Graduate Center*

Arthur Walzer, *University of Minnesota*
Thomas Elyot and the Rhetoric of Counsel

In his *Boke Named the Governour* (1531), Thomas Elyot analyzed the qualities of an ideal magistrate. Dedicated to Henry VIII, the work constituted Elyot's audition for such a position; Elyot was appointed to represent Henry at the court of Charles V. Elyot was to see if Charles might be open to Henry's annulment from Catherine of Aragon. On his return, Elyot advised Henry to drop his pursuit of an annulment. Henry was not open to this advice; Elyot would never again serve in Henry's court. This experience prompted Elyot to write two dialogues, *Pasquil the Playne* (1532) and *Of the Knowledge Which Maketh a Wise Man* (1533). In them, Elyot reflects dialogically on the honorable, effective way to give unwelcome counsel to a monarch. This paper will analyze how key rhetorical terms of art are transformed as they migrate into the context of counsel.

Elliott Simon, *University of Haifa*
Sir Thomas More Smiles

Sir Thomas More was not only a man for all seasons, but also a man of infinite jest. His humanism, spirituality, and defense of conscience are well-known. One quality of his nature appreciated by friends, opponents, and followers was his enigmatic sense of humor with which he consistently responded to the pleasures and vicissitudes in his life. Based on his letters and principal works, what made Thomas More smile? He enjoyed the intellectual wit of classical philosophical and satiric literature, and loved the learned achievements of his children. However, a darker humor is evident in the ambiguities of his utopianism, in the sarcasm of his polemics against heresy and sedition, and in his perception of the absurd with the anomalies of life in Renaissance England. Humor was More's defense of his integrity and a testimony to his faith in the consolation of salvation that provided him with comfort and justification.

Agnes Juhasz-Ormsby, *Memorial University of Newfoundland*
The Commonplace Book Method in Early Sixteenth-Century English School Texts

As a result of the new program of study promoted by the humanist educational project, a growing number of exemplary collections composed according to the commonplace book method were published specifically for educational purposes in England in the first part of the sixteenth century. In this paper, I will trace the gradual institutionalization of the commonplace book method of instruction in early Tudor school texts. I will discuss the transformation of late medieval English *vulgaria*, *florilegia*, conversational phrasebooks, and school notebooks into systematic model collections of excerpts and will explore the implication of the introduction of this method of interpretation to the practice of reading and writing in elementary instruction. Furthermore, I will examine the role these standard textbooks played in the politically and religiously charged educational reforms throughout the late 1530s and early 1540s.

40118
Hilton Montreal
Bonaventure
St-Leonard

Politics, Representation, and Political Culture in Earlier Stuart Britain

Session Organizers: Christina Carlson, *University of Chicago*; Robert Dulgarian, *Emerson College*
Chair: Nathaniel Strout, *Hamilton College*

Emma Annette Wilson, *University of Pittsburgh*
"All is but hinnying sophistry": The Puritanical Role of Early Modern Logic in Jonson's *Bartholomew Fair*

This paper engages the principles of early modern logic to analyze Ben Jonson's use of literary style to critique of and engage with English Puritanism in *Bartholomew Fair* (1614). Scholarship of Jonson's work has tended to split dichotomously: critics such as Sackton and Canaan have considered Jonson's use of rhetoric, while Patrick Collinson and John Creaser have emphasized the historical circumstances informing *Bartholomew Fair*. In this paper I propose an innovative analytical approach that unites these two currently disparate lines of critical inquiry. Logic stood the heart of all early modern intellectual operations, both ideological and discursive: it supplied writers the materials and stylistic structures necessary to formulate their texts, while from the 1580s English Puritans adopted a specific mode of logic (Ramist logic) which they deemed best conveyed and embodied their religious concerns. In this paper I will apply the precepts of Ramist logic to analyze the contrasting speech styles and structures of both Puritanical and ungodly characters at the Fair to argue that Jonson uses discursive strategies to parody not only Puritan nomenclature but also Puritan discursive logic.

Christina Carlson, *University of Chicago*
The Sacred and the Secular: Providence and the Republican Aesthetic in Political Prints, post-1649

This paper considers the English Republic's strategies of self-representation in political prints from the late 1640s and early 1650s, prints that emphasize, not the regicide, but the threat of the new Scottish "monarchy" of Charles II to reintroduce the executed Charles I's absolutism and arbitrary government from the northern border. These prints both employ and subvert a rhetoric of providentialism, appending to the traditional language of divine sanction a more naturalistic vocabulary of astrology and astronomy in a way that simultaneously acknowledges the vitality of Charles II's reign and prophesies its ephemerality. These prints testify to the existence of a distinct Interregnum republican aesthetic, but a republican aesthetic dependent upon a providentialism revised in the post-regicide moment, particularly in response to Hobbes's *Leviathan* (1650). If both parties in the English Civil Wars invoked divine will to legitimate their causes, Hobbes accomplished (as Robert Zaller has shown) the dissociation of the "operations of government" from the discourse of prophecy, miracle, and revelation — a secularization of providence that had profound effects on the republican image, and on republican political prints in particular.

Robert Dulgarian, *Emerson College*
Politics and Eristics in Cambridge Act Verses, 1600–60

Historiographers of Stuart culture leading up to and including the Civil War and Interregnum have tended to read either for increasingly sharply drawn fissures between clashing ideological groupings or for an ideology of consensus destabilized by contingent events. This paper argues that the evidence of culture from the two universities suggests a much less consistent picture. Focusing on the records of university disputations, specifically on printed "Act Verses" from Cambridge University exercises, this paper suggests that no particular pattern of either institutional ideological conformism or individual political commitment emerges. Rather, the record of the Act Verses from the period 1600 to 1650 suggests that at least in the Universities, commitments to scholastic modes and traditions of argumentation and to humanist poetics, rather than consistent ideological positions,

appear to determine the content and argumentation of Act Verses regardless of the (subsequent) careers and allegiances of the disputants. This paper will suggest that this pattern of commitment to eristic dispute may illuminate the otherwise fraught issue of "trimming" that characterizes so many political actors in the Civil War period.

40119
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St-Michel

Cities and Their Images

Chair: David R. Lawrence, *York University, Glendon College*

Jasper C. van Putten, *Harvard University*
A Cosmography of Exchange: Sebastian Münster's Correspondence for the *Cosmographia*

This paper proposes a significant reevaluation of the contribution to early modern print culture of Sebastian Münster's *Cosmographia* (Basel, 1544), a landmark in cosmography. It does so by taking into account Münster's strategy for marketing and financing the project, as evidenced by his extensive network of correspondence. Dignitaries in different cities were asked simultaneously for a drawn city view accompanied by a monetary donation to support its publication. The amount of the financial contribution determined the size of the final woodcuts. My analysis evidences a previously unnoted alignment of interests of cosmographer, publisher, and contributors. This network of interests marks a profound difference between the *Cosmographia* and earlier publications with similar encyclopedic aspirations, such as Hartmann Schedel's *Liber Chronicarum* (Nuremberg, 1493), because the latter were solely financed by their publishers. I propose that such networks and alignments were of decisive import for future developments in early modern print culture.

Adam McKeown, *Tulane University*
Champlain's Quebec and the Idea of the City

Although Samuel de Champlain crossed the Atlantic under the auspices of exploration and exploitation, the desire to create a capital city for New France dominates the works he published during the decades of colonization he oversaw. In one passionate appeal to Louis XIII, Chaplain proposes a city at Quebec called Ludovica, complete with houses of worship, universities, the latest Italianate military architecture — all the trappings of a well-established society not yet created. At the time he proposed Ludovica, Europeans had been energetically revising the idea of the city for a century, driven by new military machinery, new concepts of urban organization, and new technologies for representing urban space. Champlain's personal history as a cartographer, an observer of Spanish settlements in the Americas, and a Saintongeois who grew up in the planned city of Brouage under the shadow of La Rochelle also shaped his vision. This paper will look at the city he imagined and the city he tried to build in the context of the different energies shaping the European city in the old world and the new.

Livia Stoenescu, *Independent Scholar*
Not Allegorical but Real: Figural Relation and the Myth in El Greco's *Laocoön*

The map of medieval Toledo in the foreground of El Greco's *View and Plan of Toledo* (Toledo, Museo El Greco) relates the topographic accuracy of a venerable urban document to the panoramic view of Toledo. In his Washington *Laocoön*, El Greco decided to set the story of Laocoön not at the walls of an imagined Troy, but before the familiar gates of Toledo with its churches, synagogues and mosque. My paper seeks to determine the role played by Toledo in the remodelling of El Greco's work within the Arab and Jewish traditions of his adopted city. While Byzantinism serves as the prime foundation for El Greco's pictorial experiments, after his relocation to Toledo archaism revolves around the fusion of Muslim and Judaic cultures he found there. A sense of creativity and authenticity contrasts El Greco's *Laocoön* with the many assumptions on the myth of Trojan origins percolated into sixteenth-century European culture.

40120
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St-Laurent

Bess of Hardwick's Letters

Session Organizer: Alison Wiggins, *University of Glasgow*
Chair: Alison Wiggins, *University of Glasgow*
Respondent: Susan Frye, *University of Wyoming*

Imogen Julia Marcus, *University of Glasgow*
Bess of Hardwick's Scribes

How should issues of scribal production be incorporated into linguistic inquiry? This paper considers this question in relation to the eighty-seven letters from Bess of Hardwick, within which have been found at least twenty-one different scribal hands. Furthermore, the letters exhibit a wide range of collaborative scenarios. For example, one letter might contain two different scribal hands, another may have a scribal body with an autograph subscription and postscript. This paper describes the methodology of scribal profiling which enables distinction between Bess's autograph hand and the different scribal hands found across her letters. It can also enable assessment of the stability of a hand and, in some cases, can make it possible to assign identities to particular scribes. Ultimately, these considerations will complement linguistic analysis and contribute to illuminating the relationship between language and palaeography.

Felicity Maxwell, *University of Glasgow*
In Bess's Service: Language of Service and Letter-Writing

Many of Bess of Hardwick's letters are richly textured with the language of service. In recent years, Shakespeare studies have established service as a vibrant theme for literary investigation, showing its centrality to the imagining of society. This paper further illuminates Elizabethan social relations by exploring service in Bess's correspondence, drawing examples from exchanges with her own servants and with powerful civil servants such as Cecil. Material features are shown to function alongside rhetorical expressions of service, and the intricate strategies employed by different letter-writers are assessed according to each writer's status, intimacy with Bess, and motivation for writing. For example, the letters by Bess's servants are notable for their direct style, straightforward presentation, and minimal use of politeness strategies, in contrast with the heavy use of humility conventions in letters from more educated persons. This paper reveals the interconnected methods employed to manage a range of service relationships.

Graham Trevor Williams, *University of Glasgow*
More than Uglyography: The Social and Linguistic Implications of George Talbot's Gouty Hands

The difficulty of deciphering the handwriting of Bess's forth husband George, sixth earl of Shrewsbury, is notorious among palaeographers and Renaissance historians. It most likely explains the lack of a biography for him, despite his unquestionable historical significance. His uglyography is almost certainly a result of gout, which he frequently complained of and caused him great pain in his hands. This paper will draw on data from across the sixth earl's voluminous correspondence, discussing how gout manifested itself as an influence not only on the earl's handwriting but also as a discourse that shaped correspondences, and had implications for compositional dimensions of the text (i.e., the use of scribes) and the ability to manage social networks (by way of the holograph letter). This wider correspondence is used to contextualise his letters to Bess in a way not possible if the letters to his wife were considered in isolation.

40121
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St-Pierre

The Historiography of Renaissance Philosophy

Sponsor: Society for Medieval and Renaissance Philosophy (SMRP)
Session Organizer: Donald Duclow, *Gwynedd-Mercy College*
Chair: Peter Mack, *University of Warwick*

Rocco Rubini, *Yale University*
The Garin-Kristeller Debate and Gentile's Legacy
My paper reviews and details the Garin-Kristeller debate in light of their unpublished correspondence and relationship to their common mentor, Giovanni Gentile. I will argue that they supersede their predecessors' Hegelianism, from Spaventa to Gentile and Saitta, by means of a different allegiance to Post-Hegelian philosophical alternatives: Diltheyan *Historismus* (Garin) and Neokantian *Wertphilosophie* (Kristeller). To this day, inquiry into Renaissance philosophy and humanism is largely framed by late nineteenth-century philosophical concerns.

Nancy Struever, *The Johns Hopkins University*
The Intrication of Renaissance and Reformation Moments in Late Medieval Philosophy
Salvatore Camporeale argued that Lorenzo Valla's innovative thinking nourished the speculations of the northern Reformation figures Erasmus and Luther. F. Edward Cranz drew upon mid-twentieth-century work in the phenomenology of the Christian experience; his account of Luther's radical innovations illumines, I shall argue, Valla's premises and procedures.

Miguel Saralegui, *Universität Trier*
Gionio's *Elogia*: A Renaissance Portrait of the Philosopher
Paolo Giovio's *Elogia virorum illustrium* (1541) is one of the most popular books on intellectual life in the sixteenth century. It had a great fortune and influence: the *Elogia* was published several times in the original Latin version, and was translated into Italian, Spanish, and French. It is composed of short biographies on the most popular European and especially Italian intellectuals — philosophers, poets, and physicians are included — from Albert the Great to Thomas More. In this analysis of Giovio's book, I shall direct our attention to the qualities and characteristics which intellectuals and philosophers must have. This picture gives a very different image of the philosopher not only from the one defended in the Middle Ages but also in our times. The important thing in Giovio's portrait is not its historical accuracy or originality, but the influential view the book spread about the qualities required to be a philosopher.

40122
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Bonaventure
St-Lambert

Corneille and Rotrou: The Heroics of Language, Law, and the Sublime

Session Organizer: Carla Zecher, *The Newberry Library*
Chair: Carla Zecher, *The Newberry Library*

Harriet Stone, *Washington University*
Corneille's Heroic Perspectives: From Horace to Suréna via Vermeer
In *Suréna* Corneille situates the hero against both a political drama and an unseen space offstage (*ailleurs*). Linking Corneille's final work to his earlier tragedy *Horace* and also, less conventionally, to Vermeer's Lady *Writing a Letter with Her Maid*, I investigate the use of rational space to inform our perspective of the hero. Vermeer's painting here serves the didactic function of allowing us to imagine the theatrical experience geometrically, extending our view outside the political realm even as royal power seals the hero's fate. Although no history ties Corneille to Vermeer, the Dutch artist helps to evoke the historical context of French-Dutch

relations and the decline of French monarchic ideals in favor of new class of citizens. Rooted in a lyricism that parallels the beauty of the painted image, Suréna's death touches the sublime, but a sublime that shares more the beauty of Vermeer's figures than the sublime sought by Horace.

Hélène Bilis, *Wellesley College*
Lifting the Law: Tragedy and the Royal Judge in Corneille and Rotrou

This paper explores how Jean Rotrou's *Venceslas* (1647) and Pierre Corneille's *Le Cid* (1637) and *Horace* (1642) represent aristocratic guilt and royal judgment. Though known for his swift decisions and honorable choices, the Cornelian hero resembles Rotrou's more fallible and hesitant characters when it comes to the king's verdict. Called upon to judge the accused aristocrat, in these three plays the king bases his verdict on a suspension of law and refuses to engage with notions of guilt and innocence. We will consider these plays within the context of contemporary debates on law and the limits of law, and alongside poetic disputes over the tragic genre's portrayal of moral action. This focus on the monarch's sidestepping of law and the playwrights' own evasion of dramatic imperatives of decorum, will enable us to reassess not only the Cornelian hero, but also the notion of tragic guilt in the first half of the seventeenth-century.

40123
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Bonaventure
Mont-Royal

Experiments in Baroque Naples

Session Organizers: Nancy Canepa, *Dartmouth College*;
Lorenza Gianfrancesco, *University of London, Royal Holloway College*
Chair: Armando Maggi, *University of Chicago*

Lorenza Gianfrancesco, *University of London, Royal Holloway College*
Lingua Napolitana: Discussing the Origin of an Erudite Game

In seventeenth-century Naples a group of scholars developed a language known as the *lingua napolitana*. Traditionally interpreted as Neapolitan dialect, this language was adopted by a group of Neapolitan academicians whose primary goal was to promote a local literary language in order to challenge the linguistic hegemony of the Tuscan language. A symbol of local identity, the *lingua napolitana* became a mode of expression employed in literature, academies, courtly entertainment, and political satire. Based on newly discovered primary sources, this paper will explore the following questions: What was the role of Neapolitan language in early modern Naples? Who were the promoters of the *lingua napolitana*? Which documents were written in Neapolitan? Was the *lingua napolitana* a subversive form of communication or a canonical language?

Nancy Canepa, *Dartmouth College*
Culture Wars: Naples and the Language Question

One of the most striking reactions to the codification of literary Italian was the cultivation of dialects as literary languages. Naples, the undisputed center of this experimentation, produced original masterpieces by Giambattista Basile, Giulio Cesare Cortese, and others, translations into Neapolitan of classics old and new, and treatises in praise of Neapolitan. What does this activity mean? How and why do these authors assert their difference by constructing an "imagined community" through their Neapolitan works? How does the questioning of the idea of a unitary literary language relate to a wider interrogation of the traditional system of genres? Through consideration of Cortese's *Viaggio di Parnaso* (1621), Partenio Tosco's *L'eccellenza della lingua napoletana* (1662), and paratextual material from the Neapolitan production of this period I argue that the dialogue between these and canonical texts creates models not only of polemical or parodic conflict, but also of mutual "interanimation."

Michele Rak
Il Seicento a Napoli: dalla simmetria umanistica al capriccio barocco

Questo intervento si propone di considerare le icone della fase matura della Modernità, a Napoli: il Tempo, la Fortuna, i trionfi da tavola, i paesaggi con

rovina, gli Orchi e i Narcisi, i teatri viventi e meccanici, i volti come maschere delle anime e l'arte per scoprire i caratteri degli uomini e il loro status, le notizie delle guerre e delle rivolte, i giardini con canzoni, danze e fiabe, le piazze di una città moderna con le camere delle meraviglie, le feste per le elites e il popolo, gli sfaccendati, i teatri e l'ingovernabilità delle folle. Si considerano anche le nuove macchine della visione e le loro teorie e scoperte: lo specchio, le camere ottiche, il microscopio, il cannocchiale.

40124
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Bonaventure
Hampstead

French Painting ca. 1500: New Discoveries, New Approaches I: Production and Patronage in Bourges

Session Organizer: Nicholas Herman, *New York University*
Chair: Nicholas Herman, *New York University*

Robert Schindler, *Columbia University*
The Lallemant Family and Their Patronage of the Arts before Francis I

The Lallemant family from Bourges was among the greatest patrons of the arts of the latter half of the fifteenth century and the early part of the sixteenth century. Guillaume Lallemant (d. before 1474), Jean Lallemant (d. 1494), Jean Lallemant the Elder (d. 1533), and Jean Lallemant the Younger had made a fortune in trade and also held lucrative positions in the royal financial administration, which were passed down through the family. By the early sixteenth century the Lallemants had diverse political, mercantile, and intellectual interests that extended well beyond their hometown. This paper will concentrate on the period before Francis I and focus on the family's manuscript commissions. It will offer a survey of the artists involved in the illumination of their codices, examine their choice of artists, and assess their impact on the local tradition of manuscript illumination.

Frédéric Elsig, *Université de Genève*
La redécouverte d'une personnalité: Jacquelin de Montluçon

A l'instar de peintres éminents tels que Jean Poyer ou Antoine de Lonhy, la personnalité de Jacquelin de Montluçon compte parmi les redécouvertes récentes d'une histoire de l'art vivante, fondée sur les oeuvres. Elle a été reconstituée par Charles Sterling (1978) qui la rattachait à la culture d'un Jean Colombe et relevait, sur l'un des panneaux (Lyon, Musée des Beaux-Arts) constituant le retable des Antonins de Chambéry, une signature cachée, interprétée par Jean Favière (1979) puis par Jean-Yves Ribault (1994) comme celle de Jacquelin de Montluçon. Ce dernier, né en 1463 et actif à Bourges jusqu'à sa mort en 1505, se forme auprès de son père Jean Raoul (1417–1494), mais subit l'ascendant de Jean Colombe. Egalement enlumineur, il collabore au Bréviaire de Monypenny. Nous nous proposons d'en préciser le parcours stylistique, en discutant de nouvelles attributions et en replaçant le peintre dans son contexte.

Katja Airaksinen, *University of Edinburgh*
The Master of the Bouer Hours: New Discoveries in Bourges Manuscript Illumination ca. 1500

Studies in Bourges manuscript illumination to date have focused almost exclusively on the atelier of Jean Colombe, while other, yet anonymous or little-known, but important artists have remained in his shadow. This paper represents work of two considerable artists collaborating in a hitherto unstudied manuscript produced in Bourges ca. 1500. Technically the superior hand present appears close to his Tours contemporary, Jean Bourdichon, for instance in the skill with which he uses hatching and color to create nocturnal light effects and in his rendering of cool-colored facial tones. Compositional choices and certain characteristic motifs place both artists under the influence of Colombe in Bourges. Recognition of the oeuvre of these two artists, including the manuscript they illuminated for the ennobled Bouer family of Bourges (Leeds University Library, Brotherton Collection MS 8), will expand our knowledge of the production of illuminated manuscripts

in Bourges ca. 1500 and contribute towards a closer understanding of workshop activities during this key phase in the development of French visual culture.

Christine Seidel, *Freie Universität Berlin*
The Hours of Louis de Laval: A New Approach on the Prospects of a Book of Hours
Jean Colombe is generally thought to be a disciple of Fouquet, court painter of Charles VII and possibly the most famous French painter of the fifteenth century. A close observation of style in the early works of Colombe — among them one hitherto unidentified as such — proves instead that his training was far more complex. His major work — the *Hours of Louis de Laval* (Paris, BnF, Ms. lat. 920) owes a lot to the so-called Robertet book of hours, begun by Fouquet (New York, PML, Ms. 834), but instead of simply copying the revolutionary page-layout and compositions, Colombe transforms the Fouqetian ideas before an astonishing background of artistic tradition formed outside of Paris in the course of the fifteenth century. My paper will try to point out the heterogeneous prerequisites to attain to a better understanding of Colombe's art and its consequences.

40125
Hilton Montreal
Bonaventure
Cote St-Luc

Christian-Muslim Relations in Early Modern Europe I

Session Organizer: Paolo Pucci, *University of Vermont*
Chair: Paolo Pucci, *University of Vermont*

Sharon C. Smith, *Harvard University*
Faces in the Crowd: Image and Other in Early Modern Florence
In his *Il libro delle ricordanze* (1559), Giorgio Vasari describes the event depicted in his work in the Sala di Lorenzo il Magnifico in the Palazzo Vecchio. The painting (ca. 1555) reveals a stately Lorenzo receiving opulent and rare gifts sent by Sultan Qa'it Bay during negotiations for their fifteenth-century trade agreement. At this historical moment, a time of high consumerism, things equated to place; increasingly, the notion of the exotic was tied to the desire to possess goods from remote lands. These factors contributed to a stylization in the portrayal of imaginary types for Middle Eastern persons — be they visiting dignitaries, traveling merchants, or slaves — in early modern Florentine painting which will be examined vis-à-vis contemporary textual sources in this paper. Particular attention will be paid to the representation, or image, of the slave during this period in light of coeval descriptions, dialogues, and debates.

Suzanne Conklin Akbari, *University of Toronto*
Spenser's Babylon: Rewriting the Saracen in *The Faerie Queene*
This presentation explores how Spenser rewrites the history of the medieval Christian encounter with Islam, drawing on both English and Continental versions of crusade literature as well as on the narratives of imperial succession (translatio imperii) articulated in both the *Faerie Queene* and Spenser's "Ruines of Time." Babylon functions as a pivotal term in Spenser's construction of Christian identity, serving as a focus for religious alterity in two dimensions: both Catholic Rome and Islamic Orient. Babylon is, moreover, the foundational city in a narrative of translatio imperii that, for Spenser, culminates in the British Empire. It is that which must be displaced and the point of origin, a continued source of anxiety that must be (and yet cannot be) abjected. Spenser's linguistic and poetic medievalism camouflage his Orientalism as a continuation of medieval modes of European self-definition, while it actually participates in early modern economic and political systems of thought.

Jerold Frakes, *State University of New York, Buffalo*
The Other Representing Another Other: Early Modern Jewish Epic and Islam
While variant strategies may be identified in medieval and Renaissance Christian literature for representing the Muslim Other, the two extremes comprise: a representation

of the Muslim as culturally, racially, and even anatomically Other, and a more "neutral" representation as culturally Other but without a propagandizing moral valuation of that difference. The contemporaneous Jewish representation of Muslims belongs to the latter tendency, and in epic — the most virulently racist of Christian genres — there is only a single Jewish text that deviates from this antinomian norm of tolerance. The paper examines two examples of late medieval Christian epic and their early modern Jewish adaptations: *Wigalois* (German), *Kinig Artis houf* (Yiddish) and *Buovo d'Antona* (Tuscan), *Bovo d'Antona* (Yiddish), both adapted into Yiddish by German-Jews in Northern Italy.

40126
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Bonaventure
Westmount

The Global Renaissance Revisited

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

Session Organizers: Ananda Cohen Suarez, *City University of New York, Graduate Center*; Ellen Hurst, *City University of New York, Graduate Center*; Christa Irwin, *City University of New York, Graduate Center*

Chair: Samuel Y. Edgerton, Williams College

Gül Kale, *McGill University*
Architectural Ideas Beyond: A Book on Architecture of the Early Modern Ottoman Period

It has been commonly claimed that there is no theory in Ottoman architecture. However, a book on architecture written in early seventeenth-century Istanbul may allow us to question this assumption to surpass conventional boundaries in architectural history and theory. This often ignored text written by a close friend of the Ottoman chief architect Mehmet Agha reveals how at a point in history, the oral tradition of architecture transformed into a literal one by simultaneously elevating the status of architecture as a discipline within various sciences. In this paper, I will examine the emergence of architecture as a theoretical science in the Ottoman period, while having a comparative look at the Renaissance classification of sciences. While the philosophical ideas of the period were influential in this attempt, it is also known that Ottomans had close contact with Europe and they even had the possession of a Vitruvius book. An inquiry on the nature of exchanges of architectural ideas that might have been influential in the production of a book on architecture within the Ottoman context may reveal many alternative routes to follow in order to examine both similarities and differences in architectural theory beyond boundaries.

Emily Breault, *Columbia University*
Mirrors in the Andes

In the seventeenth and eighteenth centuries, mirrors were introduced as new forms of decoration in the churches and processions of the Andean Highlands. *Retablos* constructed of mirrors made walls appear alive with brilliant, moving reflections. Mirrors became standard features of the ritual spaces of the region; they adorned *retablos*, church walls, processional architecture, portable altars, candlesticks and painting frames. This paper explores how the mirrors of the Andes engaged conventions of church decoration. The mirrors served as evocations of the Heavenly Jerusalem, but they also eluded interpretive structures. They delivered brilliant spectacle, and yet there was nothing to hold onto. The blank spectacle produced by mirrors held specific relevance in the context of the fraught history of images in the region. Mirrors asserted certain aims of imagery, but without their complications. This paper contributes to a discussion of a "Global Renaissance" as it considers how this aesthetic practice distinct to the Andes engaged, and subverted, tenets of Western art

Valerie Behiery, *Concordia University*
Declassifying Art History: The Global History of Blue and White Porcelain

The history of blue and white porcelain evinces how, even centuries before discourses on globalization, the concept of network had sometimes superseded that of location. The very birth of blue and white challenges standard methods of classification by indubitably demonstrating how art and cultures never develop *ex nihilo*. Developed in China under Mongol Yüan rule using cobalt ore imported from Persia, blue and white went on to enact one of the most momentous revolutions in the history of the decorative arts. Transforming the ceramic productions and tastes of Asia, the Middle East, Europe, and eventually North America, it provides the perfect template for rewriting art history "globally," taking into account the complex processes of crosscultural exchange, translation, and interdependence. In my paper, I will chart the global trajectories of blue and white with an emphasis on early modern Europe in order to articulate its uses in rethinking art historical methods.

Emily Engel, *Indiana University*
Early Modern Chimu Ceramics: A Glocal Tradition on the Peruvian North Coast

Studies of early modern European influence in South American artistic production usually center upon the importation of artists and artworks, the use of art in evangelical practice, and the ubiquitous influence of prints on the development of all visual arts. The Chimu colonial ceramic tradition (ca. 800–1600), centered in the Moche Valley near contemporary Trujillo, provides an alternative model for understanding how innovative works of art simultaneously reconfigured global Renaissance innovations and local conventions. In this paper, I argue early modern Chimu ceramics indicate that artistic agency was expressed in technical and formal experimentation, practices with roots in earlier Moche, Chimu, and Chimu-Inka visual culture. This agency was characterized by inquisitiveness about and experimentation with European and Asian brightly-colored glazes. In the unstable conquest period, Chimu ceramicists no longer served as mere agents of a political system but independently added foreign techniques to already complex local traditions.

40127
Hilton Montreal
Bonaventure
Outremont

Giovanni Gentile's Renaissance

Session Organizers: Ernesto Livorni, *University of Wisconsin, Madison*; Matteo Soranzo, *McGill University*
Chair: Matteo Soranzo, *McGill University*

Ernesto Livorni, *University of Wisconsin, Madison*
Gentile's Interest in Renaissance Hermetism

This paper will focus on Gentile's interest in Renaissance Hermetism as it is outlined especially in his two main studies, *Giordano Bruno e il pensiero del Rinascimento* (1920) and *Studi sul Rinascimento* (1923). These studies developed in a cultural milieu (Florence in the aftermath of World War I and the advent of Fascism; Pisa and Rome, where Gentile taught at the university), which favored Gentile's philosophical reflection and it was at the same time encouraged by the Neo-Idealist philosopher. This cultural exchange at a crucial time in modern Italian history had noteworthy consequences especially in the study of the Renaissance. My paper will not be interested in the political and ideological manipulations of Renaissance philosophy; rather, it will focus on the concepts and trends that it pointed out for the research that developed in the twentieth century even in a context that was politically and ideologically distant from the Fascist regime.

Massimo Verdicchio, *University of Alberta*
Gentile's Renaissance

In Gentile's Hegelian philosophical system the place of art thathas to be sublated and overcome in the highest stage of history represented by the state and Fascism is occupied by the Renaissance, or what Gentile understands as the Renaissance.

All distinctions aside and assessment of artists and philosophers, the Renaissance represents a moment of crisis and conflict which in terms of the Renaissance as historical period is characterized by the fracture between the intellectual and politics, between art and the state, which for Gentile was the reason for Italian decadence. In aesthetic terms this moment of disruption corresponds to what Hegel characterizes as the death of art, the moment of separation between the symbol and what is symbolized which has to be sublated and overcome. The Risorgimento and Fascism represented for Gentile the two historical moments that redeem Italian history. The failure of both, if not just the latter, points not only to the impossibility of this overcoming, but also to the dangers inherent in an aesthetic conception of the State and to the repression necessary to maintain it at all costs.

Wilson Kaiser, *University of North Carolina, Chapel Hill*
Giovanni Gentile's Leonardo: Fascism and the Revisioning of Renaissance Humanism

In March 1939 von Ribbentrop ended a successful visit to Italy with the signing of the Pact of Milan, binding Italy's fate to Germany's just months before the Nazis invaded Poland. On the same day, in the same city, the Re Imperatore, Badoglio, and other notables inaugurated an eight-month exhibition of the art and technical designs of Leonardo da Vinci. One of the products of this exhibition was the massive *Leonardo da Vinci*, a collection of essays and prints that promised to represent Leonardo in his entirety. The book mirrored the exhibition, dividing Leonardo's jumbled, complex notebooks into twenty encyclopedically conceptual categories like "Architecture" or "Hydraulics." Giovanni Gentile headed the organization of the exhibition, and his contributing essay to the volume, "Leonardo's Thought," provided the working philosophy of humanism that subtended the exhibition as a whole. My talk will explore Gentile's development of humanism through Leonardo da Vinci in the context of fascism as well as the uses the regime made of the Renaissance.

40128
Hilton Montreal
Bonaventure
Lasalle

Florentines and Chapels

Chair: Marcia B. Hall, *Temple University*

Linda Koch, *John Carroll University*
Justice and the Empty Throne in Medici Florence, 1460s

In 1466 Antonio Rossellino and other collaborating artists created a beautiful white marble and porphyry throne to occupy the left wall of the royal Cardinal of Portugal Chapel then being completed at San Miniato al Monte in Florence. The throne, unusual in a funerary chapel, has not been adequately interpreted. Beyond its relevance as a bishop's *cathedra*, a nod to Portuguese Bishop Alvaro, who oversaw the chapel's execution, and its allusions to a David's throne awaiting Christ's return already proposed by scholars, the throne makes references to rule on other levels. To explain several peculiarities of the surrounding decoration, including the flanking benches and roundels with the Four Cardinal Virtues above, this paper engages a multidimensional reading that emphasizes the throne's references to Justice. The most celebrated virtue of rule in the history of European political philosophy, Justice was insistently promoted in public discourse in Medici Florence during the 1460s.

Tamara Smithers, *Temple University*
Funerary Memorials, Monuments, and Celebrations in Honor of the Italian Renaissance Artist

This paper will focus on how public monuments made to pay tribute to painters, sculptors, and architects serve as visual evidence of the Renaissance cult of the artist and reflect their rise in social status. I will discuss how, for the first time, funerary monuments as a form of popular praise of the artist entered the public sphere on a grand scale, eulogizing the individual and promoting the profession. Many

memorials communicated pride in the vocation and in one's skill by highlighting imagery or featuring inscriptions emphasizing artistic ascendancy. In addition, the Accademia del Disegno in Florence initially banded together in order to pay respects to fellow artists who could not afford their own burial rites. The Compagnia dei Virtuosi had a parallel objective in Rome. Resulting were the shared burial spaces at Cappella della SS. Trinità at Santissima Annunziata and the Cappella San Giuseppe da Terra Santa in Santa Maria ad Martyres. This paper will demonstrate how and why artists commissioned and designed their own tombs, and the tombs of colleagues, revealing the newly cherished value of artistic identity and professional comradeship.

Klazina D. Botke, *ICOG Rijksuniversiteit Groningen*
Patrician Self-representation: The Salviati Chapel in Florence (1579–89)

During the fifteenth and sixteenth centuries, because of flourishing commercial activities, the Salviati family had become one of the wealthiest patrician families in Florence. This allowed the brothers Antonio and Averardo Salviati to commission the most expensive project of their time: the Salviati chapel, dedicated to St. Antoninus, at the San Marco church in Florence. In recent scholarship, the chapel and its decorations have been interpreted in a light favorable to the Medici. In these studies, the Salviati brothers are only recognized as the financiers of the project. This fits into a common idea that patrician patronage in Florence during the sixteenth century did not have its own individual character. In this paper I will argue that the chapel and its decorative program served not only the political interests of the ruling Medici, but also those of the Salviati, and therefore can be seen as an excellent example of patrician self-representation.

40129
Hilton Montreal
Bonaventure
Lachine

Representing Sacred Texts in Early Modern Spain

Session Organizers: Ronald Surtz, *Princeton University*; Christina Lee, *Princeton University*
Chair: Christina Lee, *Princeton University*

Natalia Pérez, *Princeton University*
Theatrical Birthrights: The Overhead Blessing in *La Farsa de Ysaac*

Genesis 27 relates the theft of Isaac's blessing — Esau's birthright — by his younger son Jacob. The Spanish playwright Diego Sánchez de Badajoz's sixteenth-century dramatic staging of this usurpation in *La Farsa de Ysaac* emphasizes the role of Rebecca's dissimulation in orchestrating the theft. As I suggest in this presentation, the role of Isaac's wife might be read as an analogue of the figure of the theatrical director. Sánchez de Bajadoz's play, in effect, reflects on the very conditions of the theater itself by producing a peculiarly abstract play-within-a-play directed by a female figure. By thematizing the interplay between the human voice and its "iterability," the work serves as a fascinating example of the theater's theorization of its own techniques and formal operations.

Sonia Velázquez, *Princeton University*
"All the more horrible because she was beautiful": Picturing Saint Mary of Egypt

When Stendhal encountered Jusepe de Ribera's half-figure portrait of Mary of Egypt in the Borghese Gallery in Rome, he was shocked by "the horrible old woman, all the more horrible because we can see that she had been beautiful." The legend of Mary of Egypt, one of the so-called holy harlots, remained a popular subject of oral, written and visual accounts in Spain from the thirteenth well into the seventeenth century. In this paper, I will consider the visual representations of Mary of Egypt, focusing on Ribera's portraits of the penitent saint (1641, 1651) and the question of decorum in the representation of female sainthood. I shall argue, by comparing the treatment of Mary to similar portraits of male anchorites (also by Ribera) that this particular saint's identity, predicated on the triangulation

of beauty, desire, and the divine, also serves as a particularly creative vehicle for artists to reflect on the question of representation in general, and of the function of beauty in the depiction of holiness.

Nuria Sanjuan Pastor, *Princeton University*
The Letter as Relic: Teresa of Avila's Correspondence

In her letters, Saint Teresa attempts to create a voice capable of expressing her own personal experience while simultaneously establishing for itself the authority necessary for such expression. After her death, her letters posed a problem for her contemporaries: Traditionally letters written by saints were venerated because they dealt with the mysteries of the faith, and thus could be exemplary. But given Teresa's gender and the radical nature of her reform, she could not afford to speak freely about doctrine, hence her letters lacked the traditional authority found in those of Blessed Juan de Avila or Saint Jerome. Still, her letters were collected and considered worthy of veneration. I argue that the authority of Teresa's letters stems not simply from their content, but rather from their power to re-create their source, specifically through the use of her own distinctive language, the emphasis on the writing by her hand, and the suffering of her cross (*imitatio Christi*). Thus for her devotees, Teresa's letters had a power analogous to that of relics: by contemplating them the faithful could feel a connection with the physical body of Saint Teresa and through it come closer to the divinity.

Enric Mallorqui-Ruscalleda, *Indiana University of Pennsylvania*
Chivalric and Erotic Discourses in Carmelite Spirituality

Several authors, including Georges Bataille and Michel de Certeau, have alluded to the relationship between eroticism and mysticism. The functioning of the mystic-erotic imaginary within Carmelite spirituality, nonetheless, needs to be further explored, especially in its relationship to the less well-known books of chivalry *a lo divino* ("to the divine"). In this presentation, I will trace the genealogy of the chivalric imaginary within the works of two Carmelites, Saint Theresa of Jesus and Saint John of the Cross. This will allow me not only to consider possible sources of the authors' works, but also to analyze how they make use of mystic-erotic language as a means to construct particular forms of spirituality and to better understand the relationship they intend to establish with their supposed readers.

40130
Hilton Montreal
Bonaventure
Verdun

Scientists, Travellers, and Antiquarians and the Problem of Wonders in the Early Modern Period

Session Organizer: Guido Rebecchini, *Università degli Studi di Siena*
Chair: Daniel Stolzenberg, *University of California, Davis*
Respondent: Daniel Stolzenberg, *University of California, Davis*

Fabrizio Nevola, *University of Bath*
Picturing disaster in Early Modern Italy

Earthquakes and natural disasters have rarely been considered as a distinctive iconographic genre. Starting from observations around Francesco di Giorgio Martini's *Madonna of the Earthquakes* (Siena, 1467), this paper considers the cultural impact of and reactions to natural phenomena in contemporary visual records. Such evidence, supported by chronicles and other documents, suggest that devotional and ritual responses remained at the forefront of municipalities' methods of dealing with such events, and that it is anachronistic to view these as distinct from political, economic and technical means. As such, images are very effective documents for recovering what might be termed the social and cultural construction of disaster in the early modern period. By claiming such visual documents back from historical seismographers, it is possible to consider historical earthquakes as critical moments when natural events challenged prevailing systems of belief, eliciting responses that tended to reinforce the structures which the "disasters" had undermined.

Guido Rebecchini, *Università degli Studi di Siena*
On Proofs, Giants, and Antiquarians

In 1569, as the rebellion against Spain inflamed the Flanders, the Catholic antiquarian Goropius Becanus dedicated to the Duke of Alba, then commander of the Spanish troops, a treatise entitled *Gigantomachia*. There, the scholar argued that giants were those humans who opposed political authority, and thus God by extension, and for this reason deserved to be annihilated. When it came to discussing the finding of enormous bones that had traditionally been associated with giants, however, Goropius reveals an unexpected skepticism toward the beliefs that surrounded these legendary creatures. Becanus's work elicited a polemical response from the Spanish historian and antiquarian Alphonso Chacòn, who wrote a hitherto unnoticed treatise in manuscript to refuse Becanus' thesis and confirm the existence of giants. This work raises several questions about the concept of evidence, both visual and literary; the category of truth; and the very status of experience.

Stefan Donecker, *European University Institute*
The Werewolves of Livonia: Explanations and Interpretations of Shape-Changing in Early Modern Sources

Throughout the early modern period, the territory of Livonia, roughly corresponding to present-day Latvia and Estonia, was known as an abode of particularly vicious werewolves. Diabolic shape-changing was a common feature in witch trials all over Europe, but no other country gained a similar notoriety as an alleged lycanthropy hotspot. The proposed paper compares the approach to the Livonian werewolves in different categories of sources (scholarly texts, in particular ethnography, historiography and antiquarianism; travel accounts; and juridical trial records). Contemporary observers were faced with a phenomenon that was, as several commentators noted, difficult to believe, yet seemed unsettlingly real. I intend to document the argumentative techniques employed by sixteenth- and seventeenth-century scholars, travelers, and jurists to explain and rationalize the menace of Livonian shape-changers. In doing so, I hope to offer some insights on the perception of the wondrous in the periphery of early modern Europe.

40132
Marriott Chateau
Champlain
Salon Habitation B

Picking up the Threads: Form and Function in Early Modern Tapestry

Session Organizer: Karen Lloyd, *Rutgers University*
Chair: James Harper, *University of Oregon*

Rebecca Olson, *Oregon State University*
Heroic Tapestries and the Early Tudor Court

In William Caxton's *The Historye of Blanchardine* (1489, reprinted 1595) a prince views a tapestry set depicting the fall of Troy and becomes inspired to take on "feates of chivalrie." This paper considers the affective power of the Trojan tapestry in light of court protocol initiated by Caxton's patron: Margaret Beaufort, mother of Henry VII. Caxton's tapestry is surely inspired by the epic tradition of heroes "reading" tapestries going back to Virgil's *Aeneid*, yet I would argue that it also corresponds with material practices of his own time, and may have been designed to appeal to his patron. Margaret dictated court conduct that persisted for decades; among her recommendations was that the English queen give birth surrounded by tapestries. Caxton's text suggests that material tapestry practices and their literary representations were mutually reinforcing, and reveals how tapestries were seen as liminal objects delineating spaces associated with birth and heroic rebirth.

Merit Laine, *The Royal Palace*
Magnificent Sacrifices: Virtue, Duty, and *Devotio* in Queen Christina of Sweden's Coronation Tapestries

This paper will analyze a set of thirteen tapestries ordered for the 1650 coronation of Queen Christina of Sweden. The set shows scenes taken from several episodes of the mythical past of Rome, but does not form a coherent narrative. The paper will discuss specific meanings created by the interrelated aspects of the tapestries as prestigious objects and of their subject matter, display and significance at a specific, politically and dynastically highly important moment. I will argue that the set should be understood as a series of comments on Christina's position as a ruling queen and her legitimacy as her father's heir, and on her highly controversial decision not to marry. Virtue and dedication are central themes in Christina's rephrasing of her rejection of what was seen as her public duty — marriage — as a sacrifice of private pleasure — love — for the common good.

Lara Yeager-Crasselt, *University of Maryland, College Park*
The Turks on a Grand Scale: A Reconsideration of Pieter Coecke van Aelst's *Customs and Fashions of the Turks after Constantinople*

This paper explores the relationship between tapestries and large-scale woodcut prints through Pieter Coecke van Aelst's *Customs and Fashions of the Turks*. Coecke's 1533 journey to Constantinople on behalf of a Brussels tapestry firm generated a set of monumental woodcuts, published in Antwerp in 1553, that faithfully record the city, its surrounding landscape, and the customs and rituals of the Turkish people. Scholars have generally regarded the woodcuts as the unrealized designs for a tapestry project for Ottoman emperor Süleyman the Magnificent. I would argue that they may instead have been the product of a different commission for a prominent European patron. In their scale the woodcuts functioned similarly to — but independent of — tapestry, potentially serving as an inexpensive, ephemeral alternative. Coecke's woodcuts oscillate between the two media, and offer reflections of the cultural and artistic communication that took place among empires, artists, and patrons in the sixteenth century.

40133
Marriott Chateau Champlain
Huronie A

Problems of Attribution in Manuscript and Print

Sponsor: Renaissance English Text Society (RETS)
Session Organizers: Arthur Marotti, *Wayne State University*; Steven May, *University of Sheffield*
Chair: Steven May, *University of Sheffield*

Jason Powell, *St. Joseph's University*
Misreading Wyatt and his Scribes

British Library Egerton MS 2711, Wyatt's own manuscript of his poetry, includes poems in his hand with those of three scribes and his corrections to scribal copies. However, the manuscript presents editorial problems. Wyatt did not proofread well and his scribes were often inattentive to rhyme, meter, or even the sense of the poems they copied. This problem was recognized by contemporaries who corrected obvious errors and made emendations to suit their own tastes. Modern editors have frequently adopted these later readings without justification. However, such methods are highly problematic; while Wyatt's tendencies are often clear, his 'aesthetic' is sometimes obscure to the point of mysterious. In this paper, I will suggest new readings of four poems — "What vaileth trouth," "Ye olde mule," "The longe love," and "Love and fortune and my mynde" — while justifying each on codicological and editorial grounds.

Ian Lancashire, *New College, University of Toronto*
Problems on Attribution in Manuscript and Print

My *Forgetful Muses: Reading the Author in the Text* (University of Toronto Press, forthcoming October 2010) describes authoring with evidence from cognitive neuroscience, firsthand testimony about creative process, corpus linguistics, and philological case studies of a dozen authors from Caedmon to Margaret Atwood. A new model of authoring results that poses several difficulties for attribution researchers. Until now, they have chosen stylistic markers regarded as "unconscious" but now we know that any and all markers are normally unselfconsciously produced. Secondly, although attribution research views an author's style as unchanging, outside of semantic clusters in longterm memory, we now know that mental illness, while often outwardly asymptomatic, can significantly degrade an author's language procedures over decades or a single year. To attribute a text to any author, therefore, we must know more than statistical data analysis. We need to have a well-informed neuro-cognitive profile of that author's lifetime language production.

Micheline White, *Carleton University*
The Terms of Forgiveness in Works by Anne Lock, John Calvin, and the Author of "A Meditation of a Penitent Sinner"

"A Meditation of a Penitent Sinner," the unattributed sonnet sequence appended to Anne Lock's translation of the *Sermons of John Calvin* (1560), is currently attributed to Lock with little hesitation, and her gender and biography figure prominently in analyses of its religious and aesthetic politics. Here, I adopt a skeptical attitude towards the authorship question, critically exploring verbal and conceptual relations between Lock's dedication, the sermons, and "A Meditation." These texts are indeed closely intertwined, the dedication and sonnets offering similar reinterpretations of the terms of forgiveness described in Calvin's sermons. While this evidence might appear to strengthen the attribution to Lock, it is not conclusive, and I suggest that tentatively attributing the sonnets to another unknown author — female or male — can facilitate alternative readings of the volume and of female literary agency.

40134
Marriott Chateau Champlain
Huronie B

Comedy and Society in Renaissance Italy I

Session Organizer: Massimo Scalabrini, *Indiana University*
Chair: Massimo Scalabrini, *Indiana University*

Rosa Amatulli, *City University of New York, Queens College*
Laughter as an Ethical Response in the *Orlando furioso* and *Don Quixote*

According to Plato and Aristotle, systems of ethics are not transcendental but answer to different situations, and an ethics is the prescription for social behavior. The knights in the *Furioso* are ridiculous because they are swayed by their appetites and because they are not loyal to the principles of knighthood. Don Quixote, on the other hand, is ridiculous for opposite reasons. Forgetful or neglectful of the contemporary life-world around him, he is obsessively loyal to a set of ethics relevant only to chivalry, and not to his contemporary society. Moral values and ideology are historically bound. This paper shows that what makes for the humor of the *Furioso* and *Don Quixote*, is nothing other than their authors? response to the conditions of their time. If their characters are ridiculous (*idions*), it is because they fail to be political in the Platonic-Aristotelian notion of the word *politiké*.

Angela Porcarelli, *Duke University*
Il piacere degli inganni: la poetica del comico di Lodovico Castelvetro tra Platone e Aristotele

Nel suo commento alla Poetica di Aristotele Castelvetro investiga le ragioni del piacere che deriva dagli inganni e delinea, in questo modo, la tipologia del comico

delle situazioni beffa. Vedremo come il riso che nasce dagli inganni sembra sottrarsi alla definizione aristotelica di commedia e includere quel sentimento che Aristotele aveva messo al bando, il dolore. Per trovare uno spazio anche a questa tipologia di riso Castelvetro include alcuni elementi della visione del comico proposta da Platone nel Filebo. Secondo il filosofo alla radice della commedia si trova un dolore dell'anima, ovvero il sentimento dell'invidia, che induce a godere dei mali dei vicini. Integrando Aristotele con Platone Castelvetro formula una definizione del riso che può tollerare l'inclusione del dolore.

Heather Sottong, *University of California, Los Angeles*
The Fat Woodcarver: Victim of a Renaissance Sense of Humor

Antonio Manetti's *Novella del Grasso Legnaiuolo* (1480s) is the allegedly true story of an elaborate *beffa* orchestrated by Filippo Brunelleschi at the expense of a corpulent woodcarver named Manetto (better known as Grasso). Brunelleschi and his spirited entourage manage to convince Grasso that he is no longer himself, but rather another man of the name Matteo. Singling Grasso out as the victim of their prank because he has "shunned" them by missing a dinner party, the group reaffirms their bonds at the expense of one member. Although the prank may seem extremely cruel and unmerited by modern standards, for Renaissance Florentines, this *beffa* represented the apex of humor. What has changed since then to exclude us from the intended hilarity? My paper explores how the ideals and social structures of Quattrocento Florence made the concerted attack on a man's sense of self a thing of comedy.

Alison Cornish, *University of Michigan, Ann Arbor*
Getting the Joke: Early Italian Comedy as Vernacularization

Modern theater began in Italy as a pedagogical exercise, the performance of school texts in the Latin original. Even though *volgarizzamenti* were soon produced on commission, often in terza rima, they too did not feature spontaneous contemporary dialogue. Translated plays were supposed to retain their antique patina; otherwise, as one hired translator complained, "non pareria antiqua." "This is your Florence" declares the prologue of Machiavelli's *Mandragola*, as if it were remarkable that the play's argument would be both local and contemporary. Indeed the character Nicia is modeled on Terence's *Andria*, a Roman comedy that Machiavelli himself translated. The language and subject of Bibbiena's *Calandria*, which Vasari would later call the first play written in the vernacular, were also not entirely modern. I propose to consider the new Italian comedies in the context of vernacular translation in Italy and in terms of Sheldon Pollock's notion of the cosmopolitanization of the vernacular.

40135
Marriott Chateau
Champlain
Terrasse

John Donne I: Donne Writes Letters

Sponsor: John Donne Society
Session Organizer: Graham Roebuck, *McMaster University*
Chair: Judith Herz, *Concordia University*

Jeanne Shami, *University of Regina*
Donne's Vocation Letters

Recent research requires a reexamination the letters of 1613–15, especially with a view to evaluating what these letters reveal about this period of decisive decision-making in Donne's life.

Margaret Maurer, *Colgate University*
John Donne and Sir Robert Ker as Correspondents

Sir Robert Ker's involvement in the preservation, dissemination, and even the commissioning of Donne's writing makes details of his friendship with Donne particularly interesting. Several letters from Donne to Ker are included in *Letters*

to Several Persons of Honour, a few more are among those appended by Donne's son to *Tobie Matthews Collection of Letters*, and Ker himself made "a coppy of an ansure I wrote to this letter of doctor Donne's." This warmly generous letter was preserved by Ker's family, though without the Donne letter that prompted it. R. C. Bald includes the entire text because "it is interesting to see how some of Donne's friends expressed themselves toward him." Other remnants of Ker's correspondence, however, allow us to see that the style of this letter is characteristic of its writer, giving some insight into the mind and temperament of one of Donne's most appreciative readers.

Dennis Flynn, *Bentley University*
On the Shape of Donne's Career, Emerging from the Edition of His Letters

One major hindrance for our grasp of Donne's biography has been the lack of a reliable edition of his letters. Without the evidence such an edition alone could provide, we have to rely instead on received opinion and unfounded assumptions to construct Donne's career. In three main areas, the biographical work of scholars like R. C. Bald, Arthur Marotti, and John Carey has exhibited this tendency: on the nature of Donne's work as a secretary for Lord Keeper Thomas Egerton; on Donne's subsequent withdrawal and isolation from the center of power; on Donne's internal debate and consequent resolution to make his profession divinity. Work on the OUP edition of the letters has produced evidence, in all three of these areas, that should help us sharply to revise dominant views of the shape of Donne's career.

40136
Marriott Chateau
Champlain
Maisonneuve B

Early Modern Italian Identities IX

Sponsor: Charles Singleton Center for the Study of Premodern Europe
Session Organizers: Julia L. Hairston, *University of California, Rome*; Walter Stephens, *The Johns Hopkins University*
Chair: Walter Stephens, *The Johns Hopkins University*

Francesco Caruso, *The Johns Hopkins University*
Developments of Poliziano's *Grammaticus*

The death of Lorenzo the Magnificent in 1492 precipitated Poliziano's lifelong quest for stability — material, intellectual, and existential. Unsuccessful in his attempts to have access to the Roman Curia, exposed to attacks from within and without the Florentine Studium, incapable of negotiating with the new ruler Piero de' Medici, the Italian humanist was urged to find a new space for himself and to create a new figure of intellectual, alternative to that of the *literatus* or of the professor. Through a reading of works to which Poliziano attended in the late '80s and early '90s of the Quattrocento, namely the *Miscellanea centuria prima*, the *Lamia*, and the *Liber epistolarum*, this paper aims to illustrate the construction of this novel identity and explore its articulations.

Elizabeth Giselbrecht, *University of Cambridge, King's College*
Collecting-Selecting-Disseminating: Constructing a New Musical Identity in Nuremberg around 1580

The cantor and editor Friedrich Lindner lived and worked in southern Germany his entire life and is not known to have ever traveled to Italy. And yet he almost singlehandedly built up and disseminated a vast repertoire of Italian music. Although the manuscripts and printed books he edited have not gone unnoticed in scholarly literature, his role as one of the main catalysts of Italian music in Germany has not been investigated. This paper explores for the first time the mechanisms by which Lindner built up this Italian musical repertoire and seeks to reconstruct the selection process through which he decided what music to publish from the many sources he had obtained. How did this editor in Nuremberg collect, select and

disseminate Italian music and in doing so create and cater for a German market? And did he succeed in constructing a musical identity based on music coming from Italy on the other side of the Alps?

Nicla Riverso, *University of Washington*
Paolo Sarpi: Catholic Friar or Heretic?

Paolo Sarpi is one of the most interesting thinkers of the early modern age. Western civilization is deeply indebted to men like him, who through risk-filled lives and momentous mental effort precipitated the abandonment of mediaeval ways of living and thinking. Sarpi's contribution to the development of the new view of the world and its phenomena during the Enlightenment is highly regarded. But how could Sarpi be a religious man and yet support the natural philosophy theories of his time? How did science correlate with religious matters during the seventeenth century? How much did Pomponazzi's and Sarpi's thoughts (they both denied the immortality of the soul) have in common, and what effect did they have on religious belief? Was Sarpi a Catholic friar or a heretic? These are some of the central questions that I will address in my interpretation of the Servite friar as natural philosopher of the seventeenth century.

40137
Marriott Chateau
Champlain
Maisonneuve C

Words about Images in Early Modern Europe V: Art Theory in Italy and England

Session Organizer: Stephanie Dickey, *Queen's University*
Chair: Stephanie Dickey, *Queen's University*

Amy Frederick, *Case Western Reserve University*
"It so much concerns the conducting of hatches and strokes": Drawing and John Evelyn's *Sculptura*

Although the first European history of prints and printmaking, John Evelyn's *Sculptura* (1662) has not had an enviable critical history. Overlooked in his oeuvre when compared with *Sylva*, his 1664 treatise on trees, the book was received with lackluster enthusiasm by eighteenth and nineteenth-century critics who preferred later texts by writers such as Roger de Piles. This paper questions the dismissive reception of *Sculptura*. It will examine the fifth chapter of the monograph, "Of Drawing and Design," in order to illuminate and extrapolate Evelyn's ideas on drawing, and the relationship between drawing and printmaking. It will also contextualize Evelyn's book by comparison with contemporary art manuals such as those by Abraham Bosse, Alexander Browne, and William Sanderson. Finally, this paper will include an assessment of Evelyn's list of "master printmakers" in the context of their draughtsmanship.

Marina Daiman, *New York University*
Opera di furore or *opera di memoria*: The Concept of Invention in Early Modern Art Criticism

As first applied to visual art by Alberti, the concept of invention mainly implied the subject matter of an *istoria*. Yet the term accrued increasing complexity as it evolved to encompass ideas ranging from composition-disposition to imagination-inventiveness. The confusion regarding the interpretation of the term is evident in the words of Roger de Piles: "plusieurs l'ont même confondue avec le Génie, d'autres avec une fertilité de pensées, d'autres avec la disposition des objects; mais toutes ces choses sont différents les unes des autres." Furthermore, critics often implied close links between imitation, memory, and invention, while artists were advised to copy or memorize nature or the works of good masters to facilitate their own creative process. By exploring the multifarious notions of invention in art theory both North and South of the Alps, this paper will contribute to a better understanding of early modern views on imitation and creativity.

Rebekah Smick, *University of Toronto*
Enargeia moralized: Artwork as Metaphor in Francesco Bocchi's *Eccellenze*

The rhetorical concept of *enargeia* underlies the relationship that was thought to exist between word and image in the early modern period. Used to describe the powerful effect produced by language so vivid that it seemed to come alive, the term was considered applicable to descriptive techniques ranging from narrative to metaphor that attempted to substitute language for material things. A standard topos of Cinquecento visual arts criticism, commentary on the vividness of artworks, has similarly been considered a means of drawing attention to an artwork's affective capacities. Yet, insufficient consideration has been given to how this essentially literary concept of vividness fits with the gestural theory of expression in Italian Renaissance art. This paper will examine several of Francesco Bocchi's mid-Cinquecento descriptions of artworks in an attempt to clarify how he understood the artwork to function in visual arts theory.

40138
Marriott Chateau
Champlain
Maisonneuve E

Exile, Expulsion, and Religious Refugees IV: Negotiating Coexistence: Adapting to Life in Exile

Sponsor: Centre for Reformation & Renaissance Studies, University of Toronto
Session Organizer: Nicholas Terpstra, *University of Toronto*
Chair: Gary Waite, *University of New Brunswick*

Sara Coodin, *University of Oklahoma*
Bonds of Kinship: Jewish Moneylending in the Renaissance

When in act 1, scene 3 of Shakespeare's *The Merchant of Venice*, Shylock alludes to a biblical parable from the Genesis Jacob cycle, he appeals to a series of Jewish prescriptions about when and under what circumstances it is permissible to lend money to strangers. My paper for the 2011 RSA conference considers Jewish moneylending in the Renaissance as a phenomenon centrally predicated upon distinctions between strangers and kin. By exploring Rabbinical and Talmudic commentary surrounding the passages Shylock cites from Genesis, I examine ways in which Jewish exegetical writings from the sixteenth and early seventeenth centuries figure relationships among stranger-nations, as well as nations who, like Christians and Jews, were imagined to share a common biblical ancestry. By exploring Renaissance depictions of Jews and Christians as rival brothers, my paper addresses how these exegetical accounts helped shape and also complicate Jewish life in the diaspora.

Emese Balint, *European University Institute, Firenze*
The Dynamics of Hutterite Anabaptist Networks in Central Europe

The Hutterite Anabaptists were a radical and persecuted movement of ordinary craftsmen and peasants, and maintained continuity in organization and idea for centuries. In the golden years, Hutterites from Switzerland, Germany, Poland, Austria, and Italy found refuge in the "Promised Land" of Moravia and created communitarian settlements. From 1524 on, Nikolsburg emerged as a radical center of the reform movement, and Hutterites became the strongest and most dynamic Anabaptist group in the region, exercising influence through their extensive mission work to the German-speaking lands and Italy. The logic of creating ever-new colonies also facilitated to maintain theological, personal, and professional relationships, and their sophisticated craft skills facilitated commercial links with the wider environment. This paper maps the dynamics of the Hutterite networks that created communication channels and escape routes linking the Moravian communities among themselves and with the outside world.

Mathilde Bernard, *Université Paris III-Sorbonne Nouvelle*
What God Wants: Flight and Death in Sixteenth-Century Protestant Theology

Through the study of the speeches and the treatises emanating from Geneva, such as the treaty *Des Scandales* of Calvin or the *Traittés divers pour l'instruction des fideles* of Pierre Viret, I would like to analyze the way the Protestant theologians address the believers to advise them in their choices: in case of persecution, is it necessary to proclaim the glory of God and to face martyrdom, or is it preferable to run away to Geneva, in order to escape the denial? The speeches of the ministers are situated between the diligent ideal of the total abandonment to God's will and an increasing pragmatism, as the situation of the Protestants in France is more and more critical: the glorious period of the burning fires is finished and during the darker wars, the Protestants keep on converting to Catholicism, terrified by the massacres. It is the rhetoric of persuasion of the Protestant theologians that I would like to study through their representation of the exile in the sixteenth century.

40139
Marriott Chateau
Champlain
Maisonneuve F

Solo Madrid es Corte?: The Kaleidoscope of Experiences in the Urban World of the Spanish Habsburgs III

Session Organizers: Gabriel Guarino, *University of Ulster*;
Alejandra Osorio, *Wellesley College*;
Jelena Todorović, *University of the Arts, Belgrade*
Chair: Alejandra Osorio, *Wellesley College*

Mercedes Llorente Molina, *University College London*
El ritual de paso de Archiduquesa a reina Consorte de la Monarquía Católica y su visualización en la entrega y en la entrada en Madrid de Mariana de Austria (1649)

Partiendo de mis estudios sobre la reina Mariana como archiduquesa, reina consorte de Felipe IV, reina regente y reina madre de Carlos II, del estudio de las etiquetas y de su casa; con la siguiente ponencia quisiera explorar lo que considero un rito de iniciación, de paso y de estado que comienza al anunciarse el matrimonio de Mariana de Austria con Felipe IV, seguido de la realización de la boda por poderes en Viena y que culminará en dos momentos importantísimos: las entregas en Rovedero (cerca de Milán) y finalmente en la entrada de Mariana en Madrid. La Archiduquesa va aprendiendo a representar la Majestad de la Reina Católica. La Casa Española que la acompaña desde su país de origen a su país adoptivo juega un papel fundamental en ése aprendizaje. Al igual que las celebraciones públicas y privadas que se realizan durante el viaje.

David Sánchez Cano, *Independent Scholar*
Presence of the King in Triumphal Entries of the Queens in Madrid

At the centre of the empire in Madrid the Hapsburg kings were not only hidden from view by court ceremony, but also did without coronations, unctions or royal insignia. Their triumphal entries into Madrid were modest affairs. For their queens in contrast the triumphal entry into Madrid constituted their enthronement and were thus the most spectacular festivals of this period in Madrid. Yet the presence of the king dominated the queens' entries. All the Hapsburgs from Philip II on observed the queens' entries from secret — and increasingly public — vantage points along the triumphal route. The king was more present in the decorations for the entry than the nominal subject, the queen, in the form of colossal statues, portraits, or emblems addressed specifically to him. This presence — physical, ritual and visual — of the king in queens' entries as an exercising of power will be the subject of this paper.

Saturday, 26 March 2011
10:30–12:00

40203
Hilton Montreal
Bonaventure
Fontaine C

Digital Representation of Musical Sources I: Issues and Applications

Session Organizer: Andrew Hankinson, *McGill University*
Chair: Julie Cumming, *McGill University*
Respondent: Susan Weiss, *Peabody Institute*

Daniel Donnelly, *McGill University*
Andrew Hankinson, *McGill University*
An Annotated Data Set for Optical Music Recognition Systems Development

Music documents present a significant challenge for automated analysis systems. While humans can very easily learn and adapt to new notation symbols, computer systems require explicitly labelled examples of these symbols to achieve an acceptable level of precision for recognizing and interpreting them from a page image. This is an expensive and labour-intensive process requiring skilled human intervention. While some training sets do exist they are largely developed informally, using convenience sampling to select documents for inclusion into the set. A need exists for a training set drawn from a wide variety of document sources. We will present work towards developing a corpus of printed sixteenth-century music sources to be used as a standardized training set, including our rationale for our document selection process with the specific focus of ensuring a broad range of sources. We will also introduce a method for sharing this data across multiple software systems.

Richard Freedman, *Haverford College*
The Chansonniers of Nicolas Du Chemin: A Digital Forum for Renaissance Music Books

The digital environment offers much that will advance the study, teaching, and performance of early music. Focusing on a neglected but important repertory of secular polyphonic songs from mid-sixteenth-century Paris, *The Chansonniers of Nicolas Du Chemin* puts an unprecedented range of modern editions, facsimiles, critical commentaries, and practical editorial tools before a diverse audience of modern readers. We are now poised to move ahead with a new phase of work envisaged from the outset of our project: a virtual workshop in which many contributors could experiment with the challenges of restoring voice parts lost as music books were damaged or dispersed in the nearly five hundred years since they were first composed, published, and performed. There will be a thesaurus of musical devices drawn from theoretical and practical literature that informs our restorations, and there will be new kinds of digital editions in which alternative solutions and layers can be explored in a flexible virtual space.

40204
Hilton Montreal
Bonaventure
Fontaine D

Splendor and Decorum II: Living with Art in the Late Renaissance, 1550–1650: Patterns of Display

Session Organizers: Gail Feigenbaum, *The Getty Research Center*;
Barbara Furlotti, *Independent Scholar*;
Frances Gage, *Buffalo State College*

Chair: Gail Feigenbaum, *The Getty Research Center*

Marije Osnabrugge, *Universiteit van Amsterdam*
Lifting the Curtain on Picture Curtains in Seventeenth-Century Antwerp

Research on the use of picture curtains can shed more light on the role artworks played in everyday life in Antwerp. Much has been said about the practice of covering art works with curtains. In this paper, various reasons for covering art works will be discussed. After careful examination of visual sources as well as Duverger's art inventories of seventeenth- century Antwerp, we will come to some conclusions about the appearance and function of picture curtains in seventeenth-century art collections. The valuable data collected by Erik Duverger in the *Kunstinventarissen* gives us the opportunity to not only investigate 'famous' cases of curtains covering art works, but to investigate the regular use of picture curtains.

Erin Griffey, *University of Auckland*
Space and Taste: Displaying Artworks at the Stuart Court

The spaces inhabited and viewed at the Stuart court are documented in inventories compiled for Charles I, Henrietta Maria and Charles II. In my database of Stuart inventories, artworks can be searched by artist, subject matter, genre, national school, as well as by room and palace. The database also facilitates keyword searches relating to authorship. It potentially provides a wealth of information about display at the Stuart court, including changes in how the same rooms were decorated for Charles I and Charles II. Beyond concrete data about patterns of placement, it may provide evidence of how artworks were actively staged to participate in court politics or rituals. When questions about confessional identity and political ideology were central to Stuart court life, analysis of the deployment of subject matter in different rooms, for different audiences, may offer insight into how artworks might have participated in court dialogues around such polemical subjects.

Cristina Osswald, *Universidade do Minho*
The Decoration of Jesuit Domestic Spaces in Portugal, India and Brazil from 1550 to 1650

My paper analyzes and compares the decoration of Jesuit domestic spaces (refectories, sleeping rooms, reception halls, entrance halls, corridors) in Portugal, Brazil, and India. In other words, I am interested in observing the way Jesuit colleges and other institutions reflected and combined ancient and innovative Portuguese and non-Portuguese conceptions of display, including local and other non-European trends. In particular, I will consider the role played by those spaces in the creation and circulation of the taste for exoticism that spread in relation with European expansion and Catholic missionary activity overseas.

Cecilia Vicentini, *Italian Telematics University*
The Family Stories Moving Objects: The Display of a Private Collection in Seventeenth-Century Ferrara and the Calcagnini Collection between Ferrara and Rome

Recent studies have brought new attention to private collecting in Ferrara during the seventeenth century, but we are still far from a complete picture of the period, or of the problem of the arrangement and display of works of art. In this context, the Calcagnini family, never before the subject of study, played an important role. During the seventeenth century, when the family was still closely tied to the court, the nature and display of the Calcagnini's collection was influenced by the Este pattern. In the beginning of the next century, Carlo Leopoldo Calcagnini, resident in Rome, sent his collection, which reflected a classical-Arcadian taste, to Ferrara.

This changed the display and general aspect of the collection. In some rooms of their Ferrara palace it is possible to find interesting examples of display patterns: a connection was underlined, for instance, between Garofalo's frescos and the collection of paintings.

40205
Hilton Montreal Bonaventure
Fontaine E

Representations of Nature in Seventeenth-Century Italy II

Session Organizers: Itay Sapir, *Kunsthistorisches Institut, Florenz*; *Tel Aviv University*; Eva Struhal, *Université Laval*
Chair: Eva Struhal, *Université Laval*

Aneta Georgievska-Shine, *University of Maryland, College Park*
Philomela, Procne, and the Savage Urbanity of Painting

Though exceedingly rare in the visual arts of the early modern period, the mythological story of the Athenian princesses Philomela and Procne, transformed into a nightingale and a swallow as a result of their tragic conflict with the Thracian king Tereus, was a familiar literary topos in Italy and beyond. Indeed, they often figured in discussions of literary modes, with Procne as a symbol of the "urban," while Philomela for the "sylvan," or truly poetic eloquence. Around 1636, Peter Paul Rubens introduced this uncommon pictorial subject in the last mythological cycle of his career, which he created for a hunting lodge of the Spanish Habsburgs. This paper explores the manner in which his rendering of this paradigmatic example of the breach of the natural laws is, at once, both intensely savage in its display of the extremes of human nature, and eminently urbane in terms of its erudite texture.

Itay Sapir, *Kunsthistorisches Institut, Florenz*; *Tel Aviv University*
Nature and its "Others": An Anthropological Reading of Claude Lorrain's Port Scenes

The concept of nature, like most concepts in Western thought, is constructed and qualified through binary oppositions. Nowadays we would tend to oppose "nature" and "culture", but as the anthropologist Philippe Descola has recently shown, this dichotomy is rather recent and specific to Western modernity. Indeed, in earlier times we can think of other antonyms to nature, such as "artifice"; and perhaps the whole opposition is inapplicable to the seventeenth-century mindset. Claude Lorrain's port scenes are a (visual) case in point. Ports are, after all, interfaces between the emblematically natural space, the wild, dangerous, infinite, untamed sea, and human civilization proud of its technological prowess. Claude's harbors are indeed structured as binary spaces, with nature and man-made architecture facing each other. However, this series of paintings subtly subvert the dichotomy and thus problematizes the issue of nature and its "others" in an exhilarating way.

Alexandra Hoare, *University of Toronto*
Accademia Naturata: A Pastoral Principle in the Work of Salvator Rosa and his Circle

The seventeenth-century painter Salvator Rosa made the natural world a vital feature of his pictorial and textual production. Rosa's Romantic admirers made famous the artist's interest in a distinctively "wild" brand of landscape. Pushing beyond the pre-Sublime Rosa, however, this paper addresses the more complex and varied ways that nature functioned for the artist and his academic circle. Rosa and his friends cultivated a bucolic ideal that played on the popular topoi of the *bios theoretikos*, Arcadia, and the myths of Parnassus and the Golden Age to construct an ideal space of academic freedom and social solitude in the wilderness — a space ideally opposed (yet intimately connected) to its "opposite," the urban court. Drawing on a selection of Rosa's images and texts, some previously neglected, this paper describes the natural landscape as both an allegorical and literal stage central to Rosa's performative repertoire in constructing a philosophical identity.

40206
Hilton Montreal
Bonaventure
Fontaine F

Sociability across Borders and Salon Entertainments II: Sociability and Early Modern Italian Academies

Session Organizers: Julie Campbell, *Eastern Illinois University*; Anne Larsen, *Hope College*; Diana Robin, *University of New Mexico*

Chair: Anne Larsen, *Hope College*

Respondent: Diana Robin, *University of New Mexico*

Alison Smith, *Wagner College*
How to Build a Successful Musical Academy: Imitation, Emulation, and Innovation in the Early Years of Verona's Accademia Filarmonica

The founding members of Verona's Accademia Filarmonica, one of the earliest, most successful, and long-lived of Italy's Renaissance musical academies, left a remarkably detailed record of the formative first decade of their group, beginning in 1543. This paper will show how these boisterous young men crafted a system of governance and sociability that had roots in organizations as diverse as the Venetian Compagnie della Calza and Cosimo de'Medici's Accademia Fiorentina. I will trace the powerful influence of courtly visitors from Florence and Urbino as well as the impact of Antonfrancesco Doni's *Dialogo della Musica* on the early, informal ideas of these young Veronese musical enthusiasts and the ways that they implemented them. There was an intensely fertile and "international" exchange of ideas about sociability and cultural expression among this small group of men in the provincial city of Verona that led them to create an unusually successful musical academy that remained open to influences from cities and courts throughout Italy for the rest of the century.

Courtney Quaintance, *Dartmouth College*
The Erotics of Literary Collaboration in Sixteenth-Century Venice

The drawing-room salon of the Venetian patrician poet Domenico Venier was the most important center for literary activity in Venice at the middle of the sixteenth-century. While Venier and his circle were celebrated for their elegant Bembist sonnets, which they published in the lyric anthologies that flourished at the time, among themselves they exchanged low-register poems in Venetian dialect. One such exchange, now preserved in the British Library, consists of almost two hundred poems penned by Venier and a member of his coterie, Benetto Corner. An erotic diary of sorts, the collection recounts in graphic detail the intimate relationship between the two poets and a certain Helena Artusi. Why was the trope of the sexually available woman so popular among sixteenth-century poets? Taking the dialect exchange as a case study, my paper investigates the uses of erotic and obscene themes and imagery in literary collaboration between men.

Carolyn Zimmerman, *University of Miami*
The Gaming Life: Pedagogy through Play in a Sixteenth-Century Italian Literary Academy

This paper explores the pedagogy behind ritualistic parlor games played between men and women in L'Accademia degli Intronati. These games, featuring agonistic word play, instructed noblemen on correct comportment, allowing them to become graceful and virtuous members of the literary circle, the city, and proper representatives of the academy. These activities required a high level of education for both men and women, who gained humanist education in informal environments, rather than the formal university. In many games, these women served as moral guides for noblemen. Clearly, women were, or were considered to be, repositories of *virtù*, behavior, and even civic responsibility. Until recently, the historiography generally ignored games as subject for serious study. Using comportment treatises, city laws banning game play, and correspondence, I will examine the boundaries defining elite culture, gender relations, and ritual from new angles.

40207
Hilton Montreal
Bonaventure
Fontaine G

France and New France: Early Modern Connections

Session Organizer: Micah True, *Universtiy of Alberta*
Chair: Leah Chang, *The George Washington University*

Micah True, *Universtiy of Alberta*
Utopia and Travel in the Jesuit Relations from New France

Although French Jesuits in New France have often been cited as some of early modern France's most influential travelers, they were not travelers at all, at least not in any conventional sense. Instead of returning home after visiting the colony, they stayed permanently and attempted to create in the New World a perfected version of their country of origin, one free of France's social ills where religion reigned supreme and Frenchmen and Amerindian converts alike comported themselves at all times with virtue. This paper examines Jesuit characterizations of the colony in light of Foucault's concept of heterotopia. I argue that taking account of the Jesuits' aspirations for the colony as a religious utopia offers insights on the interpretive possibilities of the texts, and can also contribute to emerging theoretical conceptions of the genre of travel writing.

Ann Topham, *University of California, Los Angeles*
Floating Ideas of a Nouvelle-France: Going Two-by-Two in d'Abbeville's *Histoire*

In its current usage, the term *Nouvelle-France* refers only to the Canadian arena of French expansion in the late sixteenth and early seventeenth centuries; some scholars go as far as to state that this was the only colonial project thus conceived at that time. My goal in this paper will be to bring contemporary efforts in Brazil into this same discussion by focusing on Père Claude d'Abbeville's conception of the Maragnon island as "une nouvelle France dedans la mer." In his relation de voyage, d'Abbeville operates a rapprochement between the habitants of this island and the French, permitting a startling reciprocity between new converts and longtime Catholics. Through a close reading of the image of the ark and the implications of France's twinning presented in the Histoire, I will show how d'Abbeville's New France, anchored genealogically rather than geographically, allowed for immediate rescue and the potential regeneration of the Catholic Church.

Marie-Christine Pioffet
Entre le mal d'écrire et le devoir scriptural : la difficile vocation littéraire de Marie de l'Incarnation

Les lettres de Marie de l'Incarnation étaient très attendues par les lecteurs français que le Canada fascinait à l'époque, mais la vocation littéraire de l'Ursuline découle aussi du devoir ecclésiastique. Claude Martin, le fils de la religieuse resté en France, l'invite non seulement à confier les menus événements de sa vie mais encore à rédiger son autobiographie. Malgré les requêtes de son fils, Marie de l'incarnation dit bâcler fréquemment ses lettres avant le départ des bateaux pour la France. Le Canada n'est pas un pays propice à l'écriture et Marie de l'Incarnation ne peut remplir toutes les promesses faites à son fils. Cette étude propose d'analyser la connivence littéraire qui unit l'Ursuline à son fils, éditeur de sa correspondance, ainsi qu'à ses multiples correspondants dans la métropole. Le dialogue épistolaire devient un laboratoire d'écriture pour les écrits autobiographiques et mystiques de celle que l'on surnomme la "Mère du Canada."

Sara Melzer, *University of Alberta*
The Emergence of Universalism as a Core Colonial Value in Seventeenth-Century France

France's colonial contact with the New World shaped the nation's emerging cultural identity in the seventeenth century. While universalism is a key value that most scholars associate with the French Revolution and the new Republican order, I argue that it initially appeared as a core justification of the nation's colonizing projects in the early modern era. Universalism arose from the conflict experienced

by the French church and state when they competed with Spain and Portugal for official papal sanction to evangelize, colonize, and trade with this newly discovered continent. Refused this official sanction, the French church and state had to develop an alternative ground, an early form of universalism, on which to claim legitimacy. However, their notion of universalism was based on an emerging notion of Frenchness, a concept not clearly fixed or defined, and which evolved in response to the dilemmas of colonizing the New World.

40208
Hilton Montreal
Bonaventure
Fontaine H

Women's Resistance in Early Modern England

Session Organizer: Rachel Greenberg, *Canisius College*
Chair: Scott Oldenburg, *Tulane University*

Patricia Brace, *Laurentian University*
Intervention: Margaret Roper, Katherine Parr, and the Religious Politics of Print

Of the many examples in which women intervene in early modern politics, perhaps the least explored are the interactions between women writers and the print market. Two such instances occur in the interactions of Margaret Roper and Katherine Parr with the King's Printer, Thomas Berthelet, who published Roper's *A Devout Treatise Upon the Pater Noster* (1526), and Parr's *Prayers and Meditations* (1545), texts that represented the crown's interests but also served to critique them. Roper's text established Berthelet as a leading publisher of Erasmus when humanism was fundamental to Wolsey's administration; yet, Berthelet's Erasmian books also presented an alternative to Henry VIII's anti-Lutheran politics. Similarly, Parr's *Prayers* followed Berthelet's official printing of the English Litany, functioning essentially as a companion text; however, its focus diverged significantly from the king's. Seen in the broader context of a printer's output, both women's texts intervened to resist an official religious-political line.

Paula McQuade, *DePaul University*
"Poor, Ignorant, and Simple People": Evangelical Protestantism, Working Class Community, and Civil-War Politics in Dorothy Burch's *Catechism of the Several Heads* (1646)

That middle-class London women played a central role in Civil War politics is scarcely news. But we know remarkably little about the political writings of women who did not live in England's largest city. This presentation explores working class, non-urban women writers' engagement in Civil War politics by examining the publication of *A Catechism of the Several Heads of the Christian Religion* by Dorothy Burch of "Stroud, near Rochester." Burch composed her catechism because she was angered by the arrogance of Stroud's Laudian clergyman, who derided Burch and her fellow villagers as "poor, ignorant, simple people." The work was published for similar reasons: its London-based printer shared Burch's evangelical Protestantism; I argue that he saw in Burch's catechism an opportunity to demonstrate the arrogance of the High Church clergy and the vibrancy of local religious culture, and that *A Catechism* was composed and published to protest Laudian religious policy.

Rachel Greenberg, *Canisius College*
"Whereupon I am persuaded": The Grounds for Faith in Anne Askew's *Examinations*

The 1546 and 1547 *Examinations of Anne Askew* record the inquisition of a private, Protestant woman by state officials during the Henrician Reformation. Questioned on her beliefs about the sacrament, Askew proves to be more knowledgeable about scripture than her interrogators and is at times able to confound them. Yet even more striking is how Askew's gender becomes a feature of the text, especially as brought forward by Askew herself and by John Bale, the Protestant intellectual who moderates her text by inserting his commentary. While Bale highlights Askew's faith as a triumph of feminine "weakness," Askew stresses her

intellectual strength and spiritual self-discipline, and makes her case through reason and argument, traditionally coded as masculine traits. Ultimately, the crux of this provocative text may be that Askew juxtaposes faith with reason, and that her resistance to state authority converges with her crossing of religious, intellectual and gendered boundaries.

Jennifer Heller, *Lenoir-Rhyne University*
With Pistol and Pen: Women's Defense of Women in the English Civil Wars

The early modern pamphlet wars provided ample opportunity for women to use their rhetorical skills to defend womankind in print. Yet women's defense of women also took a political dimension in the context of the English Civil Wars, when men — the traditional defenders of hearth and home — were often absent. For example, Lady Anne Halkett (then Anne Murray) records her successful defense of the pregnant Lady Anna Areskine against the assault of Parliamentary forces at her doorstep. This paper poses a related set of questions grounded in both the actions and writings of women like Halkett, including Brilliana Harley and Elizabeth Dowdal. What political or social conditions authorized women to defend other women? What discourses did these women rely upon as they reconstructed in writing their role in resisting what was, in their eyes, political tyranny? Do these events reinscribe or complicate our understandings of early modern gender?

40209
Hilton Montreal
Bonaventure
Portage

Triumphs and Triumphal Entries

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

Wolfgang Loseries, *Max Planck Institute, Kunsthistorisches Institut*
A Triumphal Arch for Painting: An Unknown Project for the St. Luke's Chapel in Santa Maria della Scala by Peruzzi?

Peruzzi's drawings of a chapel surmounted by the figures of St. Luke and the Liberal Arts (British Museum 1848-11-25-12) are identified by the majority of experts as a project for the St. John's chapel in the cathedral of Siena, showing Donatello's Baptist on the altar. This paper proposes that they are a project for the chapel of the Sienese painters dedicated to St. Luke in Santa Maria della Scala, containing not Donatello's statue but another famous bronze, the Risen Christ created by Vecchietta for his own burial chapel in the same church and now on the high altar. This identification is supported by Peruzzi's representation of Luke as a painter, by Vasari's location, hitherto not taken seriously, of Vecchietta's Christ "in the chapel of the Sienese painters"; and by new documents. Peruzzi's projected architecture mirrors his aesthetic concept of painting and seems to anticipate the Academy of Art in Siena.

Alberto Pavan, *Università del Salento*
An Epic Triumph for the Holy Roman Emperor Maximilian I

Unfinished Triumphal Procession (1512 onward), designed by Maximilian himself and engraved by Dürer and Burgkmair, represents a parade *all'antica* with armies, vassal princes, Habsburgian ancestors, and the emperor on a *quadriga* under the blazing sun. With the same intention, classical tradition dominates Maximilian's triumph in Bartolini's *Bellum Noricum* (1516). Maximilian, compared to Saturn and to the Sun, opens the parade; vassal princes and cities follow and even the gods look at this amazing performance. Triumph and games are described according to the contemporary fashion as well as to Statius's *Thebaid* 6 containing an obscurely connotated procession. The poet is so servile to the model and the model is so suitable to his encomiastic aims that he transforms Statius's procession into a procession of Habsburgian ancestors (Trojan, Frankish, etc.). Classical model is, therefore, dominating in literature and iconography and its authority is perceived as a way to praise and legitimize the Emperor.

Giovanna Guidicini, *Edinburgh College of Arts*
Municipal Perspective, Royal Expectations, and the Use of Public Space: Edinburgh, 1503–1633

Scottish triumphal entries were regularly staged in Edinburgh between 1503 and 1633, representing the constant renegotiation of the relationship between ruler and municipal authorities. My paper will show the evolution of such relationship in time through its staging in the public spaces and streets of the city. I will discuss the significance of particular buildings as urban landmarks representing the values of the bourgeois community. In particular, I will show how an unusual and challenging use of urban space by Queen Mary Stuart in 1561 and by King Charles I in 1633 represented an attempt to change the balance of power between royal and urban authority to the sovereigns' favour. The straightforward opposition of the municipal authorities to such defiant acts and the measures adopted to counterbalance them, well represent the general awareness of the importance of controlling urban spaces to proclaim absolute power or to defend traditional independence.

40210
Hilton Montreal Bonaventure
Inscription 2

Geographies of Empire: The Venetian Stato di Mar and Stato di Terra Reconsidered IV: Legal and Religious Boundaries

Sponsor: Society for Renaissance Studies, United Kingdom
Session Organizers: Gabriele Neher, *University of Nottingham*; Monique O'Connell, *Wake Forest University*
Chair: Monique O'Connell, *Wake Forest University*

Azeta Kola, *Northwestern University*
Litoral Albanian Cities under the Venetian Empire

In this paper, I will explore the degree to which Albanian cities were integrated into the Comune Veneciarum and the contribution they made to the Venetian Adriatic Empire. As part of Venice's Stato da Mar, the Albanian coast was more than a route to the East, thus challenging the long held belief that Venice's commercial interest lay not in Albania, but in the Levant. The Venetian Albanian territories provided a considerable amount of natural resources which were systematically exploited by the Venetian state administration, as well as by Venetian private citizens. Despite pledging to do so at the time of acquisition, the Venetian administration did not preserve the country's local statutes, customs and pre-Venetian ways of life while the scarce financial and military resources that the Most Serene Republic provided, could not protect the Albanian cities from the Ottoman threat. Their promises remained empty words as examples of corrupt practices of the Venetian administrators supported by an equally corrupt judicial system in Venetian Albania illustrate.

Pierre MacKay, *University of Washington*
The Poor Clares of Negropont

The resident government in distant parts of the *stato da mar* was often forced by delays in communication to act without full assurance of what the Venetian Senate would ultimately permit. By 1215, the Venetians in their small commercial enclave in Negropont had taken their church of S. Marcoaway from the Bishop of Chalkis and put it under S. Giorgio Maggiore. They shared with the Venetian state authorities in the metropolis a preference for keeping their bishop at arm's length. Later, they even took direct action in ecclesiastical matters. Their decision, first to evict the nuns of S. Chiara, and then to evict the monks of S. Maria dei Crociferi in order to provide a home for the nuns, developed into a scandal that was addressed in several sessions of the Senato Mar.

David D'Andrea, *Oklahoma State University*
The Sacred Geography of the Venetian Empire: Marian Shrines on the *Terraferma*

Although many Italian states claimed the Virgin Mary as patron and protectress, Venetian myth and official histories linked the miraculous conception of Christ

with the extraordinary birth of Venice from the sea. Studies of Venetian churches, confraternities, and festivals clearly demonstrate how Venice celebrated this unique relationship with the Virgin Mary. Much less understood is the perception and regulation of Marian devotions on the Venetian *terraferma*. How did Venetians respond to sacred spaces on the Italian mainland that often rivaled the miraculous Marian shrines of the Venetian capital? Did Venetians patronize and venerate Marian churches in subject cities with the same zeal as those in Venice? How did subjugation to Venice affect local piety and devotion? Utilizing chronicles and printed books describing Marian shrines on the mainland, I will investigate how Venetians shaped the religious landscape of their subject territories and constructed the sacred geography of their early modern state.

40211
Hilton Montreal Bonaventure
Mansfield

Le texte de la Renaissance: Honoring François Rigolot VI: Critical Perspectives

Sponsor: Princeton Renaissance Studies
Session Organizers: Marc Bizer, *University of Texas, Austin*; Cynthia Nazarian, *Northwestern University*
Chair: Cynthia Nazarian, *Northwestern University*

Juliet O'Brien, *University of British Columbia*
François Rigolot: Renaissance Medievalist

While François Rigolot may be best known as a groundbreaking Renaissance scholar, he is also a groundbreaking medievalist and has been key to bringing the two fields closer together. This may be most obvious in his work on the transitional zone between these periods, on late fifteenth- to early sixteenth-century-poetry (from Jean Lemaire de Belges to Clément Marot). Yet Rigolot's contributions to literary criticism have also had a broader renovative impact on the larger literary field, including the literature of medieval France: lyric and literary subjectivity, poetic persona, *écriture féminine*, and paranomasia.This paper endeavors to redress the balance, in homage to Rigolot the medievalist. Its first part summarizes his influence on, and reception by, medieval literary studies. Its second part offers a close-reading of poetry from the late twelfth to early thirteenth centuries — another transitional period — as a practical demonstration of the usefulness of Rigolot's innovations.

Peter Eubanks, *Colgate University*
A Different Kind of Ecocriticism: Umberto Eco and the Infinity of Lists in Du Bartas's *La Semaine* (1578)

Umberto Eco's recent exhibition at the Louvre, centered on themes of the catalogue and the list, has culminated in the publication of his *The Infinity of Lists* (Rizzoli 2010), a work that promises to invigorate discussion surrounding the role of lists in helping artists, writers, and everyday citizens to order an infinite, chaotic, and ultimately ungraspable reality. The lengthy lists in Du Bartas' 1578 *La Semaine ou Creation du monde* likewise signify an attempt to order an infinite chaos, to create (through poetry) an organizing principle that helps us to frame useful or true narratives concerning the world around us. By reading Du Bartas in light of Eco's recent work, I hope to demonstrate that Du Bartas emerges as a poet whose imposition of order onto chaos makes him godlike in his quest to restore prelapsarian harmony through the poetry of lists.

Rebecca Harmon, *Princeton University*
Ekphrasis and the Spiritual: Genesis of a Testimonial Model

In "Ekphrasis and the Fantastic: Genesis of an Aberration" (1997) François Rigolot argues that description and narration are necessarily wedded in fantastic tales because it is precisely through describing art that unreal action can transpire (e.g., a

statue moves). Théodore Agrippa d'Aubigné's (1552–1630) use of ekphrastic technique in his religious poetry suggests that descriptive detail is as inextricably linked to representations of spiritual realities as it is to narratives of supernatural fiction. Rigolot's insightful analysis of fantastic ekphrasis provides a useful paradigm for understanding the action that occurs in the moments of seeing created by Agrippa d'Aubigné's vivid description. More than simply communicating spiritual realities through allegories, the poet's pictures enact the witnessing of a minority experience.

40212
Hilton Montreal
Bonaventure
Salon Castilion

Excessive Language in Late Renaissance France

Session Organizer: Hugh Roberts, *University of Exeter*
Chair: Regine Reynolds-Cornell, *Agnes Scott College, Emerita*

Hugh Roberts, *University of Exeter*
The Uses of Nonsense in Late Renaissance France

The late sixteenth and early seventeenth centuries in France witnessed the arrival of *galimatias*, a new type of nonsense. The genre was practised by court poets, including Motin and Sigogne, both in manuscripts and, subsequently, in large printed collections of often pornographic verse. *Galimatias* also made its way onto the Renaissance stage, especially in the published speeches of the comedian known as Bruscambille. This paper addresses the question of the uses of *galimatias*: what satrical purposes did it serve and of what social practices? Did it reinforce social groups, by virtue of excluding the uninitiated? What effects was it meant to elicit in the audience when it was performed? Does the sheer meaninglessness of nonsense serve a deeper philosophical purpose, namely a challenging of the ability of language to convey a coherent representational order of things?

Jean Leclerc, *University of Western Ontario*
La poésie burlesque est-elle excessive? Invective et grossièreté de Régnier à Scarron

La poésie burlesque du milieu du XVII^{e} siècle est considérée comme basse, volonté grossière, l'envers d'une poésie classique, bienséante et rationnelle, voire d'une poésie mondaine marquée par la politesse et la galanterie. Mais dès lors qu'on compare cette poésie burlesque aux oeuvres des poètes satiriques (et "satyriques") du premier quart du siècle, force est de constater que la poésie burlesque de Scarron et de Dassoucy est une forme bien assagie de la verve des Régnier, Berthelot et Sigogne. Il s'agira dans cette communication de rapprocher ces deux poésies sur le plan du langage, de la grossièreté et de l'invective afin de mieux constater les écarts et les continuités entre les satiriques du début du siècle avec les poètes burlesques du milieu. Cette comparaison permettra en retour de mesurer l'influence d'événements comme la réforme de Malherbe, le procès de Théophile, la création de l'Académie française sur la poésie comique du siècle.

Russell Ganim, *University of Nebraska, Lincoln*
Excessive Words and Images: Pornographic Prints and the *Parnasse Satyrique*

This paper compares and contrasts selected poems from the *Parnasse Satyrique* with works from the *Album pornographique français du XVII^{e} siècle* displayed at "the Enfer" exhibition at the Bibliothèque Nationale de France (December 2007–March 2008). Specifically, I will examine the use of explicit sexual and scatological language in the *Parnasse* with respect to its verbal and visual representation in the *Album* during roughly the same period (early baroque). Among the poets discussed will be Théophile, Berthelot, Frénicle, Colletet, who — in some cases — were arrested and tried for their presumably scandalous verse. The *Album*, also entitled *L'amour au XVII^{e} siècle*, presents a series of over thirty scabrous engravings accompanied by equally salacious quatrains. Recurring themes include venereal disease, prostitution, and sexual fantasy. The goal of the paper is to assess how "excess" operates on a cognitive and affective level while producing an aesthetic of the obscene.

40213
Hilton Montreal
Bonaventure
Frontenac

Neo-Latin Poetics II

Sponsor: Societas Internationalis Studiis Neolatinis Provendis
Session Organizer: Philip Ford, *University of Cambridge, Clare College*
Chair: Philip Ford, *University of Cambridge, Clare College*

David Andrew Porter, *University of Cambridge, Clare College*
"Sed iam serpentum maior concordia": Scholarly Debate and the Meaning of Satire in the Sixteenth Century

From 1471, when Domizio Calderini's edition of Juvenal divided satire into two genres, one Greek and one Latin, to 1605, when Isaac Casaubon dissociated the satyr-play from *satura*, the 1500s were a century of debate and scholarly confusion. Rather than trace the development and progress of scholarship on the satire question, and its cumulation in Casaubon's discovery, I intend to discuss the debate over the meaning of satire in the context of the competitive world of humanistic scholarship. I would like to show how the definitions of satire between Calderini and Casaubon reveal scholarly competitions and alliances. Rather than concentrate on the shrewd and successful I would like to focus on the unusual and the absurd, to show the strange turns and new confusions which rose from scholars often more eager to point out mistakes than create viable solutions, and thereby present a side of humanist learning often ignored.

Trine Arlund Hass, *Aarhus University*
Immanent Poetics of Bucolic Poetry in Sixteenth-Century German Commentaries on Virgil

The paper will examine the immanent poetics of bucolic poetry in sixteenth-century German commentaries on Virgil's *Eclogues*. It is well known that the study of the classical *auctores* combined with an original production of poetry formed important parts of humanist conception of *cultus* in general and the Melanchthonic conception of *institutio* in particular. Bucolic poetry was seen as the beginner's poetry, so that the genre became particularly attractive to young men aspiring to gain a reputation for humanist learning. Therefore the readings and annotations on Virgil's *Eclogues*, by Philipp Melanchthon (ed. Stephan Reich, 1568), Joachim Camerarius (1556), and Eobanus Hessus (1529 and later) form an important base for the understanding of bucolic poetry from this period.

Harry Stevenson, *University of Cambridge*
The Epigram: Learning to Write, Teaching to Read

With a few minor exceptions, vernacular discussions on the nature of epigram curiously predate Latin writings on the issue in France; Thomas Sébillet's detailed discussion in his 1548 *Art poétique françois* comes before Julius Caesar Scaliger's 1561 *Poetices libri septem*. Focusing on Johannes Vulteius and Clément Marot, I will make sense of this, without reference to non-French theoretical writings; definitions in terms of *brevitas*, *argutia*, and *varietas* do not describe what writers saw as essential to the genre in 1530s France. Rather, epigram involved writing in such a way that each piece, despite its outer differences from other poems, contains a common element with other pieces; reading of each individual poem was continually checked and validated by the rest of the collection. The poetics of epigram thus worked to redefine Renaissance reading habits in preparation for the Pléiade.

Florence Bistagne, *Universite d'Avignon*
The Medieval Readings of Giovanni Pontano (1429–1503)

In his *De Sermone*, Pontano sets out to define *facetia*'s ethical basis and technical process but also to illustrate his theories on the Latin language. He wants to be as close as possible to both spoken languages: that theoretically spoken by the ancient Romans and the one really spoken by his contemporaries. If reading ancient authors (Aristotle, Cicero, and especially Plautus) has been the subject of many studies, including my own, we must not forget that Neapolitan humanism is also a court humanism, influenced by the medieval ethics and esthetics of the

kings of Aragon. By examining the library of the Kings of Aragon and studying *De Sermone*'s explicit and implicit sources, we intend to demonstrate how important Pontano was to medieval Latin lexicographers but also to vernacular courtesy literature and ecclesiastical treatises.

40214
Hilton Montreal
Bonaventure
Fundy

Shakespeare and Secrecy

Session Organizer: François Laroque, *Université Paris III- Sorbonne Nouvelle*
Chair: François Laroque, *Université Paris III- Sorbonne Nouvelle*
Respondent: Chantal Schütz, *Ecole Polytechnique*

Sophie Chiari, *Université de Provence*
Shakespeare's O(ff)b-scene

In *Reading the Unseen: (Offstage) Hamlet*, Stephen Ratcliffe brilliantly demonstrates how much the unshown and the unspoken matter in Shakespeare's plays. In this paper, I will consider the secrets left in the off-stage world of the play, mainly in *A Midsummer Night's Dream* and *Othello*, two works concerned with the vulnerability of passionate love. In his comedy, Shakespeare conjures up a labyrinthine realm of secrecy and intimacy. Why can't we never see Titania's little changeling boy, for instance? Occult knowledge might also permeate *Othello*'s universe, even though its protagonist swears that his eloquence is the only form of witchcraft he has used to seduce Desdemona. In this tragedy, the playwright once again evokes a vulnerable love match in the form of a "round unvarnished tale" (1.3.90). While the "valiant Moor" (1.3.47) recreates his own story and rebuilds a mythical past for himself, nobody seems able to grasp the real nature of his previous deeds. Eventually, one can wonder why *Othello* begins with an offstage title part, proceeds with offstage Turks, and ends on Iago being taken offstage to be tortured.

Marie-Christine Munoz, *Université Paul Valéry Montpellier III*
"Excellent falsehood": Secrecy and the Politics of Eros in Shakespeare's *Antony and Cleopatra*

In Shakespeare's tragedy of mature love, secrecy may be seen as the central asset of the "earthly Venus." Cleopatra's expert handling of secrecy through her endless shifts of identity, constantly defies the gaze of the spectator onstage or in the audience and denies the possibility of full vision. Relying as she does on the tricks and secrets of her erotic trade, she not only achieves political goals while enmeshing her beloved Antony, but she also blurs the definitions of genre and gender. Cleopatra eludes definition throughout the play thereby eliciting a multiplicity of representations from all the other characters. Playing on secrecy appears to be the quintessential trump card of the multifarious Egyptian queen. This paper will endeavor to explore the complexity of Cleopatra's "excellent falsehood" — her secret strategies of love, lust and power — as a significant component of the play's poetics and dramatization against Plutarch's morally upright account.

Pierre Iselin, *Université Paris IV, Sorbonne*
From "darker purpose[s]" to "blest secrets": *King Lear* as the Tragedy of Secrecy

A play of hidden motives and secret moves, *King Lear* is not only the darkest of Shakespeare's tragedies, in the sense that it culminates in gloom and doom, but also in the sense that the play gives most dramatic weight to *arcana imperii*, "spies and speculations" (3.1.24), "intelligence," plots, resistance and disguise, political fears and "undivulg'd crimes," thus leaving the audience in the frustrated expectation of explicit causality, and keeping critics at bay when it comes to fill the omissions and gaps in the Folio text. In a play whose paradigm is sight ("see better," 1.1.159), the question of who spies on whom and of who is spied upon, let alone "God's spies" (5.3.17), is of thematic and dramatic significance. This paper will explore the "dark" logic at work in the play and the way it relates to Jacobean anxieties.

40215
Hilton Montreal
Bonaventure
Longueuil

Official Historiography

Session Organizer: Gary Ianziti, *Queensland University of Technology*
Chair: Daniel Woolf, *Queen's University*
Respondent: Orest Ranum, *The Johns Hopkins University*

Gary Ianziti, *Queensland University of Technology*
Pier Candido Decembrio and the Beginnings of Official Historiography in Fifteenth-Century Milan

Pier Candido Decembrio (1399–1477) was the most important humanist working in Milan in the first half of the fifteenth century. He was also among the first to experiment with the new forms of historical writing developed by Florentine humanists such as Leonardo Bruni. Decembrio's so-called *opuscula historica* — the *Panegyric in Praise of Milan* (1436), the *Funeral Oration for Niccolo Piccinino* (1444), and the *Life of Filippo Maria Visconti* (1447) — can be seen as the Milanese response to a series of propaganda works published by Bruni from 1428 to 1434. In countering the Florentines, Decembrio effectively packaged traditional Visconti themes in the new language of political realism. But while Florentine propaganda, under Bruni's tutelage, found its highest expression in historiography, Decembrio's efforts culminated in biography. Consistent as such an outcome was with the cult of personality inherent in princely government, it subsequently proved to be of limited appeal as a vehicle for official propaganda in Renaissance Milan.

Richard Kagan, *The Johns Hopkins University*
The Chronicler and the Count: Law, Libel, and History in the Early Modern Atlantic World

In 1601, the Count of Punonrostro, one of the most powerful noblemen in Spain, initiated a lawsuit against the king's official chronicler, Antonio de Herrera, for libel. The count claimed that Herrera, in his recently published "official" history of the Indies, had unjustly defamed the reputation of his grandfather, Pedrarias Davila, the first Spanish governor of Panama. This suit, arguably the first in which a historian had to defend his writings in a court of law, raises important questions concerning the nature of historical truth and the extent to which archival documents and manuscripts constitute "legal" as opposed to "historical" proof. My paper will address these issues within the context of the importance and meaning of "official" history in early modern Europe.

Markus Voelkel, *Universität Rostock*
The Last World Monarchy and its Official Historians, 1600–1800

The Holy Roman Empire (HRE), the political heart of Europe in the early modern period, offers an enormously variegated choice of official or "directed" historiography. This paper sketches a provisional picture of the territorial distribution, varying duties, and social, material, as well as intellectual conditions available for these historians. As the empire was overlapping with Northern and Eastern European realms, the paper will expand its survey into these regions, in order to outline comparative positions. The "official historian" within the HRE had to account for a wealth of conflicting historical outlooks: the holiness of the "Reich" being just one minor difficulty to explain. Official historiography within the HRE therefore combined conservative, even archaic traits with progressive and enlightenment elements; rightly it has experienced a kind of resurrection in Central European historical research.

40216
Hilton Montreal
Bonaventure
Pointe-aux-Trembles

Devils, Carnivals, and Decapitations in Renaissance Italy

Session Organizer: William Landon, *Northern Kentucky University*
Chair: Massimo Ciavolella, *University of California, Los Angeles*

William Landon, *Northern Kentucky University*
A Carnival Float, a Carnival Dinner and the Pistola *fatta per la peste*: The Convergence of the Real and the Fictional in the *Life* of Lorenzo di Filippo Strozzi.

This paper examines the convergence of fiction and the "real" in the life of Lorenzo di Filippo Strozzi. In a biography that was otherwise "gentlemanly," two grotesque incidents remain hard to reconcile with his reputation. The first took place during the Florentine Carnival of 1506. Then, Lorenzo funded and designed a "death float" — fully realized by Piero di Cosimo — which created such panic and lamentation that Giorgio Vasari found it worthy of inclusion in his *Vita di Piero di Cosimo*. The second episode, a Carnival dinner at Rome in 1519, was attended by four Medici Cardinal Nephews who left the party covered in their own vomit, not due to overindulgence but rather because they were served sausages stuffed in femurs and other appalling fare. The events of 1506 and 1519, apparently anomalous in Strozzi's biography, resonate with his neglected fictional plague tract, the *Pistola fatta per la peste*.

Richard Mackenney, *State University of New York, Binghamton*
Death and the Devil in Venice ca.1500

The confraternities or *scuole* of Venice endured and proliferated in the city whatever its vicissitudes. Their promotion of the works of corporal mercy provided powerful religious bonding which helped to regulate an economic ethos of mercantile competitiveness. In particular, they offered members reassurance and steadiness in the face of death, or in the event of it. Just after 1500, the network of Venetian confraternities expanded further to accommodate a new type of *scuola* devoted to the cult of the Holy Sacrament. The Scuole del Venerabile looked to Rome for their sanction and to the local parish for their constituency. They offered their members protection against the wiles of the devil. This paper investigates the relationship between the new Eucharistic cult and traditional patterns of devotion and it explores changing religious sensibilities which prefigure those often associated with Tridentine Catholicism.

Robert Davis, *The Ohio State University*
Getting Ahead in the Bandit Wars

This paper will explore how, in attempting to suppress widespread banditry during the 1500s, the authorities of Italy's Papal States created a lively market in human heads. By offering a bounty on outlaws, dead or alive, and by accepting the heads of those killed, both for identification and as a kind of propaganda trophy, authorities encouraged both the police and ordinary peasants to treat head hunting as a paying occupation. Moreover, by often paying those who turned in heads not with cash but with pardons that could be applied to other bandits, the papal authorities effectively monetized the harvesting process. Bandits soon entered the market, taking heads to exchange for their own remission. In the process, as this paper will demonstrate, these highly fraught and symbolic objects became mundane and commercial, not just in the eyes of bounty hunters, but also for the general public and peasantry as well.

40217
Hilton Montreal
Bonaventure
Jacques Cartier

Humanism in England

Chair: Lee Piepho, *Sweet Briar College*

Elena Ronzón, *Universidad de Oviedo*
Regarding the Topic "The Dignity of Man" in the Renaissance: *De Miseriis Hominis* and *De Praerogativis sive Excelentiis* in Francis Bacon's *De Homine*

One of basic features of Renaissance Humanism is the appearance of treatises since the end of the Middle Ages that deal with the dignity of man, his excellences and miseries. In fact, the well-known writings of Facio, Manetti, Pico, etc., in contrast to the renowned work of Innocent III on the miseries of human condition, are unanimously regarded as a characteristic sign of the renaissance conception of man. However, there seems to be less agreement on the nature of said reflections: rhetorical, philosophical, and theological. Francis Bacon's *De Homine*, a systemization of the knowledge on man, contains a *Doctrina de Persona Hominis*, which itself has two parts: *Doctrina de Miseriis Hominis*; and *Doctrina de Praerogativis sive Excelentiis*. This paper is on F. Bacon's *De Homine*, in connection to the subject matter mentioned above.

Marie Alice Belle, *McGill University*
"How Translations Can Be Improved": *Aeneid* Translations by Waller and Denham, from Manuscript to Print

This paper examines the relationship between the manuscript and printed versions of two translations of Virgil's *Aeneid* 4. In his 1658 *Passion of Dido for Aeneas*, Edmund Waller completed the unfinished translation by Cavalier poet Sidney Godolphin. In turn, John Denham's version of *Aeneid* 4, published in his 1668 *Poems and Translations*, reads as a revision of an earlier attempt, probably dating from the 1630s. While the revision strategies at work in both translations do illustrate the development of the "Early Augustan" aesthetic traditionally attributed to Waller and Denham, it will also be shown that their "improving" techniques are best understood in a context of competing translation methods and literary aesthetics. A reading of Waller's and Denham's versions of *Aeneid* 4 as "active retranslations" (Anthony Pym, *Method in Translation History*, 1998) will shed light on translation practices and their significance in mid-seventeenth-century English literary culture.

Sarah Powrie, *St. Thomas More College*
Spenser's Mutabilitie and the Indeterminate Universe

In the Mutabilitie Cantos, Spenser allegorically explores the unpredictable and revolutionary implications of the new science through Mutabilitie's insurrection, which transforms the heavens from a recognized hierarchy into an undifferentiated space of uncertainty and debate. The Copernican hypothesis had displaced the centuries-old belief in the earth's centrality and immovability. Likewise, Tycho Brahe's observations of stars and comets had suggested that the heavens were mutable, thus undermining Aristotelian assumptions of celestial superiority which had posited celestial bodies as incorruptible and exerting power over terrestrial matter. Giordano Bruno had argued that the universe was infinite and composed of homogenous, fluctuating matter. Mutabilitie's ascent through the heavens, her challenge to Jove's superiority and her anthem of universal change resonates with these early modern interrogations of the finite world system and its metaphysical hierarchies. As she points to examples of mutability evidenced throughout the world, Mutabilitie presciently indicates ways in which Aristotelian physics will be transformed and displaced by Copernican science. The indeterminacy that she personifies infiltrates the text itself, which ends in skeptical self-interrogation, forestalling its own closure. The Mutabilitie Cantos signal that the determinate meaning presupposed in the Aristotelian cosmos and the transcendent aspirations of allegory cannot be sustained in a post-Copernican universe. Thus the Cantos presciently point to the decline of a metaphysical system and the decay of allegory.

40218
Hilton Montreal
Bonaventure
St-Leonard

To Bring the Soul to Rest: Conceptions of Death, Judgment, and the Soul in Early Modern English Writings

Session Organizer: Johnathan Pope, *St. Francis Xavier University*
Chair: Deanna Smid, *McMaster University*

Jane Farnsworth, *Cape Breton University*
"A Way to True Blessedness": Death, Purgatory, and Gender in the Religious Tracts of Jane Owen and Alice Sutcliffe

The current critical work being done on the changes in death rituals, mourning, and perceptions of the soul in the post-Reformation period in England, including the effect of the loss of belief in Purgatory, has led to new ways of looking at many writings of the time. Certainly deserving of such reevaluation are two prose works which were published in 1634 and written by two very different women: *An Antidote against Purgatory* (posthumously published) by Jane Owen, a Roman Catholic, and *Meditations of Man's Mortalitie* by Alice Sutcliffe, a Protestant. In these two works we see both women navigate the dangerous shoals of religio-political controversy as female writers. Through a careful comparison of these two tracts, we can understand better the complexities of early seventeenth-century English perceptions of death and the fate of the soul.

Mary Silcox, *McMaster University*
"And so the end is death": Life and Afterlife in Stephen Bateman's *A Christall Glasse*

A Christall Glasse of Christian Reformation (1569) is an emblem book, an anti-Catholic polemic, and a treatise on vice and virtue. Death and the Last Judgment play major roles in this work. After all, what is to stop one from indulging in sin except the recognition that it can hasten death and that, once one is dead, only God can control one's disposition. As a protestant writer, Bateman emphasizes this latter point. Bateman presents his *Christall Glasse* as a magical mirror, capable of showing what life truly is without the disguises and deceptions that the world, the flesh and the devil (with his aide, the pope) provide. The deadly serious battle for souls taking place between the protestant and Roman Catholic churches in sixteenth-century England was fought on many levels, including this attempt to engage the reader's own judgement on questions about purgatory and the purpose of death.

Johnathan Pope, *St. Francis Xavier University*
Debating the Death of the Soul: The Mortalism Controversy in Seventeenth-Century England

In *Mans Mortalitie* (1643), Richard Overton argues that that Adam was stripped of his immortality when he ate from the Tree of Knowledge. As a result of the Fall, all of man became mortal, not just his body but his soul as well, and, as a consequence, he will not achieve immortality again until the final resurrection. Overton was not the first nor the last to make such an argument in favor of mortalism but rather contributed to the longstanding cultural debate surrounding what happens to the soul after death but before Judgment Day. Overton writes in his address to the reader that "I expect an Answer," a debate regarding what he has to say, and he got what he expected. My paper focuses on some of the literary "answers" to the proponents of mortalism in order to emphasize the anxieties surrounding the relationship between death and the soul.

40219
Hilton Montreal
Bonaventure
St-Michel

Italy: Culture and Courts

Chair: Angelo Mazzocco, *Mount Holyoke College*

Elizabeth Bernhardt, *Washington University, St. Louis*
Behind the Scenes of Sforza Marriage Schemes: Facts and Legends behind Two Unusual Marriages at the Heart of Renaissance Bologna

Genevra Sforza (ca. 1440–1507) twice married Bentivoglio men and spent her adult life at the apex of society in Renaissance Bologna. She was promised by her uncle Duke Francesco Sforza to Sante Bentivoglio (1454) and subsequently to his young cousin Giovanni II Bentivoglio (1464), de facto signori. Both illegitimate and non-Bolognese, Sante and Genevra were an unusual match. No dowry and Sante's early death add to the intrigue. Since then historians have believed that Genevra stayed with the Bentivoglio and soon married Giovanni based on love. Archival documentation instead details the politics behind how Giovanni was forced into accepting Genevra, his sexually-experienced older aunt. Previously uninvestigated material brings forth complex circumstances behind the political machinations of Milan, Florence, Pesaro, Bologna, and the Papal State. Genevra's alleged role in her own marriage planning also helps explain how she was framed as the scapegoat responsible for the ruin of the Bentivoglio.

Andrea Baldi, *Rutgers University, New Brunswick*
"Componimento mio anch'essa": The Lady-in-Waiting as a "Wonder-Child"

Italian Early Modern texts defining the lady-in-waiting's profile stress her peculiar and perilous position at court. On the one hand, from a very early age, her unique skills testify to her exceptional qualities and standing, which place her "beyond her sex," granting her the right to take part in exclusive interactions. In order to be admitted to the princely circle, a young noblewoman not belonging to the high aristocracy must display talents that overcome the presumed limitations of her gender: she thus becomes a wonder and a spectacle. Her exceptional gifts, however, are somewhat puzzling, and patriarchal culture must find a suitable way to come to terms with the prodigy she embodies. The adolescent lady's capacities and accomplishments are thus presented as the result of an instructional project devised by some male creator. My paper will explore this complex dynamic in light of Foucault's theories and feminist criticism.

Carla Bernardini, *Comune di Bologna, Istituzione Musei*
Raffaello e Bologna

Il rapporto fra Raffello e Bologna, seconda città dello Stato Pontificio. è stato oggetto di importanti studi soprattutto sotto il profilo della storia della critica d'arte. Il rapporto Raffaello-Bologna per quanto riguarda la committenza artistica è meglio noto per quanto riguarda gli anni del Pontificato di Leone X (Santa Cecilia, Visione di Ezechiele). E' possibile rivisitare ipotesi riguardanti gli anni fra la caduta dei Bentivoglio e la conquista di Giulio II (1506), attraverso confronti stilistici con la pittura bolognese (Francesco Francia) e la rilettura di alcune fonti.

40220
Hilton Montreal
Bonaventure
St-Laurent

Renaissance Popes

Session Organizers: Thomas Izbicki, *Rutgers University*; Elizabeth McCahill, *University of Massachusetts Boston*
Chair: Nancy Bisaha, *Vassar College*

Thomas Izbicki, *Rutgers University*
A Difficult Pope: The Troubled Reign of Eugenius IV

Eugenius IV (1431–47), a Venetian, had a troubled reign. He was driven from Rome by enemies and faced an effort by the Council of Basel (1431–49) to depose him. Eugenius survived these and other vicissitudes, dying in Rome on the eve of the papacy's victory over the Basel assembly. Aeneas Sylvius Piccolomini, the future Pope Pius II, treated Eugenius' problems as rooted in his personality, particularly a lack of moderation. Looking at clues from the Venetian pope's past as a nephew of Gregory XII, the last Roman claimant to the papacy during the Great Western Schism, this paper will argue that there were issues of identity and policy that placed Eugenius at odds with Basel. The immoderate element Piccolomini identified in this pope served to make inevitable disagreements over policy into the crises of a pontificate.

Carrie Beneš, *New College of Florida*
Popes and Republicans: Municipal Politics and the Classical Past in Fifteenth-Century Rome

The return of the popes to Rome at the end of the fourteenth century initiated a long process of political negotiation over the municipal government of Rome. Both sides of the debate cited prominent historical precedents in their favor: the city's medieval self-image as an autonomous Roman republic persisted, but was increasingly overshadowed by the new humanistic image of the pope as a Christian Roman emperor. The Roman commune's characterization of itself as the SPQR (traditionally expanded as "the senate and people of Rome") was an especially fraught symbol within these political negotiations: its classical pedigree was impeccable, but its republican implications were antithetical to the new papal politics. This paper will characterize the pontificate of Leo X as the culminating moment in one of the great propaganda triumphs of fifteenth-century Italy: the appropriation of the commune's traditional SPQR emblem by the revitalized papal government of Rome.

Elizabeth McCahill, *University of Massachusetts Boston*
Reforming Rome's Clergy in the Age of Conciliarism

In the early fifteenth century, members of the Councils of Constance and Basel were eager to reform the Church and, in particular, the Roman Curia. Because of their opposition to conciliarism, Martin V and Eugenius IV appeared as enemies of reform. However, Eugenius, in particular, had many ideas for reform of the Church's members, and, more particularly, the secular and regular clergy of Rome. This paper will examine Eugenius's vision of reform, a vision shaped by his close association with Ludovico Barbo. It will also contextualize Eugenius's initiatives in relation to other programs for reform proposed by cardinals and papal bureaucrats. While the conflicting priorities of members of the Curia (as well as Eugenius's problems with the Council of Basel) impeded any concerted program of clerical revival, the variety and richness of these plans for reform attest to the energy and religious zeal of the Curia before the reign of Nicholas V.

40221
Hilton Montreal
Bonaventure
St-Pierre

The Irreligious Turn: Finding the Ungodly in the Renaissance

Session Organizers: Craig Martin, *Oakland University*; Tiffany Werth, *Simon Fraser University*

Chair: Joyce Boro, *Université de Montréal*

Tiffany Werth, *Simon Fraser University*

A Heart of Stone: The Ungodly in Early Modern England

While the "turn to religion" in early modern scholarship has rewritten critical understanding of England's reformations, less attention has been paid to the irreligious: those who were "Neither Papist, Protestant, nor Puritan" (John Harington). My paper seeks to explore how an undercurrent of religious doubt radically challenged emerging taxonomies for classifying the natural world and for determining the species boundary between human and non-human. It studies how theological skepticism queried the porous boundary that divides humans from their plant and animal counterparts in early modern epistemologies. Those who eschewed available religious identities were in fact regularly compared to beasts or stones, losing their humanity alongside their belief. Focusing on Shakespeare's *The Winter's Tale* I ask what role does belief or "faith" play in turning Hermione from stone to flesh? My essay queries how literary metaphors such as these shaped cultural ideas about God, humans, plants, animals, and the inanimate world.

Ada Palmer, *Texas A & M University*

How Humanists Read a Famous Atheist: The Evolution of Renaissance Reading Methods Exposed through a Survey of Marginalia in Renaissance Copies of Lucretius, 1417–1600

Epicurean appears frequently in Renaissance documents as a generic term of abuse, interchangeable with *heretic*, *atheist*, even *sodomite*. When Lucretius's Epicurean poem *De Rerum Natura* reappeared in 1417, this entrenched association with atheism threatened humanist claims that studying the classics would support Christian virtue. Lucretius's Renaissance editors claim that the reader will ignore the unchristian content, especially Lucretius's attacks on the soul's immortality. While their claims may seem to be mere attempts to please the censor, a comprehensive survey of marginalia in the fifty surviving manuscripts reveals a characteristic humanist reading agenda, focused on poetry, philology, and moral philosophy, which was indeed indifferent to the scientific content. This limited the capacity of atomism, and other unorthodox scientific theories, to circulate before 1550. Notes in printed copies from the later sixteenth century reveal a transformation in reading methods, and an audience much more receptive to Epicureanism's heterodox science and proto-atheist potential.

Melissa Caldwell, *Eastern Illinois University*

Craig Martin, *Oakland University*

Literacy and the Problem of Atheism in Thomas Nashe's *Christs Teares over Jerusalem*

In *Christs Teares over Jerusalem* (1593), Thomas Nashe characterizes atheism as a kind of illiteracy. Graced with a "superaboundance of wit," atheists are misinterpreters of God's two books — nature and scripture — because they "followe the Pironicks" (i.e., Pyrrhonian Skeptics) and invest their own "opinion" with moral authority. As a target audience for both writers and ministers, then, atheism presents a formidable hermeneutic challenge. Yet for Nashe this challenge is neither singular nor isolated — indeed, atheists are simply a more extreme manifestation of a phenomenon Nashe terms the "new decipherers," readers who defy stabilized textual meaning. In other words, atheism highlights the pervasive tendency of the mind to resist normative morality. As such, I will argue that far from demarcating a distinct boundary between the godly and the ungodly, Nashe's characterization of atheism suggests that such binary conceptions may be limited in understanding the nature of early modern un/belief.

Craig Martin, *Oakland University*
Renaissance Humanism and the Anti-Aristotelianism of the Scientific Revolution

By the middle of the seventeenth century, Aristotelianism faced attacks not just as the result of doubts about the truth of its physical principles but also because of Aristotle's supposed atheism. Scholars, who promoted new natural philosophies and came from both sides of the confessional divide, including Pierre Gassendi, Joseph Glanvill, and Adriaan Heereboord, used invectives and philological arguments taken from sixteenth-century humanists. In particular the works of Juan Luis Vives and Francesco Patrizi informed later polemicists, who adopted textual and historical arguments to show Aristotle's alleged atheism and to color seventeenth-century Aristotelians as closed-minded followers of Averroes, just as Vives had done over a hundred years earlier. Using these humanists' texts they attempt to transform Aristotle and Averroes from exemplars of Renaissance impiety into seventeenth-century atheists.

40222
Hilton Montreal
Bonaventure
St-Lambert

Skepticism, Subjectivity, and Autobiography: The Literary Imagination of Fulke Greville

Session Organizer: Brian Cummings, *University of Sussex*
Chair: Gavin Alexander, *University of Cambridge, Christ's College*

Freya Sierhuis, *Ludwig-Maximilians-Universität München*
"The safe memory of dead men": Writing and Opposition in the Work of Fulke Greville

This paper investigates the impact of theories and practices of friendship on notions of selfhood and political subjectivity. It argues that friendship, and the ethical and literary *habitus* associated with, it are of central importance in articulating a new understanding of literary subjectivity. Focusing on Fulke Greville's *Life of Sir Philip Sidney* as an experiment in biographic, as well as autobiographic writing, it argues that the notion of *parrhesia*, or frankness of speech, central to the early modern understanding of true friendship, is crucial in articulating a new form of literary self-awareness, allowing for a radical, albeit non-explicit, critique of the political institutions of Jacobean England.

Brian Cummings, *University of Sussex*
Greville's Feminine Endings

The feminine ending, or a line of verse that ends with an unstressed syllable, is a strikingly frequent feature of the poetry of Sir Fulke Greville. This could be an act of homage: it has been said that the feminine ending was introduced into England by Sir Philip Sidney, as a result of trying to render into English the form of an Italian madrigal. Beyond its interest in the study of meter, it has also been noticed as a stylistic signature of some writers — including, most famously, Shakespeare, where it is sometimes used as a potential stylometric indicator of authorship. But could there be some philosophical significance to the device? The first four lines of Hamlet's most famous speech all share this "dying fall." Greville himself saves the device most of all for poems of extreme philosophical gravity, including his Calvinist lyrics at the end of *Caelica*. This paper will reopen the history of English meter to see if it can also shed light on the history of English scepticism, and of the treatment within that tradition of death, mourning, and melancholy.

Katrin Roeder, *Potsdam University*
Subjectivity, Surveillance, and Authorship: The Example of Fulke Greville

My paper is going to deal with the role of Fulke Greville's works in the early modern process of subjectivity and authorship formation in connection with the system of absolutist surveillance and censorship. Greville's texts, above all his closet dramas, treatises and his "Life of Sir Philip Sidney," which are often described as dark, obscure and highly ambiguous in meaning, will be discussed with regard to traces of the author's internalization of absolutist discourse control and his strategies of discreet communication.

40223
Hilton Montreal
Bonaventure
Mont-Royal

Rome Revitalized: A Reassessment

Sponsor: Italian Art Society
Session Organizers: Jill Blondin, *University of Texas, Tyler*; Angi Elsea Bourgeois, *Mississippi State University*
Chair: Jill Blondin, *University of Texas, Tyler*

Caroline Hillard, *Washington University*
Narratives of Place and the Sixteenth-Century *Renovatio Romae*

From antiquity to the modern era, prominent individuals — kings, princes, popes, and others — formulated mythic genealogies to legitimize and promote their power. The practice was widespread in sixteenth-century Rome, as members of the papal court traced their ancestry to ancient gods and heroes, or compared their deeds to those of their antique forebears. Places too had an ancestry which was traced, explored, and celebrated in both text and image. Humanists in early sixteenth-century Rome were keenly interested in how events associated with sites in and around the city — from the Janiculum and Capitoline hills to the Tiber river — unfolded sequentially over time. In this paper, I explore these topographical "genealogies" as traced in Roman city guides and public narrative paintings of the first quarter of the sixteenth century. As I demonstrate, visual and textual narratives of Roman places became a fundamental element of the Roman "revival" of classical antiquity.

Lara Langer, *University of Maryland, College Park*
Pinturicchio's Sala dei Santi in the Borgia Vatican Apartments: A Study of the Turkish Figures Represented in the Lunette Frescoes

This paper examines the mural paintings of the Sala dei Santi in the Borgia Vatican apartments, comprised of a ceiling fresco and six painted lunettes, produced in the late 1490's by Pinturicchio (ca. 1454–1513). Scholars generally agree the paintings' significance reflects both Pope Alexander VI's fear of a Turkish invasion and faith in the perseverance of Christianity over its pagan non-believers. This paper will assess the meaning of the lunette frescoes in relation to the ceiling's décor, and will suggest that the decorative program is not representative of anxiety, but of a pope's quest for legitimacy and of his desire to issue in a renewed Christian era of peace. The Sala also illustrates Pinturicchio's genius. He developed a unique pictorial scheme dedicated to a non-Western theme and created a new interpretation of the traditional scenes from the lives of Western saints, such as Sebastian and Barbara by including Turkish figures.

Jasmine Cloud, *Temple University*
Reviving the Heart (of the City): The Renovation of the Churches on the Roman Forum

The heart of the city throughout its history, the Roman Forum functions as a dialectical space, communicating between past and present through its layers of history. In the decades after the Council of Trent, the new concern with revitalizing the Church led to a Paleo-Christian revival, inspiring a flurry of new architectural patronage well into the seventeenth century. Papal patrons, from Clement VIII to Urban VIII, commissioned renovations and new decorations for the churches skirting the Forum. In this paper, I will examine these architectural renovations as a means of reviving the city in a specific topographical area, one laden with specific connections to ancient Rome and its early Christian and mMedieval past. These architectural accretions at the nucleus of the ancient city added further significance to churches of early Christian foundation, furthering that dialectic and asserting the modern Church's connection to a more pristine past.

Jennifer DeSilva, *Ball State University*
The Cardinal Titulus as a Site for Rebuilding Rome and the Cardinal's Identity

Through the fifteenth and sixteenth centuries following the return of Martin V to Rome in 1420, the papacy issued repeated injunctions to clergy resident in Rome to act as patrons towards the Roman citizens and buildings. As one of the wealthiest groups in Rome, the cardinals were capable of adopting this role and fulfilling their responsibility as chief curators of the Roman Church. This paper will examine the cardinal titulus, as the chief site for patronage of architecture, art, confraternities, and liturgy, all of which contributed to the revitalization of the depressed city. This paper will examine several examples of tituli to show the variety of roles that cardinals assigned to their churches based upon their own unique situations economic, political, and geographic.

40224
Hilton Montreal
Bonaventure
Hampstead

French Painting ca. 1500: New Discoveries, New Approaches II: Tours and Courtly Painting

Session Organizer: Nicholas Herman, *New York University*
Chair: Martha Wolff, *Art Institute of Chicago*

Pascale Charron, *Université François Rabelais*
La peinture tourangelle autour de 1500: l'exemple des panneaux du Christ bénissant et de la Vierge en oraison du Musée de Tours

Deux oeuvres datées des années 1480 représentant le Christ bénissant et la Vierge en oraison sont conservés depuis 2002 dans les collections du Musée des Beaux-arts de la ville de Tours. Identifiés comme appartenant à la production tourangelle, ces deux panneaux supposés comme formant un diptyque à leur origine permet d'interroger la question de l'héritage de Jean Fouquet et de son atelier. Si le style des deux oeuvres renvoie au vocabulaire de Fouquet et de Bourdichon, leur thème iconographique fait contraste en renvoyant à des prototypes septentrionaux. L'oeuvre demeure à ce jour mal connue et peu étudiée tant dans ses sources que dans sa postérité. La réplique du panneau de la Vierge dans les dernières décennies du XV^{e} siècle comme la citation ou la duplication des deux oeuvres dans des émaux comme en enluminure au cours des mêmes décennies prouvent cependant leur fortune et permettent de tenter de démêler l'écheveau de l'héritage fouquetien au sein des ateliers du Val de Loire à l'orée du XVI^{e} siècle.

Nicholas Herman, *New York University*
Jean Bourdichon: A Decade of new Discoveries

Jean Bourdichon, an artist often passed over by modern critics but in reality a key individual for early Renaissance visuality in France, has been the subject of a rather happy revival in the first decade of the twenty-first century. This has been as much a matter of chance as anything, with several hitherto-unknown works being unearthed while others, known to specialist scholars but long obscured in private collections, have newly come to light as well. This paper will take stock of these new discoveries and attempt to integrate them into the extraordinarily well-documented career of Bourdichon. By integrating these works into the artist's established oeuvre, much more can be surmised about his approaches to portraiture, devotional imagery, and courtly production in general.

Christopher Atkins, *City University of New York, Queens College*
Jean Hey and the Martyrdom of Saint Hippolytus in Boston

When the MFA, Boston purchased the *Martyrdom of St. Hippolytus* in 1963, the acquisition received a two-page spread in *Time* for garnering the largest sum ever paid for an unattributed picture. Despite this publicity and the fact that the painting has been on near continuous view for over four decades, scholars have been unable to identify who painted it. In this paper, rather than searching for an artist active in the Low Countries, I will attribute the picture to Jean Hey. What has never been noticed before is the inscription on the sword of the horseman on the

far right panel. It reads, "Johan." I interpret this as the artist's embedded signature. The signature corresponds to the inscription on the back of the *Ecce Homo* in Brussels that identifies the painter as "m[agister] Jo[hannem] Hey teutinicu[m] pictorem egregium." Stylistic analysis supports the attribution as the Boston painting resembles other works by the artist.

40225
Hilton Montreal Bonaventure
Cote St-Luc

Christian-Muslim Relations in Early Modern Europe II

Session Organizer: Paolo Pucci, *University of Vermont*
Chair: Jerold Frakes, *State University of New York, Buffalo*

Paolo Pucci, *University of Vermont*
"Christians make better rulers than Muslims": Bandello's 1.52 and His Source

In 1500 Ludovico de Varthema embarked from Venice on a journey that brought him across part of the Middle and Far East. His desire to become familiar with different cultural traditions and ways of life inspired his encounters with the religious, non-Christian other, recounted in his "Itinerary" (1510 in Italian). The chapter in which de Varthema tells of the punishment inflicted by the "in-disguise" Christian Mahomet on the oldest son of the Muslim King of Hormuz, in the Persian Gulf, for the brutal killing of the royal family was used by Bandello in the 1520s to write novella 1.52 of his four-part collection. Through the analysis of features identifying Mahomet and the parricide, my study reveals Bandello's commitment to continuing the century-old Christian-Muslim opposition. The author of 1.52, however, adds political superiority to the traditional Christian moral upper hand. By relying on the founding principles of Machiavelli's political philosophy, Bandello attributes superior ruling skills to the Christian hero while highlighting the faux pas by the Muslim lord.

Mikael Bøgh Rasmussen
The Image of the Sultan: Agent of Evil or Example of Virtue?

Melchior Lorck (ca. 1526/27–after 1583) was attached to the embassy of the Holy Roman Empire to the Sublime Porte in the second half of the 1550s. His most famous works are the 128 woodcuts of Turkish motives, published long after his death. Lorck, a confessed Protestant, is often considered to be much less interested in promoting a typical, stereotyped image of the great Islamic enemy on the brink of Europe than most of his contemporaries. His fascinating portrait from 1562 of the archenemy of Western Christianity at the time, Sultan Süleyman the Magnificent, forms an interesting point of investigation as it was published in a number of different written textual contexts. The paper describes how the same portrait was used and could function differently in different contexts, its meaning twisted by that context each time to illustrate very different stereotypes of the bloodthirsty agent of evil on the one side and the great ruler equal to the Western emperors on the other.

Heather Madar, *Humboldt State University*
Between Saracen Princess and Odalisque: Renaissance Representations of Ottoman Women

From the earliest encounters of the West with Islam, European writers characterized Islam as licentious, and Muslim women were understood as potential sexual temptresses of hapless Christian men. Despite this longstanding and ongoing fixation with Muslim women's sexuality, visual images of Ottoman women in the early modern period seem both surprisingly few and surprisingly mundane at first glance. Although Ottoman women were something of a cipher to early modern Europe, they were not absent from the Western eye. Renaissance images of Ottoman women do not fall into a single monolithic discourse, such as that of the harem, as later imagery would tend to. This paper will explore the range of Renaissance depictions of Ottoman women. I will argue that Renaissance images of Ottoman women participate in multiple discursive formulations: proto-anthropology, ethnography, constructions of gender and power, and an early modern Orientalist discourse.

40226
Hilton Montreal
Bonaventure
Westmount

Landscape and Gender in the Early Modern World

Sponsor: Society for the Study of Early Modern Women (EMW)
Session Organizers: Sara French, *State University of New York, ESF*; Elena Napolitano, *University of Toronto*
Chair: Elena Napolitano, *University of Toronto*

Giancarla Periti, *University of Toronto*
Landscape and Memory: Bernardino Luini's Frescoes in the Church of San Maurizio in Milan

This paper focuses on the landscape scenes that Bernardino Luini painted in the church reserved for the Benedictine nuns of San Maurizio al Monastero Maggiore in Milan (ca. 1522–25). The nunnery housed noble and cultivated women from the Bentivoglio and Sforza families, among others: contemporary literary sources (e.g., Matteo Bandello) speak of these cloistered women as the "noble ladies of Milan." My paper discusses how this elite female religious community experienced Luini's landscape images and how his frescoes relate to the Renaissance arts of painting, poetry and memory.

Sara French, *State University of New York, ESF*
Managing the Elizabethan Landscape at Hardwick Hall: Women, Land, and Power

The construction of Hardwick Hall, Derbyshire between 1590 and 1597 by Bess of Hardwick reveals important ways in which women controlled the layout of the domestic interior in Elizabethan England. But the exterior of the house has not been analyzed in relation to the gender of the patron. This paper seeks to examine Bess of Hardwick's control of the landscape around Hardwick — for its raw materials, most notably the stone used in construction, and for its needs to run the household.

Mirka Benes, *University of Texas, Austin*
Private Sentiment and Public Decorum in the Age of Promenade: The Lives of Women in the Villa Gardens of Early Modern Rome

The papal court of early modern Rome was unique in Italy and Europe. While French queens built royal gardens in Paris, French women appeared in public promenade, and noblewomen in Italian regional courts were prominent in courtly gardens, the Vatican forbade the presence of women and Rome's demography and culture reflected the structure of the all-male Church bureaucracy headed by the celibate papal monarch and cardinals. From the Renaissance on, men — mostly ecclesiastics — were the patrons of villa gardens and their programs. How did women of all social ranks fare in Rome's gardens, and did they patronize garden design? Using primary documents and emphasizing the geography and spectrum of female experience, from private/public to urban/rural, this paper examines synthetically the range of roles women had in the design and especially the uses of Roman villa gardens between 1570 and 1660, when Queen Christina of Sweden established her own court in a garden palace near the Tiber.

40227
Hilton Montreal
Bonaventure
Outremont

German Renaissances

Session Organizers: Helmut Puff, *University of Michigan*; Thomas Willette, *University of Michigan*
Chair: Helmut Puff, *University of Michigan*
Respondent: Joseph Imorde, *University of Siegen*

Thomas Willette, *University of Michigan*
Goethe's *Leben des Benvenuto Cellini* and the Italian Renaissance

This paper will outline the publication history and reception of the *Vita* of Benvenuto Cellini in the eighteenth century and focus in particular on the moment of Goethe's engagement with this text, beginning with the rough serial translation he made for Friedrich Schiller's periodical *Die Horen* in 1796–97. Goethe's interest in the historical figure of Cellini resulted in several versions of the *Leben* as well as a major study of the Italian Renaissance, first published in 1803 as an appendix to the definitive version of his translation. To German readers this text offered a revisionist anti-Romantic interpretation of the Renaissance. It also contains the first critical account, in any language, of Cellini's largely absent productions as metal-smith and sculptor. In a short time the appendix would fall away, and as the *Leben* joined the canon of Goethe's works Cellini himself would become one of the poet's own fictional characters.

Yvonne Ivory, *University of South Carolina*
Racializing the Renaissance: Ludwig Woltmann's *Die Germanen und die Renaissance in Italien* (1905)

German interest in the Italian Renaissance reached fever pitch around 1900 with a glut of new essays, books, and dramas appearing on the topic. This so-called 'Renaissancismus' allowed Germans to collaboratively conjure up a Renaissance with strong resonances for their own cultural moment; but one intervention went even further by arguing that the Italian Renaissance was not really Italian at all, but had always been, rather, German. In a 1905 monograph, Ludwig Woltmann set out to prove that the Renaissance was not a "Wiedergeburt" of ancient Greek and Roman cultures, but rather "das geistige Erwachen der germanischen Rasse." In this paperI will discuss Woltmann's theories in (and outline briefly the Nazi reception of) this work; before arguing that it demonstrates in an exemplary fashion the elasticity of the concept "Renaissance" around 1900 — the ease with which the notion could be commandeered to serve any number of (sometimes competing) fin-de-siècle ideologies.

Robert Williams, *University of California, Santa Barbara*
The "Leaven of Criticism" in Gombrich's Account of Artistic Progress

In several places in his work, but especially in the essay "The Leaven of Criticism in Renaissance Art" (1968), E. H. Gombrich uses the term *critical* to describe the dynamic principle at work in the development of Renaissance naturalism. His emphasis on the critical nature of the process enabled him to offer an alternative to the deterministic accounts of stylistic development that he associated with earlier art historians such as Riegl. Yet he limited the critical nature of artistic activity to the refinement of naturalistic representation, as is starkly indicated in his essay, "Ideal and Type in Renaissance Painting" (orig. version 1984), where he argues that the pursuit of idealism in art is always regressive. While his sense of what it means to be critical is thus severely limited, he can be said to have indicated something profound: the depth of his insight can be further excavated by considering his concept of the critical in relation to that developed by the theorists of the Frankfurt School, even if their prmary concern is with modern art, literature, and music. How is Renaissance art critical in ways Gombrich did not allow?

40228
Hilton Montreal
Bonaventure
Lasalle

Per le nozze fiorentine: *Cassoni*, Paintings, and Precious Objects to Celebrate Marriage in fourteenth-sixteenth-Century Florence

Session Organizers: Nicoletta Baldini, *The Medici Archive Project*; Patricia Lurati, *Dipartimento Educazione e Cultura, Switzerland*

Chair: Elena Brizio, *The Medici Archive Project*

Nicoletta Baldini, *The Medici Archive Project*
Records of Artistic Objects in Florentine Dowry Contracts from the Fourteenth to the Sixteenth Century

Renaissance dowry contracts mostly specify real estate or land properties, money gifts, and wedding trousseaus. My ongoing research in Tuscan archives has indicated how, in some cases, these records also feature descriptions of works of art, such as small pictures for private devotion. This paper will analyze unpublished documentary evidence regarding artistic objects that are specifically found in dowry contracts stipulated by Florentine notaries, from the fourteenth to the sixteenth century, and will attempt to draw conclusions on the particular socioeconomic status of brides and their families.

Patricia Lurati, *Dipartimento Educazione e Cultura, Switzerland*
The Story of the Queen of Sheba: A Visual Reminder of Florentine Eastern Trade

Fifteenth century Florentine painted *cassoni* were lavish marriage chests commissioned by the wealthy mercantile bourgeoisie to store the bride's trousseau. One of the subjects represented on their front panels was the story of the Queen of Sheba. This subject has been interpreted either as a religious or a profane allegory: the union of the Eastern and the Western churches or the wedding procession, ending with the bride's gesture of submission to the groom. The aim of this paper is to suggest that the iconography of the Adoration of the Magi, the most worldly of the events in Christ's life, and a subject commissioned by the Florentine patricians to display their magnificent lifestyle, was paralleled by the pageantry and splendor of the story of the Queen of Sheba. The story subtly referred to the Eastern trade, the source of the Florentine merchants' wealth which enabled them to live in an aristocratic fashion.

Roberta Bartoli, *Kunsthistorisches Institut, Florence*
Between Florence and Urbino: A New *Cassone* Painting

The paper focuses on the presentation of an unpublished painting, from an English collection: a *cassone* front representing the story of Griselda that I attribute, on a stylistic ground, to Bartolomeo Corradini (Urbino, 1420/25–ca. 1484). It is the only known example of his work in this kind of production very fashionable in fifteenth century Florence. In fact, the painter worked in Florence between 1445 and 1446, in the workshop of Filippo Lippi. Then he returned to Urbino where he joined the Dominican Order, taking the new name of Fra' Carnevale, but continued to work in the city's lively atmosphere under the rule of Federico da Montefeltro. In Urbino Fra' Carnevale was involved on many architectural projects: the main door of the church of San Domenico, the Cathedral and the Ducal Palace. These projects closely tie with the architectural elements and structure represented on the cassone front, strongly reflecting Alberti's principles.

40229
Hilton Montreal
Bonaventure
Lachine

Baroque Madrid: The Secular and Sacred City

Session Organizers: Laura Bass, *Tulane University*; Erin Rowe, *University of Virginia*; Tanya Tiffany, *University of Wisconsin, Milwaukee*
Chair: Jesús Escobar, *Northwestern University*
Respondent: Jesús Escobar, *Northwestern University*

Carmen Peraita, *Bryn Mawr College*
Consumption, Street Transaction, and Desire in Lope de Vega's *Las ferias de Madrid*
My paper studies consumption habits in *Las Ferias de Madrid*. One of the earliest and most irreverent urban comedies from early modern Spain, *Las Ferias* constitutes a valuable testimony for its attention to material culture and dynamic appropriations of urban space. Particularly notable is the practice of face veiling in the play. The behaviors propitiated by feminine anonymity, the trajectories of desire and insinuation of eroticism permitted by the veil, as well as the shady dealings it allowed without loss of decorum all play a central role in mediating the exchanges between gentlemen and *tapadas* (covered ladies). Also relevant to the play are its introduction of forms of street entertainment proper to the nobility; the circulation of money in a world of garments and luxury; the enthusiasm raised by fashion and the aspiration to distinction through appearances variously concealed and reinvented.

Laura Bass, *Tulane University*
Iconography of the City: Urban Views and Social Spaces in Baroque Madrid
This paper considers the development of a particular iconography of baroque Madrid through the examination of multifigural paintings and prints depicting city's major landmarks — many of them recently built or still under construction — and its major spaces of social encounter and royal pageantry. Comparing the images studied with similar ones from other cities in Europe and the Iberian Peninsula, I examine how these different visual media constructed a distinctive identity for Spain's young court capital. To what extent did views of Madrid project an image of social order and courtly grandeur? To what extent did they focus on less exalted elements of urban existence? For whose eyes were they intended and how did they engage the viewers' pleasure?

Tanya Tiffany, *University of Wisconsin, Milwaukee*
Images of the Christ Child and Feminine Devotion in Early Modern Madrid
This paper focuses on images of the Christ Child venerated by Margarita de la Cruz, a niece of Philip II and a nun at Madrid's Monasterio de las Descalzas Reales. As scholars have shown, the Descalzas enjoyed close ties to the royal family, and religious practice at the convent sheds broader light on the place of sacred images at court. Margarita possessed various polychrome sculptures of the Infant Christ, which she clothed and fed and to which she turned for wisdom and comfort. By analyzing the writings of court preachers, I explore the relationship between the lifelikeness of these images and their devotional function. I argue that the images' naturalism facilitated Margarita's maternal affection and her meditation on Christ's life. Like various miraculous images in Madrid, however, the seemingly animate nature of the sculptures was also problematic because it blurred the distinction between works of art and their sacred prototypes.

Erin Rowe, *University of Virginia*
Staging Madrid: Politics, Religious Festivals, and Visual Culture in a Baroque Capital
As a royal capital, Madrid functioned as a Baroque stage for performing Spanish might and Spanish nationhood. My paper expands the recent historiography on civic festivals to include religious celebrations as essential for the demonstration of royal authority and communal identities. I focus on two key festivals celebrated during the early years of Philip IV's reign: First, the 1622 events honoring the unprecedented canonization of four Spanish saints; and second, the feast day of

St. Teresa of Avila in 1627, following the papal brief proclaiming her co-patron saint of Spain. I assess the symbolic pageantry of these two momentous occasions, ranging from the ephemeral decorations to the processional progress to sermons publicly preached, in order to demonstrate how they transformed the space and meaning of the city and the monarchy for participants, viewers, and subsequent readers of the festival books.

40230
Hilton Montreal
Bonaventure
Verdun

Learned Travel in Renaissance Learning

Session Organizers: Margaret Meserve, *University of Notre Dame*; Richard Oosterhoff, *University of Notre Dame*
Chair: Ann Blair, *Harvard University*
Respondent: Ann Blair, *Harvard University*

Richard Oosterhoff, *University of Notre Dame*
Learned Travel to and from Paris circa 1500: Arts Faculty at the University of Paris

In the late fifteenth century, when the Paris arts professor Lefèvre d'Etaples journeyed three times to Italy and through the Rhineland, the scholarly life was also a mobile one. His students traveled too, through Italy, Germany, and Spain. And travel went in the other direction, as when Pico della Mirandola came to Paris in 1485. Sometimes this group journeyed as bookfinders, or booksellers; sometimes they were on ambassadorial business, for bishop or king. Occasionally they found funds to travel simply for the sake of learning. Was this the peripatetic life of a medieval scholar, or did such travels help shape new views of the scholar — as when Lefèvre was compared to Pythagoras for traveling to Italy for intellectual reasons? This paper looks at what such travels meant for French arts masters, with an eye to how learned travel fostered scholarlycommunities, shaping the geography of philosophical polemic.

Michael Tworek, *Harvard University*
The Copernican Paradox: Nation, Community, and Study Abroad in the Renaissance

Few historical figures have excited as many fervent claims for national belonging as Copernicus. From the eighteenth century to the present day, politicians, scholars, and polemicists have wrestled with each other on how to claim Copernicus and his achievements within their respective agendas. Subsequently, Copernicus has been dubbed either as Polish, German, both, or indifferent. Few, however, have attempted to address what senses of belonging were available to Copernicus, much less looked at what impact his studies in Italy may have had upon his notion of community. Although sources on Copernicus's university studies are sparse, my paper will investigate examine the educational experiences of other students with similar backgrounds and careers will offer insights on the paradox of talking about belonging to a "nation" in the premodern period historically and meaningfully.

40232
Marriott Chateau
Champlain
Salon Habitation B

New Research on Early Jesuit Art

Session Organizer: Alison Fleming, *Winston-Salem State University*
Chair: Stephanie Leone, *Boston College*

Adriana Senard, *Université de Toulouse le Mirail*
Architecture and Education: Etienne Martellange and the Colleges of the Company of Jesus in Seventeenth-Century France (1605–38)

In the years that followed the foundation of the Society of Jesus, education of youth became one of the main activities of the Order. Colleges of humanities,

founded and directed by the Jesuits, became, from the late sixteenth century, the center of apostolic and missionary practices of the Company, and reflected their influence in Europe. In France, after the restoration of the Society by Henry IV (1603), Jesuit educational institutions multiplied. In this expansion, one architect played a prominent role: Etienne Martellange (1568–1641). This Jesuit architect participated in twenty-two College projects during the first third of the seventeenth century. The work of Martellange has often been perceived as a material and practical application of a Jesuit style. Far from these aesthetic considerations, this paper aims to show how the architectural solutions developed and adopted by Martellange responded to new spiritual, educational, and functional demands formulated by the Company of Jesus.

Kelley Magill, *University of Texas, Austin*
Christian Archaeology and Antiquities in Early Jesuit Art and Devotional Practices

In the *Spiritual Exercises*, St. Ignatius Loyola instructed devotees to imagine the specific time and physical setting of the object of their contemplation until this scene became present to them in an exercise called the "composition of place." Jesuit patronage of early Christian churches in Rome, such as S. Apollinare, S. Saba, and S. Stefano Rotondo, provide case studies of how the revival of early Christian art contributed to Jesuit devotion. By restoring and decorating early Christian churches with martyrdom images, the Jesuits historicized post-Tridentine liturgical reforms and aided devotees in the "composition of place." I argue that the exploration of the Roman catacombs in the late sixteenth century provided Jesuit patrons with ideological and historical models of the appropriate atmosphere for devotion to the martyrs and the celebration of the liturgy: a place that embodied the martyrs' persecution, suffering, death, and ultimate triumph.

Alison Fleming, *Winston-Salem State University*
Jean-Baptiste Barbe and the Visual Creation of the *Vita beati P. Ignatii Loiolae Societatis Iesu fundatoris*

The artistic representations made by the Society of Jesus in the first decades of their existence were largely depictions of Christ and early Christian saints. However, around the year 1600, as the push to canonize their founder, Ignatius of Loyola, strengthened, the Jesuits began to visually represent his life. These first images — in the form of prints collected in books or disseminated singly, as well as paintings — serve as the earliest pictorial representations of the life of Ignatius. While some episodes may have been clearly enough described in the already-known written accounts of his life, others (especially miraculous or visionary events) had to be created from new cloth. This paper considers the process through which the life of Ignatius was developed. Questions to be considered include: how did these artists develop the imagery? What visual models did they employ? Did they consult imagery of earlier saints, or even secular subjects?

Yi Qu
Rules for Reciting the Rosary: The First Illustrated Christian Book in China in Early Seventeenth Century

As illustrations played an important role in the dissemination of different religions, the Jesuits were aware of this importance for christianizing the Chinese population, and using the Christian illustrations for the religious education. The first Chinese Christian woodcut illustrations, which were published in *Rules for Reciting the Rosary* (ca. 1619) for helping to understand the reciting the Rosary will be discussed in this paper. These fifteen woodcut illustrations are clearly derived from the engravings in *Evangelicae Historiae Imagines* by Jeronimo Nadal, S.J. (1507–80). It marked the beginning of a new period in Sino-Western artistic exchanges. In comparison with the original Western prototype, we could reveal how the Jesuits missionaries attempted to christianize the Chinese population by using the Sino-Christian images.

40233
Marriott Chateau
Champlain
Huronie A

English Manuscript Verse Miscellanies

Session Organizer: Arthur Marotti, *Wayne State University*
Chair: Arthur Marotti, *Wayne State University*

Joshua Eckhardt, *Virginia Commonwealth University*
Epideictic Anthologies

The scribe responsible for two manuscripts now at the Folger and the University of Nottingham organized them according to poetic genre, complete with running headers for each generic section, as others have recognized. I argue, though, that by designing his anthologies in this fashion the scribe gave them an epideictic structure. Drawing on David Colclough's argument about the epideictic function of libels, this presentation claims that the scribe not only read libels as Colclough suggests, but also designed his anthologies to oscillate between praise and blame. He thus effectively subsumed the libels that he collected in an epideictic structure that helps his readers read the poems in the same way, and makes them play a much more virtuous, classical role than these same libels assume in other miscellanies. The presentation thus demonstrates one of the several methods that the compilers of miscellanies employed to relate the diverse texts that they collected to one another, in addition to simply juxtaposing texts in succession.

Lara Crowley, *Texas Tech University*
Prose Paradoxes and Problems within Verse Miscellanies

Whereas most of John Donne's prose rarely appears in verse miscellanies, there are two major exceptions: his paradoxes and problems. These prose works appear in the most celebrated and frequently consulted miscellanies containing Donne's verse, such as the Westmoreland manuscript, penned by Donne's friend Rowland Woodward, and the O'Flahertie manuscript, the largest handwritten collection of Donne's poetry. One can argue that the brevity of these prose works explains their frequent inclusion alongside Donne's manuscript poetry. But this paper contends that the juxtaposition of Donne's paradoxes and problems with his manuscript verse proves more complex. Further scrutiny enriches scholarly debates regarding these works' composition dates, their level of popularity among early modern readers, and early exegetical responses to their philosophically, theologically, and politically vexed nature. Such study encourages broader appreciation for these two understudied but significant Renaissance prose genres.

Steven May, *University of Sheffield*
Revenge and Rx in a Regional Manuscript Miscellany

British Library Add. MS 82370 is a textbook example of just how miscellaneous a transcribed miscellany can be. It mixes poetry and prose with legal documents and "recipes" for making ink and fishbait (among other concoctions). It includes ballads copied from printed broadsides, but also two lyrics by Queen Elizabeth with other poetry that circulated only in manuscript. In this paper I survey the anthology's most interesting contents, with emphasis on its accounts in prose and verse of the "Beaumont-Eland feud." This historical, fourteenth-century conflict, is a vivid tale of revenge upon revenge. Although versions of the text were published in the eighteenth and nineteenth centuries, it seems not to have been studied by literary scholars, nor to appear in editions or bibliographic accounts of the English folk ballad.

40234
Marriott Chateau Champlain
Huronie B

Comedy and Society in Renaissance Italy II

Session Organizer: Massimo Scalabrini, *Indiana University*
Chair: Massimo Scalabrini, *Indiana University*

Elizabeth Elmi, *Jacobs School of Music, Indiana University*
Music in the *Commedia dell'Arte* and Monteverdi's Venetian Operas

The works of Giovan Battista Andreini often incorporate musical and dramatic elements that not only enhance the beauty of their theatrical performance, but also form a fundamental comedic presence within the drama. In exploring the role of music primarily in Andreini's *La Ferinda*, this paper will seek to demonstrate its importance as an indicator of the relationship between musicians and comedians in late Renaissance Italy. The collaboration between Andreini and Claudio Monteverdi, for example, illustrates a burgeoning relationship between music and comedy of the period that lies within the fabric of the works of both composer and comic. Indeed, Monteverdi's musical influence on Andreini's comedies later gives rise to the comedic elements in his own Venetian operas of the 1640s. Thus, in the works of both Andreini and Monteverdi, music and comedy work together to enhance the dramatic production.

Sienna Hopkins, *University of California, Los Angeles*
Comedic Elements of Female Renaissance Biography

Biography generally operates within a rubric of epideictic adaptation, by which an established set of female virtues and the dominance of the ideal female *exemplum* overshadow the protagonist, consequently suffocating any attempt at a real-life portrayal. The comedic element finds little place in these biographies, amid such overabundance of perfection and praise. Occasional exceptions can, however, be found, such as Gregorio Leti's 1665 *Vita di donna Olimpia Maldachini che governò la Chiesa, durante il ponteficato d'Innocentio X*. Leti's sarcastic treatment of Olimpia is rife with humor, becoming a melting pot of comedic methods, though always used for the purpose of undermining Olimpia's life and her connection with the papacy. Placing this biography in juxtaposition with other Renaissance female biographies, I demonstrate that, unlike Castiglione's assertion in *Cortegiano* that jokes can be used for the art of praise, Renaissance female biographies reserve the comedic function for derision and mockery.

Gianluca Rizzo, *Franklin and Marshall College*
Folengo's *Baldus* and the Macaronic Invective

Invectives play an important role in the fabric of Folengo's macaronic masterpiece, *Baldus*. He often suspends the narration to inveigh — either directly as author or through one of his characters— against a wide variety of human vices. As a mixture of many different languages, however, the macaronic lends a comic undertone that helps the author avoid the most common pitfall of all comic literature: that of pitting censor against censored, absolute good against absolute evil. Throughout the *Baldus* Folengo refuses to align himself with any categorical position (linguistically, politically, or religiously), making his poem a remarkable exercise in intellectual independence.

Melina Madrigal, *University of California, Los Angeles*
Alessandro Piccolomini's *Raffaella*: Female Friend or Foe?

Piccolomini's *Raffaella* is an intriguing literary piece for the role it plays in Renaissance gender debates. Readers are tasked with attempting to establish where his allegiance falls — essentially, if Piccolomini is as true a female empathizer as he claims to be or not. For he subscribes to a Boccaccian strategy in which he presents a seemingly sincere defense of women in his prologue, yet the content of the text presents women in a fairly negative light, encouraging them to pursue dishonest, deceitful endeavors that could not only jeopardize their personal lives but irreparably damage their public reputation as well. My research will seek to establish if

Raffaella is a tongue-in-cheek work, flaunting Piccolomini as a defender of women superficially but with little veritable foundation, or rather, as a highly progressive profeminist who promotes women's right to enjoy the same freedoms and privileges enjoyed by her contemporary male companion.

40235
Marriott Chateau
Champlain
Terrasse

John Donne II: Donne and the Hebrew Scriptures

Sponsor: John Donne Society
Session Organizer: Graham Roebuck, *McMaster University*
Chair: Jeffrey S. S. Johnson, *East Carolina University*

Raymond-Jean Frontain, *University of Central Arkansas*
"Since that I may know": Donne, *Yada*, and Closure

Having studied with Richard Layfield, the most accomplished Hebraist in England at the time, Donne appears to have been fascinated by the ambivalently erotic and spiritual implications, as well as the poetic possibilities, of the biblical verb *yada*, which means to know, to love, and to have sexual intercourse with. Donne draws upon the erotic dimension of the verb's action at the conclusion of "Elegie: Going to Bed," when the speaker, asking the female interlocutor to remove her remaining piece of clothing, exclaims "Since that I may know." The line is curious for its lack of a direct object, as seems to be required by the phrase's syntax. The word's spiritual implications are more apparent in "Good friday, 1613: Riding Westward," where the poem's speaker turns his back in order that he may be "known" by a chastising God. The biblical associations carried by the verb both illuminate the erotic spirituality of Donne's work, and provide a context for the resistance to closure manifested by many of his poems.

Alison Knight, *University of Cambridge*
Scriptural Palimpsest: Donne's *Lamentations of Jeremy*

Most critical investigations into literary translations of biblical poetry emphasize personal typology; that is, by translating the words of a scriptural character into one's own language, poets apply the scriptural situation to their own life. This dynamic of personal biblical translation highlights the influence of scriptural content on human words. What is at issue in literary translations of scriptural poetry, however, is not the bible's capacity to overwrite human spiritual situations, but rather, the human's capacity to overwrite a scriptural situation. Often overshadowed by Donne's larger corpus and early modern Psalm culture, John Donne's *The Lamentations of Jeremy, for the Most Part according to Tremellius* investigates the palimpsestic capacity of biblical poetry, its capacity to support personalized human words.

40236
Marriott Chateau
Champlain
Maisonneuve B

The Antiquarian and His Tools: Lipsius's Use of Sources in His Study of Ancient Rome

Session Organizers: Jeanine De Landtsheer, *Katholieke Universiteit Leuven*; William Stenhouse, *Yeshiva University*
Chair: Luc Deitz, *Bibliothèque nationale de Luxembourg*

William Stenhouse, *Yeshiva University*
Making Mute Stones Speak — Or Trying To: Lipsius and Antiquities

Although he is now best-known as a textual critic and philosopher, Justus Lipsius was also deeply committed to the study of the physical remains of the Roman world. He worked with coins, inscriptions, and other antiquities, corresponded

with prominent collectors, and was familiar with the foremost antiquarian scholarship of his day. This paper will examine how Lipsius the philologist approached the non-textual remains from the ancient world, including bas-reliefs, statues, and ruins. He wrote studies of Roman fortifications, amphitheatres, and ceremonies, all of which used the evidence of surviving antiquities for their arguments; in partnership with artists and printers, he explored how to present his findings visually. I will show how Lipsius's work was innovative, and how it influenced contemporary scholars and Lipsius's pupils.

Jeanine De Landtsheer, *Katholieke Universiteit Leuven*
Omnem lapidem movere: Lipsius's Use of Antiquarian Sources in His Commentary to Tacitus

Lipsius was highly esteemed among his contemporaries because of his seminal edition of Tacitus. Whereas the editio princeps (1574) had only a small section of annotations, mostly pointing out obscure passages in the text or variant readings, the next editions (1581 and 1585) added an extensive historical commentary, combining biographical details with information about historical events and innumerable aspects of life in Antiquity. Not quite satisfied with the result, Lipsius kept collecting all kind of information allowing him to either endorse, correct or revoke some of his annotations in the previous editions, and also to supplement new material. This extension was published separately as *Curae secundae* (1588) and incorporated in the already existing commentary in the editions from 1589 onward. I intend to focus on the various sources used by Lipsius, with special attention to antiquarian sources.

Marc Laureys, *Universität Bonn*
Recovering the Rubble of History: Classical Authors and Antiquarian Research in Justus Lipsius's Work

Throughout the early modern period antiquarian research was always intimately tied to philological analysis of literary sources. In the case of Justus Lipsius, this connection has often been observed, but never studied in depth. For Lipsius, just as for other antiquarians, classical authors were considered a storehouse from which pieces of information could be culled about the material civilization of ancient Rome. In this paper I propose to discuss the role and function of Lipsius's philological work for his antiquarian studies. I intend to focus on the methods of his source criticism, on his excerpting, compilation and citation techniques, as well as on the problems and limitations imposed by this analytical and fragmentary approach to the study of ancient Rome. Lipsius's own editions of classical authors and contemporary trends in philological scholarship will provide a useful background.

40237
Marriott Chateau
Champlain
Maisonneuve C

Words about Images in Early Modern Europe VI: Patronage and Reception (England, the Netherlands)

Session Organizer: Stephanie Dickey, *Queen's University*
Chair: Christine Jackson, *University of Oxford, Kellogg College*

Susan Anderson, *Maida and George Abrams Collection*
"Capitale" and "Curieus": Colored Drawings and their Reception in the Netherlands ca. 1700

Early eighteenth-century auction catalogues and inventories that describe Dutch collections of works on paper — among the earliest that survive — repeatedly highlight colored drawings or watercolor ("gekleurde teekeningen" or "waterverven" with descriptive adjectives such as "capitale" (first-rate), "curieus"; (curious), "konstig" (clever), "kragtig" (powerful), "uitvoerig" (elaborate), and "fraai" (fine). In addition to these terms of praise, the frequent placement of colored drawings in portfolios apart from other sheets suggests that the medium was considered worthy of distinct consideration, and was valued above subject. In contrast, theoretical

treatises tended to laud quick sketches over finished drawings, sometimes denigrating collectors of more refined material. This paper will highlight several auction catalogues and inventories that emphasize colored drawings as a means to discuss their reception, role, and status during the late seventeenth and early eighteenth centuries against the backdrop of contemporary published opinion.

David Evett, *Cleveland State University*
Practical Ekphrasis: An Elizabethan Patron's Detailed Instructions to his Painter
This paper briefly introduces the rich variety of means used by a so-far-anonymous late-Elizabethan patron to produce highly detailed programs for five elaborate allegorical paintings. The pictures seem not to have survived, but the programs are in the British Library; an edition is in preparation. What commands attention is the range and sophistication of the descriptive procedures, from one-sentence allusions to Alciati through instructions for ensembles that include many figures and attributes and run for several pages. The writer respects the painter and trusts him in many ways, but lays out the paintings' overall design and many spatial relationships; he calls for specific colors and pigments; he specifies costumes, gestures, hair color, and more. To my knowledge, these texts are uniquely detailed examples of their kind, exhibiting a uniquely wide range of ekphrastic resources for this period.

Cathleen Hoeniger, *Queen's University*
Learned Discourse and the Reception of Raphael in Rome ca. 1700
This paper investigates the impact of Giovan Pietro Bellori's writings on the reception of Raphael's art, concentrating on Bellori's commentaries on Carlo Maratta's renovations of frescoes by Raphael and his workshop in Rome. As papal custodian, Maratta was commissioned to undertake the urgent repair of the Loggia of Psyche at the Villa Farnesina in 1693–95 and to restore the Vatican Stanze in 1702–03. Bellori, papal curator of antiquities in Rome and one of the most learned classicists of his generation, recommended Maratta for the Loggia restoration and described his work as revitalizing the ancient spirit of Raphael's mythologies. Bellori's discussions of the Stanze and their upcoming restoration in his vita of Maratta were later echoed in a firsthand *memoria* of the campaign by Maratta's principal assistant. As a result, Bellori's learned and optimistic perspective effectively framed the restoration and representation by Maratta of two of Raphael's most important fresco cycles.

40238
Marriott Chateau Champlain
Maisonneuve E

Exile, Expulsion, and Religious Refugees V: Divided by Faith? Exile, Radicalization, and Toleration

Sponsor: Centre for Reformation & Renaissance Studies, University of Toronto
Session Organizer: Nicholas Terpstra, *University of Toronto*
Chair: Megan Armstrong, *McMaster University*

Jesse Spohnholz, *Washington State University*
Dutch Refugee Churches and the "Consolidation" of Calvinism
The experience of exile during massive dislocations of the Renaissance era often encouraged refugees to develop entrenched commitments to their faith. Many Protestant refugees who fled persecution in the Netherlands during the sixteenth century, for instance, emerged as uncompromising champions of Calvinism. Yet the hardships of exile also disrupted networks of communication and mutual assistance that served as the chief means for confessional consolidation. Religious refugees often modified beliefs and adapted institutions in ways that challenged, rather than reinforced, orthodoxies. By examining attitudes of about doctrine, church structures, and ritual practice held by Dutch Calvinist refugees living in Germany, this paper will argue that while the experience of exile encouraged the

formation of inflexible religious attitudes among some, it did the exact opposite for others. As a result of the compromises required of them, many more refugees emerged with flexible and accommodating religious views than scholars have previously recognized.

Mirjam van Veen
From Minority to Majority: The Anabaptist Challenge to the Reformed (1570–1650)

During the last decades of the sixteenth century the reformed lost their minority-position: they became the public church. This was more than a blessing: especially the Anabaptists blamed the reformed for forgetting and for betraying their own history. According to the Anabaptists, now that the reformed had obtained a majority position, they forgot that the true church had always been persecuted and had never used worldly powers to maintain a position. The Anabaptist-critique forced the reformed to reformulate their own identity: how could they preserve the inheritance of their persecuted ancestors and maintain themselves as the public church in the Dutch Republic. In their polemical writings against the Anabaptists, reformed ministers tried to explain that the public church still honored their martyrs. Moreover in their chronicles and in their martyr-books the reformed fostered a minority-identity.

Sara Ann Murphy, *Columbia University*
Defining and Defending an Anglo-Scottish Episcopacy: Anne, Lady Halkett, and Simon Couper

This paper examines the collaboration between exiled Englishwoman Anne, Lady Halkett and her deposed minister, Simon Couper, in late-seventeenth century Scotland. A Church of England believer, Halkett recorded frequent clashes over devotional practice with her members of her Scottish Episocopalian congregation in her journals, entitled the Meditations. Her friendship with Couper, however, motivated the former royalist conspirator to intervene prominently in local religious affairs despite her marginalization, participating in campaigns by fellow parishioners to deter the installation of a new Presbyterian minister in the local abbey. Moreover, Halkett bequeathed her writings to Couper so that he could capitalize on her works after her death in his continued battle against Presbyterianism. By publishing her devotional meditations alongside his treatises in support of prelacy, Couper promoted episcopacy from both clerical and lay perspectives. This friendship reveals the extent of cross-doctrinal alliances between seventeenth-century religious exiles and dissenters in the pursuit of shared religious goals.

40239
Marriott Chateau
Champlain
Maisonneuve F

Solo Madrid es Corte?: The Kaleidoscope of Experiences in the Urban World of the Spanish Habsburgs IV

Session Organizers: Gabriel Guarino, *University of Ulster*; Alejandra Osorio, *Wellesley College*; Jelena Todorović, *University of the Arts, Belgrade*

Chair: Gabriel Guarino, *University of Ulster*

Francisco Eissa Barroso, *University of Warwick*
"In the same form as the kingdoms of Peru and New Spain": The Preparations for the Public Entrance of Viceroy Jorge de Villalonga in Santa Fe, New Granada

This paper explores the controversy between the *ayuntamiento* of Santa Fe, the first viceroy of New Granada, and his predecessor over the public reception to be offered by the newly created viceregal capital to the incoming viceroy. The viceroy defended Habsburg protocol and the importance of a proper viceregal reception for the upholding of the king's majesty and authority while the outgoing governor objected to the abuses introduced in Lima and Mexico City in violation of the law and to the detriment of what he saw as the king's interest. The *ayuntamiento*, meanwhile, saw the debate as an opportunity to increase its income requesting specific sources of revenue to fund the reception and demanding for itself the same prerogatives and preeminencies of Mexico and Lima.

Carmel Cassar, *University of Malta*

Malta and the Crusading Spirit: News of the Victory over the Ottoman Turks at the Siege of Vienna in 1683

News of the Habsburg victory in the Ottoman siege of Vienna reached Valletta from Rome in late October 1683. Rejoice spread like wildfire. Church bells were rung throughout Malta accompanied by volleys of artillery, bonfires, and night lamps. For three whole days village parishes all over Malta held numerous processions that were accompanied by street musicians and the tolling of bells, to implore Divine mercy against the "common enemy." Some three thousand masses were held in the days that followed. At the official celebrations held in mid-November besides more solemn masses, and processions with reliquaries and holy images, spectacular fireworks were held in Valletta and at the Grand Harbor. The festivities on the occasion of the Christian victory at Vienna, confirm that crusading and perpetual war against the Ottoman Empire remained a top priority for the Order of St John in the late seventeenth century.

Krista De Jonge, *Katholieke Universiteit Leuven*

The *solenne recebimento* of Philip III of Spain in Lisbon (1619) and its Precedents: From Spain and Flanders to Portugal

This paper will examine anew the Joyous Entry of Philip III of Spain into Lisbon (1619). João Baptista Lavanha's report, the only illustrated one out of over thirty known today (*Viagem da Catholica Real Magestade del Rey D. Felipe III*, Madrid, 1622), offers evidence of close ties with the earlier Entry of Philip II into Lisbon at Portugal's annexation to the Spanish Crown (1581), known through several reports such as Mestre Afonso Guerreiro's (*Relação das festas que se fizeram na cidade de Lisboa*, Lisbon, 1581). In particular, through their imagery the triumphal arches erected by the Flemish merchants at both activities mediated between Lisbon's urban society and its mercantile interests, the Portuguese nation and its defense of its historical rights, the broader scene of contemporary European politics (with the Guerra de Flandes at its core), and the king, using formats and themes which had proved effective in earlier Flemish Entries.

Saturday, 26 March 2011
2:00–3:30

40303
Hilton Montreal
Bonaventure
Fontaine C

Digital Representation of Musical Sources II: Optical Music Recognition of Renaissance Sources

Session Organizer: Andrew Hankinson, *McGill University*
Chair: Julie Cumming, *McGill University*
Respondent: Susan Weiss, *Peabody Institute*

Laurent Pugin
What Can We Do with a Diplomatic Transcription Linked to the Original Image?

For many years, optical music recognition (OMR) has been seen mainly as an input medium for music notation software applications. As OMR technology improved, it also revealed itself as a unique method for producing digital material that can be used beyond the transcribing process. With the development of open standards, the output can be used as a longterm archiving format for diplomatic transcriptions that can be reused without having to retranscribe the source again. With the development of digital edition environments, where critical editions are published together with original sources, OMR technology also appears to be unparalleled because it automatically creates links between the transcription and the original image. The links can be exploited throughout the editorial process, right up to the publishing stage, for comparing sources and showing variants or special cases. These advantages are particularly valuable for Renaissance music philology and will be presented in this paper.

John Burgoyne, *McGill University*
What Should We Teach Computers about Music in the Renaissance?

What should we teach computers about music in the Renaissance? One would expect that computers would need detailed information about musical mechanics and style in order to perform tasks like optical music recognition, which converts electronic images of music pages to electronic scores representing the symbols on these pages. In practice, the two leading systems for optical music recognition on early music are often able to perform accurately without any stylistic information, and even when stylistic information does help, the improvement is usually slight. As technology for optical music recognition seeks to expand beyond printed white-note notation to handwritten scores and earlier notational styles, we expect that a smart machine encoding of basic stylistics will be essential. This talk will explore some reasons why stylistic information has been of limited use in optical music recognition thus far and present several examples of how it can help with more difficult documents.

40304
Hilton Montreal
Bonaventure
Fontaine D

Splendor and Decorum III: Living with Art in the Late Renaissance, 1550–1650: Indoor-Outdoor Display of Art

Session Organizers: Gail Feigenbaum, *The Getty Research Center*; Barbara Furlotti, *Independent Scholar*; Frances Gage, *Buffalo State College*
Chair: Barbara Furlotti, *Independent Scholar*

Sally Hickson, *University of Guelph*
"In the room, the women come and go": Renaissance Galleries of Beauties

This paper examines serialized portraits of women collected, installed, and displayed in purpose-built "galleries of beauties" in the late Renaissance. In late

sixteenth-century Mantua, Duke Vincenzo Gonzaga had portraits of women from all over Europe installed in a beauties' gallery in the ducal palace; such galleries proliferated throughout Europe and represented an early form of social networking. By the seventeenth century, collectors gathered serial portraits of beauties into cabinets for display alongside other forms of naturalia. In some palaces — the Palazzo Martinengo in Brescia, the Villa Acciaiuoli in Florence, and the Villa Benedetti (Villa Vascello) in Rome — beauties' galleries were built adjacent to gardens, suggesting that collectors began to link varieties of female beauty typologically and literally to varieties of botanicals catalogued and planted in ordered Italian gardens.

Frances Gage, *Buffalo State College*
"The Most Exquisite Curiosities and Delights that Can Be Imagined": The Display of Art in Ancient and Renaissance Picture Galleries

The Sienese polymath Teofilo Gallaccini declared that contemporary princes had designed their picture galleries in imitation of the ancient pinacotheca within the Baths of Diocletian. Gallaccini evidently conceived of this as a distinctly Roman space for the display of art, though his assertion contradicts the prevailing twenty-first-century scholarly view that the gallery's typology originated in France and migrated to Italy only in the second half of the sixteenth century. His remark nevertheless reflects a vibrant antiquarian tradition, which produced both verbal and visual reconstructions of the ancient pinacotheca, along with descriptions of its contents and the mode in which they were displayed. This paper examines the significant parallels and divergencies — in form, content, and mode of display — between the ancient gallery and those emerging at this moment in Italy. A widespread expectation circulated that the picture gallery house both painting and sculpture, and that the overall effect be splendid.

Susan Nalezyty
Early Modern House Swapping: Cardinal Pietro Bembo as a Longterm House Guest at Giovanni della Casa's Palazzo in Rome, 1544–47

Because the poet and cleric Giovanni della Casa was in Venice as nuncio, he offered Cardinal Pietro Bembo his vacant home, the Palazzo Baldassini. Hailed by Vasari as one of the most comfortable dwellings in Rome, this early sixteenth-century palazzo was at midcentury elegantly adorned with textiles, antiquities and paintings, as described by the grateful tenant. Bembo imported his own works, medals, gems, statuettes, and books, which were stored and shipped in a manner that confirms their function as instruments for thinking and tools for conversation, apparatus for maintaining his network and advertising his specialist's knowledge of visual things. This borrowed space functioned as an impromptu court, remarkably similar to Bembo's own renovated palazzo in Padua, which hosted Cardinal Reginald Pole in Bembo's absence. An examination of these mobile, humanist churchmen confirms that ideas circulated within and between the rich interiors and the urban gardens of Padua and Rome.

Anna Grasskamp, *Universiteit Leiden*
Objects in Frames: An Inter-Cultural Comparison of Material Culture Displays in Late Sixteenth-Century Europe and Ming China

Whereas art collecting is a global phenomenon, modes of putting artifacts on display vary between cultures. Based on textual sources and visual evidence — inventories and collectors' manuals, frontispieces and portraits — I approach material culture collections in Ming China and late Renaissance Europe to explore culturally different modes of object presentation. My case study concerns the tools of display — Chinese object stands and European metal mounts — in relation to the theoretical frameworks of theatricality and parergonality: To what extent can a Chinese pedestal be understood as a stage? How do European mounts function as frames to exotic materials and artifacts? To provide explanations for the observed cultural differences I relate the models of the *parergon*/the stage to sites of display and conspicuous consumption and juxtapose European *Kunst- und Wunderkammer* presentations of indoor exhibits "in one closet shut" with the landscape and garden settings depicted in Ming collector portraits.

40305
Hilton Montreal
Bonaventure
Fontaine E

Representations of Nature in Seventeenth-Century Italy III

Session Organizers: Itay Sapir, *Kunsthistorisches Institut*, *Florenz*; *Tel Aviv University*; Eva Struhal, *Université Laval*

Chair: Arkady Plotnitsky, *Purdue University*

Michal Mencfel, *Adam Mickiewicz University*
Naturae mira opificina: Subterranean Worlds and the Conception of Nature-as-Artist in the Seventeenth Century

Athanasius Kircher was perhaps the most famous, but not the only, author of the seventeenth century who was fascinated with the subterranean life of nature. A fascination with the life of the Earth's interior was an essential part of early modern thought. The literature of that period abounds in descriptions of underground treasures, lush gardens, wonderful palaces, and cities — in other words, the creative works of nature. In subterranean laboratories, nature-as-artist and nature-as-architect experimented and played, creating wondrous works, shaping matter into different forms, and painting diverse patterns. Figural and pictorial stones were said to be the evidence of this activity of nature. My aim in this paper is to analyze the topos and iconography of nature as an artist and her experiments in subterranean workshops. I will focus on the writings and artworks of Italian authors and artists of the seventeenth century; however, their European context will be addressed as well.

Ioana Jimborean, *Karlsruhe Institute of Technology*
Arcadia and the Roman Villas of the Seicento

Arcadia, the idyllic world transfigured by Theocritus and Virgil by means of myths and topoi like the *locus amoenus*, offers the scenery for shepherds, nymphs, and gods to share music, search for love, and contemplate nature. Painters like Poussin thematize Arcadia as a setting for history paintings. This paper illustrates the connection between this literary motif and the Roman garden architecture of the Seicento by naming the repertoire of themes recurrent in the complex iconographic programs of the villas. The early *giardini d'antichità* develop into complex urban parks with fountains, *nymphaea*, grottoes, statues, and boscages. Italian *Villeggiatura* serves political representation but also erudite delectation. Contemplation of antique art is combined with the exercise of hunting wild animals in the free nature of the private park reconstructing the Golden Age of Arcadia. Open balconies towards the park permit to follow the hunting party, the courtier being an actor and audience at the same time.

Karin Leonhard, *Kunsthistorisches Institut, Florenz*
Color in Nature and Color in Art: Still-Life Painting in Seventeenth-Century Rome and Florence

The seventeenth century saw some epistemological shifts that fundamentally changed the concept of color. It will be necessary to start with the explanation from ancient ideas about an originally "white earth" that successively gained color by some sort of natural dyeing process. These points are discussed in the first part of my talk, which include a close reading of major texts on chromatic change in nature and art. The second part contains an analysis of developments within color theories of the second half of the seventeenth century, especially when these were examined under the microscope. I'm interested in the question when or why at some point in the historic discourse, color stopped being an inherent quality of bodies and became the product of surface textures interacting with light.

40306
Hilton Montreal
Bonaventure
Fontaine F

Physiognomy, Disfigurement, and the Early Modern Grotesque I

Session Organizer: John Garton, *Clark University*
Chair: John Garton, *Clark University*

Sandra Cheng, *City University of New York, New York City College of Technology*
The Monstrous Portrait: Caricature, Physiognomy, and Early Modern Teratology

The emergence of early modern caricature corresponded to the rise of the monster in scientific literature. The monster was first alluded to in comparative physiognomic texts that related man to beast and later cultivated in books on medical pathology. This fascination with physical aberrance led to the birth of teratology (the medical study of abnormal development) and the publication of several well-known monster histories by Fortunio Liceti and Ulisse Aldrovandi. This paper will argue that artists were attentive to the vogue for comparative physiognomy, the fascination with anatomical abnormalities, and the rise of monster literature. For example, Guercino's caricatures are essentially comic studies of medical deformities and reveal the artist's preoccupation with physical pathologies — warts, goiters, swollen glands, and other deformities. The production and reception of caricature drew heavily on cultural notions of monstrosity, an all-encompassing category to which physiological irregularities were assigned.

Allison Stielau, *Yale University*
Pranks and Maggots: The Anatomy of Auricular Ornament

With its cartilaginous undulations and weird orifices, the style of ornament known as "auricular" has been associated both with the grotesque tradition in print and with the advancement of anatomical knowledge in the seventeenth century. This paper investigates the long-posited though rarely substantiated claim that auricular ornament was inspired in part by anatomical dissections performed in seventeenth-century Holland. Discussing auricular objects (furniture, silver, and prints) in relationship to anatomical works (paintings of anatomies, fleshy still lifes, and illustrations to surgical texts), I more precisely articulate the nature of these strange correspondences between body and ornament. Are *auricular*, *Ohrmuschelstil*, and *kwabornament* merely formal terms modern scholars have applied to the style called in its day "pranks and maggots"? Or do they instead capture something of the style's origins, intuiting its significance for the seventeenth century?

Robin O'Bryan, *Gettysburg College*
Grotesque Bodies and Princely Prestige: Dwarfs in Italian Renaissance Court Imagery

In a Renaissance society obsessed with displays of status, dwarfs added instant cachet to the princely entourage, their rarity and exoticism making them special features of the court's pageantry and protocol. Dwarfs were particularly prized for their anatomical deformations, the very traits that set them apart from other human beings. Evidence of Nature's ingenuity in creating marvels, their freakish stature was seen to be a source of amazement, amusement — and aesthetic pleasure. Court humanists extolled the dwarfs' disproportionate form, while artists rendered their misshapen physiques to the delight of patrons. Examining a range of princely commissions, this paper analyzes the ways in which artists deliberately exploited those physical characteristics which defined dwarfs as grotesque. Not only were these "attributes" presented to incite laughter and provide *piacere* to the viewer, but emphasizing their bodily defects also served to convey insidious societal and philosophical beliefs about dwarfs, many carried over from antiquity.

40307
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Fontaine G

Portugal outside Portugal: Portuguese Commercial, Learned, Artistic, and Social Networks in the Early Modern Period

Session Organizers: James Nelson Novoa; Luis de Moura Sobral, *Université de Montréal*

Chair: Luis de Moura Sobral, *Université de Montréal*

James Nelson Novoa
Charting the Everchanging Portuguese New Christian Network: 1527–55

The forced conversion of 1497 in Portugal created the problem of the creation of a class of people who were to be distinguished based on their Jewish ancestry, distinct and different from the rest of Portuguese society. Very early on this distinction became crucial when some of these key individuals became active in international commercial networks which often relied strongly on family ties linked to a sense of belonging to what soon would become known as the Portuguese New Christian nation. The menace of the creation of a tribunal of the Inquisition in Portugal first seriously appeared in 1531 then was finally confirmed, after a drawn out struggle on the part of the New Christians, in 1547. This paper will attempt to depict the early Portuguese New Christian diaspora both before and after the creation of the tribunal in Portugal in a period comprised between 1527 and 1555 by insisting on its two cardinal geographical points: the Low Countries and Rome. The tensions between communal and group consciousness and individual interests will be dealt with as they played out in the early formation of the Portuguese New Christian network.

Ana Pereira, *University of Amsterdam*
Religious Colonization: Norm and Dissent in Portuguese America, Sixteenth to Seventeenth Centuries

The political leadership in Portugal and its intellectuals usually referred to the dissemination of the Catholic faith in order to justify the country's engagement with colonial expansion in the modern ages, using religion as a key argument to legitimate it, both at home and in the international arena. The Portuguese were indeed instrumental in making Catholicism a truly global religion but, at the same time, the Portuguese elite used it as an instrument of power, controlling the masses, both at home and in the overseas territories, through such mechanisms as the Holy Office, a religious tribunal whose function was to maintain the orthodoxy of the faith.This paper deals with the activities of the Portuguese Inquisition in Brazil and their impact in the colonial society, namely among the *cristãos-novos*, a powerful group who dominated the economy by means of tightly woven networks based on family and/or shared interests.

Bernard Cooperman, *University of Maryland, College Park*
Social Values, Family Networks, and Communal Associations of Portuguese Conversos-Jews in Seventeenth-Century Pisa as seen in Last Wills and Testaments.

The twin Jewish communities of Pisa and Livorno were established at the end of the sixteenth century by former conversos and Portuguese-speaking Jews from around the Mediterranean basin. The present paper will focus in particular on wills. From the language and structure of these texts show us how these Portuguese-speakers fit into the bureaucratic-legal structure of their age. The identity of legatees reveals much about family structure. Finally, the testaments are expressions of deathbed Jewishness through donations to special Jewish charities around the world, through definitions of the Sephardic-Portuguese *nação* and through the kinds of funerals and burials requested. In Amsterdam Portuguese conversos created a new community without close interaction with traditional Jews. In Pisa, however, we have a more nuanced process that allowed for blending of traditional practice with new, Iberian-born, values. The mix was not always easy, and tension frequently arises over ethnicity, religious practice, and levels of accommodation to the surrounding society.

António M. L. Andrade, *Universidade de Aveiro*
The Pires-Cohen Diaspora in Sixteenth-Century Europe

Diogo Pires followed the crucial pathways of sixteenth-century Europe after having left Portugal in 1535, just a year before the Inquisition was set up in the kingdom. The son of a prominent family of New-Christian merchants, born in Évora, this inspired Neo-Latin poet attended some of the most renowned universities, had innumerable connections with outstanding humanists, and held a clear understanding of the intricacies of the political and religious landscape of his time. The members of this family network, to which the famous physician and humanist Amatus Lusitanus belonged to as well, progressively extended themselves to various European centers consonant with the complex structure of the Iberian Jewish diaspora in that century. This paper will offer an ample vision of the path and activity of this family in a commercial, religious, and cultural context which, in turn, will allow for a better comprehension of the important role played by Portuguese Jews in general, and the Pires-Cohen, family in particular, in the sinuous political-economic and religious world of sixteenth-century Europe.

40308
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Fontaine H

Divergent Patterns: The Contributions of Women and Others to the Renaissance Humanist Tradition

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

Session Organizer: Rachael Goldman, *City University of New York, Graduate Center*

Chair: Wladyslaw Roczniak, *City University of New York, Bronx Community College*

Respondent: Sarah Covington, *City University of New York, Queens College*

Rachael Goldman, *City University of New York, Graduate Center*
Looking Back in Color: Use of Dye Production and the Role of Women

The dye and color industry in the Italian Renaissance is couched in the tradition of the ancient Romans from literary sources. My discussion concerns the applications of dye from Pliny the Elder's *Natural History* and Vitruvius. I am interested in discussing how the application of color and dye was extended to women's roles. It is known from maiolica dishes and set that certain colors were favored for birthing sets and rituals. From these dishes and food it appears that there was a connection based upon the colors specifically suited for women.

Jennifer Lynn Jordan, *City University of New York, The Graduate Center*
Women of Leisure: An Examination of the Italian Renaissance Educated Woman

This paper will explore book ownership and use by women and children in the late Middle Ages and early Renaissance. Lay and pious women alike were significant consumers of books in this period, books that shaped their spiritual lives as well as constituting important sources of education and entertainment. In this paper I will examine female book ownership and its intersection with the education of children in late medieval and early Renaissance society. Focusing on Italy, I will explore the ways in which women's relationships with texts could shape and affect the education of children in domestic, religious, and court settings alike.

Seth A. Parry, *Emmanuel College*
Turks as Trojans: A Venetian Humanist Construciton

Renaissance Venice had a long relationship with the Ottoman Turks that alternated between entente and enmity. The Venetian intellectual elite, the humanists, constructed an image of the Turks designed to encourage their Senate to oppose the Ottoman advance. While refiguring the centuries-long Ottoman-Venetian relationship, fifteenth-century Venetian humanists adopted the earlier Florentine formulation connecting the Ottoman Turks with the Anatolian Trojans of classical lore. While such a genealogy is (and was understood to be) clearly spurious, how such an association was put to use sheds light on Renaissance attitudes toward the Turks.

40309
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Portage

Triumphal Entries into Genoa, Rome, and Venice during the Sixteenth Century

Session Organizers: Tracy Cooper, *Temple University*; George Gorse, *Pomona College*

Chair: Charles Burroughs, *Case Western Reserve University*

Respondent: Charles Burroughs, *Case Western Reserve University*

George Gorse, *Pomona College*
Triumphal Entry and the Making of Renaissance Genoa

In *"All the world's a stage . . ."* (1990), I argued that Perino del Vaga's temporal decorations for Hapsburg Emperor Charles V's first triumphal sea entry into Genoa in August, 1529, aboard admiral Andrea Doria's galleys, enroute to coronation in Bologna in February, 1530, transformed Genoa into "a symbolic Rome" — entry gate to Italy and Mediterranean, ancient "Augustan" refoundation. This paper argues that the 1529 imperial Roman naval triumph set the stage for Genoese republic in festive Renaissance perspective, from Andrea Doria's scenic sea villa on harborfront to Strada Nuova palace street of old noble family presentation above medieval port city, to ascendance of Virgin Mary as "Queen of Genoa" in 1637, transformative imperial and civic identities in relation.

John Beldon Scott, *University of Iowa*
Ritualizing the Past: Charles V's 1536 Roman Triumph and Its Legacy

The integration of the Roman Forum and its ancient imperial vestiges into the route of Charles V's cavalcade through Rome is one of the most lasting innovations of that famed event. It also constitutes the final turn from popular superstition about the "campo vaccino" to one of humanistic appreciation. The intentions of Paul III and his Commissioner of Antiquities, Latino Giovenale Manetti, are not explicit in the documents and accounts, but the consequences of permanently reclaiming the Forum as a site of public ritual and ideological utility extend from the Renaissance to Modernity. Far more than re-creating the ancient triumph in modern form, Charles V's entry demonstrated how monuments of the past or their remains — even when iconographically ambiguous — could be reprogrammed to meet the political needs at hand.

Tracy Cooper, *Temple University*
Whose Triumph? Strategic Appropriations in Venetian Ritual Contexts

As is often noted by historians of Venetian ritual, until the *entrata* of the new French king Henri III in 1574, no reigning foreign monarch had been formally received in Venice with a classical triumphal apparatus. Yet Venetian territories were often traversed by emperors, kings, queens, princes, and princesses as well as members of the Church throughout the long Renaissance, and classical arches and allusions had become standard elements in their reception. Often, major entries in other centers included Venetian diplomatic participation and Venice's busy chroniclers reported on these ceremonies, her printing presses produced the memorial festival *livrets* that commemorated these events. I propose to consider the repurposing of ritual in Venetian and Venetan contexts from a chronotopical position. The strategic appropriation and transformation of particular festive contexts gave meaning to Roman ceremonial imagery in the cultural landscape of the Republic.

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Inscription 2

Geographies of Empire: The Venetian Stato di Mar and Stato di Terra Reconsidered V: Officials and Their Activities

Session Organizers: Gabriele Neher, *University of Nottingham*; Monique O'Connell, *Wake Forest University*

Chairs: Gabriele Neher, *University of Nottingham*; Monique O'Connell, *Wake Forest University*

Giada Damen, *Princeton University*
Collecting the Past: The Venetian Empire as an Antiquarian Quarry

During the sixteenth century, numerous Venetian officials stationed in the lands of the Stato da Mar became particularly interested in local antiquities and began actively excavating ancient material. The findings of these archeological excavations — life-size sculptures, marble fragments, and epigraphs — were sometimes reused or acquired by collectors locally, but more often were shipped back to Venice. There these antique artifacts from the Eastern Mediterranean entered the numerous private collections being assembled at that time and in particular the ones owned by the officials themselves. This paper narrates the stories of the officials involved in the excavation and importation of antiquities from the territories of the Venetian empire. While this study is mainly concerned with ancient artifacts recovered from the lands of the Stato da Mar, it also considers examples of antique objects similarly obtained by Venetian administrators from the *terraferma* possessions.

Patricia Fortini Brown, *Princeton University*
More Noble Than Noble: Honor, Duty, and Self Fashioning in Service to the Republic

At home, the noble Venetian was in theory just one among equals. But high public office in the *terraferma* or the *stato da mar* allowed him the opportunity for self-fashioning — at least for a time — as a provincial lord, akin to the landed nobility that he encountered there. Deposits of patrician identity — stemme, inscriptions and other artifacts — throughout the Venetian empire testify to the ongoing protection of the Republic; they also create a prosopography of a rotating officialdom that achieved a measure of personal fame in a privileged space between ideology and practice. Focusing on Istria, this paper looks at the tension between public concerns and private interests of the men of the reggimenti and considers how service abroad could be not only a stepping stone to higher office, but also a way to become "more noble than noble" through the patronage of art and architecture.

Ruthy Gertwagen, *Haifa University and Oranim Academic College*
On Troubled Mediterranean Waters on Venetian ships

The paper discusses the accounts of travellers on Venetian ships in the eastern Mediterranean in the fourteenth and fifteenth centuries. Several topics are discussed: First, life on board, while confronting natural hazards, i.e., storms or calms; the second, confronting human violence of pirates, corsairs and occasionally hostile fleets. These accounts will be crossed as much as possible with discussions in the Venetian Senate to pinpoint Venice's geopolitical position in the eastern Mediterranean as a maritime power and the defense means the Seresinissima employs to keep the sea lanes safe for her vessels. Another topic deals with the description of the coasts and ports from the sea; description of the port cities and their cultural, ethnical and economic environment. The paper will discuss the importance of these accounts to the reconstruction of the urban layout of the port cities and their fortifications, providing details missing in formal Venetian documents.

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Mansfield

Charles de Bovelles and Renaissance Education

Session Organizer: Michel Ferrari, *University of Toronto*
Chair: Jacob Vance, *Emory University*

Linda Báez Rubí, *Universidad Nacional Autónoma de México*
Per visibilia ad invisibilia: Visuality and Influence of Charles de Bouvelles's Diagrams in the New World

This paper will focus on the diagrams Charles de Bouvelles (1479–1567), a French humanist, visualized and elaborated in his works to explain his philosophical and theological thought. The pedagogic characteristics of images used as diagrams or as schemata throughout sixteenth century Europe are a subject that deserves further attention. In this sense, the influence that diagrams by Ramon Llull (1232–1316) and Nicolás de Cusa (1401–64) had on Charles de Bouvelles as well as the scope of his novel visualization procedures should be analyzed. Further, the visual pedagogic techniques he postulated were adopted by Diego de Valadés in his Rhetorica Christiana (1570), as transmitted by Franco-Hispanic humanistic circles in relationship with Cardinal Jiménez de Cisneros (1436–1517), whose evangelization project, in search of renewed Christian spirituality, was applied in the New World.

Anne-Hélène Klinger-Dollé, *Le Mirail II, Toulouse*
Bovelles's Philosophy on Senses and Humanist Pedagogy

Several of Bovelles's philosophical texts include thoughts on pedagogy. My paper will mainly deal with the *Libellus de constitutione et utilitate artium humanarum* (ca. 1500), the *De sensu* (1511) and the *De animæ immortalitate Dialogus unus* (1551). The first two writings are deeply influenced by the pedagogy of Jacques Lefèvre d'Étaples and his circle. Bovelles's philosophy is obviously directed to both students and teachers of the Faculty of Arts. His method is close to the Fabrists' in many ways. But Bovelles's role among them is unique: his conception of human senses provides their pedagogy with philosophical grounds. The *De animae immortalitate* is a charming dialog where Bovelles introduces a druid teaching a foreigner. This late published work develops the same ideas as the former treatises. Although the literary form is different, Bovelles's philosophy still emphasizes the role of the senses for elaborating and teaching human knowledge.

Michel Ferrari, *University of Toronto*
Jacob Vance, *Emory University*
Charles de Bovelles and Renaissance Education

In the preface to his *Metaphysicum Introductorium* (1504), which Charles de Bovelles (1479–1567) addresses to "All students of good letters," he says that striving for good letters involves knowing first principals, but that knowing them requires knowing other disciplines: first the mechanical and liberal arts (grammar, rhetoric, and dialectic) that relate to the body, then advancing to mathematics and on to music and geometry that depend on mathematics. Only at this point are students ready to study natural philosophy. Finally, one arrives at metaphysics — the most general type of knowledge and so a unity that transcends all particular kids of knowledge and reconciles them within itself. Thus, "The happiness of man must consist in the possession of wisdom and metaphysics" (*Metaphysicum Introductorium*, ch.VII.b.ii.v). This paper will consider how this proposed sequence is exemplified through Bovelles's personal pursuit of wisdom.

40313
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Frontenac

Neo-Latin Poetics III

Sponsor: Societas Internationalis Studiis Neolatinis Provendis
Session Organizer: Philip Ford, *University of Cambridge, Clare College*
Chair: Clare Murphy, *Arizona State University*

John Mulryan, *St. Bonaventure University*
L. G. Giraldi's *Historiae Poetarum* (*History of the Poets*): An Overview

L. G. Giraldi, who is famously known for his history of the pagan gods (*Historia de Deis Gentium*, Basel, 1548), also published a much-neglected, multivolume history of the poets in dialogue form (*Historiae Poetarum*, Basel, 1545). Beginning with the alphabet, Giraldi traces the Greek alphabet back to the Phoenicians and the Roman to the Etruscans (anticipating modern scholarship in the latter attribution). He also discusses syllabification, the invention and definition(s) of poetry; the history of tragedy, comedy, satire; the relationship of grammar and rhetoric, poetry and politics; the proverbial, epigrammatic, and choric approaches to writing. Giraldi alternates between Greek and Roman poetic examples to illustrate his points, and calls upon both ancient and modern sources to support his pronouncements on ancient literature. The work also functions as a necessary introduction to his later work on the poets of his own time, *De Poetis suorum temporum* (Basel, 1551).

Laurence Boulègue, *Université Charles de Gaulle Lille III*
La question de la prééminence de la philosophie et de la poésie dans la pensée d'Agostino Nifo

Entre ces deux modes de connaissance que sont la philosophie et la poésie, la question de la prééminence est ancienne, et, dans la seconde moitié du XV^e^ siècle, les réponses sont contrastées, de la theologia poetica des néo-platoniciens florentins à la rigueur d'un Savonarole. Opposé à ces deux conceptions, la position d'un péripatéticien comme Nifo, qui reste attaché à l'excellence et à l'autonomie de la philosophie, doit se lire dans son évolution et ses nuances, aussi bien à travers l'emploi qu'il fait des poètes dans certains de ses traités qu'à travers les variations de ses écrits théoriques consacrés à la diuisio philosophiae, des pages du commentaire sur la *Physique d'Aristote* (1508) à celles du *De solitudine* (1535), où il cite volontiers la définition d'Horace.

Rodney Lokaj, *Università degli Studi di Roma La Sapienza*
Perfection in Castiglione's Latin Poetry

Baldassarre Castiglione is most famous for his Renaissance treatise, *Il Cortegiano*. He is less well known for his Latin works, however, which present several interesting points of thematic connection and help explain the issue of literary imitation. One major theme is the idea of perfection-perfecting through the feminine. The *explicit* of *Il Cortegiano* is a homage to Elizabetta Gonzaga and Emilia Pia, which, when coupled with the incipit of the work, seems to convey echoes of the "noble castle" described in Dante Alighieri's Limbo in *Inferno* 4. Whereas Dante the character had become "the sixth member amid so much wisdom," here it is the women of the ducal Palace of Urbino who ennoble those interlocutors surrounding them. The current paper intends to explore such illustrious imitation through both Castiglione's vernacular and Latin works from the point of view of perfection and perfecting as a matter of syntax, lexis, and setting.

Agnieszka Lew, *Uniwersytet Warszawski*
The Relationship Between Bartolommeo della Fonte's *De poetice* and Vida's *De arte poetica*

Bartolommeo della Fonte (1445–1513) wrote in 1490–92 his *De poetice*, which remains in one manuscript. That work was not published until 1966. Marco Girolamo Vida's (1485–1566) *De arte poetica* was printed for the first time in Rome shortly before the Sack of Rome in May 1527. Its first version, attested by

a manuscript, was written around 1517. Since della Fonte's remained unknown for a long time, Vida's poem used to be considered the first Renaissance textbook of poetics. Both works are directed to young poets and discuss similar matters, like: choice of the topic; asking one's friends for a critical reading of the work; skilful use of the ornate, concise, and intermediate style; *narratio*. The similarities are, however, the result of common sources of della Fonte and Vida, like Horace, Quintilian, and Macrobius. Although della Fonte wrote the first Renaissance poetics, Vida did not use his work.

40314
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Fundy

Shakespeare and Agamben

Session Organizer: Mauricio Martinez, *University of Guelph*
Chair: Mauricio Martinez, *University of Guelph*

Caitlin Holmes, *Clemson University*
Agamben's Potentiality in Shakespeare's *Measure for Measure*

Recent use of Giorgio Agamben's theory to consider Shakespeare's plays — i.e., Ken Jackson's recent analysis of *King John* — have relied almost exclusively upon *Homo Sacer*, a tendency no doubt due to Agamben's theorization of sovereignty lending itself conveniently to such arguments. Yet Agamben's other works, namely *The Coming Community and Potentialities*, offer a fruitful examination of self in a process of unfolding. Agamben's reconsideration of Aristotelian "potentiality," or the third space between existence and nothingness, suggests that humans are not necessarily trapped in a stable binary between being and not being. *Measure for Measure* provides a unique opportunity to intersect potentiality with an early modern dramatic representation of indeterminate subjectivity. I argue that each character of *Measure for Measure* occupies an "in-betweenness" in the process of coming to identity, which serves as the operating premise of the play and makes its dramatic closure possible.

Lucia Martinez, *University of Pennsylvania*
Reader, Interrupted: Encountering Time in Shakespeare's Sonnets

According to Agamben, poems operating by metrical schemes have "a specific and unmistakable temporality" (*Time That Remains*, 79), "the announcement and retrieval of rhyming end words" (82) rendering chronological reading impossible. This paper uses Agamben's sestina-based argument to examine the unique relationship between form and time in Shakespeare's Sonnets. Announcing endings, the couplet — an *envoi* — disrupts a sonnet's progression by pointing self-referentially back onto itself, drawing attention to the reading of the twelve preceding lines. Deictics like *This* and *These* feature prominently, referencing not only the sonnet's text, but the sonnet itself as a textual artifact; *Now*, *When*, and *Then* twist together the time of writing and the future time of reading. Through attention to deixis, present tense, and modes of address, I theorize the anachronizing experience of reading the Sonnets (including the six couplets composing "sonnet" 126), and, following that, how they realize their promise of immortality to the young man.

Sandra Logan, *Michigan State University*
The Ban, the Law, and Sovereign Authority in *Richard II*

In *Political Theology*, Carl Schmitt traces the relationship between sovereignty, the law, the exception, and the ban. In *Homo Sacer*, building on Schmitt, Agamben posits the banished subject, excluded from politics, existing simultaneously inside and outside the law, as the site of new conceptions of politicality. Banishment in these dual functions of alienation and mobilization represents a key issue in Shakespeare's second history tetralogy. Building on the conflict between Bolingbroke and Mowbry in *Richard II*, I consider Shakespeare's depiction of a newly mobilized politicality that emerges within, rather than in alienation from,

the nation and the state. The conflict constitutes a moment of undecidability that undermines Richard's sovereignty and opens the way to new considerations of the basis of political participation, legitimacy, and the nature of sovereignty itself.

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Longueuil

Music and Culture

Chair: G. Yvonne Kendall, *University of Houston, Downtown*

Remi Chiu, *McGill University*
From Discord to Concord: "Processional" Motets as Anti-Pestilential Restoratives

In times of plague, the entire universe was in disarray: stars fall, the earth quakes, and beasts howl in cacophony. If pestilence, dealt ultimately by God, precipitated a top-down universal discord, then we can imagine concordant polyphony, under the same principle, as a bottom-up corrective to undo the universal imbalance, originating first from and healing human bodies, moving through to communal singing bodies, and finally, having reached the ears of saints, to appease the heavens as well. With regard to a handful of St. Sebastian motets that allude to processional music, this paper examines the ways in which pestilential music and music-making could simultaneously address the individual, the communal, and the universal. I investigate the ways in which the works might coordinate individual singers into a penitential public (if not in praxis, then in the imagination) and the ways in which the motets negotiate between the competing demands of medical, civic, and spiritual authorities.

Basil Considine, *Boston University*
The Tudor Rose, Anne Boleyn, and Heraldry in the Attribution of Royal College of Music Manuscript 1070

Royal College of Music Manuscript 1070, or the Anne Boleyn Choirbook, as it is popularly known, has long presented an enigma to scholars. Its varied contents, incomplete nature, and above all a Latin scrawl naming Anne Boleyn have spawned many mysteries and few answers; nothing about its nature or purpose has been certain. This paper assigns a date and source to the manuscript and its contents, drawing on four different avenues of inquiry: filiation, infrared photography, watermark analysis, and iconography. It examines connections to the court of Henry VIII, corruptions in its contents, and the place of this compilation in the transmission of Renaissance motets throughout Europe. Finally, this paper includes a multimedia presentation of the manuscript and its illuminations.

Cathy Elias, *DePaul University*
Wars and Plagues in Early Renaissance Tuscany: Music as Moral Exemplars

Sercambi's *Croniche* written as Lucca was emerging from years of turmoil — civil strife, Pisan occupation, followed by eventual domination by the Guinigi family, periodic plague epidemics, and the brief, intense religious experience of the Bianchi — that continued to resonate for centuries. Sercambi demands that rulers govern ethically, and seek moral justification for their actions.To advise the Lucchese during turbulent times, Sercambi enriches historical accounts, interpolating literary, pictorial, and musical glosses to preach morality. Musical exemplars were added to accentuate spirituality, righteousness, and purity, reaffirming universal values during this period of transition. Musical texts reinforce the appeal to implement fair and just policies, as opposed to the immoral behavior of neighboring cities and rulers. I will provide examples of such glosses to illustrate the uses of music as a moral force in idealized and extant social contexts.

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Pointe-aux-Trembles

Luxury and Its Discontents in Renaissance Italy

Sponsor: Society for Renaissance Studies, United Kingdom
Session Organizer: Catherine Kovesi, *The University of Melbourne*
Chair: Allen Grieco, *Villa I Tatti, The Harvard University Center for Italian Renaissance Studies*

Carole Frick, *Southern Illinois University*
Blotting out the Sun at the Feast of Saint John

In Quattrocento Florence on the Feast of St. John, when chroniclers wrote of a display of such magnificence as to "blot out the sun," they were undoubtedly referencing the Aristotelian and later scholastic virtue of liberality of expenditure demonstrating good taste. Both in the luxury goods produced and displayed by the Florentine guilds, and in the citizens' sartorial splendor worn for the festivities, the city reveled in its ability to flaunt itself as a preeminent mercantile commune. This paper examines the transformative nature of the communal celebration of this Feast that created collective magnificence out of individual luxury consumption, normally viewed as personal extravagance or sinful self-indulgence. Here, I will assert that it was the involvement of all of the Florentines on this day, consumers and producers of luxury alike, that allowed the commune to transform its involvement in the trafficking of *luxuria* into *magnificentia* for all to see.

Rosa Salzberg, *European University Institute*
"Poverty Makes Me Invisible": Street Singers and the Discourse about Poverty and Wealth in Renaissance Italy

Throughout the Renaissance, there was a long tradition of popular street performance concerning wealth and poverty. Sometimes the singer lamented his own poverty; sometimes he voiced the plight of poor in general. In the sixteenth century, in the face of terrible dearth and economic decline, a number of such works were printed in cheap pamphlets, sometimes commissioned by the performer himself to sell after his show to the public assembled in the piazza or street. This paper examines a number of popular works from this period that commented on or complained about the growing social inequality of Italian society, the careless prodigality of the rich and the suffering of the poor. It asks to what degree popular performers broadcast a direct critique of wealth and luxury and how this engaged with elite discourses on the subject.

Catherine Kovesi, *The University of Melbourne*
Luxury and the Ethics of Greed in Renaissance Italy

In 1566 an anonymous treatise appeared in Milan arguing that luxury is a moral good. That such an argument had to be made is indicative of a society in which luxury and greed had been the object of consistent condemnation. Whilst magnificence could draw on an impressive group of theologians and humanists in its defence, luxury had been repeatedly attacked as improper, immoral and often illegal. In particular elites utilised luxury's ancient and medieval associations with the vices of lust and greed against the new consumers of the Renaissance. However, as non-elites' consumption of goods continued unabated, new voices entered the debate. This paper, part of a wider research project on luxury and greed, examines this Milanese treatise and contrasts it with some earlier condemnations of luxury as a vice of excess, thereby tracing some of the trajectories of the broader debates about this key marker of capitalist society.

40317
Hilton Montreal
Bonaventure
Jacques Cartier

Humanism and the Scholastic Tradition

Session Organizer: Demmy Verbeke, *Katholieke Universiteit Leuven*
Chair: Peter Mack, *University of Warwick*

Demmy Verbeke, *Katholieke Universiteit Leuven*
Martinus Dorpius between Scholasticism and Humanism

Was Martinus Dorpius (1485–1525) really the evil genius of the Leuven theologians opposing Christian humanism (Nesen) or in fact the first serious proponent of humanist biblical studies (Bentley)? Dorpius's defense of scholastic theology and Aristotelian methods, his opposition against Erasmus's *Praise of Folly*, and his appointment as professor at the scholastic stronghold that was the Leuven faculty of theology seem to paint him as a traditionalist. His quintessential role in the development of neo-Latin drama, his edition of Rudolphus Agricola's *De inventione dialectica* (1515), and his own *Oratio Paulina* (1516), however, show an entirely different side. This paper traces the career of Dorpius in an attempt to reevaluate his assumed treason of humanist principles and draws a nuanced picture of the intellectual life at the University of Leuven in the first quarter of the sixteenth century.

Amos Edelheit, *The National University of Ireland, Maynooth*
Nicholaus de Mirabilibus: A Portrait of A Thomist in the Late Fifteenth Century

In this paper I would like to present a biographical and historical sketch of the Dominican Nicholaus de Mirabilibus (d. 1495), and then to focus on two unstudied texts by him: *Libello de conscientia* (Biblioteca Nazionale Centrale di Firenze, Magl.XXXIII, 17), and *De praedestinatione*/*De providentia* (Biblioteca Nazionale di Vienna, Cod. Palat. 1566). Starting from Ficino's description of Nicholaus as a living statue of Thomas Aquinas, the main scholarly question in the paper will be what exactly does the adjective "Thomist" mean in terms of late fifteenth century philosophical discourse in the Florentine and Italian contexts, and in scholastic and humanist circles. Another issue which will be discussed is the notion of conscience and its importance in contemporary discussions of moral psychology common to both scholastic and humanist thinkers.

Paul Richard Blum, *Loyola College*
Words, Things, and Reality: A Virtual Debate between Aquinas and Valla

Thomas Aquinas was one of the medievals whom Lorenzo Valla actually respected. With plenty of irony he determined Aquinas's place among the great Church Fathers — the lowest, though, but at least a reason of being. My working hypothesis is that Aquinas is also in the background of Valla's revamping of metaphysics (*Repastinatio*); it entails that Valla's account is not only based on his own idiosyncratic theology, but that he acknowledges Aquinas's *preambula fidei* as vastly explained in his *Summae*, but also in his more strictly philosophical works: commentaries on Aristotle and *Quaestiones de veritate*. Valla's insistence on res; his intricate understanding of language beyond the res-verba relation into the political realm; and finally his appreciation of divine knowledge — all this has counterparts in the mentioned works by Aquinas. This paper will help determine the peculiarity of Valla's philosophy against the background of a respected authority.

40318
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Bonaventure
St-Leonard

Rhetoric and Style

Session Organizer: Rosemary Kegl, *University of Rochester*
Chair: Rosemary Kegl, *University of Rochester*

John Guillory, *New York University*
On the Relation of Rhetoric to Stylistics: Joseph Glanvill's Revisions to *The Vanity of Dogmatizing*

The paper is looks at Glanvill's revisions to *The Vanity of Dogmatizing*, which were undertaken in response to the linguistic program outlined in Sprat's *History of the Royal Society*. This program is often read as an early critique of rhetoric, but its practical implications are obscure. The paper is an attempt to understand why the critique of rhetoric was realized first in a version of the "plain style" even though the concept of stylistic levels, including the sermo humilis, belonged comfortably to the domain of rhetoric from antiquity.

Lynne Magnusson, *University of Toronto*
The Rhetoric of Thomas More's English Letters to Cardinal Wolsey

Thomas More's English letters to Cardinal Wolsey and Latin letters to Erasmus seem to inhabit contradictory worlds. While his Latin letters exhibit all the sophistication of a writer well-practiced in the self-conscious rhetorical construction of social identity and interrelations, his English letters written as the king's councillor and acting secretary seem wordy, devoid of personality, and, according to Geoffrey Elton, mainly provide evidence of political inaction. For Erasmus, More is a paragon: he "always liked equality," "hated despotism," and avoided "marks of mastery and servitude." But what stands out in More's apparently clumsy English letters is a calculated performance of mastery and servitude. This paper argues for More's strategic rhetorical performance as acting secretary, setting the manner of his English letters in contrast to royal secretary Richard Pace's more direct transfer into English of patterns from Latin humanist correspondence.

Jonathan Lamb, *University of Texas, Austin*
Shakespeare and Commendable Rhetoric in the English Renaissance

Despite their vast differences, Philip Sidney's *Apology for Poetry* and George Puttenham's *The Art of English Poesy* both use the word *commendable* to describe good writing. Their use of the word carries the suggestion that some kind of social confirmation (or commendation) is necessary for writing to be considered valuable. But Shakespeare, whose plays contain value judgments about poetry, speech, and language at seemingly every turn, takes a persistently cynical approach to the question of commendability.

40319
Hilton Montreal
Bonaventure
St-Michel

The Counter-Reformation in Bologna

Sponsor: Villa I Tatti, The Harvard University Center for Italian Renaissance Studies
Session Organizer: Christopher Carlsmith, *University of Massachusetts Lowell*
Chair: Clare Robertson,

Vanessa McCarthy, *University of Toronto*
Negotiating Marginality: The Regulation of Prostitution in Counter-Reformation Bologna

Vanessa McCarthy will discuss her current research on the regulation of prostitutes in late sixteenth- and early seventeenth-century Bologna. Prostitutes in Bologna

had been traditionally regulated and kept under surveillance by the civic office of the Ufficio delle Bollette. Reorganized and reinvigorated after the Council of Trent, extant documentation demonstrates the shifting goals and methods of regulation and the extent to which marginalisation could be accomplished. For instance, though prostitutes now had to register monthly with the Ufficio in order to obtain licenses to work, they were no longer segregated to certain residential districts or forced to wear distinctive clothing as they had been in the late Middle Ages. Through a consideration of civic bandi, the decrees of the Bolognese Church and the administrative documentation created by the Ufficio delle Bollette in its day-to-day operations, McCarthy reexamines questions of social discipline, marginalisation and agency in Tridentine Bologna.

T. Barton Thurber, *Dartmouth College*
Relics and Reforms: Shifting Priorities and Artistic Programs in the Rebuilding of the Bologna Cathedral

In the thirteenth century, Saint Petronius substituted Saint Peter as the principal protector of the city of Bologna. The introduction of a new patron saint was intended to honor and preserve the city's independence, especially its autonomy from the papacy and other regional states. Three centuries later, the bishop of Bologna, Cardinal Gabriele Paleotti, developed a campaign to enhance the prestige of the Prince of the Apostles in order to help reestablish the preeminence of the episcopal seat. Parts of the plan included endowing the cathedral with prestigious relics, renovated spaces, and elaborate decorations. The architectural designs and artistic programs reflected a revived interest in early Christian martyrs and their relics in the late sixteenth century, and exemplified Paleotti's guidelines for the creation of sacred images.

Christopher Carlsmith, *University of Massachusetts Lowell*
Tridentine Influence in Bolognese Student Colleges

This paper will explore the extent of "ecclesiastical penetration" within the fifteen student colleges that existed in early modern Bologna. In terms of organization, mission, and student body, several of these colleges were resolutely lay in character; for example, they forbade students from taking orders, and threatened to fine them for the entire cost of their education if they did so. On the other hand, several colleges emphasized Tridentine doctrine and orthodoxy; as the Collegio Ferrero statutes of 1579 put it, "we wish that these students live in a Catholic and Christian manner, attending confession and communion as directed by the holy Church, or else they will be expelled from the College." Through an examination of statutes, house rules, and similar prescriptive documents, we will assess how the colleges responded to demands from the Archbishop of Bologna or from their own Cardinal Protectors in Rome.

40320
Hilton Montreal
Bonaventure
St-Laurent

Sovereignty and the Limits of Power in Renaissance Italy

Session Organizer: Nicholas Baker, *Macquarie University*
Chair: John Gagné, *University of Sydney*

Karl Appuhn, *New York University*
Microbial Sovereignty: Zoonotic Diseases and the Sharing of State Control between Venice, Austria, and the Duchy of Trent

Scholarship that focuses on issues of state sovereignty in Renaissance Europe engages (understandably) with issues of power that played out within recognizable territorial boundaries — property rights, judicial disputes, privileges of citizenship, and the like. But Renaissance states, much like their modern counterparts, also had to deal with issues of sovereignty that transcended, or at least crossed, emerging borders. One such issue was the spread of contagious diseases, especially the bovine zoonotics that connected the Hungarian plain with beef cattle markets throughout

Western Europe. The need to contain zoonotic outbreaks often led to the suspension of long distance trade across land boundaries for extended periods of time. The decision to reopen borders to foreign livestock after a zoonotic episode required the sharing of information about the presence and persistence of infection between relatively minor officials in different states. This paper will examine the case of a single beef cattle trade route that connected Austrian territory around Innsbruck with the Duchy of Trent and the Venetian district of Brescia as a way of understanding how these three states shared sovereignty to control the threat posed by microorganisms.

Michael Levin, *University of Akron*
The *Pax Hispanica* in Italy: A Myth?

Several generations of historians have maintained that after the peace treaty of Cateau-Cambrésis of 1559, Italy experienced a "Pax Hispanica," which lasted well into the seventeenth century. Using a combination of diplomacy, bribery, and military force, the Spanish Habsburgs supposedly established unchallenged hegemony in the Italian peninsula. Recently, however, a number of historians have added nuance to the picture of a pacified Italy, firmly under the thumb of the Spanish Crown. In particular, Italian agency has been re-emphasized; that is, the pax hispanica was not simply imposed by Spain. Power was endlessly negotiated between the Spanish Crown in Madrid, local Spanish governors in Italy, and the Italians themselves. In my paper, I will look at the Spanish ambassadors in Italy as examples of this process. The ambassadors suffered a number of diplomatic setbacks, and were certainly not always in control of their situation.

Nicholas Baker, *Macquarie University*
Trouble with Neighbors: The Limits of Power in Sixteenth-Century Tuscany

In February 1538 Spanish soldiers invaded and occupied the Florentine town and territory of Fivizzano; only the fortress of Verrucola held out. Nominally allied with the new regime of Cosimo I, the Spanish stayed until April. While certainly the most dramatic, this event was only one in an ongoing series of occurrences in Fivizzano and nearby Barga that tested the claims of the central Medici government in Florence. Isolated from the rest of the Florentine state and surrounded by territory claimed by Lucca, the Este dukes of the Ferrara, the Malaspina marquises of Massa, and various feudatories of the Emperor Charles V. Fivizzano and Barga provided continual tests to Medici-Florentine claims of sovereignty. This paper explores the concept of sovereignty and the gap between the claims and limits of power in sixteenth-century Tuscany through the lens of these frontier territories.

40321
Hilton Montreal Bonaventure
St-Pierre

Political Factions and Learned Men in Renaissance Florence

Session Organizer: Brian Maxson, *East Tennessee State University*
Chair: Christopher Celenza, *The Johns Hopkins University*

Brian Maxson, *East Tennessee State University*
Humanists, Knights, Gifts, Guelfs, and Ghibellines in Fifteenth-Century Florence

The ceremonies that marked the entrance of the Emperor Frederick III into Florence featured several strange events. First, Carlo Marsuppini was unable to respond to Latin remarks by the emperor's secretary. Thankfully, Giannozzo Manetti saved the Florentines' honor with an outstanding impromptu speech. Next, the Emperor rewarded the presumably humiliated Marsuppini by offering him a knighthood. In another twist, Marsuppini rejected the knighthood claiming it was against Florentine custom, despite the fact that three other Florentines were knighted on the exact same day. This paper will use the experiences of Marsuppini and Manetti to examine the continuing significance of knighthoods in fifteenth-century Florence, as well as the pronounced but often

overlooked role of foreign politics in determining domestic political action during the Italian Renaissance.

Arthur Field, *Indiana University*
Niccolò Niccoli and Politics

Niccolò Niccoli (1364–1437) is an odd figure in the Renaissance. Some of his contemporaries regarded him as practically the founder of the revival of letters; other of his contemporaries, and most modern scholars, have scorned him. Ernst Gombrich revered him as a founder; Leonardo Bruni and Hans Baron hated him. Both those who liked him and those who hated him noted that he avoided political office. But shunning office does not mean shunning politics. He stayed active politically throughout his life, and when his friends the Medici took power in 1434 Niccoli, now in his seventies, entered the government. During the previous regime of the Albizzi or "oligarchs," Niccoli was so publicly active against it that he was in danger of being arrested. This paper will attempt to rethink the question of "Niccolò Niccoli and politics."

Heather Stein, *The Johns Hopkins University*
Omitting Your Opponent: Savonarola and Bernardo Rucellai's *De Bello Italico Commentarius*

This paper will provide an interpretation of Savonarola's striking absence in Bernardo Rucellai's account of Florentine politics in his history of the Italian Wars. A close reading of the text and its contextualization in Rucellai's political and diplomatic career as well the millenarianism of the late fourteenth- and early fifteenth-centuries will reveal both Rucellai's possible motives for writing the friar out of his history and the challenges Savonarola's preachings posed to the conservative political convictions advocated by the *De Bello Italico*.

40322
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Bonaventure
St-Lambert

The Complaint Genre in Elizabethan England

Session Organizer: Scott Lucas, *The Citadel*
Chair: Beth Quitslund, *Ohio University*

Allyna Ward, *Booth University College*
"Let al things be done unto edifying": Dramatic Instruction in Anne Dowriche's *French Historie* (1589)

Anne Dowriche's *The French Historie* is an overtly didactic poem on the French wars of religion framed as a conversation between two men. When Dowriche's French narrator introduces the third and final part of her history involving the St. Bartholomew's Day massacre, he invites the reader to witness the events of the poem's history as if onstage. The villainous Machiavellian heroine is at this point made center-stage: "The Mother Queen appears now first upon the stage, / Where like a devilish sorceress with words demure and sage." This paper examines the way Dowriche's text engages with the *de casibus* mode of *A Mirror for Magistrates*. In order to politicise her voice, Dowrciche fashions her poem as a worldly complaint of the "bloodie tyrants" in the French Wars of Religion.

William Kerwin, *University of Missouri, Columbia*
Memory, *The Mirror*, and the English Ovidian Complaint

"Memory, *The Mirror*, and the English Ovidian Complaint" argues that the poetry often called "female complaint" combines the legacies of the *Mirror for Magistrates* and Ovid's *Heroides*. The paper first outlines the theory of memory as "extended mind" as developed by John Sutton and Andy Clark and discusses it in terms of *The Mirror for Magistrates*. It then turns to two poetic works: Isabella Whitney's "The copy of a letter, lately written in meter, by a yonge gentlewoman," and Michael Drayton's *England's Heroicall Epistles*.

Scott Lucas, *The Citadel*
The Political Uses of the Elizabethan Complaint Form

The best-known types of Elizabethan complaint poems are those that seek to teach moral lessons or that seek to present an aesthetically accomplished suffering personal voice. Less well known are those that seek to intervene directly in contemporary political affairs by using the affective complaint form to move readers to embrace specific political views or policies. This paper will examine two such works, both for their content and for the sources of their power as persuasive political rhetoric. The first, Thomas Jenye's "Maister Randolphes Phantasey" (1565), leads readers to condemn Mary, Queen of Scots, by presenting Mary herself as tragically confessing her roles both as the cause and the chief victim of her own misrule. The second, Thomas Wye's *Brief Discourse . . . betwene Baldwyne and a Sayler* (1580) daringly employs the pathetic voice of a suffering common seaman to move readers to urge reform in the royal navy.

40323
Hilton Montreal
Bonaventure
Mont-Royal

Representing the Sack of Rome

Session Organizers: Jessica Goethals, *New York University*; Aimee Ng, *Columbia University*

Chair: Kenneth Gouwens, *University of Connecticut, Storrs*

Rachel Poulsen, *Edgewood College*
Gl'Ingannati and the Sack of Rome in Cinquecento Drama

The Accademia degli Intronati's 1531 play *Gl'Ingannati* is best known among English speakers as the first Renaissance romantic comedy, whose plot provides the template for Shakespeare's *Twelfth Night*. However, it also reads as a highly politicized commentary on the Sack of Rome. Lelia is captured along with her father in the Sack, and their lives are devastated: he declares himself financially ruined; she intimates that she was raped by Spanish soldiers. Even worse, they believe that Lelia's brother was killed in the Sack's violent melee. The family itself stands for the fragmentation and demoralization of Italy following the events of 1527. Despite their losses, father and daughter rally. In this allegory of loss and recovery, Rome survives and is even strengthened by its ordeal. The many mentions of recent events, coupled with a subplot involving the gulling of a Spanish soldier, point to a subtext easily decipherable to the Accademia's audience, given even greater significance by the members' own political ties.

Jessica Goethals, *New York University*
Innanzi agli occhi: The Rewards and Perils of Representing the Sack

In his *Il Sacco di Roma*, Luigi Guicciardini declares that to garner true meaning from the Sack he must force himself to disregard decorum and place violent bodily images before his readers' eyes. He leads us over the city walls, through her bloodied streets, and before a disconsolate Clement VII, who watches the torments of his citizens from the Castel Sant'Angelo. This paper evaluates Guicciardini's text — and its claim of literary novelty — against the backdrop of ineffability that permeates Sack literature. This "inexpressibility topos" is dynamic, bridging anxieties about the lost myths of Ancient Rome and calls for a new or renewed form of epic (founded upon the Virgilian *infandum . . . iubes renovar dolorem*), and connecting contradictory views of the written word as both testimony of Roman victimhood and impugnation of Italian masculinity. Representations of the Sack become both absolutely vital and reprehensibly threatening — warring attitudes often contiguous within a single text.

Aimee Ng, *Columbia University*
Sebastiano's Nativity of the Virgin and the Relic of Rome

In 1527, when Clement VII was besieged in his own fortress, the painter Sebastiano del Piombo was at his side. In 1529 the artist returned to Rome from exile as

Clement's portrait painter. He also resumed a commission that was interrupted by the Sack: the decoration of the Chigi Chapel in S. Maria del Popolo, particularly the altarpiece the Nativity of the Virgin. Scholars have studied the painting within the context of the chapel's complex decorative program; however, this decoration spanned half a century, involving several artists. This paper studies Sebastiano's painting through the focused perspective of his return to Rome and the period of most of his work on the painting, 1530 to 1534. Sebastiano created a picture of post-Sack Rome, composed during the recovery of city and papacy, the disturbance to sacred images and relics, and the pope's renewed enthusiasm for projects like the new St. Peter's and the Santa Casa of Loreto, the Virgin's birthplace, to which the chapel was dedicated.

40324
Hilton Montreal
Bonaventure
Hampstead

French Painting ca. 1500: New Discoveries, New Approaches, Part III: Artistic Transfer at Home and Abroad

Session Organizer: Nicholas Herman, *New York University*
Chair: Robert Schindler, *Columbia University*

Caroline Zoehl, *Freie Universität Berlin*
Artists and Models in the Printing Business of Paris around 1500

The transition from manuscript to print has been a prolific field of art historical research within the last decades. For the printing business in Paris most artists who have provides designs for woodcuts and metalcuts can be identified as illuminators, some of which also active in other media like stained glass or tapestry. An important source for the complex relations between artist's workshops working in different media, publishing houses and printers is the exchange and varied use of models. Based on a database currently established in a research project at Freie Universität Berlin exemplary studies will demonstrate how designs were transferred from one workshop to another through either direct contact between the artists or clients and editors and are used in different technical processes from tracing to free copying.

Teresa D'Urso, *Seconda Università degli Studi di Napoli*
Le Maître des Chants en l'honneur de Louis XII entre France et Italie

À la fin du XV^e^ siècle, les guerres d'Italie sont pour les enlumineurs français une occasion formidable de se pencher sur les nouveautés artistiques de l'enluminure de la Renaissance italienne. L'impact des manuscrits provenant de la bibliothèque aragonaise de Naples et des Visconti de Milan, l'arrivée en France d'enlumineurs tels que Giovanni Todeschino représentent des aspects connus des relations artistiques entre le nord et le sud des Alpes à cette époque. Par contre, les études sur la présence d'enlumineurs français dans la péninsule italienne aux alentours de 1500 sont plus rares. Même après la génération des suiveurs de Jean Fouquet, la ville qui continue à attirer le plus les enlumineurs transalpins demeure Rome, où l'on peut suivre les traces du Maître des Chants en l'honneur de Louis XII de la Bibliothèque nationale de France: auparavant considéré comme étant italien, ce dernier est en fait l'auteur d'un certain nombre de manuscrits enluminés entre la France et Rome.

Valérie Guéant, *Université Lille 3*
L'expérience d'une carrière d'artiste entre la France et l'Italie: le Maître des missels della Rovere

Dans la moisson d'artistes du règne de Charles VIII, de ceux marqués par le style de Jean Fouquet, il est un enlumineur d'origine et de formation tourangelle qui passera de longues années à Rome au service des prélats curiaux avant de revenir au pays pour y entamer une seconde carrière dans les années 1485. Le Maître des Missels della Rovere, identifié avec Jacopo Ravaldi ne laisse pas moins de trente manuscrits. Notre communication abordera la carrière de l'artiste sous l'angle des échanges artistiques entre la France et l'Italie. L'originalité de ce cas d'artiste voyageur, riche d'une double influence, pose avec acuité la question des glissements culturels

et artistiques et offre un exemple rare dans lequel s'observe le processus des réseaux et les fortunes politiques. Nous l'approcherons selon des critères esthétiques, politiques, diplomatiques et sociaux.

40325
Hilton Montreal Bonaventure
Cote St-Luc

Muslims and Christians in Spain, Rome, and the Ottoman Empire

Chair: Céline Dauverd, *University of Colorado, Boulder*

Mar Martinez-Góngora, *Virginia Commonwealth University*
Toward a Cultural Authorization of the Spanish Expansion of the Maghreb: The Classical Heritage and Christian Roots of North African Territory

Charles V and Philip II included the territorial expansion in North Africa in their imperial agenda at a time in which the competition with the Turks for the control of the Mediterranean defines the political climate of the region. The Spaniards' colonial interests in the Maghreb led to the creation of a literary works dedicated to the diffusion of geographic, historical and ethnographic information about the area. In these expansionist discourses, appealing to the North African and Spanish historical communality simultaneously reinforces the anxiety among Spaniards due to the similarity and constitutes the main strategy employed to legitimate the rights of the Spanish monarchy to "recover" the Christian territories from their Muslims usurpers. The emphasis on the presence of a common heritage problematizes the cultural authorization of the territorial expansion in Africa of nation whose duty is to reincorporate the former Christian and Latin territories into the new Holy Empire.

Nabil Matar, *University of Minnesota*
Christian Arabic Views of the Ottomans in the Sixteenth and Seventeenth Centuries

The conquest of the Middle East by the Ottomans in 1516–17 brought into the empire a large population of Arabic-speaking Christians, who came to constitute the largest religious minority in the region. Western travelers and pilgrims often observed on the "yoke" of these "eastern Christians" under the "Turks." This paper will attempt a view of the "Turks" and others in the empire based on the writings of these Christians — and not from the hearsay of non-native writers. By examining manuscripts of travel, polemic, and chronicle, the paper will show that the views of the writers were quite complex, ranging from vicarious antipathy, to cooperation and amity, to near-total unawareness of the non-Christian world around them. The paper will also show the level of toleration that prevailed in the Ottoman Empire — at a time of virulent religious wars in Europe.

40326
Hilton Montreal Bonaventure
Westmount

Mourners and Devotion in Renaissance Art

Chair: Luke Nicholson, *Concordia University*

Bernice Iarocci, *University of Toronto*
The Spectacle of Devotion: An Image Type in Florentine Painting ca. 1600

This paper recognizes a type of representation that appears in Italian religious painting of the later sixteenth and early seventeenth centuries, one that pointedly features a saintly protagonist in a devotional attitude (usually kneeling) before a sacred image. This image type can be understood as a polemical response to Protestant attacks on the spectacle of image worship. At the same time, nonetheless, Florentine paintings from the period that are representative of the type feature inventive and complex compositions that play on the dichotomy of spiritual experience and the physical act of worship before an object. As I will also argue, while

we might assume these paintings to have a theatrical effect, once-removing the viewer from any experience of the sacred, their purpose could in fact be to induce those who witness the spectacle of devotion to do the same.

Sanne Frequin, *Universiteit van Amsterdam*
Why Do Pleurants Weep?

Why do pleurants weep? In the late Middle Ages statues of mourners, the so-called pleurants appear on tombs of the wealthy dead in Western Europe. Hitherto, these statues have mostly been subjected to stylistic research, while their important social function has been underexposed in literature. My aim is to prove that statues of pleurants have a considerable function in commemorating the dead. In my research pleurants have been identified as relatives and friends of the departed. By depicting these close-ones, this group is reminded of their role during the funeral ceremony, i.e., praying for the dead. In this respect, the tomb can be seen as a photograph avant la lettre. Hence, pleurants show that tomb sculpture is actively used to catalyze prayer, and thereby forms an important strategy in ensuring the care for the soul in the hereafter.

40327
Hilton Montreal
Bonaventure
Outremont

Sensory Perception in the Early Modern World I

Session Organizers: Niall Atkinson, *University of Chicago*; David Karmon, *College of the Holy Cross*
Chair: Fabrizio Nevola, *University of Bath*

David Karmon, *College of the Holy Cross*
Architecture and Sensory Perception in Renaissance Italy

In *The Eyes of the Skin* (1996) and *The Thinking Hand* (2009), Juhani Pallasmaa has argued that the way that architecture is now conceived and taught has also diminished our attention to the sensory and sensual qualities of the built environment. This critique may be leveled at the trajectory of Western architectural study since the Renaissance, beginning with Leon Battista Alberti's scientific investigation of linear perspective, which helped to establish the hegemony of the eye in visual theory. But the notion that the experience of a building is an intensely physical phenomenon, demanding full sensory engagement, also represented an important dimension of Renaissance architectural thought. Renaissance thinkers including Alberti himself emphasized a complex and rich understanding of architecture that rested upon embodied, sensory experience. This paper interrogates such sources to examine the key role of sensory perception in the production of architectural knowledge in Renaissance Italy.

Keith Bresnahan, *Ontario College of Art & Design*
Experience and the Rule: Optical Correction in Renaissance Architectural Theory

This paper considers discussions in Renaissance architectural treatises of optical correction, or the modification of a building's form to correct for distortions in the observer's perception, as a site around which cohered questions in this period about the role of the senses (and the observer) in the constitution of architectural meaning. Optical correction represented an aspect of the architect's practice as early as Vitruvius's *De Architectura*; having fallen into relative obscurity in the Middle Ages, it returned, with other aspects of the classical tradition, in Renaissance architectural treatises. As a practice in which classical forms are adjusted for the visual limitations of an observer, optical correction constitutes a significant locus for Renaissance thinking about the observer and her sensory faculties (and the relation between these), and reveals tensions in Renaissance theory between architectural form and the sensing subject, between the ideality of the classical "rule" and the contingency of experience.

Christy Anderson, *University of Toronto*
The Touch of the Craftsman

The scholarly attention to aesthetic value in architecture — what is beautiful and the role of the architect in shaping the design — has devalued the knowledge of the craftsman. Workers in stone, brick, wood, ceramics and metals brought specialized abilities to the worksite. They also worked in ways that emphasized a range of senses. Drawing on recent writings by Richard Sennett and Mike Rose on craftsmanship and the knowledge of labor, this talk will discuss the ways craftsmen used a full range of corporeal experience in their contribution to building.

40328
Hilton Montreal
Bonaventure
Lasalle

Art and Patronage in Sixteenth-Century Mantua

Session Organizer: Lisa Boutin, *University of California, Los Angeles*
Chair: Guido Rebecchini, *Università degli Studi di Siena*

Hilary Ann Hunt, *The Johns Hopkins University*
Artistic Invention in Sixteenth-Century Mantuan Prints

This paper will explore the prints made by the Scultori printmaking workshop in sixteenth-century Mantua, and specifically those made by Giovanni Battista Scultori. Scultori (1503–75) worked primarily as a stucco and metal-worker in the Gonzaga court, under the direction of Giulio Romano. However, independent of such work, Giovanni Battista appears also to have overseen a productive printmaking enterprise, working with his son, Adamo, Giorgio Ghisi, and later, his daughter, Diana. Scholarship has largely seen the prints of the Scultori as primarily reproductive of Giulio Romano's designs, but I will argue here that Giovanni Battista appears to have worked much more independently, creating prints with significant invention, ingenuity, and often with powerful political messages.

Lisa Boutin, *University of California, Los Angeles*
Dining in the Gonzaga Country Palaces: The Use and Reception of Istoriato Maiolica

This paper will examine the connections between maiolica, decorated with narratives, and the Gonzaga country palaces, which served as retreats for members of the Mantuan court. Due to its low intrinsic value, maiolica was especially well-suited to the country palaces, which were often less ostentatious than the court in Mantua. The maiolica collected by Marchesa Isabella d'Este and Duke Federico II Gonzaga would have resonated with viewers based on its connections to ancient prototypes and to the surroundings at the Gonzaga country palaces. We know that country palaces, such as Isabella's palazzo di Porto, became places for learned discussion and outdoor dining in lush gardens, and therefore I will argue that the Gonzaga maiolica, decorated with stories from Ovid and Virgil, served as an important part of the convivial experiences at these retreats.

Maria Maurer, *Indiana University*
Engendering a Dynasty: Gonzaga Marriage Ceremonies and the Palazzo del Te

While the Palazzo del Te is perhaps best known as the pleasure villa of the Gonzaga princes, it also played important ceremonial functions for the dynasty. In the late sixteenth and early seventeenth centuries the palace was the entry point of foreign brides as they processed through the city of Mantua. The bride first encountered her new family at the Palazzo del Te — the males of the family outside, the females inside. This paper will focus on the two earliest processions, those of Margherita Farnese and Eleonora de' Medici (1581 and 1584 respectively), both brides of Vincenzo Gonzaga, to examine the complex interactions between gender and sexuality that occurred at the Palazzo del Te. The official acceptance of the bride by her marital family at the Palazzo del Te highlights the Gonzaga family's continued use of the palace to create and define their dynastic image.

Jennifer Cavalli, *Indiana University*
Networks of Support: Isabella d'Este's Relationships with Mantuan Nuns

This paper explores mixed communities of religious and laywomen by examining the correspondence between Isabella d'Este and convents in Mantua. Nurtured by frequent visits and letters, the continuing ties between nuns and laywomen created a distinct space of female companionship and constituted an extended network of support. The letters between Isabella d'Este and convents in Mantua disclose the composition of mixed female communities, the roles women played for each other, the needs members fulfilled, and the impact mixed communities had on self-formation outside of the convent. Developing clear preferences for some over others, I will argue that Isabella's relationships with Mantuan convents not only gave her an additional community to call on for support and consolation, but also helped solidify her position as marchesa of Mantua.

40329
Hilton Montreal
Bonaventure
Lachine

Art and the Body in Early Modern Spain

Session Organizer: Jeffrey Schrader, *University of Colorado, Denver*
Chair: Lisa Banner

Ellen Prokop, *Frick Museum*
The Body of the Saint: Excessive Spanish Paintings

Although contemporary psychiatrists define erotomania as the delusion of being loved, late eighteenth- and early nineteenth-century French and German physicians often employed the term to describe patients exhibiting extreme sexual sensations and compulsions without a particular amorous interest. It was this excess of sexuality without limit and, more importantly, without focus that was isolated in the medical literature of the period as dangerous, if not fatal. In some published case studies, this sexualized excess was compared to that of devotional fervor — the excess of religiosity. Illustrative examples were drawn from a range of sources, including the fine arts. While the ecstatic imagery of Counter-Reformation Italy and France might have provided the authors with material more familiar to French and Central European audiences, the discussion frequently focused on Spanish devotional paintings of the mediaeval period and Golden Age. This paper will explore what issues — religious, ideological, and nationalistic — might have influenced such examinations of Spanish religious art.

Pablo Pérez d'Ors, *University of Oxford*
A Left-Handed Savior? Interpretations of an Iconography of Saint Joseph and the Child Jesus.

As the cult of St Joseph grew in the early modern period, new visual representations of that saint took shape and became increasingly popular. Among them was that of St Joseph holding a standing child Jesus by the hand. This paper will examine the relevance given at the time to Joseph holding Jesus' left hand, a detail featured in most examples of this iconographical type. Homiletic explanations of this detail can be found in contemporary sermons, which present an interesting example of visual literacy based on extra-scriptural sources.

Jeffrey Schrader, *University of Colorado, Denver*
Miraculous Images, Relics, and the Healing of the Royal Body

Curative miracles, which reportedly took place throughout early modern Spain, assumed broad significance when experienced by royalty. Although miraculous images and relics were thought to have healed a spectrum of devotees, political considerations guided the selection of heavenly agents that protected the royal body. This paper will analyze how Spaniards harnessed their sacred patrimony on behalf of their rulers. Devotional initiatives will be linked to the configuration of Spain as a composite monarchy. Moreover, the succession of miracles will be presented within the theoretical framework of divinely ordained leadership.

While this tradition had medieval roots, the newly polemical nature of miracles in early modern Europe invested these cures with an unprecedented degree of importance.

Erika Dolphin, *National Gallery of Canada*
The Miraculous Transplantation of the "Black Leg" by SS. Cosmas and Damian in Spain during the Early Modern Period

This paper will examine the representation of the miraculous transplantation of the "black leg" by SS. Cosmas and Damian in Spain during the early modern period. Cosmas and Damian appeared at the bedside of an ailing church sacristan with a cancerous leg, which they successfully replaced with another taken from the body of a deceased black man (traditionally identified as an Ethiopian slave, Arab, or Moor). Patron saints of medicine and pharmacy, Cosmas and Damian (martyred ca. 300) were popularly venerated throughout Europe, but the miracle of the transplanted leg appears to have found particular resonance in Spain. This paper will examine whether the visual emblem of the successful grafting of white and black, Christian and Muslim, was received differently in post-Reconquest Spain, where the political, cultural, and religious tensions amongst the Christian, Mudéjar (Muslim in Christian Spain), and Morisco (Catholic convert of Muslim descent) ran high.

40330
Hilton Montreal Bonaventure
Verdun

Networks of Taste and Trade: The International Iberian Book

Session Organizers: Emily C. Francomano, *Georgetown University*; Ronald Surtz, *Princeton University*

Chair: Ronald Surtz, *Princeton University*

Isidro Rivera, *Unviersity of Kansas, Lawrence*
Toulouse, Segovia, and the European International Book Trade during the Incunabular Period

Although Johannes Parix is credited with the establishment of the first press in Spain at Segovia in 1472, historians of the book have paid scant attention to activities of Parix in Toulouse during the last quarter of the fifteenth century. During this period, Toulouse played a central role in the international book trade with Spain. Parix's editorial output in Toulouse between 1475 and 1494 resulted in the production of a series of important vernacular books destined for the Castilian readers; his output included the *Fábulas of Aesop* (1488), *Visión deleitable* (1489), the *Historia de la linda Melosina* (1489), Mena's *La Coronación* (n.d.), and Vicente de Burgos's *El libro de propietatibus rerum* (1494). This paper will explore the dynamics of the international Castilian book during the incunabular period and assess how these editorial connections provided a mechanism for the successful dissemination and reception of Castilian literary texts in Europe and Iberia.

Emily C. Francomano, *Georgetown University*
Figures of the Author: Translation and Shifting Notions of Authorship in the Spanish Sentimental Romances

In the first half of the sixteenth century, as the international book trade and tastes developed, a handful of originally fifteenth-century Spanish works became best-sellers across Europe, read in Spanish and translation by both aristocrats and urban literate classes. Three of these works, *Arnalte y Lucenda*, *Cárcel de amor*, and *Grisel y Mirabella* belonged to the sentimental romance generic grouping and also featured a character called "The Author." This paper will discuss the reception of "The Author" as character in the internationally successful sentimental romances against the background of shifting definitions of authorship, literary proprietorship, and authorial functions in early print culture.

Mark Hutchings, *University of Reading*
Gondomar's English Library

The Conde de Gondomar is best known as the Spanish ambassador immortalized in Thomas Middleton's 1624 satirical play *A Game at Chess*, but when he left England after almost a decade as Philip III's representative he took with him rather more than the opprobrium from Protestants ringing in his ears. His palace in Valladolid, La Casa del Sol, housed the largest private library in early modern Spain, some 7,000 volumes. In 1623 he had compiled an inventory; the library was broken up and dispersed in the early nineteenth century but this document reveals that during his tenure in London he acquired a number of texts in English. This paper explores the significance of the presence of these English texts and how we might account for them; how we might read them in the context of Gondomar's library; and what they may tell us about Gondomar and his book-buying in England.

Berta Cano Echevarría, *Universidad de Valladolid*
Lost in Translation: Early Spanish Versions of English Literary Texts

Literary translations from English into Spanish were practically non-existent in the early modern period; the war, the cultural gap between England and Spain, active censorship by the Inquisition and lack of interest account for this. In this paper I want to focus on three texts to study the social and cultural situation that made these exceptions possible, or even necessary. Joseph Creswell's *A Relation of the King of Spaines receiving in Valliodolid* (1592), Philip Sidney's *Defence of Poesie* (1595), and Samuel Daniel's *The Vision of the Twelve Goddesses* (1604) were all rendered into Spanish and can be considered the three earliest translations of this nature. The first was originally published in Antwerp, but probably written at the English College in Valladolid. The other two translations remained in manuscript form and both may be connected with the signing of the peace between Spain and England in 1604–05.

40332
Marriott Chateau
Champlain
Salon Habitation B

The Arts of the Other Friars: Cultural Production of the Smaller Mendicant Orders

Session Organizers: Joseph Hammond, *University of St Andrews*; Arnold Witte, *Universiteit van Amsterdam*

Chair: Megan Holmes, *University of Michigan*, *Ann Arbor*

Saverio Sturm, *Università di Roma Tre*
The Reformed Carmelite's Patronage of Italian and European Architecture in the Seventeenth Century

The medieval Carmelite Order, reformed by the mystical nun Teresa d'Avila in Spain in the mid-sixteenth century, cultivated original and autonomous building rules and figurative politics in the crucial period between 1500 and 1600, in both the European urban convents and the missionary foundations in the colonial countries of America. Large numbers of churches and convents in Spain, Italy, and other European and American countries are connected to general typologies and principles such as poverty, sobriety, and humility, which are expressive of the spiritual aims of the Order, and relate to the translation of the traditional Vitruvian categories of *firmitas*, *venustas*, and *utilitas*. The result is a functional, humble, simplified, proto-rationalist architecture, often executed by internal technicians, nevertheless still replete with symbolical significance and spectacular outcomes such as the Cornaro Chapel in S. Maria della Vittoria mission's seminary in Rome, more legible today thanks to recently discovered congregational documents.

Eveline Baseggio, *Rutgers University, New Brunswick*
The Servites in Venice: Humanism and Faith

The church of Santa Maria dei Servi in Venice was not simply the fulcrum of the Servites' presence in the Serenissima, it also played an essential role in the dynamics of

Venetian devotion. Built in competition with two other major mendicant churches, the Franciscan Santa Maria dei Frari and the Dominican Santi Giovanni e Paolo, it was the headquarters of important confraternities and the burial place of illustrious doges who endowed it with magnificent works of art. The purpose of this paper is to analyze the masterpieces produced for the Servites in the late fifteenth and early sixteenth centuries by famed artists such as Tullio Lombardo, Andrea Riccio, and Antonio Rizzo. These commissions were influenced by the Order's reformation in 1476 and by the humanist culture shared by the friars and their patrons, particularly Doge Andrea Vendramin and the diplomat and philologist Girolamo Donà.

40333
Marriott Chateau
Champlain
Huronie A

Gender and Manuscript Studies

Sponsor: Society for the Study of Early Modern Women (EMW)
Session Organizer: Penelope Anderson, *Indiana University*
Chair: Penelope Anderson, *Indiana University*

Anne Marie Myers, *University of Missouri, Columbia*
Anne Clifford's "Great Books": Antiquarianism, Architecture, and Autobiography
This paper uses the largely unpublished "Great Books" of Anne Clifford (1590–1676) as a way of locating Clifford's written and architectural works within broader networks of seventeenth-century antiquarian thought. Antiquarianism is mainly studied today as an isolated (and entirely male) tradition, but both the form and content of these manuscript volumes reveal Clifford's indebtedness to important antiquarian works such as William Camden's *Britannia* (1586) and the *Monasticon Anglicanum* (1655) of Roger Dodsworth and William Dugdale. Throughout the "Great Books" Clifford strategically adapts features of antiquarian historiography for the purposes of her own personal and ancestral stories. Moreover, I argue, these traditions came to shape not only her written, but her architectural works. In her architecture, Clifford practices a kind of forward-looking antiquarianism; her buildings not only record the past, but anticipate their own inclusion in some yet unwritten antiquarian text.

Johanna Harris, *Université de Genève*
Humanist Advice in Manuscript: Lady Brilliana Harley's *Letter to her Son*
This paper discusses a remarkable manuscript letter by Lady Brilliana Harley to her son, Edward, in 1638. Harley's manuscript does not conform to the terms usually expected of mothers' advice manuals, but through incorporating the tenets of a carefully formed classical and Christian humanist intellectual outlook, it explicitly engages with the civic, religious and political impulses of her early modern context. At the same time, it reveals the breadth of her literary influences and her willingness to augment the expectations of genre. Examining the ideological influences behind Harley's advice on civic conduct, and the literary influences behind her content and style, this paper addresses the need to recognize the role played by manuscript letter writing in the articulation of intellectual culture, and as a "letter" of advice which uniquely inflects multiple discourses and genres, to consider Harley's creative engagement with her intellectual and literary contexts.

Christopher Shirley, *Northwestern University*
The Devonshire Manuscript: Reading Gender in the Henrician Court
With the valuable exception of Elizabeth Heale, scholars tend to expunge Mary Shelton, Mary Fitzroy, and Margaret Douglas from their accounts of Thomas Wyatt's career, despite their central role as compilers of one essential source of his verse, the Devonshire Manuscript. Even Heale's corrective analysis, which highlights these women's critical commentary on the poetry they transcribed, deploys gender as an explanatory constant, attributing the critical attitude she excavates to "a woman's perspective." By approaching both gender and reading as performative

activities, this paper further probes women's literary influence in the Henrician court by construing the act of reading as one type of gender performance instead of an activity conditioned by a preexisting gender identity. In other words, it argues that women performed femininity by compiling this manuscript, which therefore provides insight into how historical women intervened in the cultural conventions conditioning both identity performance and literary production.

40334
Marriott Chateau Champlain
Huronie B

Italian Comedy: Tricks, Tricksters, and Happy Endings

Session Organizer: Erica Westhoff, *University of California, Los Angeles*
Chair: Massimo Ciavolella, *University of California, Los Angeles*

Alexia Ferracuti, *Yale University*
Dissemblance and Invisibility in *La mandragola*: Machiavelli's Masks at Play

The Latin verb *videri* means both "to be seen" and "to seem." Dissemblance — from *sembler*, "to seem" — describes the particularly visual kind of dissimulation that comes to the forefront in Machiavelli's oeuvre. In *La mandragola*, Machiavelli not only brings to its fullest exposure the visual element of dissemblance, but also the power and limitations of subjectivity as a perspective based on the visible. In fusing the discrepant forces of *inganno* and *piacere*, Machiavelli draws on the parallels between sexual conquest and political cunning, indicating the promiscuity necessary for the triumph of *virtù*. Machiavelli is himself an ironic figure in the theater of politics, and he alludes to the theatrical quality of political sovereignty in key moments of *Il principe*. But Machiavelli's lessons on deception and power find an even more potent venue than the formal treatise in the genre that fundamentally relies on irony and appearances — that is to say, comedy.

Erica Westhoff, *University of California, Los Angeles*
Redefining the Trickster

Sometimes referred to as a trickster or parasite, the schemer character in Renaissance comedy is the author and animator of the *beffa* that pushes the action of a play inexorably forward into the throes of catastrophe. Constantly linked to the pranksters of Boccaccio's *Decameron*, this particular type of character under goes what seems like a subtle enough transformation as he moves from the novella to the commedia, where he takes on the role of agent, performing tricks at the behest of someone else, for which he expects to be handsomely rewarded. This paper carefully considers how and why this shift takes place and what its implications are for the final resolutions of comedy. In comparing the tricks perpetrated by Bruno and Buffalmacco in the Decameron with the tricksters and schemers from Machiavelli's *Mandragola, Caro's Gli Straccioni*, and Mercati's *Il Sensale*, a new understanding of the character type of the trickster, as it applies specifically to Renaissance comedy, will be presented.

Hanna Scolnicov, *Tel-Aviv University*
Trick, Counter-Trick, and Happy Ending in the First Hebrew Play

The first play written in Hebrew, *Tzahut Bedihuta deKidushin*, or *The Comedy of Betrothal* (Mantua, 1550?), is attributed to Leone de' Sommi. It is a typical *commedia erudita*, but one that is wedded to Jewish culture, thus offering an unusual variation on Renaissance comedy. The plot is a typical humanist Renaissance intrigue, consisting of an overriding trick and a counter-trick. It revolves around the two interlocking tricks of the true and the false rabbis, Rabbi Amitai (Rabbi Truth) and Rav Hamdan (Rabbi Greed). The controlling trick, closely following a story from the Midrash, is encoded in the will of the dead father. In their attempt to extricate themselves from the legal muddle that develops, the characters adopt a counter-trick, based on biblical law, but get into further trouble. It is only thanks to Rabbi Amitai's wisdom, following the midrashic story, that he is able to help them out, leading to the happy ending. Thus the humanist admiration for wisdom and learning is here interpreted as Jewish learning.

40335
Marriott Chateau
Champlain
Terrasse

John Donne III: Donne's Theo-Philosophy

Sponsor: John Donne Society
Session Organizer: Graham Roebuck, *McMaster University*
Chair: Dennis Flynn, *Bentley University*

Judith Herz, *Concordia University*
Eliot's Donne–Donne's Eliot

This paper is a part of an ongoing project, "tracking the voice print of Donne." In a two-directional argument I will consider the figure Eliot invented as a passport for his own entry into the literary scene, exploring how, as a critic, Eliot had to get Donne wrong so that he could get him right as a poet. I will look at, among other texts, "Whispers of Immortality," "Prufrock," "Ash Wednesday," and the Donne poems that are directly invoked as well as those that constitute a disturbance or a challenge to what Eliot wants his poems to say.

Graham Roebuck, *McMaster University*
Donne, Skeptical Humanist

Donne's affinity with the spirit of Erasmian humanism is clearly expressed in his controversial prose works, as is his command of skeptical thought in prose and poetry. This skepticism is most brilliantly deployed in the unparalleled Anniversary poems. The paper considers some aspects of the interplay of skepticism and humanism in several of Donne's works, particularly the *Anniversaries*.

Sean Davidson, *Briercrest College*
Augustine's *Confessions* and Donne's *Devotions*

The focus of this paper is on the shaping influence of Augustine's *Confessions* on Donne's *Devotions*, in particular as it relates to poetic-hermeneutic praxis. Rather than treating language and interpretation as simply unfortunate accidents of the Fall and Babel — a view characteristic of the Western theo-philosophical tradition — Augustine associates them both with human flourishing in creation and the new creation in Christ. This is instructive for appreciating Donne's theologic in *The Devotions*. Instead of straining after lasting stability through dialectical ascent to an unconditioned absolute, Donne, following Augustine, turns to the interloque of his heart-soul and participates responsively in an ongoing process of conversion to God, practicing theology on the dynamic yet unpredictable boundary between reading and writing, interpretation and invention, meditation and prayer.

40336
Marriott Chateau
Champlain
Maisonneuve B

French Renaissance Eccentricities

Session Organizer: Elisabeth Hodges, *Miami University of Ohio*
Chair: Amy Graves Monroe, *State University of New York, Buffalo*

Elisabeth Hodges, *Miami University of Ohio*
Revolutions and Their Discontents

In the *Écrits*, Jacques Lacan identifies the Copernican Revolution as the moment when our relation to truth undergoes a seismic shift as emphasis moves from one locus to another. Heliocentrism attempted to resolve a problem of center and periphery and to correct the unpredictable movements of eccentric bodies. This paper will study the effects associated with this same shift in the context of Renaissance fiction and consider how modes of decentering are taken up discursively. The postlapsarian vision of utopia in Barthélemy Aneau's quest narrative, *Alector ou le coq gallois* (1560) prompts a broader reflection about the shift away from the natural

order of things to an imaginary world, aptly named Orbe, in which discord is presented as a narrative principle. *Alector*'s disjointed form forces us to think not only about the aesthetics of such narrative dissonance, but also about the consequences for humanity of such deviations from the norm.

Phillip Usher, *Barnard College*
Eccentricity and Piety in Garnier's *Antigone* (1580)

Cotgrave's first definition of *ecentrique* is "without center; out of the center" and "without measure, whereof no measure can be taken." Drawing on this etymological sense, which relates back to the word's meaning in the sciences, I will explore in this paper the connection between *piété* and eccentricity, to ask how being "pious" relates to being in or away from the center of both a given city and the political power that emanates from it. In what sense does piety imply revolving around a given person, a given idea, a given value? And in what sense does it involve moving away from some opposing center? This investigation will take place in the context of Robert Garnier's *Antigone ou la piété* (1580). The question will be how bodies circulate — both the cadaver of Polyneices and the body of his sister Antigone.

Tom Conley, *Harvard University*
Eccentricities: Name and Place in Oronce Finé, *L'Esphère du monde* (1549)

In mid-1540s Oronce Finé was known to have read Copernicus's *De revolutionibus*. Had he accepted the Copernican worldview he would have engaged an "eccentricity" by shifting a planet in the center of things to an outer orbit and setting an orbiting sphere at the axis of things. Are the "signs" or "symptoms" of a shift marked where Oronce displaces — via correction of lines of latitude and longitude — toponyms found in of *Gallia* (1525, later reprinted by Piero Ligorio)? Shunted from one site to another, the urban sites become eccentricities attesting to the impact of a new science. Study will be made of the presentation copy of Oronce's *L'Esphère du monde* (1549, Harvard Houghton ms. Fr 64), a work that predates the published copy (1551) and is of a topographical emphasis unlike what is found in the same author's oft-edited *De sphaera mundi*.

40337
Marriott Chateau Champlain
Maisonneuve C

Words about Images in Early Modern Europe VII: The Art of Rembrandt van Rijn

Session Organizer: Stephanie Dickey, *Queen's University*
Chair: Susan Anderson, *Maida and George Abrams Collection*

Martha Gyllenhaal, *Bryn Athyn College*
A Poem, an Inventory, and Technical Treatises: New Insights into Rembrandt's Conception of *Tronies* and Genre Paintings

Rembrandt's 1656 inventory identifies over eighty busts and casts, many from Italy. A seventeenth-century poem describes his habit of fitting busts of ancient emperors with furs and collars. Two etchings of his studio verify such a practice — in one he placed a Dutch cap upon a cast of the Capitoline *Young Ethiopian*, in another he used fabric to wrap a turban around a bust. My paper suggests that Rembrandt's reliance on draped and accessorized casts for models was more extensive than has previously been noted. This working manner was carefully articulated in technical treatises on art. Texts advised artists to make the thin garments of classical sculpture more suitable for northern climes by wrapping them in woolen cloth. They also urged painters to transform sculpture's marmoreal surface into pliant flesh. My study shows that Rembrandt and the artists in his circle closely followed these dictates in a number of their tronies and genre paintings.

Lloyd DeWitt, *Philadelphia Museum of Art*
Rembrandt and the Lentulus Letter

Between 1648 and 1656 Rembrandt and his associates produced up to eight small panel paintings of Christ. Three works in his 1656 bankruptcy inventory were

listed as "Head of Christ", one described as "after life." Up to this point the canonical image of Jesus had been derived from relics like the Mandylion of Edessa and the *Vera Icon*, as well as an apocryphal twelfth-century document known as the Lentulus Letter, a description by a Roman Governor who had seen Christ. Rembrandt's pupil Samuel van Hoogstraten, in his manual for young artists, recommended its use, however doubtful its veracity. Recent authors have begun to propose that Rembrandt also used the Lentulus letter as the basis for his Christ. This paper will reevaluate the claim that the panels were based on this literary source in light of the physical evidence of the panels themselves.

Stephanie Dickey, *Queen's University*
What's In a Name? Shifting Identities in Prints by and After Rembrandt

Character heads etched by Rembrandt and his Leiden collaborator Jan van Vliet were copied by later printmakers and publishers, often with the addition of captions that altered the identities of the figures represented. For instance, the protagonist in Rembrandt's narrative painting, *Judas returning the Thirty Pieces of Silver* (1629, priv. coll., England), recast as an anonymous tronie by Van Vliet, was transformed several times (including in a print by Wenzel Hollar) into a weeping Heraclitus. This figure in turn was paired with a laughing Democritus that also originated as a tronie (possibly a self-portrait) by Rembrandt. If the identity of a figure could be reoriented so thoroughly without much change to its appearance, how confident can we be in assigning specific interpretations to images whose function in the commercial market was clearly flexible? How were seventeenth-century viewers meant to respond? The category of "fictive portrait" may offer a clue.

40338
Marriott Chateau
Champlain
Maisonneuve E

Exile, Expulsion, and Religious Refugees VI: Exile as Metaphor and/in Performance

Sponsor: Centre for Reformation & Renaissance Studies, University of Toronto
Session Organizer: Nicholas Terpstra, *University of Toronto*
Chair: Marjorie Rubright, *University of Toronto*

Amanda Herrin, *New York University*
Metaphors of Exile: Rembrandt and the Currency of Hugo Grotius in Dutch Print Culture

In 1619, celebrated humanist Hugo Grotius faced life imprisonment in Castle Loevestein for his embroilment in the Arminian controversy — a fate not so bad, considering that of his colleague, Oldenbarneveldt, the Remonstrant land's advocate executed only days before. Grotius daringly escaped from prison concealed in a book chest two years later, entering a life of exile that witnessed his authorship of highly-circulated texts of jurisprudence, biblical exegesis and theatrical drama. Following the death of Prince Maurits, Grotius — despite repeated denials to his petitions for pardon — briefly attempted to return to Amsterdam in 1631. Shortly thereafter, a two-thousand guilder price on his head forced him to flee again. Focusing on printed portraits, satirical broadsheets and, in particular, visual metaphors of exile that synchronize Grotius's literary self-portrait *Sophompaneas* (1635) and Rembrandt's etching *Joseph Telling his Dreams* (1638), this paper explores the pictorial currency of an outlaw humanist in Amsterdam during the 1630s.

Kathryn Vomero Santos, *New York University*
Textiles and Exiles: The Spanish Gypsy and the Disguised Return

In the many plots of *The Spanish Gypsy*, a play written collaboratively by Thomas Middleton, Thomas Rowley, John Ford, and Thomas Dekker, the borders of exile are reproduced by the discourse surrounding disguise. I argue that disguise becomes the means by which the banished may occupy a space simultaneously with his banisher. By assigning the disguise of "gyspy" to an already exiled group of characters as part of their project of return, the play explores the theatrical relation between disguise, exile, and gypsies. The play's Spanish setting and Cervantine

sources call for an examination of the religiously-motivated precedent for exile set by the expulsion of the Jews and Moriscos. Through an account of early modern gypsies as a subsequently exiled population, I argue that the specificities of the gypsy disguise allow it to become the theatrical device with which to perform the exilic condition the banished characters seek to escape.

Scott Oldenburg, *Tulane University*
The Godly Strangers of Norwich

This paper focuses on European exiles living in sixteenth-century Norwich, where the stranger or immigrant population sometimes reached 30 percent. This paper examines Norwich's presentation of itself as inclusive of Dutch Protestant refugees in The Queen's Entertainment in Norwich in 1578. This series of pageants features Roman gods as well as the Old Testament figures Deborah, Judith, and Hester (Esther). This mingling of traditions is explained through a discussion of Josephus, who argued for the commensurability of Judaic and Roman culture. In addition to presenting a clever linking of disparate Elizabethan symbolism, this explanation is presented by the minister of Norwich's Dutch church and therefore further suggests that the entertainment also proposes a model for tolerance amid tensions surrounding England's increasingly multicultural character.

40339
Marriott Chateau
Champlain
Maisonneuve F

Solo Madrid es Corte?: The Kaleidoscope of Experiences in the Urban World of the Spanish Habsburgs V

Session Organizers: Gabriel Guarino, *University of Ulster*; Alejandra Osorio, *Wellesley College*; Jelena Todorović, *University of the Arts*, *Belgrade*

Chair: Krista De Jonge, *Katholieke Universiteit Leuven*

Andreas Gehlert, *Kunsthistorisches Archiv*
"!O Zaragoza, y quánto perdiste!": Velazquez's *Elegy on the Death of Prince Baltasar Carlos at Zaragoza* in 1646

My study focuses on a painting of Zaragoza. The work by Velázquez showing identifiable figures in the foreground was intended as a painted elegy on the death of Prince Baltasar Carlos, who died on a court voyage to Zaragoza in 1646 and whose heart is buried in the cathedral. Velázquez harks back to famous Spanish Renaissance elegies and follows their patterns quite closely. A broken bridge as a metaphor of death is complemented by renderings of high-ranking members of Spanish and Aragonese society that serve double roles as personifications of certain virtues associated with the prince, up to the presence of beggars reminding us of the royal sense of charity. These ideas, along with the double portrait of the deceased prince and the city of his tragic death, are modeled on an elegy by Juan del Encina of 1516, while the cityscape is based on a Flemish sketch of 1563.

Minou Schraven, *Universiteit Leiden*
Transgressing the Norm: Funerals of the Spanish Monarchy in San Giacomo in Rome, 1498–1559

The amount of display at funerals of foreign rulers in early modern Rome was subject to scrutinous evaluation by ambassadors, diplomats, and court officials, and potential fuel for diplomatic rows. The commemorative funerals of Don Juan (d. 1497), Isabella of Castile (d. 1505) and Emperor Charles V (d. 1558) staged in the Spanish national church S. Giacomo were case in question, for all three largely outdid the standards of funerals of popes and cardinals in Rome. Organized by the representatives of the Spanish crown, the funerals were deeply marked by the unremitting struggle between the popes and the Spanish monarchy for the political upperhand. Basing myself on archival records, including papal ceremonial diaries, I study the funerals in S. Giacomo in the contexts of both the Spanish ceremonial tradition and that of the Curia of Rome, embedding it within the larger issue of Spanish predominance in Italy.

Rodrigo Canete, *The Courtauld Institue of Art*

Velazquez's Comedies: The Mars at the Torre de la Parada

Velázquez's depiction of Mars is perplexing. He represents the god as an older man whose muscular body challenges classical ideals of young bodies by already showing the marks of a life of hardships but by being fit at the same time. The paradox of an athletic body depicted as an older melancholic man conveys an idea of in-betweenness. By placing him on a bed, this active muscular body is represented as its opposite. His helmet, shield, and lance are very similar to pieces in the Habsburg armory, which reinforces the belief that this figure is not the god himself but an impersonator. This paper will explore the role of court comedy and humor in Velázquez's mythological works and how, in the context of an overregulated court where the king could not laugh without losing majesty, amusing the king becomes a form of art and distinction that Velázquez turns into painting.

Saturday, 26 March 2011
3:45–5:15

40404
Hilton Montreal
Bonaventure
Fontaine D

Splendor and Decorum IV: Living with Art in the Late Renaissance, 1550–1650: Courtly Display

Session Organizers: Gail Feigenbaum, *The Getty Research Center*; Barbara Furlotti, *Independent Scholar*; Frances Gage, *Buffalo State College*

Chair: Frances Gage, *Buffalo State College*

Respondent: Gail Feigenbaum, *The Getty Research Center*

Francesca Cappelletti, *Universita degli Studi di Ferrara*
Between Este Renaissance Grandeur and Roman Fashion: New Display Patterns in Cardinal Legate Collections in the First Half of the Seventeenth Century

The paper focuses on the display of art in collections belonging to cardinal legates in Ferrara and Rome and their relationship with the pattern of collecting of the Este family during the Renaissance. A reconsideration of the richness and structure of Este collections shows that, during the sixteenth century, works of art were displayed both in the castle and palace. After 1598 they were moved partly to Modena and were updated and arranged differently during the seventeenth century by the dukes, Cesare and Francesco I. Cardinals and court officers, including Aldobrandini, Savelli, and Sacchetti, changed the nature of their collections after staying in Ferrara or visiting Bologna and Modena. Not only did they acquire Cinquecento works of art, but also a taste for Renaissance painting. They probably tried to display art with an eye to comparing different schools of paintings and suggesting relationships between genres of painting.

Juliet Claxton, *University of London, Queen Mary College*
The Countess of Arundel's Dutch Pranketing Room

Displays of massed porcelain have traditionally been associated with the eighteenth century, when the fashion for porcelain collecting in Europe was at its height. Yet, from its introduction to Europe in the early fourteenth century, porcelain had been widely used in both Italy and Northern Europe in interior decorative schemes, either as individual pieces or as part of a wider display of curiosities or wunderkammer. These earlier origins of porcelain display remain largely unexplored, however. My paper concerns an example of an early English porcelain room belonging to the Countess of Arundel, termed the "Dutch Pranketing Room." Although the room was largely a vehicle for the display of the countess's collection of Chinese porcelain, it also functioned as a hybrid space, part banqueting house and part collector's cabinet, and as such the display of porcelain within the room became an integral part of the countess's entertainment.

Barbara Furlotti, *Independent Scholar*
The Performance of Displaying: Gestures and Behaviors around Art

In March 1585, Virginio Orsini, heir of the Duke of Bracciano, welcomed Cardinal de' Medici in his *studiolo*. Within its intimate space, the gesture of turning medals, leafing through books of devices, and observing drawings allowed the creation of a close interaction between the two men, one in which the tactile connection played a fundamental role. At the end of the visit, the gift of four napkins, embroidered in gold, and other "pretty things" was part of the ceremony of displaying art, since, as Virginio explained, "all of those who have wished to see this studiolo of mine have had to please me by taking those things that I have given to them with all of my affection." Taking into account published and unpublished material, this paper considers the dynamics of displaying art as a ceremonial performance and a means to establish social and political interactions between collectors and visitors.

40405
Hilton Montreal
Bonaventure
Fontaine E

Women, Image, and Identity in the European Courts IV: Negotiating the Foreign Court

Sponsor: Society for Court Studies
Session Organizers: Sarah Bercusson, *University of London, Queen Mary College*; Una McIlvenna, *University of London, Queen Mary College*
Chair: R. Malcolm Smuts, *University of Massachusetts, Boston*

Michael Alan Anderson, *Eastman School of Music*
Anne of Cyprus and an Office for St. Anne: Power and Progeny in Music for a Duchess

Anne of Cyprus is best known for her marriage to Louis of Savoy in 1434 and for later obtaining the Shroud of Turin. The manuscript Torino, Biblioteca Nazionale J.II.9, compiled after 1413 for the Lusignan court of Cyprus, almost certainly accompanied the young princess as she left the island for the Savoyard court. The book contains a full array of sacred and secular music that could be used at court and serve as a reminder of the Lusignan house. For all of its lavish polyphonic music, the manuscript opens with two plainchant settings of the Divine Office — one for St. Hilarion (patron saint of Cyprus), the other for St. Anne. This paper explores the contents of the St. Anne office in particular, highlighting the political symbolism inherent in this versified office for the duchess as she assumed her new role in the court of Savoy.

David Taylor, *Scottish National Portrait Gallery*
Appropriation and Representation: Anne of Denmark's Patronage of Marcus Gheeraerts the Younger

Anne of Denmark (1574–1619), consort of King James VI and I, commissioned portraits of herself from the Netherlandish artist Marcus Gheeraerts the Younger (1561/62–1636), that appear to have referenced earlier portraits of Elizabeth I. When the king inherited the English throne in 1603, Anne likewise inherited much of Elizabeth's wardrobe and jewellery, and in various painted portraits of her she seems to appear as a new version of Gloriana, replicating the iconography of the Tudor queen. This paper will consider to what extent Anne's patronage of Gheeraerts deliberately created a separate visual identity for herself from that her husband (and his painters), in a period of growing distance between the king and queen, in terms of their relationship, their religions, and their cultural tastes.

Vanessa Lyon
Royal Absence-Real Presence: The Infanta Isabel Clara Eugenia's Eucharist Tapestries from Flanders for Spain

In 1621, following the death of her husband, the Archduke Albert, the Infanta Isabel Clara Eugenia (1566–1633), became sole governor of the Spanish Netherlands. Philip II's favorite daughter had ruled the Low Countries (Flanders) since 1599. Her reign as a widow, however, was marked by some of the most momentous military and religious conflicts of the Thirty Years' War. Isabel never returned to her homeland after departing for Flanders at age 33. Yet given Spain's far from universally popular war-mongering in the North, the 'Serene Infanta' had reason to represent herself to the distant Habsburg court as a piously pacific alternative to Philip IV. This paper identifies the manner in which Isabel reestablished her presence in Madrid through the lavish "Eucharist Tapestries," a truly Hispano-Flemish commission fittingly designed by the Spanish crown's celebrated painter-diplomat, Peter Paul Rubens.

40406
Hilton Montreal
Bonaventure
Fontaine F

Physiognomy, Disfigurement, and the Early Modern Grotesque II

Session Organizer: John Garton, *Clark University*
Chair: Julia DeLancey, *Truman State University*

Jennifer McDermott, *University of Toronto*
The Art of Reading Faces in Shakespeare's *Macbeth*

What would it mean to reinterpret Macbeth's "False face" (1.7.83) as a physical disfigurement — one that sleeks over decay and murderous intent by "making our faces / Vizards to our hearts" (3.2.36–7)? While physiognomers such as John Bulwer, Bartolommeo della Rocca Cocles, and Thomas Hill held that the body's legible surface provided insight to hidden character, Shakespeare challenges such assumptions by introducing moments of visual skepticism. These moments problematizes the static face to favor instead dynamic expression. When we encounter the "sorry sights" (2.2.18) of the grotesque and otherworldly faces of the witches, Banquo's ghost, and Duncan's corpse, we must adopt a split-perspective: by contrasting superficiality against perspicacity with skepticism it becomes possible to illuminate interior, as well as exterior, deformities. Ultimately, the juxtaposition of this uncanny visual world with expressions that act as readable symptoms promotes a new art of introspection.

Sara Benninga, *Hebrew University of Jerusalem*
Bruegel's Land of Cockaigne and the Endomorphic Body

Pieter Bruegel the Elder's *Land of Cockaigne*, a legendary land described in texts and images since the thirteenth century, where eating and sleeping are the only obligations, represents a unique depiction of the endomorphic body. Bruegel deviates from the conventional representations of his time, formulating the rounded body as a complex symbolic form. Bruegel's art has been interpreted as political, ethnographic, and moralizing, as well as pessimistic, comic, and amusing. However, a formal discussion, prompted by his treatment of the human body has not yet been thoroughly pursued. In this research the formulation of the endomorphic body in *Land of Cockaigne* is discussed in relation to ambiguity and a relativity of judgment. The figural representation is also analyzed in relation to other Bruegel images and those of his contemporaries.

Kelly Cook, *Cornell University*
Juste de Juste and the Extended Male Nude

Produced within the context of the First School of Fontainebleau, the meaning of Juste de Juste's undocumented prints has long eluded scholars. However, by looking at relevant networks for Juste, it is possible to establish the gamut of sources for his enigmatic images of male nudes. This paper will examine the influence exerted by Rosso and Cellini not only on Juste, but also on the culture of anatomical inquiry that was emerging in sixteenth century France. These prints further highlight how French art of this period attempted to reconcile the Gothic grotesque with the classical ornamental grotesque. The resulting experimentation occurred largely through use of the human form, and in the case of Juste's work resulted in elongated, parodic, and cadaverous figures that served as a counterpoint to prevailing representations of the male nude.

40407
Hilton Montreal
Bonaventure
Fontaine G

Multicultural or Polysemantic? Art, Architecture, and Urbanism in Famagusta (fourteenth-sixteenth centuries)

Session Organizer: Panayiotis Leventis, *The Drury Center in Volos, Greece*
Chair: Ricardo Castro, *McGill University*

George Kellaris, *McGill University*
Imago Ecclesiae et Urbis: Rebuilding the Cathedral and Building the City

This paper explores the reasons behind the very modern design adopted for the rebuilding of the Cathedral of St. Nicholas, Famagusta in the beginning of the fourteenth century. Using as starting point that the modernity of the design expresses the ambitions of the patrons, it argues the royal character of the building, traced in features of the design. For political and ideological reasons, however, the royal function of the cathedral (coronation church) had to remain implicit. In this context, the patronage of the project should be reexamined with the royal court playing a significant part therein. A new light is, thus, shed in the financing and the phases of the project. The involvement of the crown, in turn, places the rebuilding of the cathedral among a wider agenda of the Lusignan aiming at creating a modern and cosmopolitan image of Famagusta in the Mediterranean and European orbit.

Panayiotis Leventis, *The Drury Center in Volos, Greece*
Foreign Traders' Settlements in Famagusta, Fourteenth to Sixteenth Centuries

Following the collapse of the Holy Land Crusader Kingdoms in the 1290s, the city of Famagusta became the most significant commercial exchange node in the Eastern Mediterranean. The city's physical and symbolic topography quickly multiplied in size and importance both within the confines of Cyprus as well as within the regional sociopolitical geography: Famagusta, crowning site for the Kings of Jerusalem in-exile; Famagusta, urban fabric of conflict and reconciliation; Famagusta, object of desire for citizens and traders, inhabitants, and visitors alike. This paper explores the establishment and topography of foreign traders' neighborhoods in the city and around its port. Venetians, Genoese, Catalans, and others from the West settled significant areas of Famagusta and conducted trade exchanges with the Greeks and Franks of the island, as well as with Armenians, Nestorians, Jews, and others from the East, transforming the city into a cosmopolitan and multicultural focus of socio-commercial activity.

Maria Paschali, *Courtauld Institute of Art, University of London*
History and Architecture of the Greek Cathedral in Famagusta: The Testimony of its Images (ca. late 1360s–ca. 1400)

The previous scholarship dealing with the Greek cathedral of Famagusta dismissed the testimony of the images that still adorn the edifice as relevant to understand the use of space. This paper demonstrates how the mural decoration of the Greek cathedral can shed light to long-held questions that are related to the architecture and broader history of this fascinating monument. In order to do this, it looks at the first series of paintings dating from immediately after the original construction of the church. Among the major questions that are addressed are the following: how the Orthodox community of Famagusta legitimated their presence within the walled city? Did the church building have a dome and an *iconostasis ab initio*? In this context, the impact of the Gothic structure in the arrangement of the murals in the Orthodox-rite cathedral is also discussed.

40408
Hilton Montreal
Bonaventure
Fontaine H

Representing Female Emotion in the Renaissance

Session Organizer: Ullrich Langer, *University of Wisconsin, Madison*
Chair: Ullrich Langer, *University of Wisconsin, Madison*

Kirk Read, *Bates College*
"Luth, compagnon de ma calamité": Writing and/as Suffering in Sixteenth-Century Women's Lyric

Louise Labé's sonnet 12 begins with the poignant evocation of misery mitigated by the consolations of poetry. Her Petrarchan verse is everywhere imbued with the calamities of unrequited love, absence and thwarted desire, an emotional universe that conflates eros and the love of learning and lyric expression. The lute becomes her "témoin irréprochable," both transmitting and witnessing her pain. I investigate this powerful sonnet as a window onto other women writers of this period whose literary life is inflected by suffering in similar ways. Madeleine des Roches's *Ode* 1 decries the sufferings of marriage and maternity; Anne de Marquets's spiritual sonnets condense prayer and christian suffering in not unrelated ways. This communication takes into account contemporary theories of lamentation as both cathartic for and constitutive of the writing subject whose path through suffering extols the refuge of the written word as indeed a veritable companion in calamities of various sorts.

François Rigolot, *Princeton University*
Et si Ovide était une femme?

Que se passe-t-il lorsqu'une femme imite les *Héroïdes* d'Ovide pour récrire ses divagations émotives d'amoureuse séduite et abandonnée? Telle est la question que nous voudrions poser à propos de la seconde élégie de Louise Labé qui s'inspire des lettres fictives dont l'auteur masculin attribuait la maternité aux héroïnes passionnées de l'Antiquité. Ce sera l'occasion de rouvrir le dossier de la controverse lancée, il y a quelques années, sur l'authenticité de la plus grande poétesse de la Renaissance française. Si les Euvres de la poétesse, publiées en 1555, sont une création collective élaborée dans l'atelier de Jean de Tournes par un groupe de poètes masculins liés à cet imprimeur lyonnais, dans quelle mesure le fantôme de la "supercherie" peut-il venir troubler l'expression et la réception de l'émotivité féminine d'une persona dont la véridicité passionnelle semble hors de question.

Christine de Buzon, *Université de Limoges*
Représenter la courroucée: la colère de Cléopâtre

Comment penser la colère dans ce XVI^{e} siècle français qui voit dans l'amour la première des passions ? Comment la représenter ? La colère a été qualifiée de "passion paradigmatique" des Anciens (Pierre-François Moreau) alors que l'amour serait la passion paradigmatique des Modernes. Dans ce cadre, on interrogera l'exemple de l'acte III de *Cléopâtre captive* (1553) où la reine est à la fois amoureuse et irritée. Etienne Jodelle s'éloigne de sa source principale que sont les Vies de Plutarque pour inventer la colère spectaculaire de Cléopâtre contre Seleuque. Cléopâtre courroucée observe que sa douleur décuple sa force physique; sa colère est qualifiée de "rage" par Octavian. A partir de cet exemple, on interrogera d'autres modes de représentation de la colère féminine et de l'indignation, passion que Scipion Dupleix classe parmi les "signes d'un bon naturel" (*L'Ethique*, 7.4).

Virginia Krause, *Brown University*
The Passion of Dido: Hélisenne de Crenne and Renaissance Epic

The iconic figure of female passion, Dido fairly haunts the first part of Hélisenne de Crenne's *Les Angoysses douloureuses*, whose heroine is in the throws of an ill-fated passion and willing to risk everything for her adulterous love, even attempting suicide. At first glance, the extreme emotivity, the elegiac mode, and the first person, female point of view seem the very antithesis of that most virile of genres, epic. Indeed, this work is frequently cited as an example of sentimental romance,

a distinctly early modern genre. However, using contemporary poetic treatises to pinpoint topoi identified as belonging to epic, this paper will argue that *Les Angoysses douloureuses* is a work surprisingly conform to contemporary expectations for epic. The Dido-Aeneas plotline constitutes only the most visible feature of this work's underlying epic landscape, which includes not only the "bellicose" second part, but also the "sentimental" first part.

40409
Hilton Montreal
Bonaventure
Portage

The Many Faces of the Queen in the Mid-Sixteenth Century

Session Organizers: Joanna Woods-Marsden, *University of California, Los Angeles*; Sheila ffolliott, *George Mason University*

Chair: Cinzia Maria Sicca Bursill-Hall, *Università degli studi di Pisa*

Susan Frye, *University of Wyoming*
Mary Queen of Scots' Iconography and the School of Fontainebleau

The years that Mary Queen of Scots spent in France, 1548–61, coincided with the Franco-Italian school of the visual arts at Fontainebleau as well as with the literature and court entertainments of Pierre de Ronsard and the Pléiade, often set at Fontainebleau. This paper considers two paintings of the School of Fontainebleau that Roger Trinquet suggested in the 1960s might be of Mary, *Lady at Her Toilet* (Worcester Art Museum) and François Clouet (attributed), *The Bath of Diana* (Rouen). These paintings, so utterly different from the forms of visual representation current in Scotland and England, may well represent Mary — a reminder of her education in Fontainebleau's sensual yet formally coded imagery. Viewed in relation to the images associated with her in the poetry of the same period, these portraits open a discussion of Mary's aesthetic relations to the School of Fontainebleau.

Joanna Woods-Marsden, *University of California, Los Angeles*
The Construction of Gendered Power in two sixteenth century portraits of Habsburg Consorts

This paper, research toward a book on Titian's court portraits, considers the portraits of two Habsburg consorts: that by Titian of Isabel of Portugal, Queen of Spain and consort of Emperor Charles V, ca. 1548 (Prado, Madrid) and that by Anthonis Mor of Mary Tudor, Queen of England and consort of King Philip II of Spain, 1554 (Prado, Madrid). To be explored are the visual conventions that were used to construct and convey the gendered power and authority of a regal female. Since both queens are depicted seated, the paper will focus on the origins, usage, and connotations of this pose in mid-century Italy, Spain, the Netherlands, and England.

Sheila ffolliott, *George Mason University*
The Queen of France in Florence: Vasari's Representations of Catherine de' Medici

Giorgio Vasari portrayed Catherine de' Medici, last of her branch and first Medici to marry a king's son, on two occasions. According to a letter and his *Zibaldone*, he painted her ca. 1533 before her move to France to marry the duc d'Orléans. Together with Vasari's better known portrayal of Duke Alessandro de' Medici, this untraced painting is among his earliest works for the Ducal Medici. Later on, working for Cosimo I, Vasari included the portrait of Catherine, now Queen of France, in the decor of the Palazzo Vecchio, begun ca. 1555, and Vasari described those frescoes selectively in his *Ragionamenti* (published posthumously in 1588). This paper investigates these portraits in the following terms: what her marriage into royalty meant to the Medici, how her becoming queen was regarded back home, and what Vasari himself had to say about these portrayals.

40410
Hilton Montreal
Bonaventure
Inscription 2

Geographies of Empire: The Venetian Stato di Mar and Stato di Terra Reconsidered VI: The State of Research and Where Next?

Sponsor: Society for Renaissance Studies, United Kingdom
Session Organizer: Gabriele Neher, *University of Nottingham*
Chair: Monique O'Connell, *Wake Forest University*
Participants: James Grubb, *University of Maryland Baltimore County*; Helena Szépe, *University of South Florida*; Edward Muir, *Northwestern University*; Monique O'Connell, *Wake Forest University*; Gabriele Neher, *University of Nottingham*; Patricia Fortini Brown, *Princeton University*

40411
Hilton Montreal
Bonaventure
Mansfield

Sticks and Stones: Functions and Representations of Violence in Sixteenth-Century France

Session Organizer: Amy Graves Monroe, *State University of New York, Buffalo*
Chair: David LaGuardia, *Dartmouth College*

Kathleen Long, *Cornell University*
Made You Look: Violence and Voyeurism in Depictions of the Wars of Religion

Scholars of the French Renaissance have already noted and analyzed the theatrical and otherwise visual elements of representations of the French Wars of Religion, both in the visual arts and in literature. This paper proposes an analysis of a particularly troubling aspect of these representations: the joining of aesthetic appreciation and stylistic virtuosity to depictions of horrifying violence. The engravings by Perrissin and Tortorel that depict various massacres, as well as passages in Théodore Agrippa d'Aubigné's *Les Tragiques* concerning these massacres, draw the reader in by means of artistic and literary allusions that reference familiar works, among other devices. Whether drawing on the themes and imagery of love poetry or of artistic programs featuring biblical or mythological tales, these works hold the reader's gaze. This paper will explore the role of beauty in these depictions, and how it helps to shape the reader's-viewer's possible responses to events.

Amy Graves Monroe, *State University of New York, Buffalo*
Soundscapes of Violence in the French Wars of Religion

This paper isolates scenes and episodes where the sounds of violence create an environment of hostility and an added sensorial dimension that complement the visual representations (like those of Verstegan and Tortorel and Périssin) and the textual descriptions of violence like those in the histories, poetry and pamphlets of Antoine de La Roche Chandieu or Agrippa d'Aubigné. Sounds of mob violence, of weapons and agony, or even of silence or singing punctuate the representations of acts of aggression during the French Wars of Religion, particularly in the presentation of martyrs. This study attempts to identify the particularity of an early modern sense of sound and traces that sensibility using events experienced in heightened physical intensity inherent in violence.

Antónia Szabari, *University of Southern California*
Disposable Subjects: Huguenots and Turks in Sixteenth-Century France

Verbal violence, in the pamphlets circulated during the French religious wars in the sixteenth century, helped shape the early modern public space — how the French thought about themselves and what it meant to be "French." The Huguenot pamphlet *La France-Turquie* (1574) decrying the pro-Catholic monarchy as "Turkish despotism" in the wake of the Saint-Barthelemy massacre reveals the deep division in French society and in the very understanding of "Frenchness." I analyze this virulent attack on the monarchy in the context of France's diplomatic relations

with the Ottoman Empire such as the young Calvinist Philip du Fresne-Canaye's journey to Istanbul (1572–73) when, as a Protestant, he would have been in danger in Paris and the aborted French-Ottoman negotiations for creating a colony for its Huguenot subjects in Ottoman Moldavia.

40412
Hilton Montreal
Bonaventure
Salon Castilion

Secrets and Secrecy in Marguerite de Navarre

Session Organizer: Jacob Vance, *Emory University*
Chair: Mary McKinley, *University of Virginia*

Elizabeth Black, *University of Illinois, Urbana-Champaign*
Secret Space, Secret Heart? *Heptameron* 43 and the Gallery

The gallery in sixteenth-century France can be either a passage which is public, or a room with limited access. Its dual nature is reflected in tale 43 of the *Heptameron*, in which Jambique chooses a gallery as the meeting place for her amorous tryst. She closes off both ends of the gallery, transforming a public space into a secret one. Here she is confident she will not be disturbed, with the result that nobody will know what she is doing. I investigate the conflict between Jambique's attempts to confine knowledge of her actions to one room, and more cavalier attitudes towards gossip. The tale demonstrates society's desire to publicize all movement through court space. It also raises the question of whether the heart is truly a personal space, or whether its movements should be subject to the same kind of investigation as the actions that take place in the gallery.

Jacob Vance, *Emory University*
Evangelical and Courtly Secrets: From the *The Mirror of the Sinful Soul* and *The Prisons* to the *Heptameron*

Marguerite's literary works engage readers in a wide array of matters relating to mystical philosophy, Evangelical spirituality, church and state authority, as well as courtly culture. In each of these domains, secrecy is central to her literary thought. In this paper, I trace Augustinian and medieval mystical problems of secrecy through a selection of Marguerite's devotional works (*The Mirror of the Sinful Soul*, *The Prisons*), and argue that Marguerite's *Heptameron* reproduces but also reformulates the question of secrecy as it is presented in her devotional poems. By focusing on secrecy through the image of the cover, as it is used across a selection of both her poetic and prose works, I show that secrecy was a central concern for Marguerite's devotional poetry, and that the devotional models of secrecy she developed in her earlier poems have a strong thematic presence in the *Heptameron* as well.

Richard Regosin, *University of California, Irvine*
Secrets, Narrative, and the Birth of the Author: The *Heptameron*

The Heptameron immerses the reader in problematics of secrets and secrecy and their relation to narrative. The first novella's action is driven by illicit and clandestine affairs, by murder and plotted murders, and by unsuccessful efforts to hide them. Marguerite de Navarre appears as a character at a time situated before the writing of the text, when she was still the Duchesse d'Alencon. She is implicated in the plot by name only, as the potential murder victim of a secret curse. What if the secrets in the novella had not been revealed and the murder foiled? There would have been no Marguerite de Navarre, no *Heptameron*, no narratives. The text opens with secrets, the secrets' opening produces the text: not only by motivating the narrative of this novella but, from the beginning, by saving Marguerite from death, before the writing of the stories, so that she could become an author.

40413
Hilton Montreal
Bonaventure
Frontenac

The Seventeenth-Century Exotic: Violence, Race, Gender, Country

Sponsor: Southeastern Renaissance Conference
Session Organizer: John Wall, *North Carolina State University*
Chair: John Wall, *North Carolina State University*

Jennifer Brady, *Rhodes College*
Brothel Scenes in *The Custom of the Country*

The Custom of the Country is notorious for both its bawdy language and its bizarre plotlines involving twists on class and gender in a series of scenes, many of which are set in a brothel. The brothel scenes show Fletcher pushing the envelope in his extraordinary depiction of gender inversions over his prolific career, since no other play in the period features male characters who work in a brothel for a female madam servicing a female clientele. In my reading of the brothel scenes, I intend to explore the political implications of Fletcher's gender inversions in the play, the representation of male prostitution and male sexuality. I expect to draw on Veblen's distinction between "exploit" and "drudgery" in his discussion of the kind of "invidious [and gendered] comparisons" made between kinds of labor in "predatory cultures" such as the one depicted in *The Custom of the Country*.

Howard Melton, *North Carolina State University*
Edmund and Edgar as "Black" Men in Shakespeare's *King Lear*

As they deliver their primary soliloquies in Shakespeare's *King Lear*, Edmund (at 1.2) and Edgar (at 2.3) transform themselves into something other than what they are: with words and deeds, Edmund raises himself from the base of the social hierarchy, while Edgar lowers himself to that position. Through these linguistically playful meditations on social, political, and psychological transformation, both men create (and during the course of the play, continue to perform) shadow identities predicated, like the figures of Caliban and Othello, on sixteenth- and seventeenth-century anxieties about that which is morally and/or corporeally dark. In uttering these challenges to their socially constructed fates, then, each man embodies and enacts a different early modern notion of blackness. Through these characters, Shakespeare thus puts forth in *Lear* — as he does in *The Tempest* and *Othello* — a critique of imperialism's potential to transform the characteristic identity of the English nation.

Susan Harlan, *Wake Forest University*
Military Reckoning and Liminality in Shakespeare's *Henry V* and *Troilus and Cressida*

This paper examines metaphors of audience complicity in militarism in Shakespeare's *Henry V* (ca. 1599) and *Troilus and Cressida* (ca. 1609). I am interested in how the reception of narratives of war is controlled in these plays by their respective paratextual components: the armored Prologue in *Troilus and Cressida* and the Chorus in *Henry V*, who compares himself to a prologue. I will explore how these two different "history" plays implicate theatrical audiences in military violence through a performative return to scenes of battle; this idea of return is at the center of the plays' attempts to reckon with England's past and present wars (both literary and non-literary). These plays actively construct a notion of battlefield nostalgia that appeals not only to the plays' characters, but to the theatrical audience, as well. In both plays, battlefield nostalgia becomes the early modern English audience member's means of conceptualizing history.

Lawrence Rhu, *University of South Carolina*
Shakespeare Italianate: Skeptical Crises in Three Kinds of Play

Over a period of a dozen years and in three different genres Shakespeare wrote a trio of plays centrally about the same subject: *Much Ado about Nothing* (1598), *Othello* (1604), and *The Winter's Tale* (1610). All of these plays feature ordeals of jealousy and crises of doubt as central agons of their generically different plot structures. Thus, they give us a serviceable sampler of correspondences and variations

upon which to base comparative investigations both into the subject of such agons and into the function or purpose of such dramatic treatments — their holding, as 'twere, a mirror up to nature from the differing angles of their several genres. The plays in question all use Italian places as their settings and derive in one crucial way or another from Italian sources. Thus, these three plays can also serve to illustrate the northward migration of Renaissance culture with an inevitably Italian accent and its belated arrival in Reformation England.

40414
Hilton Montreal
Bonaventure
Fundy

Assembling Shakespeare: Playbook Collections and Collectors in Scotland

Sponsor: Prato Consortium for Medieval & Renaissance Studies
Session Organizers: James Loxley, *University of Edinburgh*; Helen Vincent, *National Library of Scotland*
Chair: Gavin Alexander, *University of Cambridge, Christ's College*

Helen Vincent, *National Library of Scotland*
Assembling and Dissassembling Early Modern Playbooks: Case Studies from Scottish Collections

The production and use of playbooks has recently been the focus of much critical inquiry. In this paper I will draw on the playbook collections of the National Library of Scotland and Edinburgh University Library to examine what the evidence of the gathering, organizing and binding of these books can tell us about the patterns and purposes of collecting this material during the early modern period. In particular, I will look at the different fates of copies of plays which seem to have been sold both as individual playbooks and as nonce-collections, including works by Heywood, Lyly, Nabbes, and the Pavier set of Shakespeare quartos, to reveal just how flexible early modern booksellers and customers were about selling, purchasing, and assembling texts to suit their own ends during this period.

Dermot Cavanagh, *University of Edinburgh*
How did William Drummond of Hawthornden Read Shakespeare?

William Drummond of Hawthornden demonstrated a substantive interest in Shakespeare's writing, most likely aroused by his visits to London in 1606 and again in 1609 and 1610. He owned many editions of Shakespeare's poetry and drama, most notably the quarto editions of *Romeo and Juliet* and *Love's Labours Lost*, which survive as part of the bequest of his library to Edinburgh University. These texts show extensive signs of use and of systematic reading. This paper will explore what this evidence reveals of Drummond's engagement with the rhetorical and thematic aspects of these works. It will consider this in terms of Drummond's broader practice as a reader as well as its implications for current understanding of early modern reading habits.

James Loxley, *University of Edinburgh*
Scotland's Shakespeare: The Cultural Politics of Collecting

The significant holdings of Shakespeareana and early modern printed drama in both Edinburgh University Library and the National Library of Scotland are a distinctive, even idiosyncratic, outcome of the activities of a disparate group of collectors and Shakespeareans. Prominent among them are a range of well-known figures stretching over four centuries: William Drummond, Mary Wortley Montagu, John Stuart, third Earl of Bute, James Halliwell-Phillipps, and John Dover Wilson. This paper will examine the meaning and implications of the collecting of these figures for our understanding of Shakespeare's place in Anglophone cultural life. In particular, the paper will examine their motives in the revealing context of events and commentary associated with the bicentenary, tercentary, and quatercentenary of Shakespeare's birth. In doing so, it will offer fresh thoughts and observations on the political configuration of Shakespeare as a national, transnational and international writer.

40415
Hilton Montreal
Bonaventure
Longueuil

Aspects of Music Theory

Session Organizer: Jeanice Brooks, *University of Southampton*
Chair: Julie Cumming, *McGill University*

Matthew Royal, *Brock University*
Reconciling Rhythmopoeia and Rhythmic Diversity: Mersenne's Humanistic Prescriptions for Seventeenth-Century Dance

In *Harmonie universelle* (1636), Mersenne uses Greek poetic feet to generate seventeenth-century French dance rhythms. Making this connection required him to reconcile the simple long and short durations of the former with the rhythmic diversity of the latter. Extending ideas sketched by Houle (1987) and Mather (1987), this paper discusses three principle means by which poetic feet can be modified for the composition of dance rhythms (rhythmopoeia): embellishment, dotting, and diminution/augmentation. Evidence that poetic feet formed the rhythmic backbone of early-modern dance is found in the notated drum rhythms of Arbeau's *Orchésographie* (1589). It is concluded that feet are well suited to dance rhythm because they supply a sense of beat, beat division and beat grouping in one rhythm; are associated with known dance steps; conventionally connote certain emotions (passions).

Jane Daphne Hatter, *McGill University*
Harmonic Moments: Conceptualizing Musical Space in the Early Sixteenth Century

During the early sixteenth century musicians developed new tools for understanding conceptions of sonority and harmony, and the function of voice types. The standard *chanson* model of composition, with a harmonically complete cantus-tenor duo and a supplemental third contratenor voice, was no longer adequate to the needs of modern composers working with new models of composition, now including periodic imitation as well as chordal textures. How did musicians of this generation think about musical space and what tools did they use to construct harmonic combinations for polyphonic compositions? In nine treatises or textbooks, written and published between 1500 and 1550 I trace the development of graphic representations of harmonic space, including consonance tables and musical examples on ten-line staves, or *scala decemlinealis*. The two axes of the *scala decemlinealis*, combining information about both harmonic and temporal space, allowed the composer to conceptualize quickly a series of harmonic moments.

Peter Schubert, *McGill University*
Marcelle Lessoil-Daelman, *McGill University*
Making the Most of It: Modular Analysis Applied to Imitation Masses

In this paper the authors seek to explain the compositional choices made by Lassus and Palestrina in their Kyries based on the Lupi *chanson* "Je suis desheritee." While the variety of techniques employed in imitation has been well documented recently by Cathy Ann Elias and David Crook, the reasons, in any specific piece, for the use of model material (whether it is repeated or developed, and whether new material is inserted) have not been adequately explained. Our approach is to use modular analysis (as discussed by Jessie Ann Owens and Peter Schubert) to reveal how the materials of the model are recast to create new forms. These forms are made possible when Lassus and Palestrina take advantage of opportunities presented in the model but that the model's composer either did not think of or chose not to exploit. The realization of these musical possibilities acts both as homage and critique.

40416
Hilton Montreal
Bonaventure
Pointe-aux-Trembles

Chronicling and Commemorating Death in Renaissance Italy

Session Organizer: Alexandra Bamji, *University of Leeds*
Chair: Holly Hurlburt, *Southern Illinois University, Carbondale*

Marie-Louise Leonard, *University of Glasgow*
A Narrative and Quantitative *brutta memmoria*: Plague in Mantua, 1575–77

This paper will consider the effect of the most severe sixteenth-century Mantuan plague epidemic by drawing upon three sources which recorded deaths in 1575–77. In *La Insalata cronaca Mantovana da 1561 al 1602* Giovanni Battista Vigilio wrote under the heading 'brutta memmoria' that suspicion of plague began in September 1575 and listed the number of deaths by month from September 1575 until June 1577. The city's necrology confirms these figures until March 1576. Unfortunately it ends suddenly on 7 April, the month in which mortality peaked. During this crisis Paolo Bardellone, president of the *conservatori della sanità*, notified Duke Guglielmo of deaths in the city and lazaretto. By using these narrative and quantitative sources comparatively I shall examine how such death reports were used to define the epidemic and argue that collectively they demonstrate the health status of the city and its inhabitants was the authorities' predominant concern.

Stephen Bowd, *University of Edinburgh*
An Honorable Death? Funerary Ritual and Monuments in Renaissance Italy

Although Francesco Petrarch argued that the truly "honorable death" required neither funereal pomp nor an elaborate tomb the trend towards larger funerals and individual commemoration during the later Middle Age and Renaissance was marked. Humanist eulogies of the deceased and severely classical tomb architecture served to promote the public and private virtues of the deceased and reinforced political and social hierarchies. However, this civic ideal of large funerals and grand tombs was sometimes challenged by those hostile to the disruptive social and economic effects of competition for an honorable death. This paper examines the form and iconography of the magnificent Martinengo tomb in Brescia (ca. 1503–15). Setting this tomb in the context of local debates about honor, wealth, and death I conclude that Renaissance tombs and the rituals of burial sometimes raised difficult questions about Christian virtues and gift relations between man and God, and also masked some deep anxieties about social and political disorder.

Alexandra Bamji, *University of Leeds*
Interpreting Mortality in Early Modern Venice

By the seventeenth century, Venetian burial registers were elaborate documents which not only recorded personal details and causes of death but also preserved information on the form of funerals and burials, and illustrated unusual deaths in the text's margins. This paper will assess what motivated Venice's religious and secular elites to compile detailed burial registers, analyze the meaning of the language used to describe death, and investigate the significance of visual representations of mortality. I will argue that contemporary concerns about public health and the salvation of the soul led to cooperation between institutions of church and state in monitoring mortality in the city. I will scrutinize images of executions, falls, drownings, murders, and dog bites to explore the commemoration of the individual deaths of ordinary people. I conclude that the complexity of these registers highlights the importance of the communal and religious frameworks in which death was experienced.

40417
Hilton Montreal
Bonaventure
Jacques Cartier

Humanism and the Performing Arts

Session Organizers: G. Yvonne Kendall, *University of Houston, Downtown*; Carla Zecher, *The Newberry Library*

Chair: Carla Zecher, *The Newberry Library*

Chadwick Jenkins, *Columbia University*
"Flantibus ventis echon adora": Echo and the 1589 Florentine *Intermedi*

The 1589 *Florente Intermedi* includes two scenes employing musical echo effects: the first where Dorian Harmony descends to earth; and the fifth as Arion bewails his fate when his crew attempts to throw him overboard. In a recent monograph on the *Intermedi*, Nina Treadwell discusses both scenes primarily with respect to their possible staging and what she sees as an attempt to give rise to the feeling of *meraviglia*, thereby conferring symbolic power onto the Duke. In this paper, I will explore many of the literary tropes surrounding the figure of Echo by the sixteenth century that most likely impacted the notion of Echo embraced by the collaborators working on the *intermedi*. The most pervasive and intriguing strand within the Italian history of Echo-reception derives from the Pythagorean dictum beseeching his listeners to "Implore Echo when the winds are blowing." I will endeavor to show that these "appearances" of Echo were more philosophical than political and were intended to enhance not simply the power of the duke, but also the reputation of the musicians and, indeed, of Music itself.

G. Yvonne Kendall, *University of Houston, Downtown*
Gli Inquieti: The Role of Humanist Academies in Early Modern Milanese Dance

The Accademia degli Inquieti, founded in 1594 by Muzio Sforza, was among the most active of Milanese academies. *Le gratie d'amore* (1602), a dance manual by Cesare Negri, supplies a rare source of works by this group of Milanese humanists. Several were involved with *Le gratie*, including Giovanni Battista Visconte, author of "Armenia Egloga," basis of a 1599 *intermedio* ending with a Negri opus — one of only three surviving *intermedio* choreographies. In *Rime* (1587) Gian Paolo Lomazzo, noted painter and writer, wrote a sonnet "A Pompeo Diabono." It even mentions his famous student — Il Trombon (Negri). Little of the academy's work survives, so *Le gratie* is especially valuable in charting the artistic careers of the Inquieti. As this paper will show, their involvement in the production of a dance manual demonstrates the success of dance professionals in elevating the place of dance in the pantheon of the arts.

Emily Winerock, *University of Toronto*
A Double-Edged Sword: Humanist Scholarship and Dancing in Early Modern England

Scholars such as Jennifer Nevile and Barbara Sparti have examined the influence of humanism on dancing in early modern Europe, but their writings have focused on how dancing masters "appropriated humanist discourse to promote their art and endow it with scholarly authority." (Ravelhofer, *RQ* 58:4 (2005), 1301) This paper both complements and complicates such studies by investigating how a broad range of authors drew on humanist scholarship and techniques to debate dance's merits (or lack thereof) in late sixteenth- and early seventeenth-century England. Whereas educators and conduct writers cited Plato and classical precedents to defend dancing, religious reformers used the dialogue and other classical forms repopularized by humanists to question and ultimately condemn dancing.

40418
Hilton Montreal
Bonaventure
St-Leonard

Satire in Late Elizabethan England

Session Organizer: Rachel E. Hile, *Indiana University-Purdue University*
Chair: Scott Lucas, *The Citadel*

Rachel E. Hile, *Indiana University-Purdue University*
Joseph Hall's *Virgidemiarum* and the Anxiety of Spenser's Satiric Influence

Edmund Spenser's influence on future satirists was to become pronounced following the Bishops' Ban of 1599. However, in the 1590s, his satiric style, indebted to the medieval complaints tradition and the classical Menippean mode of satire, was out of step with the more popular Juvenalian satires. This paper analyzes the complexity of Joseph Hall's allusions to Spenser in *Virgidemiarum* (1596), arguing that Hall couples deep respect for Spenser as poet with criticism of him as moral teacher. Hall, like other formal verse satirists of the 1590s, likens his satires to scourges of vice, and he revels in descents into anger and invective. From this perspective, Spenser is not angry enough at the vices of the age, and shrouding his social criticism in beast fable or pastoral satire is both cowardly and ineffective. This duality of response to Spenser conveys a sense of ambivalence toward the laureate Spenser in Hall's work.

Joseph Navitsky, *University of Southern Mississippi*
The Aspiring Satirist and Menippean Reversal in Donne's "Satire IV"

Donne's "Satire IV" (1596) begins with regret, hesitancy, and faltering confidence as the satirist's efforts to affirm his ethical credentials rapidly devolve into a struggle to assert his freedom in court, a "Purgatorie such as fear'd hell is." Hindering his attempts to censure the court is the courtier-bore, an interlocutor who possesses an impressive complement of foreign idioms and hybrid vocabularies. His verbal stamina and linguistic variability introduce the signature themes of the Menippean satiric tradition into the poem's standard Horatian setting and make the bore, a man "Made of th'Accents" who "speaks all tongues," the equal of Donne's speaker. The bore remains impervious to criticism and frequently talks back: he returns, that is, question for question and sarcasm for sarcasm where the satirist (and Donne's readers) might expect silent acquiescence — a scenario that pointedly evokes the hazards of writing satire in the factious political arena of late Elizabethan England.

Thomas Herron, *East Carolina University*
"This concealed man": *As You Like It* and the Earl of Ormond?

This paper will study the vexed issue of biographical allusion and topical satire in Shakespeare's plays, with an eye on Ireland in particular. Shakespeare's *As You Like It* is unusual among Shakespeare's non-history plays for its mention of Irish subjects, twice (3.2.164 and 5.2.101). It is suggested here that the play refers to a living figure with strong Irish connections and dominant at court, Thomas Butler, the tenth Earl of Ormond. Various passages in the play appear to align the "concealed man" Orlando (as he's called by Rosalind) with Ormond, via his heraldry, offices and position close to the Queen at court. It is speculated that the play gently mocks Ormond on behalf of Shakespeare's patron, Lord Hunsdon, who in the late 1590s was involved in legal disputes with Ormond over claim to the title of earl.

Erin Ashworth-King, *Angelo State University*
The Martinist *Agon*: Martin Junior versus Martin Senior

In July 1589, the fifth Marprelate tract, *Theses Martinianae*, was published to taunt the English episcopacy into resignation. The tract introduced a new player to controversy, the "pretty stripling," Martin Junior. In the next tract, *The Just Censure and Rebuke of Martin Junior*, Martin Senior ridiculed the immature satire of his younger brother, championing instead a more subtle means of admonition and supplication. When treated as a pair, the constructed masks of Martin Junior and Martin Senior enable the authors of the Marprelate tracts to rework their satiric

means amid the ambivalent tensions of the English reformation. In this paper, I argue for the importance of these neglected tracts. The manufactured filial support of Martin Junior and Senior dramatizes the authors' increased anxiety regarding the ethics of satire, the shifts and revisions of these authorial masks giving voice to the benefits and liabilities of employing satire in a godly cause.

40419
Hilton Montreal
Bonaventure
St-Michel

Tortona as Case Study of the Tridentine Reform

Session Organizer: John Alexander, *University of Texas, San Antonio*
Chair: John O'Malley, *Georgetown University*

Maurizio Sangalli, *Università per Stranieri di Siena*
The Gambara Bishops and Education as Reform

Three generations of the Gambara family served as bishops of Tortona: Uberto (served 1528–48), his cousin Cesare (1548 –91), and Cesare's nephew Maffeo (1592–1611). They enacted a number of reforms, including the foundation of the diocesan seminary in 1565. Cesare Gambara entrusted that seminary to a new religious order from Venice, the Somaschi Fathers. Although less illustrious than the Jesuits, their charitable mission led the Somaschi to offer an education to a broad cross-section of society in Northern Italy. These historical events and circumstances provide an opportunity to investigate several issues: education as an act of charity and vehicle for reform; new religious orders of the Tridentine era; and the politics of entrusting the seminary at Tortona (then in the Spanish-ruled Duchy of Milan) to a Venetian order.

John Alexander, *University of Texas, San Antonio*
Patrons, Projects and the Ideal Christian City

As art forms that could describe the religious organization of a city, architecture and urbanism responded to the changes in ecclesiastical administration and piety motivated by the decrees of the Council of Trent. In the decades immediately following the conclusion of the Council, a number of cathedrals in northern Italy were renovated or rebuilt on their historically hallowed sites. Tortona, however, provides a rare example of urban redevelopment that accompanied the project for a new cathedral on a new site. Although modest in scale, the architecture and urbanism in Tortona provide insight into the concepts held by diverse patrons about what a diocesan see required. Comparisons with august examples and analysis in terms of theoretical prescriptions will illuminate how older concepts were being developed and employed for a new religious context.

40420
Hilton Montreal
Bonaventure
St-Laurent

Sharing Spaces: Neighborhoods and Social Interactions in Early Modern Rome

Session Organizer: Eleonora Canepari, *cole des Hautes Études en Sciences Sociales*
Chair: Giovanna Benadusi, *University of South Florida*

Eleonora Canepari, *École des Hautes Études en Sciences Sociales*
The Making of Local Power: *Caporioni* and Neighborhood's Inhabitants in Sixteenth- and Seventeenth-Century Rome

Roman urban nobility of the early modern age has been defined "the thickest local web of interests and influences": people who need to rent a house, who beg for loan and favors, used to appeal to the members of the Capitol, holders of local offices. Local based offices of Roman municipal government were assigned on the quality of the person, which must be a "gentleman," an "illustrious man" of the neighborhood: the attribution of the offices thus implied the social acknowledgment

by ordinary people. Being a *caporione* (head of the district) meant acting as a patron — by protecting and helping people, especially in dealing with justice, and by managing the neighborhood's resources. The paper will focus on how civic nobility acted locally in the neighborhoods, and how the social influence was built and kept thanks to the everyday connections and exchanges with the inhabitants of the district.

Laurie Nussdorfer, *Wesleyan University*
Patriarchy without Women: Male Households in Baroque Rome

Unlike most early modern European capitals Baroque Rome was a city of men, thanks to a dramatically skewed sex ratio (65 percent male) caused by the arrival of many more male immigrants than female. Priests and artists are some of the obvious components of this influx of migrants, but construction workers, porters, scribes, and servants were also important. How did living in a predominantly male urban society influence relations among men? To answer this question my paper will look at households in a central Roman neighborhood during the 1620s where there were five males for every female. Drawing on census data, notarial acts, and manuals about household management published in Rome, I will explore the variety of ways men lived with other men and ask what light household structures shed on the actual practice of patriarchy in the papal capital.

Elizabeth Cohen, *York University*
Conundrums of Trust: Roman Women with Little Social Capital Get on With Life

Recently, historians of early modern Italy have sought in gendered concepts of trust a framework for making sense of public and domestic life. In whatever forms — normative or imaginary, thick or thin, institutional or informal, familial or neighborly — trust usually proved fragile. But the precariousness of early modern life required people, up and down the social scale, to make and unmake bonds of affiliation and solidarity. Drawing on criminal court trials from Rome, this paper examines the efforts of ordinary women to cope with some common, if not routine, difficulties. In particular, it investigates the strategies of the "badly married," women who, because abused or merely restless, rejected the thick familial bonds of marriage, supposed both to restrain and protect them, by mobilizing the "thin" help of neighbors, lovers, and acquaintances. Which rhetorics — of obligation, need, charity, and trust — best help us understand the social dynamics of these women with little social capital?

40421
Hilton Montreal
Bonaventure
St-Pierre

Poliziano: Scholar, Poet, Pontifex

Session Organizer: Luc Deitz, *Bibliothèque nationale de Luxembourg*
Chair: Olga Anna Duhl, *Lafayette College*

Emilie Séris, *Université Paris IV-Paris Sorbonne*
Ange Politien, une poétique de la mémoire

Ange Politien, poète humaniste florentin (1454–94), avait appris des orateurs antiques la théorie de l'art de la mémoire. Sa poésie présente la topique caractéristique des arts de mémoire (calendrier, liste de vertus, catalogue d'hommes illustres). La mémoire a chez Politien trois fonctions distinctes : politique, éthique et poétique. D'une part le poète grave dans la mémoire collective des images du pouvoir des princes, d'autre part il révèle des processus de réminiscence nécessaires à la quête du bonheur individuel, enfin il enseigne des connaissances poétiques, contribuant à la construction d'une mémoire proprement littéraire. Politien fixe dans la mémoire les souvenirs des hommes aussi bien que des idées ou des mots. On analysera dans ses poèmes néo-latins (Epigrammaton Liber et Siluae) des exemples de lieux et d'images de mémoire pérennisant ces différents objets. La comparaison avec des oeuvres figuratives de la même période confirmera l'efficacité mnémonique de certaines images de Politien.

Alan Cottrell, *Montclair State University*
"Si verba suppeterent animo": Conceptualizing versus Conducting Scholarship: The Question of Angelo Poliziano

Angelo Poliziano was a master of Latin erudition in late Quattrocento Italy. He advanced it in fundamental ways by, among others, integrating Greek expertise, adopting codicological innovations as a foundation for his textual criticism, and determining an historical perspective that shaped his studies. He asserted a new attitude with his Quintilianean approach vs the Ciceronianism of his day — "me exprimo!" And modern scholars have described his scholarly methodology as revolutionary. But to what extent did his actual practice match the rhetoric and the reputation? Drawing principally though not exclusively upon his philological masterpiece, the *Miscellanea*, this paper will analyze a series of cases in his writing as a way to assess how closely the technical features of his Latin scholarship reflected what notions he advocated about scholarship.

Charles Fantazzi, *East Carolina University*
Building Bridges: The Fusion of Latin and Vernacular in Poliziano's Latin Poetry

We all know that Renaissance Latin poets were relying on, and drawing inspiration from, the so-called classical Latin poets. We also know that Renaissance Italian poets often did the same. But the ways in which the Italian poetic tradition fertilized the Latin poetry of the day remain little studied, if not deliberately ignored. This paper will analyze the manifold subtle levels of interplay and cross-fertilization of the poetry of Petrarch, but also of other Italian poets, that can be detected in that great master and innovator of Latin poetry, Politian.

40422
Hilton Montreal
Bonaventure
St-Lambert

Andrew Marvell and the Renaissance

Sponsor: Andrew Marvell Society
Session Organizer: Nigel Smith, *Princeton University*
Chair: Nigel Smith, *Princeton University*

Nicholas von Maltzahn, *University of Ottawa*
Marvell and Pastoral Justice

The question of justice arises in Andrew Marvell's roles both as a pastoral poet and as a prose controversialist disputing the role of bishops in church and in state. His pastoral poetry is distinguished by its responsiveness to the potential embarrassment in social difference and the questions of justice that raises. However different the tenor of his controversial prose, it too shows a peculiar sensitivity to arrogations of pastoral power, which Marvell subjects to often merciless interrogation. In each case, what he denounces as pastoral injustice requires on his part some corrective conception of pastoral justice. Sometimes this finds explicit articulation in his work, and I shall dwell on some examples of this open affirmation of pastoral justice, whether in poetry or in prose. But often his understanding of pastoral justice remains implicit, in a way that invites more patient explication. I conclude with discussion of how far reticence itself becomes a model of justice in either form of Marvell's pastoral writing.

Nicholas McDowell, *University of Exeter*
Marvell's Rabelais

Dryden connected Marvell's satirical style in "The Rehearsall Transpros'd" (1672–73) with the Puritan oppositional tradition of the Elizabethan Marprelate tracts. This paper considers rather the use Marvell makes of a continental literary model for the satirical and comic treatment of religion: Rabelais. Rabelais is explicitly sited only a handful of times in Marvell's prose, but the references are of some interest, both in themselves — errors in Marvell's references tell us something of how Marvell misread or misremembered his sources to fit his argument — and for how they fit with an attraction to Rabelais that had developed in republican

and anti-clerical circles in the 1650s. The first English translation of Rabelais, by the imprisoned royalist Thomas Urquhart, was supported by figures in the Commonwealth government who were friendly with Marvell. Rabelais was claimed by these figures for a free-thinking, anti-clerical and consciously literary tradition of skepticism which opposed all forms of persecutory clericalism, whether of a Catholic, Anglican, or Presbyterian hue. Marvell's own arguments for toleration in his Restoration prose thus naturally invoke a Rabelais who was seen to make the skewering of clerical pretension central to his satirical fictions.

Gordon Teskey, *Harvard University*
Paving Marvell's Garden

Marvell wrote "The Garden" twice: first in English and then in Latin, "Hortus." The conceit—that a plant world is in all respects, but especially the erotic, superior to the built world of men—is elaborated in the Latin version, as the meter requires. But "Hortus" is less complex. Its speech act has no speaker to speak of, in contrast with the haunting intelligence behind the speaker of "The Garden." Marvell was deliberately flattening the luxuriance of the English poem, representing it in two dimensions, not to make it less beautiful but to make it more strange.

40423
Hilton Montreal
Bonaventure
Mont-Royal

Others in Renaissance Eyes

Sponsor: Taiwan Association of Classical, Medieval and Renaissance Studies
Session Organizer: Nicholas Koss, *Fu Jen Catholic University*
Chair: Nicholas Koss, *Fu Jen Catholic University*
Respondent: Donald Beecher, *Carleton University, Ottawa*

Cecilia Hsueh-Chen Liu, *Fu Jen Catholic University*
Seeing the Invisible: Same-Sex Desire in Two Depictions by Petrus Christus and the Housebook Master

Fifteenth century Netherlandish images of homosexual desire include not only Christus's Goldsmith's Shop and the Housebook Master's Falconer but also a miniature visualizing Jupiter's yearnings for a youthful Ganymede in a manuscript of Augustine's *City of God*, and illuminations of beautiful youths and embracing monks that Michael Camille has explored within the context of the Duc de Berry's love for young men. This paper, arguing that same-sex desire is occasionally visualized in northern renaissance art, examines how cultures attempt to represent, obscure, or elide gender identities and sexual possibilities that have conventionally been conceived as culturally troubling. Focusing on two previously unseen images of male-male relationships whose interpretation hinges on the depiction of a falcon, I argue that a constellation of visual motifs work in each instance to variously produce and contain the possibility of transgressive sexual relations. But even if visual artifacts of this kind manifest an attempt on the part of artists or patrons to condemn same sex desire as sinful, they do not necessarily succeed in their aims since both serve to make the invisible visible.

Sandra Hui-Chu Yu, *Southern Taiwan University*
Prophecy or Heresy: Women Prophets as Others

In contrast to the familial, political, and educational issues, women's religious views seem to be a relatively unexplored field that offers abundant opportunities for further feminist research. This present study will encompass the prophetic writings by a circle of women prophets such as Lady Eleanor Davies, Hester Biddle, Mary Cary, and Anna Trapnel to examine their position as others in society. Due to their radical stances, the religious "dissenters" were often identified as heretics, who were excluded from the Christian community as others, either ostracized or forced to exile to other countries to seek religious freedom. To manifest the

alienation in belief, this essay will explore how the women prophets endeavored to deliver their voices through prophecies to win themselves a place in society and how their contemporaries took them as heretical outsiders. The heterodox others aggressively antagonized the orthodox "spiritual self" to become part of it.

Chia-Hua Yeh, *Queen Mary College, University of London*
Imitation and Disguise: The Dress of "Others" in Sixteenth-Century Florentine Court

In late Renaissance Florence, the conventional view of "others" consisted of minority ethnic groups such as the Turks, Moors, and Jews. They could wear either their ethnic or Italian costume, but would remain unaccepted as Florentine despite their imitation, while the Florentines would occasionally disguise as the others by wearing the ethnic costumes of others in masquerades and festivals. As dress defines an individual and collective identity, such practices caused confusion. This is exemplified in particular when the Florentine court tried to distinguish itself from the other Italian courts. Therefore, this paper focuses on the usage and display of the dress of these 'others' in the late Renaissance Florentine court, namely the courts of the Medici Family in sixteenth century, and discusses how the court perceived their definition of "others" by manipulating of the dress code and enhancing the understanding of the people from New World.

40424
Hilton Montreal
Bonaventure
Hampstead

Studies in Renaissance Painting

Chair: Matthew Landrus, *Wolfson College, University of Oxford*; *and Rhode Island School of Design*

Jeffrey Fontana, *Austin College*
A Rediscovered Late Composition Study by Federico Barocci

A composition study for Federico Barocci's unfinished late painting Christ Appearing to the Virgin Mary and Mary Magdalen (Chantilly) at the Blanton Museum in Austin, Texas, has been called a copy, but I will argue for its status as an autograph drawing. Though abrasions have somewhat diminished the eye appeal of the drawing, in brown ink and wash with white heightening, close inspection reveals the assured touch of Barocci's draftsmanship. This type of finished *cartoncino* compares well to the many others he drew throughout his career. Adding this drawing to Barocci's oeuvre refines our understanding of his working methods, since we can infer its purpose in relation to other preparatory studies for the painting. Barocci made this cartoncino subsequent to another drawing of the same type, but preceding the final cartoon. It reveals his highly controlled methods of transferring figures independently from other sheets to achieve a precise final effect.

Allison Fisher, *Queen's University*
Angelo Decembrio and Raphael's Interest in Alexander the Great

The Quattrocento treatise *De Politia Litteraria* by the humanist writer Angelo Decembrio examines, among many classical texts, the life of Alexander the Great by the Roman author Quintus Curtius Rufus. Some fifty years later, Raphael continued this interest in Alexander. He executed a series of drawings depicting the Marriage of Alexander the Great and Roxanne. Raphael's drawings reference the ekphrasis of the ancient painting of the same subject by Aetion. Although Raphael was keen to emulate ancient painters, my study of the extant drawings and engravings in European collections leads me to believe that Raphael may also have derived ideas from modern authors, such as Decembrio. How might Decembrio's text have influenced the construction of Raphael's composition? Over the course of this paper I will examine the hitherto-unexplored relationship between Decembrio's treatise and Raphael's visual narrative.

40425
Hilton Montreal
Bonaventure
Cote St-Luc

Africans in European Culture

Chair: Jana Byars, *Iowa State University*

Paul Kaplan, *State University of New York, Purchase College*
Zuan Bianco: A Black African Commander in the Venetian Forces at Fornovo

In July 1495 the Venetian Senate awarded a substantial pension and other resources to the widow of a black African commander who had died in the battle of Fornovo. Known as both Johannes Ethiops and Zuan Bianco, the exploits of this valorous soldier were cited in two early accounts of the battle, but he is largely forgotten today. This paper will lay out what is known of Zuan Bianco, link him to other black Africans in Italy in the 1490s, and consider his relationship to visual images of black African soldiers by Mantegna and others. The paper will further examine whether G. B. Giraldi Cinthio, who in 1565 published the original version of the story that Shakespeare later adapted for his *Othello*, is likely to have heard of Zuan Bianco.

Mary Gallucci, *Eastern Connecticut State University*
The Ghosts of Alessandro de' Medici: History, Race, and Memory

"It is a wise father that knows his own child," jokes the clown Lancelot in *The Merchant of Venice*, acknowledging the patriarchal fear of wifely infidelity and the dictum that, having given birth, the mother would know her child. Yet in the case of Alessandro de' Medici, first Duke of Florence, little is known about his mother and his father's identity is debated to this day. Contemporary sources state that this silence was due to the base status of Alessandro's mother. Later documents call him il Moro. Opinions about Alessandro's looking "black," "negro," or "moor" are common in later histories as he becomes progressively racialized. His looks, together with ideas that his mother was a black African slave, have provoked much commentary in recent years. Statements about Alessandro's heritage reveal how, by the twenty-first century, we are haunted by the notion of race. Here I will analyze how racial ideologies have evolved and how the rise of European nation states has obscured the history of the Mediterranean and the vital cultural mixing that occurred over centuries. By deconstructing the categories of "white" and "black," I will put forward a hypothesis about the mother of Alessandro de' Medici.

Amanda Morhart, *Queen's University*
The Rape of Lucretia and Tarquin's Black Slave in Italian Renaissance Painting

The story of the Rape of Lucretia is recorded by several classical authors who describe how Tarquin entered Lucretia's bedchamber and gave her an ultimatum: she could marry him (despite the fact that she was already married), or she could submit to his lust voluntarily. If she refused either of these options, Tarquin threatened to murder both his slave and Lucretia and, placing them in bed together, would alert her family to the shameful circumstance in which he found them. Some versions of this story describe Tarquin's slave as having black skin; and, although Lucretia chose to submit to Tarquin, several Italian paintings of this story nevertheless include the black slave in the margin of the assault scene. This paper will address textual references to the black slave, compare these with painted representations of him, and offer an interpretation of these paintings based on considerations of gender and class.

40426
Hilton Montreal
Bonaventure
Westmount

Portraits and Portraiture

Chair: Carole Frick, *Southern Illinois University*

Erinn Flanna Gavaghan, *Norman Arts Council*
Holbein as Critic: Commentary and Intent in Tudor Portraits

This paper examines Hans Holbein's participation in the humanist dialogue that was taking place in Tudor England. Upon examining the artist's portrait work during his stays in England, the prevalence of artist intent and commentary becomes apparent. When paired with the idea that Holbein was an active humanist who was intimate with the followers of Erasmus in England, a unique examination of his works is revealed. This analysis of Holbein's English portraits is investigated first by establishing his place in the humanist circle and how his portraits contributed to the dialogue that was taking place. Following is an analysis of four of Holbein's portraits in which his commentary and intent can be further studied. Holbein's English portraits are reveled to be not simply representations of the courtiers and characters of the reign of Henry VIII, but as an elaborate humanist dialogue that succeeds at competing in the *paragone* of visual arts and literature.

Joy Kearney
Painted Menageries and Prancing Horses in the Dutch Golden Age: Melchior de Hondecoeter and the Equestrian Portrait of Johan Ortt

In the seventeenth century, the commercial success attained in Asia by the Dutch East India Company gave rise to a new departure in the quest for knowledge and wealth. Merchant collectors such as Johan Ortt, surrounded themselves with opulence. Ortt, married to Anna Pergens, daughter of a wealthy merchant, was a cloth manufacturer and corn merchant from Amsterdam who purchased Nijenrode Castle in 1675 and proclaimed himself lord of Nijenrode and Breukelen. He restored the castle, which had been damaged in 1673 by a fire during the French occupation. He commissioned several paintings from the animal painter Melchior de Hondecoeter, showing some of his prized horses as well as waterfowl originating from his menagerie. In the Netherlands, the curiosity about the natural world translated into real study and investigation, typified by the formation of distinctly scientifically-oriented collections that had an educational purpose as well as curiosity value. Many painters were employed in painting aspects of such collections, and one such case is that of Melchior de Hondecoeter, who painted for the merchant Johan Ortt at Nijenrode Castle, who had an extensive art collection. De Hondecoeter's work was also found in collections owned by members of the Dutch East India Company who collected curiosities in Indonesia and other colonies.

Lilian Zirpolo, *Aurora*, *The Journal of the History of Art*
Wooing the Queen: Philip IV Requests a Portrait of Christina of Sweden on Horseback for His Collection

When Philip IV of Spain caught wind of the fact that Christina of Sweden was contemplating conversion to Catholicism, he immediately began to woo her. In 1653, he requested her portrait on horseback, a gesture of flattery since Christina's riding abilities were well known. The commission went to Sébastien Bourdon, Christina's court painter, who provided a dynamic rendition not seen previously in art, except for perhaps Rubens's Marie de' Medici riding in the *Triumph at Juliers* (1625). Indeed, in large-scale painting, female equestrian portraits were then a rarity, and riding women in the act of hunting, as Bourdon portrayed Christina, were practically nonexistent, unless the female depicted took the guise of Diana. Bourdon's portrait instead invokes depictions of male riders, like Velázquez's *Philip IV on Horseback*, and therefore signals the virile traits that grant her the capacity to rule her realm. This paper examines Bourdon's painting, stressing its innovative character and symbolism.

40427
Hilton Montreal
Bonaventure
Outremont

Sensory Perception in the Early Modern World II

Session Organizers: Niall Atkinson, *University of Chicago*; David Karmon, *College of the Holy Cross*
Chair: Fabrizio Nevola, *University of Bath*

Jennifer Bird, *Independent Scholar*
Investigating Nature Firsthand: Claims of Tactile Experience and Authority in Italian Renaissance Anatomical Study

In 1521 the anatomist Berengario da Carpi wrote: "in this discipline nothing is to be believed that is acquired either through the spoken voice or through writing: what is required here is seeing and touching: Galen investigated the utility of this." Renaissance anatomists, modeling themselves after Galen, took seriously his rhetoric of direct engagement and applied his rigorous methods of dissection to the study of the human body. In early sixteenth-century Italy, many physicians, surgeons, and artists shared the conviction that knowledge of anatomy could only be obtained from direct, manual contact with the object of investigation. Taking the statements of Renaissance artists and anatomists as a starting point, this paper will explore the epistemological value placed on the dissector's sensory encounter with the cadaver, and particularly tactile experience. The role of images in conveying artists' claims to authority on the subject of anatomy will also be considered.

Michael Gaudio, *University of Minnesota*
The Disenchanting Touch: Prints and the Senses at Little Gidding

The violent touch of the iconoclast insists upon the mere thingness of the image, on the fact that it is mere matter and not God. But at the same time, the iconoclast's touch suggests that one arrives at disenchantmant, not through cool rational distance, but through a direct tactile encounter with the object itself. Nowhere in seventeenth-century England was this reforming touch more productive than at the estate of Little Gidding in Huntingdonshire. During the 1630s and '40s at Little Gidding, the nieces of Nicholas Ferrar produced about fifteen handmade Bible "concordances" by cutting up and sometimes defacing Catholic religious prints and then pasting them in artful arrangements on the pages of large folio albums. This paper considers the sensory dynamics of Little Gidding's experiential Protestant faith, which sought to remember its unreformed past through a tactile engagement with a Catholic material culture.

40428
Hilton Montreal
Bonaventure
Lasalle

Competition and Dialogue in Renaissance Art

Session Organizers: David Drogin, *State University of New York, F.I.T.*; Sarah McHam, *Rutgers University, New Brunswick*
Chair: Benjamin Paul, *Rutgers University, New Brunswick*

Jodi Cranston, *Boston University*
Conversations with the Lost

Renaissance writings on the arts frequently described recent artworks that had been lost and never seen by contemporary viewers or that were lost soon after their production. Examples included Jan van Eyck's painting of a female bather and Giorgione's similarly reflective picture of St. George. The phenomenon of loss was hardly unique, given the number of ancient artworks described by Pliny, among others, that had not survived into the Renaissance. However, the notion of a recent loss, one that purportedly occurred within a few generations and without a direct copy, offered the unique situation of a one-sided artistic competition with a legendary

object. This paper will discuss the role of the "lost" secular object of rivalry in Renaissance painting and how absence both affects the dialectical conditions assumed for artistic situations of rivalry — such as historical and inspirational priority — and continues to haunt the interpretation of those lost inventions.

Arvi Wattel, *Radboud University Nijmegen*
Rivalling Raphael in Renaissance Ferrara

Around 1540, several Raphael designs stood at the base of paintings commissioned by the Duke of Ferrara. These commissions to local artists have always been interpreted as evidence of Duke Ercole's taste for classicism, in accordance with other centres like Mantua and Florence. They would confirm Raphael's increasing canonical status after his death and testify of the domination of his style. However, interpreting the paintings of Garofalo and Dosso Dossi as plain imitations of Raphael is overly facile. They should be seen as critical reflections on his canonical status. Whereas Garofalo, the most Raphaellesque of Ferrarese painters, underscores Raphael's mastery of the style all'antica, Dosso's work should be understood as a 'rifacimento': a correction to Raphael. These Ferrarese variations on Raphael only partly acknowledge the master's canonical status. More importantly, they propagate the legitimacy of a Ferrarese school of painting, claiming its rightful position among other schools in Italy.

David Drogin, *State University of New York, F.I.T.*
Michelangelo and Donatello, a Constructed Rivalry

This paper considers aspects of Michelangelo's sculpture, architecture, and self-fashioned biography to appraise how Donatello was positioned as a rival, emulated through specific references, to craft a professional identity and to define an artistic practice. Examples are seen mostly in early Florentine work, where Michelangelo drew from the lingering heritage of the Quattrocento artist in examples including the Madonna of the Steps and the lost, bronze David, but also extending to the coordinated sculpture and architecture of the New Sacristy. In constructing his own life-history with Condivi, Michelangelo also created biographical parallels to position himself as an artistic heir who transcended his predecessor. Parallels generated by patrons or subject-matter sometimes mandated that Michelangelo engage directly with the earlier artist's work; but this paper suggests that Michelangelo strategically used Donatello as a phantom rival, in part because of a perceived lack of worthy contemporaries who could catalyze productive competition.

40429
Hilton Montreal
Bonaventure
Lachine

Artistic Nobility and Noble Artists in Early Modern Spain

Session Organizer: Rebecca Long, *Indianapolis Museum of Art*
Chair: Tanya Tiffany, *University of Wisconsin, Milwaukee*

Michael Brown, *The Denver Art Museum*
Alonso López de Herrera and the Foundation of Portraiture in New Spain

Alonso López de Herrera (ca. 1580–1675) was born in Valladolid and trained there before relocating to Mexico in 1608. He traveled in the entourage of Archbishop García Guerra, the Philip III's appointee to the highest church office in New Spain. Under the patronato real, Spain's head of state was responsible for making such appointments, rather than the Holy See in Rome. In practice, this meant that Guerra and his painter were sent to Mexico by the Duke of Lerma. López de Herrera was instrumental in the development of portrait-painting in New Spain, undertaking important commissions for the archbishop and executing a major series of prelate portraits for the cathedral in Mexico City. His artistic training in Valladolid coincided with the pivotal period when Lerma relocated Philip's royal court between the years 1601–06. During this time, the leading artists in Spain, such as Bartolomé and Vicente Carducho and Peter Paul Rubens, were active in Valladolid. In essence, López de Herrera was carrying out a political as well as

artistic mission on behalf of the Duke of Lerma, bringing the official Habsburg court taste to its most important American colony.

Rebecca Long, *Indianapolis Museum of Art*
Italian Artists within the Spanish System

Italian artists were a common sight at the Spanish court in the late sixteenth and early seventeenth centuries. One of the most active and influential voices in this circle was Bartolomé Carducho. Born in Florence, Carducho worked as a royal painter in Madrid, serving as an important fixture in the complex network of Italo-Spanish artistic contacts at court. This paper will consider the disconnect between Italian ideas about the place of the artist in society and about the liberal nature of painting, versus the reality that artists lived and worked within at the Spanish court. For many court painters, this was most evident in their struggles to gain financial security. This paper will investigate the realities of artistic life in the circle of Italian artists at the Spanish court against the backdrop of the idealism of the Italian theory that they brought with them.

Carmen Ripollés, *University of Illinois, Urbana-Champaign*
Still Life, Nobility, and Artistic Identity in the Spanish Golden Age

This presentation will consider the tensions surrounding artistic nobility in the still lives of Juan van der Hamen y León. This artist illustrates the complexities of notions of artistic nobility in both his peculiar approach to still-life painting and ambiguous artistic position. Although van der Hamen was of noble birth, he was also the first Spanish artist who exploited painting's commercial potential by specializing on the production of still lives. His paintings were created within the context of Madrid, which, as the site of the Spanish court, experienced a great economic growth during this period. His clients were members of the aristocracy, who were themselves complexly involved in the city's expanding economy. My presentation will consider how, by moving between the opposed spheres of nobility and commercial success, with his still lives, Van der Hamen performed a conflicting artistic identity.

Casey Gardonio-Foat, *New York University*
The Construct of the Noble Artist and its Significance for Iberian Women

Inspired by their Italian contemporaries, sixteenth- and seventeenth-century Hispanic artists struggled to be recognized as more than mere artisans. Vital to this endeavor was the argument that painting was a noble and liberal art, supported by the international popularity of painting as an appropriate pastime for enlightened aristocrats. Yet the motif of the noble dilettante had different implications for the careers of Iberia's many women artists than for their male counterparts. For women, who were prohibited from conducting business transactions by both law and social convention, casting painting as a refined amusement rather than a financially lucrative profession further complicated their already problematic status as artists. Addressing the pubic reputations of Sofonisba Anguissola, Isabel Sánchez Coello, and Josepha d'Óbidos, as well as the critical treatment of women artists in biographical compendia, this presentation will examine how the concept of the noble amateur affected women artists in early modern Iberia.

40430
Hilton Montreal
Bonaventure
Verdun

Eastern Travels

Chair: Micah True, *Universtiy of Alberta*

Margarita Restrepo, *Walnut Hill School for the Arts*
A Composer Travels to the Middle East: Francisco Guerrero's *Viage de Hierusalem* (Valencia, 1590)

Francisco Guerrero, chapelmaster at the Seville Cathedral from 1574 until his death in 1599, realized a life-long dream in the summer of 1588: a pilgrimage to the Holy Land. He recorded his experiences in Viage de Hierusalem, probably the

only travel account written by a musician in sixteenth-century Europe. Unlike his nine musical publications, which were never reprinted, Viage de Hierusalem became one of the most popular Spanish travel accounts to the Middle East, reprinted at least thirty times. This paper examines Guerrero's work in the context of travel accounts, and also considers its uniqueness. Intended to encourage others to undertake the pilgrimage by providing practical information, Viage de Hierusalem is a personal account that contains few musical references, but is rich in its description of Holy Places, attesting to the depth of Guerrero's faith, an ordained priest whose musical production was entirely sacred.

Megan Williams, *University of Groningen*
Factoring Merchants into Renaissance Diplomacy: Merchants as Diplomatic Agents in the Early Modern Mediterranean

In focusing on the activities and persons of accredited diplomats, classic histories of Renaissance diplomacy have often overlooked the key mediating roles of merchant-agents in early modern negotiations. As highly mobile members of extended trading networks, privy to a wide range of information, merchants were particularly valuable diplomatic agents in contested regions such as the Ottoman frontiers. Consequently Renaissance merchants acted not only as factors — brokers — in trade, but also in political negotiations, such as the construction of a Franco-Ottoman alliance in the 1530s and '40s. Drawing on archival materials and contemporary treatises, this paper explores the backgrounds, networks, recruitment, and diplomatic functions of three merchant-brokers active in sixteenth-century Franco-Ottoman relations, and uses these cases to draw preliminary conclusions regarding not only the roles of merchant-agents in early modern diplomatic negotiations, but also the genesis of the 1536 Franco-Ottoman alliance.

40432

The Sign of the Artist

Marriott Chateau
Champlain
Salon Habitation B

Session Organizers: James Clifton, *Sarah Campbell Blaffer Foundation*; Steven F. Ostrow, *University of Minnesota*
Chair: James Clifton, *Sarah Campbell Blaffer Foundation*

Steven F. Ostrow, *University of Minnesota*
Reading the Cartellino in Spanish Golden Age Painting: From El Greco to Zurbarán

This paper probes the revival by Spanish Golden Age painters of the, by then, old-fashioned cartellino. After examining the ways such painters as El Greco, Luis de Vargas, Juan Fernandez de Navarrete, Francisco Ribalta, and Diego Velázquez employed the device, I focus on Francisco de Zurbarán, who used the trompe l'oeil slip of paper in unprecedented fashion. Expanding upon Victor Stoichita's trenchant, but all too brief, comments on Zurbarán's use of the cartellino, I analyze the ways he exploited the device metapictorially — as a way of commenting on the art of painting and inserting his presence in works from his brush. At the same time, I argue, the cartellino articulated Zurbarán's position on the paragone — an assertion of the superiority of painting over sculpture — which he demonstrated most vividly in his images of the Holy Face, works in which a variation of the cartellino — the veil — is presented for our meditation.

Maria Loh, *University College London*
The Artist's Body of Work

Reflecting on what I will outline as the "artist's body of work" — i.e., the pain, the crumpled sheets of paper, the hesitation of *pentimenti*, the awkward attempts to externalize ideas in words, time wasted in the studio, and the banal day-to-day struggle of production that every artist experiences — this paper will consider an affective history of the early modern artist in the place of the purely aesthetic and strictly contextualist ones to which we are accustomed. How can we write a responsible history of the Artist in light of neary half a century of theories about

decentered subjectivity? What alternative assessments can we offer that do not revert (willingly or otherwise) to the tired models of artistic biography or style? Focusing on works by Dürer, Pontormo, and Michelangelo, this paper will propose a sensate history of the artist as a finite, labouring body.

Livio Pestilli, *Trinity College, Rome Campus*
The Artist's Signature as a Sign of Unauthenticity

The contractual practice of specifying that a work of art be executed by the master's own hand was one of the factors which led artists to sign their creations. At times, however, the work's authenticity, reassuringly endorsed by the maker's signature, is contradicted by visual evidence. Indeed, especially in the case of famous artists who ran large ateliers to meet their patrons' demands, some panels not executed by the master carried his signature as a "protection," to prove the work's provenance. Such was the case with Giotto's only three signed panels, Raphael's *Fornarina*, or Paolo de Matteis's *Nativities*. This paper will investigate works that, despite the presence of their creator's signature, were more likely executed by assistants. Paradoxically, in such instances the artist's signature would seem to imply for the modern, informed viewer both the master's absence and the work's unauthenticity.

40433
Marriott Chateau Champlain
Huronie A

Seventeenth-Century Women's Manuscripts

Sponsor: Society for the Study of Early Modern Women (EMW)
Session Organizer: Victoria Burke, *University of Ottawa*
Chair: Micheline White, *Carleton University*

Marie-Louise Coolahan, *National University of Ireland, Galway*
Literary Memorialization and Women's Manuscripts

This paper focuses on three authors — Anne Southwell, Elizabeth Egerton, and Anne Ley — in order to investigate the role of memorialization in the production of women's manuscripts. The writings of all three women are preserved in manuscripts that were posthumously prepared and arranged by their husbands. Distinct from the phenomenon of posthumous print publication identified by Margaret Ezell, this practice illuminates important questions about editorial revision and control. But these manuscripts also prompt us to probe the motives for literary preservation and commemoration. This paper argues that the husband-editor should also be conceived as literary executor. It considers the implications of memorializing literary wives in manuscript and interrogates the posthumous uses made of women's manuscript texts.

Victoria Burke, *University of Ottawa*
Materiality and Meaning in Seventeenth-Century Women's Manuscripts

This paper investigates the significance of the physicality of manuscript texts, arguing that a material approach to texts is not peripheral but essential in order to fully understand a text's content and meaning. Using the example of Anne Sadleir's two mid seventeenth-century volumes of religious meditations, political notes, prayers, and moral sententiae (Trinity College Cambridge MSS R.5.6 and R.13.74) I argue that attention to bibliographical format and transcription practices such as layout can help us understand the volumes' structure and the differences between them. Each manuscript starts with a series of religious and moral reflections, but each gets progressively more political, ending in the case of one of the manuscripts with a description of the life and death of a royalist heroine. This paper argues that the materiality of each manuscript determines its content and asks how far we can push the idea that forms effect meaning in manuscripts more generally.

Gillian Wright, *University of Birmingham*
Retirement in Early Modern Women's Manuscripts

Feminist scholarship on early modern women's writing has often been uncomfortable with the issue of retirement. Such discomfort can be glimpsed in critics' frequent preference for the more flamboyant Aphra Behn over the supposedly more retiring Katherine Philips, or for Philips's ostensibly more outward-facing works over her contemplative, philosophical, or even her religious lyrics. Similarly, recent research on the circulation of women's writing in manuscript may sometimes have had the unintended consequence of implying that a woman's writing is interesting only if it was circulated. The tendency to depreciate, or explain away, manifestations of retirement in early modern women's writing is a habit that even now is proving hard to break. My paper questions this habit, and begins to re-evaluate what retirement might mean for early modern women manuscript writers: as a trope, as a biographical-geographical experience, and as a condition for writing.

40434
Marriott Chateau
Champlain
Huronie B

Upstaging Urban Order in Italian Renaissance Comedies

Session Organizer: Laurie Shepard, *Boston College*
Chair: Laura Giannetti, *University of Miami*

Laurie Shepard, *Boston College*
Father versus Son in the Struggle for the City

This paper explores generational battles in sixteenth-century comedy from the perspective of urban space. *Il Vecchio Amoroso* by Donato Giannotto is its principal focus. Various urban sites present different challenges to paternal power, and extramural space such as the family villa eludes his control. Most menacing to paternal (and state) authority is the son's threat to join a "foreign" army. Even at the heart of the city there are perils: Florentine Statutes permitted fathers to incarcerate sons, but this drastic exercise of *patria potestas* signified an abdication of paternal power as well as the loss of honor. The space of business, which inevitably involved travel and some knotty questions. The delimited space of *commedia erudita* is challenged by the dramatic action, and the fact that comic action often eludes urban space illustrates the difficult problems a father (and inevitably a ruler) faced as he attempted to exercise his legitimate power.

Gerry Milligan, *College of Staten Island*
Laughing in the Face of War

In the 1552 published edition of *Il travaglio*, the author, Il Fumoso, decries that his "comedy has made war" on the Spanish troops who invaded his city of Siena. Undoubtedly, the prologue was referring to the play's anti-Spanish humor during the years of occupation as well as celebrating the recent (and brief) expulsion of the Spanish Imperials from Siena. In Fumoso's configuration, not only was there a comic resolution in his theatrical piece, the comedy itself was a protagonist in the war, bringing a political resolution to a tragic situation. This paper will look at several comedies of the Cinquecento (*Il parlamento*, *Gli'ingannati*, *Il travaglio*, *Amor costante*, *La cortegiana*) to explore the multiple ways that comedy approaches the subject of war and, more specifically, the way that the genre takes up the notion that both comedy and war lead to a return to order.

Alexandra Coller, *City University of New York, Lehman College*
Sex and the City: *L'Anconitana* and Ruzante's Contribution to the *Commedia Erudita*

Ruzante's contribution to the birth of the comic genre in sixteenth century Italy and his foreshadowing of the commedia dell'arte mode of making laughter are well known. Less investigated perhaps are the ways in which one comedy in particular, *L'Anconitana*, figures among the commedie erudite of the first half of the Cinquecento (among them the Academia degli Intronati's *Gl'Ingannati*) and the extent to which this otherwise unique Ruzantian play helped pave the way for the

innamorata role which would have a tremendous following in late century commedia grave scripts as well as in commedia dell'arte scenarios. This paper looks at *L'Anconitana* as a "ricchissimo repertorio drammaturgico," a rich catalogue of dramatic forms, as Guido Davico Bonino suggests, both on account of its stylistic pastiche and its innovative approach to comic character and gender related issues.

40435
Marriott Chateau
Champlain
Terrasse

John Donne IV: Donne, Civics, and Satire

Sponsor: John Donne Society
Session Organizer: Graham Roebuck, *McMaster University*
Chair: Graham Roebuck, *McMaster University*

Jeffrey S. S. Johnson, *East Carolina University*
Citizen Donne

This paper reevaluates Donne's early and middle period writings as negotiations of civic obligation. As historians document, citizenship in early modern England is inextricably associated both with place (the institutions, buildings, and territories that provide the forums for civic commerce) and with company (a crucial term denoting the essence of civic sociability and conversation). Because Donne was acutely aware, being descended from recusants, that English Catholics were legally denied both place and company, his writings often betray, I argue, his anxieties about social, economic and cultural dis-locations that jeopardize civic recognition and participation. The paper thus examines Donne's assessment of citizenship as the exercise of civic liberties related to the law courts, the Royal Court, and to property rights (place), as well as to the political and social exchanges embodying civic occupation (company).

Donald Dickson, *Texas A & M University*
Editing the Satires for the Donne Variorum

Donne's *Satires*, which appear in more than thirty manuscripts, pose unique editorial problems. From the earliest manuscripts, which circulated as "books" of the five *Satires* with "The Storm" and "the Calm" to the later large collections, they evince different patterns of revision and distribution. A full collation reveals some satires were revised heavily (e.g., "Satire 3") while others were scarcely touched (e.g., "Satire 1"); more interesting is the fact that the scribe for the Group-1 prototype used a combination of revised and unrevised texts in making the compilation. This paper will discuss some of the implications of this phenomenon.

40436
Marriott Chateau
Champlain
Maisonneuve B

Theater, Music, and Performance

Chair: Angelina Milosavljevic-Ault, *Academy of Fine Arts*

Mauro Calcagno, *State University of New York, Stony Brook Universi*
Performance, Agency, and Multimediality in Claudio Monteverdi's *Combattimento di Tancredi e Clorinda*

Discussions of Combattimento focus exclusively on the score published by Monteverdi in 1638. However, consideration of musical and visual performance is crucial to an understanding of this experimental semi-staged work. I first examine Pierre Audi's 2005 DVD production by focusing on the relationships among the stage-video director, the composer, and the characters Tancred, Clorinda, and Text. This last character is Monteverdi's invention standing for the poet Torquato Tasso, the author of the Gerusalemme liberata, from which the composer excerpted an episode and transformed it into a multimedia work. I interpret the composer's refashioning as the result of a process of "remediation" according to Bolter and

Grusin (1999). Monteverdi strategically modifies Tasso's text in order to gear it towards performance, and Audi's video in turn capitalizes on these modifications. I finally discuss a recent film by François Caillat, Tancred the Crusader, which fully exploits the multimedial potential of Monteverdi's work.

Suzanne Court, *University of Otago*
Reconstructing the Renaissance Guitar: Transformation, Modification, and Experimentation from Creation to Preservation

How representative are extant renaissance four-course guitars? Of the extant instruments held in museums, none (prior to reconstruction) represents a renaissance four-course guitar true to either repertoire or contemporary description. The ephemeral nature of the early guitar, along with a tendency to categorize the few extant instruments into period and type and then to generalize and extrapolate, has discouraged accurate historiography. However, extant instruments viewed less within a model of continuous development and more within an evolutionary model in which exemplars might belong to undeveloped branches of the guitar "tree," can provide a different interpretation. This discussion of extant European guitars from the late sixteenth and early seventeen centuries, challenges assumptions of steady-state chronological development and considers the instruments as artifacts in transition, subject to transformation, modification and experimentation, concluding that there is insufficient evidence for a representative "renaissance guitar."

Javier Berzal, *Ohio State University*
Perspective in the Public Sphere

Scholarship on early modern Italian scenography strongly emphasizes the use of linear perspective, giving the designs of Sebastiano Serlio unique importance and stressing the political implications of perspective. Yet this emphasis, along with the pervasive use of images without reference to their original contexts, causes us to think about scenographic perspective in an incomplete and purely theoretical way, leading us far from the realities of the stage in the period itself. For this reason, this paper calls for a fresh approach to the problem, one that sees Serlio's as only one among several different scenographic models, many of which do not use perspective as a unitary system. Indeed, I will show how neglected designs by Domenico Beccafumi and Aristotile da Sangallo, among others, demonstrate a pragmatic interest in the relationship between spectators and stage, putting stress on the indexical value of the designs rather in the creation of mathematical space.

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Marriott Chateau
Champlain
Maisonneuve C

The Early Modern Imagetext

Session Organizer: Jeremy Glatstein, *University of Southern California*
Chair: Troy Tower, *The Johns Hopkins University*

Jeremy Glatstein, *University of Southern California*
Letters That Mean Everything: Hebrew Anthropomorphosis and Jewish Visual Piety

Animated and acrobatic, the Hebrew letters in the artist's colophon of the fifteenth-century Kennicott Bible are composed entirely of contorted human forms, simultaneously figure and number, text and image. Objects such as the Kennicott colophon, which bend figures into letters, and micrographic imagery, which manipulates lines of text to conceive figures, represent two strategies in Jewish visual culture for composing imagetexts. While scholars have traditionally dismissed these representational approaches as the consequence of a legalistic Jewish negotiation with the biblical prohibition against figurative imagery, I consider them as technologies that combine the interpretive virtues of text and image. This paper tracks the legacy of anthropomorphic letters in early modern Jewish visual culture, drawing particular attention to the ways that these imagetexts implicate the reader in a phenomenology of reading. The animated, anthropomorphic letter, I argue, is an indigenous Jewish articulation of visual piety, designed to engage the body and intellect in viewing the written word.

Dale Shuger, *Columbia University*
Fixing Pictures: Image and Narrative in Early Modern Spain

While twentieth-century historians may have privileged texts over images, the tendency in sixteenth-century Spain was exactly the reverse. Advisers to the Spanish court counseled that images had greater affective potential than texts and could reach a broader audience. However, the circulation of images among an unprecedented swath of people meant that it was harder for the court to monitor and control reception, to channel the affective potential to the desired effect. In fact, we see official images re-signified in various popular discourses (counter-propaganda, mystic visions, dream narratives, heretical statements). In my paper, I identify a shift around the turn of the seventeenth century across a variety of genres — accounts of festivals, royal visits, *autos de fe*, *relaciones de sucesos* — from a "propaganda" strategy dependent on the unbounded image to one that sought, via the juxtaposition of image and text, to permanently embed images within their "proper" narratives.

Kristen Collins, *The J. Paul Getty Museum*
Performing the Rosary: Transformative Text and the use of Images as Beads in Getty Ms. 101

In the fifteenth century, a late twelfth-century English manuscript was reconstituted as a devotional miscellany. Formerly a pictorial cycle depicting scenes from the life of Christ, Getty Ms. 101 came to incorporate fifty-seven additional miniatures and numerous devotional texts. In a further intervention, prayers and inscriptions were added to the formerly textless twelfth-century miniatures. The core of the miscellany functioned as a rosary manual, designed to lead the reader through the fifty Aves of the Carthusian rosary. Each Ave was attached to an image that corresponded to a meditation on the life of Christ. Getty Ms. 101 is unique among contemporary rosary manuals, which largely separated image from prayer. In this book, text and image have been fused; the combined visual and aural experiences of picture and prayer enabled the reader to participate in a liturgical performance shared by other members of the international confraternity of the rosary.

Elizabeth Ross, *University of Florida*
The Invention of the "View" in the Reinvention of the Early Modern Book as Imagetext

The fold-out city view woodcuts of the book *Peregrinatio in terram sanctam* (1486) stand out for their formative contribution to the genre of the "view" and their yoking of panoramas to the material circumstances of a book. Their painterly perspective belies the book's sympathies with a period cartography that seeks to reconcile geographical schemes that conceptualize and represent space in different ways. The process for constructing the book has been conceived much like the construction of a map. The product of this cartographic model is then wrapped in the unifying cover of eyewitness authority, expressed visually as the artist's view. The project relies upon the language of the "view" to cohere the book as imagetext — to elide the seams among semiotically diverse sources and create a sense authorship.

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Marriott Chateau
Champlain
Maisonneuve E

Exile, Expulsion, and Religious Refugees VII: Interfaith in Exile: Christians, Jews, and Muslims in Early Modern Europe

Sponsor: Centre for Reformation & Renaissance Studies, University of Toronto
Session Organizer: Nicholas Terpstra, *University of Toronto*
Chair: Gary Waite, *University of New Brunswick*

Franco Pierno, *University of Toronto*
"Lingua toscana in bocca calvinista": The Italian Editorial Production in Jean Calvin's Geneva (1541–64)

The purpose of this paper is to present from a linguistic as well stylistic point of view the texts in Italian published in Geneva during the years of Jean Calvin's religious and political authority. This period covered little more than twenty years,

between 1541, the year of Calvin's arrival at Geneva (or better, of the year of his return after his exile in Strasburg), which signals the beginning of his political and religious affirmation, and 1564, the year of his death. The principle objective is to highlight the consequences and effects of the influence exercised by Calvinist religious ideas on the written language and on discourse regarding the language of the Italians present in Geneva at this time.

Michael Saenger, *Southwestern University*
French in England

This paper examines the role of exile Huguenots in marketing the French language in Renaissance England, and the role of such marketing in the shifting English self-image at that time. In particular, I examine books of language acquisition in relation to Shakespeare's plays. I am interested in the social history of interlinguistic book marketing, and also in Shakespeare's conception of an interlinguistic theater, replete with English pride and humiliation. In both the theater and the book trade, the figure of the exile was crucial in the moral and historical construction of what it meant for England to have a distinct, non-French identity.

Jenna Duggan Lay, *Lehigh University*
"A strangers presse": English Catholic Book Culture in Exile

How does exile affect book production? And what can an exiled community's books tell us about the experiences of its members? In the sixteenth and seventeenth centuries, references to the shortcomings attendant upon using "a strangers presse" frequently appeared in the prefaces of English Catholic books printed on the continent. This paper will examine how authors and readers responded to the limitations of a book culture in exile through a material history of Elizabeth Cary's translation of Cardinal de Perron's *Reply to King James I*. A handful of the surviving copies of Cary's book include scribal notations correcting printers' errors, thus revealing the interdependence of manuscript and print for this exiled religious community. Yet Cary remained in England, and I will suggest that the "faults of the presse" also represented an opportunity for both recusant and exilic women to contribute to the writing of religious and political controversy.

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Marriott Chateau
Champlain
Maisonneuve F

Solo Madrid es Corte?: The Kaleidoscope of Experiences in the Urban World of the Spanish Habsburgs VI

Session Organizers: Gabriel Guarino, *University of Ulster*; Alejandra Osorio, *Wellesley College*

Chair: Peter Arnade, *California State University, San Marcos*

Jelena Todorović, *University of the Arts, Belgrade*
Dreaming of a New Jerusalem: The Concept of the Second Capital in Trieste, Karlovci, and Timisoara

Similarly to the politics present by the Spanish branch of the Habsburg family, the Austrian cousins tried to establish the idea of plurality at their own territory. However, their situation was altogether different since the domain was a multinational structure.This paper will try to discern different forms of establishing the imperial power in the cities across the empire. Special emphasis would be placed on three unusual suspects — Trieste, Timisoara, and Karlovci where the imperial power was weakened due to the greater efforts of the local *ethnia*. I would show how the Habsburgs employed different media and powers of presentation to reestablish their position in these centers of unrest. Particular attention would be given to the proliferation of imperial likenesses as the ultimate and infallible proofs of their perpetual presence in these three unlikely capitals.

Alejandra Osorio, *Wellesley College*

(Perhaps not) Solo Madrid es Corte: A Global View of Courtly Ritual in the Hapsburg Spanish Empire

Although the Spanish king never visited his overseas dominions, he was, nonetheless, present in the ceremonies that marked his lifecycle and rule in his distant possessions. Royal ceremonies were important political moments of truth for the renewal of loyalties and obedience to the distant monarch. Presumably kingly ceremonies in the empire followed one script emanating from Madrid. This paper examines the role of *Solo Madrid es Corte* and *Il Cortegiano* and of local contingencies in the development of political culture centered on the Spanish king's body in various cities of his empire: Mexico, Lima, Manila, Madrid. It highlights the relationship of courtly rituals, architecture, geography, and the written record in the forging of political understandings of the king, and the consolidation of an urban core of power around the Plaza Mayor, understood at the time to be integral for the successful governing of the polity.

Index of Participants

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ROOM CHART — *Wednesday 23 March 2011*

	12:00pm	1:00pm	2:00pm	3:00pm	4:00pm	5:00pm	6:00pm	7:00pm	8:00pm
College Jean-de-Brebeuf Bibliotheque de la Compagnie de Jesus								**6:30p - 8:30p** Opening Reception	
Marriott Chateau Champlain Neufchatel		**1:00p - 4:00p** RSA Executive Board Meeting and Luncheon - by invitation only							

ROOM CHART — *Thursday 24 March 2011*

	8:00am	9:00am	10:00am	11:00am	12:00pm	1:00pm	2:00pm	3:00pm	4:00pm	5:00pm	6:00pm	7:00pm
Hilton Montreal Bonaventure Ballroom Westmount/ Outremont											**6:00p - 7:30p** Margaret Mann Phillips Lecture	
Hilton Montreal Bonaventure Fontaine C		**8:45a - 10:15a** New Technologies and Renaissance Studies I: The Archivable Renaissance, A Keynote Address		**10:30a - 12:00p** New Technologies and Renaissance Studies II: Editions and Social Networks			**2:00p - 3:30p** New Technologies and Renaissance Studies III: Material Curiosities and Post-Humanistic Renaissance Discourse		**3:45p - 5:15p** New Technologies and Renaissance Studies IV: Disruptive Technologies and Open Access			
Hilton Montreal Bonaventure Fontaine D		**8:45a - 10:15a** History and Theory before Vasari		**10:30a - 12:00p** Giorgio Vasari (1511-74): 500th Anniversary Celebration I			**2:00p - 3:30p** Giorgio Vasari (1511-74): 500th Anniversary Celebration II		**3:45p - 5:15p** Vasari at the 500-Year Mark I: Tuscany vs. the North			
Hilton Montreal Bonaventure Fontaine E		**8:45a - 10:15a** Northern Genre Imagery I: Sixteenth-Century Inquiries		**10:30a - 12:00p** Northern Genre Imagery II: Mockery and Masculinity			**2:00p - 3:30p** Northern Genre Imagery III: Pictorial Modes and Multiple Audiences		**3:45p - 5:15p** Jan Gossart			

	8:00am	9:00am	10:00am	11:00am	12:00pm	1:00pm	2:00pm	3:00pm	4:00pm	5:00pm	6:00pm	7:00pm
Hilton Montreal Bonaventure Fontaine F		**8:45a - 10:15a** Andrea Mantegna: New Approaches I		**10:30a - 12:00p** Andrea Mantegna: New Approaches II			**2:00p - 3:30p** Cinquecento Urbino: Letters, Arms, and Music: Guidubaldo da Montefeltro to Francesco Maria I		**3:45p - 5:15p** Cinquecento Urbino: Arts and Letters: Guidubaldo da Montefeltro to Francesco Maria II			
Hilton Montreal Bonaventure Fontaine G		**8:45a - 10:15a** More on the Threshold I		**10:30a - 12:00p** More on the Threshold II			**2:00p - 3:30p** Beyond Images: Ethics, Gender Theory, Modernism		**3:45p - 5:15p** Gendering Political Allegory in Renaissance Italy			
Hilton Montreal Bonaventure Fontaine H		**8:45a - 10:15a** Gender and Political Culture during the Renaissance		**10:30a - 12:00p** Gender and Ekphrasis in Early Modern Europe			**2:00p - 3:30p** Thomas More and His Circle I: Truth and Influence		**3:45p - 5:15p** Thomas More and His Circle II: Five Hundred Years of Moriae Encomium			
Hilton Montreal Bonaventure Portage		**8:45a - 10:15a** Alchemy: High Culture or Low, Elite or Common?		**10:30a - 12:00p** Cultures of Correspondence in Early Modern England			**2:00p - 3:30p** Noblewomen and Performativity: Kinship, Politics, and Display in Early Modern Europe		**3:45p - 5:15p** Italian Actresses of the Renaissance			
Hilton Montreal Bonaventure Mansfield		**8:45a - 10:15a** Snakes and Ladders: Power Games at the Renaissance Court I: Tough at the Top: The Fate of the Court Favorite		**10:30a - 12:00p** Snakes and Ladders: Power Games at the Renaissance Court II: Slippery Maneuvers and Magnificent Failures			**2:00p - 3:30p** Snakes and Ladders: Power Games at the Renaissance Court III: Art and Artifice: Social Climbing by Patrons, Artists, and Jesters		**3:45p - 5:15p** Women, Image, and Identity in the European Courts III: The Trappings of the Power: Investment in Display			

	8:00am	9:00am	10:00am	11:00am	12:00pm	1:00pm	2:00pm	3:00pm	4:00pm	5:00pm	6:00pm	7:00pm
Hilton Montreal Bonaventure Salon Castilion		**8:45a - 10:15a** Le cœur politique dans les entrées royales françaises au XVIe siècle		**10:30a - 12:00p** Le cœur politique à la Renaissance: représentation de l'amour dans les cérémonies au XVe siècle			**2:00p - 3:30p** Le songe dans la littérature néo-latine du XVIe siècle		**3:45p - 5:15p** Impressions lyonnaises du XVIe siècle			
Hilton Montreal Bonaventure Frontenac		**8:45a - 10:15a** Introducing Early Modern Disability Studies		**10:30a - 12:00p** New Contexts for Emblems			**2:00p - 3:30p** Women, Image, and Identity in the European Courts II: Shifting Roles: Constructing an Identity		**3:45p - 5:15p** Early Modern Friendship: Recent Work and New Directions			
Hilton Montreal Bonaventure Fundy		**8:45a - 10:15a** Practical Problems of Sculpture I		**10:30a - 12:00p** Practical Problems of Sculpture II			**2:00p - 3:30p** Practical Problems of Sculpture III		**3:45p - 5:15p** Architectural Puzzles			
Hilton Montreal Bonaventure Longueuil		**8:45a - 10:15a** Intercultural Hebraic Aspects during the Renaissance		**10:30a - 12:00p** Teaching Hebrew Language and Hebrew Sources in the Universities of Europe			**2:00p - 3:30p** Ambiguous Identities in Renaissance and Early Modern Europe: Jews, Crypto-Jews, and Nicodemites I		**3:45p - 5:15p** Ambiguous Identities in Renaissance and Early Modern Europe: Jews, Crypto-Jews, and Nicodemites II			
Hilton Montreal Bonaventure Pointe-aux-Trembles		**8:45a - 10:15a** Speeches by Characters (and Narrators) in the Chivalric Tradition: From the Arthurian Romance to Tasso I		**10:30a - 12:00p** Speeches by Characters (and Narrators) in the Chivalric Tradition: From the Arthurian Romance to Tasso II			**2:00p - 3:30p** Speeches by Characters (and Narrators) in the Chivalric Tradition: From the Arthurian Romance to Tasso III		**3:45p - 5:15p** English Thought			

Thursday (Cont'd.)

	8:00am	9:00am	10:00am	11:00am	12:00pm	1:00pm	2:00pm	3:00pm	4:00pm	5:00pm	6:00pm	7:00pm
Hilton Montreal Bonaventure Jacques Cartier		**8:45a - 10:15a** Alienation and Exclusion: Exiles and Outsiders in Italian Humanism I		**10:30a - 12:00p** Alienation and Exclusion: Exiles and Outsiders in Italian Humanism II			**2:00p - 3:30p** Renaissance Humanism in Naples: Giovanni Pontano in Context I		**3:45p - 5:15p** Renaissance Humanism in Naples: Giovanni Pontano in Context II			
Hilton Montreal Bonaventure St-Leonard		**8:45a - 10:15a** Adonis and the Boar		**10:30a - 12:00p** Material Forms and Forms of Adaptation			**2:00p - 3:30p** Early Modern Lives of Henry VIII		**3:45p - 5:15p** Gypsy Fictions			
Hilton Montreal Bonaventure St-Michel		**8:45a - 10:15a** Early Modern Hellenisms: Constructions and Networks		**10:30a - 12:00p** Hellenism and Hellenization			**2:00p - 3:30p** Between Byzantium and the West: The Revival of the Greek Language in the Renaissance		**3:45p - 5:15p** Tensions in Later Renaissance Thought			
Hilton Montreal Bonaventure St-Laurent		**8:45a - 10:15a** Milton's Contexts		**10:30a - 12:00p** Milton Studies and Canada			**2:00p - 3:30p** Robert Burton: Reading and Rereading *The Anatomy of Melancholy*		**3:45p - 5:15p** Ways of Reading			
Hilton Montreal Bonaventure St-Pierre		**8:45a - 10:15a** Cavendish I: Philosophy and Social Structure		**10:30a - 12:00p** Cavendish II: Jane Cavendish and Elizabeth Brackley			**2:00p - 3:30p** Cuckolds I: Social and Political Uses of the Cuckold in Visual Culture		**3:45p - 5:15p** Cuckolds II: Impotence and Cuckoldry in Literary Culture			
Hilton Montreal Bonaventure St-Lambert		**8:45a - 10:15a** Science on the Margins		**10:30a - 12:00p** Cultural Histories of the Reformations			**2:00p - 3:30p** Early Modern Work: A Concept in Transition		**3:45p - 5:15p** Early Modern Materialisms and the Material Imagination			

Thursday (Cont'd.)

	8:00am	9:00am	10:00am	11:00am	12:00pm	1:00pm	2:00pm	3:00pm	4:00pm	5:00pm	6:00pm	7:00pm
Hilton Montreal Bonaventure Mont-Royal		**8:45a - 10:15a** From Trebizond to Tunis: Representations of the Ottoman Frontier in Early Modern Italy		**10:30a - 12:00p** Ottomans through Christian Eyes			**2:00p - 3:30p** The Turks of Renaissance France I		**3:45p - 5:15p** The Turks of Renaissance France II			
Hilton Montreal Bonaventure Hampstead		**8:45a - 10:15a** Renaissance Portraiture: Honoring Joanna Woods-Marsden I		**10:30a - 12:00p** Renaissance Courts: Honoring Joanna Woods-Marsden II			**2:00p - 3:30p** The Divine Painter Figure: Demiurgical Portrait and Self-Portrait I: The Powers of Creation		**3:45p - 5:15p** The Divine Painter Figure: Demiurgical Portrait and Self-Portrait II: The Sacred Models: Demiurgical Avatars			
Hilton Montreal Bonaventure Cote St-Luc		**8:45a - 10:15a** Requiem I: Tombs between Spain and Italy in the Fifteenth Century		**10:30a - 12:00p** Requiem II: Tomb Strategies in the Era of the Reformation			**2:00p - 3:30p** Requiem III: Sepulchral Representation in Early Modern Rome		**3:45p - 5:15p** Image and Devotion before and after Trent			
Hilton Montreal Bonaventure Westmount		**8:45a - 10:15a** Trading Up: Merchant Culture and the Visual in the Italian Renaissance		**10:30a - 12:00p** Collecting and Memory			**2:00p - 3:30p** Early Modern Merchants as Collectors					
Hilton Montreal Bonaventure Outremont		**8:45a - 10:15a** Translation Theory and Practice in Renaissance Italy I		**10:30a - 12:00p** Translation Theory and Practice in Renaissance Italy II			**2:00p - 3:30p** Narrative Technique in Tasso's *Gerusalemme liberata*					

Thursday (Cont'd.)

	8:00am	9:00am	10:00am	11:00am	12:00pm	1:00pm	2:00pm	3:00pm	4:00pm	5:00pm	6:00pm	7:00pm
Hilton Montreal Bonaventure Lasalle		**8:45a - 10:15a** Women and Healthcare in Early Modern Europe		**10:30a - 12:00p** Staging Renaissance Medical Knowledge			**2:00p - 3:30p** The Theologian, the Physician, the Chancellor: Changing Perspectives in Aristotelianism, Medicine, and Experimentation in the Late Sixteenth and Early Seventeenth Centuries		**3:45p - 5:15p** Anatomy in the Renaissance: Commemorating Marcantonio Della Torre (ca. 1481-1511)			
Hilton Montreal Bonaventure Lachine		**8:45a - 10:15a** Circulating Lives and Texts in Early Modern England		**10:30a - 12:00p** Women, Image, and Identity in the European Courts I: Female Networks: Constructing the Entourage			**2:00p - 3:30p** English Literature in the Seventeenth Century		**3:45p - 5:15p** Courts and Cultural Patronage			
Hilton Montreal Bonaventure Verdun		**8:45a - 10:15a** Spanish Drama		**10:30a - 12:00p** Iberian Letters and Learning			**2:00p - 3:30p** Spanish Emblems in Spain and the New World		**3:45p - 5:15p** Transatlantic Identities in the Early Modern Hispanic World			
Marriott Chateau Champlain Le Caf Conc					**12:15p - 2:00p** Council Luncheon - by invitation only							
Marriott Chateau Champlain Salon Habitation B		**8:45a - 10:15a** An Age of Transition I: Rethinking the Italian Wars (1494-1559): Politics and Communication		**10:30a - 12:00p** An Age of Transition II: Rethinking the Italian Wars (1494-1559): The Wars Seen from Outside			**2:00p - 3:30p** An Age of Transition III: Rethinking the Italian Wars (1494-1559): Legacies of War		**3:45p - 5:15p** Political Theology and Secular Politics			

Thursday (Cont'd.)

	8:00am	9:00am	10:00am	11:00am	12:00pm	1:00pm	2:00pm	3:00pm	4:00pm	5:00pm	6:00pm	7:00pm
Marriott Chateau Champlain Huronie A		**8:45a - 10:15a** Renaissance Libraries and Collections I		**10:30a - 12:00p** Renaissance Libraries and Collections II			**2:00p - 3:30p** Renaissance Libraries and Collections III		**3:45p - 5:15p** Renaissance Libraries and Collections IV			
Marriott Chateau Champlain Huronie B		**8:45a - 10:15a** Getting a Feeling for Early Modern Theater		**10:30a - 12:00p** Staging the Sacred in Italian Renaissance Theater I			**2:00p - 3:30p** Staging the Sacred in Italian Renaissance Theater II		**3:45p - 5:15p** Theater and the Reformation of Space in Early Modern Europe I: Sacred and Elite			
Marriott Chateau Champlain Terrasse		**8:45a - 10:15a** Early Modern Italian Identities I		**10:30a - 12:00p** Early Modern Italian Identities II			**2:00p - 3:30p** Early Modern Italian Identities III		**3:45p - 5:15p** Early Modern Italian Identities IV			
Marriott Chateau Champlain Maisonneuve B		**8:45a - 10:15a** Ficino I: Love, Art, and Death		**10:30a - 12:00p** Ficino II: Philology and Mimesis			**2:00p - 3:30p** Ficino III: "In thy light shall we see light"		**3:45p - 5:15p** Ficino IV: Politics and Religion			
Marriott Chateau Champlain Maisonneuve C		**8:45a - 10:15a** Tragedy and the Tragic in Early Modern France I		**10:30a - 12:00p** Tragedy and the Tragic in Early Modern France II			**2:00p - 3:30p** Cloistered Voices I: Reading and Writing in English Convents		**3:45p - 5:15p** Cloistered Voices II: Exile and Identity in English Convents			
Marriott Chateau Champlain Maisonneuve E		**8:45a - 10:15a** Reformatting the Psalms: English Biblical Paraphrase in Print		**10:30a - 12:00p** Spiritual Exercises in Early Modern Europe			**2:00p - 3:30p** Erasmus and the Bible		**3:45p - 5:15p** Psalms and Sonnets: Renaissance Penitential Poetry			

Thursday (Cont'd.)

	8:00am	9:00am	10:00am	11:00am	12:00pm	1:00pm	2:00pm	3:00pm	4:00pm	5:00pm	6:00pm	7:00pm
Marriott Chateau Champlain Maisonneuve F		**8:45a - 10:15a** From Mythographers of the Past to Mythmakers of Modernity I		**10:30a - 12:00p** From Mythographers of the Past to Mythmakers of Modernity II			**2:00p - 3:30p** From Mythographers of the Past to Mythmakers of Modernity III		**3:45p - 5:15p** Republicanism and Utopia in the Renaissance			

ROOM CHART — *Friday 25 March 2011*

	8:00am	9:00am	10:00am	11:00am	12:00pm	1:00pm	2:00pm	3:00pm	4:00pm	5:00pm	6:00pm	7:00pm
Hilton Montreal Bonaventure Ballroom Westmount/ Outremont											**6:00p - 7:30p** Plenary Session: Atlantic History	
Hilton Montreal Bonaventure Fontaine C		**8:45a - 10:15a** New Technologies and Renaissance Studies V: Encoding and Visualization		**10:30a - 12:00p** New Technologies and Renaissance Studies VI: Roundtable on Moving Textual Studies Online, via Implementing New Knowledge Environments			**2:00p - 3:30p** New Technologies and Renaissance Studies VII: Emblematica and Iter		**3:45p - 5:15p** New Technologies and Renaissance Studies VIII: Geography, Philology, and Remediation			
Hilton Montreal Bonaventure Fontaine D		**8:45a - 10:15a** Vasari at the 500-Year Mark II: The Palazzo Vecchio		**10:30a - 12:00p** Vasari at the 500-Year Mark III: Constructing the Artist			**2:00p - 3:30p** Vasari at the 500-Year Mark IV: The Lives and its Sources		**3:45p - 5:15p** Vasari at the 500-Year Mark V			
Hilton Montreal Bonaventure Fontaine E		**8:45a - 10:15a** Monks, Friars, and Learning		**10:30a - 12:00p** Tales from the Streets of Early Modern Europe I			**2:00p - 3:30p** Tales from the Streets of Early Modern Europe II		**3:45p - 5:15p** Tales from the Streets of Early Modern Europe III			
Hilton Montreal Bonaventure Fontaine F		**8:45a - 10:15a** Europe and Its Others: Beyond the New World I		**10:30a - 12:00p** Europe and Its Others: Beyond the New World II			**2:00p - 3:30p** Europe and Its Others: Seeing and Imagining I		**3:45p - 5:15p** Europe and Its Others: Seeing and Imagining II			

Friday (Cont'd.)

	8:00am	9:00am	10:00am	11:00am	12:00pm	1:00pm	2:00pm	3:00pm	4:00pm	5:00pm	6:00pm	7:00pm
Hilton Montreal Bonaventure Fontaine G		**8:45a - 10:15a** Renaissance Women: The Public/Private Dichotomy I		**10:30a - 12:00p** Renaissance Women: The Public/Private Dichotomy II			**2:00p - 3:30p** Renaissance Jurisprudence and Philosophy of Law I		**3:45p - 5:15p** Renaissance Jurisprudence and Philosophy of Law II			
Hilton Montreal Bonaventure Fontaine H		**8:45a - 10:15a** Bartolus of Sassoferrato and His Age I		**10:30a - 12:00p** Bartolus of Sassoferrato and His Age II			**2:00p - 3:30p** Women and Power in the French Renaissance I		**3:45p - 5:15p** Women and Power in the French Renaissance II			
Hilton Montreal Bonaventure Portage		**8:45a - 10:15a** What Next? Submissions, Traditions, and Trends in Renaissance Journals		**10:30a - 12:00p** The Future of the History of the Book			**2:00p - 3:30p** From Humanism to the Humanities, After Twenty-Five Years		**3:45p - 5:15p** Author Meets Critics: Paul Richard Blum on Philosophy of Religion in the Renaissance			
Hilton Montreal Bonaventure Mansfield		**8:45a - 10:15a** Le texte de la Renaissance: Honoring François Rigolot I: Discourses		**10:30a - 12:00p** Le texte de la Renaissance: Honoring François Rigolot II: Rabelais and De Navarre			**2:00p - 3:30p** Le texte de la Renaissance: Honoring François Rigolot III: Proteo Mutabilior: Marot's Poetic Persona in Context		**3:45p - 5:15p** Le texte de la Renaissance: Honoring François Rigolot IV: Poésie et Renaissance			
Hilton Montreal Bonaventure Salon Castilion		**8:45a - 10:15a** French Connections		**10:30a - 12:00p** Machiavelli: His Political and Intellectual Context			**2:00p - 3:30p** Montaigne: Medicine, Law, Ethics, Finance		**3:45p - 5:15p** Reading From Different Perspectives: New Work in the Seventeenth Century			

Friday (Cont'd.)

	8:00am	9:00am	10:00am	11:00am	12:00pm	1:00pm	2:00pm	3:00pm	4:00pm	5:00pm	6:00pm	7:00pm
Hilton Montreal Bonaventure Frontenac		**8:45a - 10:15a** The Nature of Ores: Early Modern Metallurgy		**10:30a - 12:00p** The Renaissance of Late Derrida			**2:00p - 3:30p** The Image of the Good Military Commander and His Education in the Late Sixteenth Century: Political, Artistic, and Literary Paths		**3:45p - 5:15p** Reason and Unreason in Italian Letters			
Hilton Montreal Bonaventure Fundy		**8:45a - 10:15a** Word and Deed: Mendicants to the World I		**10:30a - 12:00p** Word and Deed: Mendicants to the World II			**2:00p - 3:30p** Word and Deed: Mendicants to the World III		**3:45p - 5:15p** Milan: Open City			
Hilton Montreal Bonaventure Longueuil		**8:45a - 10:15a** The Word as Act and Object I: Transformations		**10:30a - 12:00p** The Word as Act and Object II: Transmission			**2:00p - 3:30p** Lost in Translation: Word and Image in the Renaissance		**3:45p - 5:15p** Painting Flowers, Desire, and Tragedy			
Hilton Montreal Bonaventure Pointe-aux-Trembles		**8:45a - 10:15a** Early Modern Self-Help I: Conduct Manuals and Correspondence		**10:30a - 12:00p** Early Modern Self-Help II: The Sciences			**2:00p - 3:30p** Geographies of Empire: The Venetian Stato di Mar and Stato di Terra Reconsidered I: Patronage and Cultural Exchange		**3:45p - 5:15p** Geographies of Empire: The Venetian Stato di Mar and Stato di Terra Reconsidered II: Patterns of Exchange			
Hilton Montreal Bonaventure Jacques Cartier		**8:45a - 10:15a** Renaissance Transformations of Antiquity I: Humanist Historiography		**10:30a - 12:00p** Renaissance Transformations of Antiquity II: Harmonia mundi			**2:00p - 3:30p** Perspectives on Nicholas of Cusa I		**3:45p - 5:15p** Perspectives on Nicholas of Cusa II			

Friday (Cont'd.)

	8:00am	9:00am	10:00am	11:00am	12:00pm	1:00pm	2:00pm	3:00pm	4:00pm	5:00pm	6:00pm	7:00pm
Hilton Montreal Bonaventure St-Leonard		**8:45a - 10:15a** Laughing Ladies in Renaissance France		**10:30a - 12:00p** The New Prometheus: Boccaccio's Mythopoetic Humanism			**2:00p - 3:30p** The Soul		**3:45p - 5:15p** Humanism in the Wider World			
Hilton Montreal Bonaventure St-Michel		**8:45a - 10:15a** Sacred and Sexual in Early Modern Biblical Exegesis and Poetry		**10:30a - 12:00p** Sacred and Sexual in Early Modern Italian Art			**2:00p - 3:30p** Accessing the Holy through Body and in Image		**3:45p - 5:15p** Saints in the Pre-Tridentine Liturgy: Words, Music, and Images			
Hilton Montreal Bonaventure St-Laurent		**8:45a - 10:15a** Boccaccio's Three Rings and Hermeneutic Circles: Theoretical and Practical Approaches to *Decameron* 1.3		**10:30a - 12:00p** Renaissance Philosophy			**2:00p - 3:30p** Early Modern Fairy Tales		**3:45p - 5:15p** The New World Order of the *Gerusalemme liberata*			
Hilton Montreal Bonaventure St-Pierre		**8:45a - 10:15a** Voyage dans les livres rares des XVe et XVIe siècles		**10:30a - 12:00p** Italian Travels			**2:00p - 3:30p** The Other and the Fantastic in Renaissance Travel		**3:45p - 5:15p** Renaissance Travel and Representations of Space			
Hilton Montreal Bonaventure St-Lambert		**8:45a - 10:15a** New Work in Renaissance Studies		**10:30a - 12:00p** Possible Worlds and Early Modern Poetics			**2:00p - 3:30p** Reproducing (in) Renaissance England		**3:45p - 5:15p** Montaigne in England			
Hilton Montreal Bonaventure Mont-Royal		**8:45a - 10:15a** Judgment in Crisis: Politics and Poetics in Seventeenth-Century England		**10:30a - 12:00p** Spenser's Aesthetics			**2:00p - 3:30p** Spenserian Contexts		**3:45p - 5:15p** Time and Narrative in Spenser's *Faerie Queene*			

Friday (Cont'd.)

	8:00am	9:00am	10:00am	11:00am	12:00pm	1:00pm	2:00pm	3:00pm	4:00pm	5:00pm	6:00pm	7:00pm
Hilton Montreal Bonaventure Hampstead		**8:45a - 10:15a** Versions of Realism in Seventeenth-Century Art I		**10:30a - 12:00p** Versions of Realism in Seventeenth-Century Art II			**2:00p - 3:30p** Gian Lorenzo Bernini: Interdisciplinary Panel I		**3:45p - 5:15p** Gian Lorenzo Bernini: Interdisciplinary Panel II			
Hilton Montreal Bonaventure Cote St-Luc		**8:45a - 10:15a** Burial and Commemoration in the Early Modern Mediterranean I		**10:30a - 12:00p** Burial and Commemoration in the Early Modern Mediterranean II			**2:00p - 3:30p** The Netherlands and Global Visual Culture, 1400-1700		**3:45p - 5:15p** Virgins and Births			
Hilton Montreal Bonaventure Westmount		**8:45a - 10:15a** English Letters and Learning		**10:30a - 12:00p** Some Other Renaissance Ovids			**2:00p - 3:30p** Learning and Dissent in Early Modern France		**3:45p - 5:15p** The Irish in Renaissance Venice and Rome: Humanism and Printing			
Hilton Montreal Bonaventure Outremont		**8:45a - 10:15a** New Scholarship on Henry, Prince of Wales (1594-1612) I		**10:30a - 12:00p** New Scholarship on Henry, Prince of Wales (1594-1612) II			**2:00p - 3:30p** Shakespeare		**3:45p - 5:15p** Meeting of Representatives of Associate Organizations - by invitation only			
Hilton Montreal Bonaventure Lasalle		**8:45a - 10:15a** The Renaissance Banquet: Images and Codes I		**10:30a - 12:00p** The Renaissance Banquet: Images and Codes II			**2:00p - 3:30p** Decorated Music I: Visual Art in a Musical Context		**3:45p - 5:15p** Decorated Music II: Visual Art in a Musical Context			

Friday (Cont'd.)

	8:00am	9:00am	10:00am	11:00am	12:00pm	1:00pm	2:00pm	3:00pm	4:00pm	5:00pm	6:00pm	7:00pm
Hilton Montreal Bonaventure Lachine		**8:45a - 10:15a** Materializing the Family: People and Things in the Early Modern Domestic Interior I		**10:30a - 12:00p** Materializing the Family: People and Things in the Early Modern Domestic Interior II			**2:00p - 3:30p** The Representation of the Interior in Renaissance Architectural Drawings I		**3:45p - 5:15p** The Representation of the Interior in Renaissance Architectural Drawings II			
Hilton Montreal Bonaventure Verdun		**8:45a - 10:15a** New Approaches to Machiavelli as a Political Philosopher					**2:00p - 3:30p** Patrons, Princes, and Texts: Roundtable in Honor of Benjamin G. Kohl		**3:45p - 5:15p** Michelangelo Today			
Marriott Chateau Champlain Salon Habitation B		**8:45a - 10:15a** Sidney Circle Contexts		**10:30a - 12:00p** Sidney Circle I: Lyric Voice			**2:00p - 3:30p** Sidney Circle II: Lyric Voice and Song		**3:45p - 5:15p** Sidney Circle III: Ritual and Romance			
Marriott Chateau Champlain Huronie A		**8:45a - 10:15a** Early Printed Sources of Music and Art in Renaissance Europe		**10:30a - 12:00p** Printed Books and the Production of Meaning			**2:00p - 3:30p** Italian Musical Manuscripts		**3:45p - 5:15p** Literary Possibilities			
Marriott Chateau Champlain Huronie B		**8:45a - 10:15a** Theater and the Reformation of Space in Early Modern Europe II: City and Nation		**10:30a - 12:00p** Theater and the Reformation of Space in Early Modern Europe III: Property, Body, Senses			**2:00p - 3:30p** Theater and the Reformation of Space in Early Modern Europe IV: Virtual and Actual Spaces		**3:45p - 5:15p** Theater and the Reformation of Space in Early Modern Europe V: Roundtable			
Marriott Chateau Champlain Terrasse		**8:45a - 10:15a** Early Modern Italian Identities V		**10:30a - 12:00p** Early Modern Italian Identities VI			**2:00p - 3:30p** Early Modern Italian Identities VII		**3:45p - 5:15p** Early Modern Italian Identities VIII			

Friday (Cont'd.)

	8:00am	9:00am	10:00am	11:00am	12:00pm	1:00pm	2:00pm	3:00pm	4:00pm	5:00pm	6:00pm	7:00pm
Marriott Chateau Champlain Maisonneuve B		**8:45a - 10:15a** Ficino V: Naples, Spain, and England		**10:30a - 12:00p** Ficino VI: Magic and Proportion			**2:00p - 3:30p** Incorporeals Matter: Perspectives on Ficino, Pico, and the Aftermath		**3:45p - 5:15p** New Perspectives on Patrizi the Platonist			
Marriott Chateau Champlain Maisonneuve C		**8:45a - 10:15a** Words about Images in Early Modern Europe I: Ekphrasis and Autobiography		**10:30a - 12:00p** Words about Images in Early Modern Europe II: Texts Framing Faith (Germany, Flanders)			**2:00p - 3:30p** Words about Images in Early Modern Europe III: Iconoclasm and Its Aftermath in Flanders		**3:45p - 5:15p** Words about Images in Early Modern Europe IV: Art Theory in the Netherlands			
Marriott Chateau Champlain Maisonneuve E		**8:45a - 10:15a** Mendicant Practices of Poverty and Mysticism in Renaissance Italian Convents		**10:30a - 12:00p** Exile, Expulsion, and Religious Refugees I: Inclusion/Exclusion: Real and Symbolic Spaces of Exile			**2:00p - 3:30p** Exile, Expulsion, and Religious Refugees II: Interfaith in Exile: Christians, Jews, and Muslims in Early Modern Europe		**3:45p - 5:15p** Exile, Expulsion, Religious Refugees III: Narrative Strategies: Others in Past and Present			
Marriott Chateau Champlain Maisonneuve F		**8:45a - 10:15a** Ethics, Politics, and Cosmography in Cervantes' Prose		**10:30a - 12:00p** Performance and Performativity in Cervantes			**2:00p - 3:30p** Solo Madrid es Corte?: The Kaleidoscope of Experiences in the Urban World of the Spanish Habsburgs I		**3:45p - 5:15p** Solo Madrid es Corte?: The Kaleidoscope of Experiences in the Urban World of the Spanish Habsburgs II			

ROOM CHART — *Saturday 26 March 2011*

	8:00am	9:00am	10:00am	11:00am	12:00pm	1:00pm	2:00pm	3:00pm	4:00pm	5:00pm	6:00pm	7:00pm	8:00pm	9:00pm
Hilton Montreal Bonaventure Ballroom Westmount/ Outremont											**6:00p - 7:30p** Josephine Waters Bennett Lecture		**7:30p - 9:30p** Closing Reception	
Hilton Montreal Bonaventure Fontaine C		**8:45a - 10:15a** Les lettres du Japon et de l'Orient dans la France de la Renaissance: French Digital Library and Book Anthology		**10:30a - 12:00p** Digital Representation of Musical Sources I: Issues and Applications			**2:00p - 3:30p** Digital Representation of Musical Sources II: Optical Music Recognition of Renaissance Sources							
Hilton Montreal Bonaventure Fontaine D		**8:45a - 10:15a** Splendor and Decorum I: Living with Art in the Late Renaissance, 1550-1650: Wall Decorations and the Display of Art		**10:30a - 12:00p** Splendor and Decorum II: Living with Art in the Late Renaissance, 1550-1650: Patterns of Display			**2:00p - 3:30p** Splendor and Decorum III: Living with Art in the Late Renaissance, 1550-1650: Indoor-Outdoor Display of Art		**3:45p - 5:15p** Splendor and Decorum IV: Living with Art in the Late Renaissance, 1550-1650: Courtly Display				
Hilton Montreal Bonaventure Fontaine E		**8:45a - 10:15a** Representations of Nature in Seventeenth-Century Italy I		**10:30a - 12:00p** Representations of Nature in Seventeenth-Century Italy II			**2:00p - 3:30p** Representations of Nature in Seventeenth-Century Italy III		**3:45p - 5:15p** Women, Image, and Identity in the European Courts IV: Negotiating the Foreign Court					

Saturday (Cont'd.)

	8:00am	9:00am	10:00am	11:00am	12:00pm	1:00pm	2:00pm	3:00pm	4:00pm	5:00pm	6:00pm	7:00pm	8:00pm	9:00pm
Hilton Montreal Bonaventure Fontaine F		**8:45a - 10:15a** Sociability across Borders and Salon Entertainments Panel I: Transnational Sociability and Early Modern Women of the Court		**10:30a - 12:00p** Sociability across Borders and Salon Entertainments Panel II: Sociability and Early Modern Italian Academies			**2:00p - 3:30p** Physiognomy, Disfigurement, and the Early Modern Grotesque I		**3:45p - 5:15p** Physiognomy, Disfigurement, and the Early Modern Grotesque II					
Hilton Montreal Bonaventure Fontaine G		**8:45a - 10:15a** Beyond Europe: Visions from Java to America		**10:30a - 12:00p** France and New France: Early Modern Connections			**2:00p - 3:30p** Portugal outside Portugal: Portuguese Commercial, Learned, Artistic, and Social Networks in the Early Modern Period		**3:45p - 5:15p** Multicultural or Polysemantic? Art, Architecture, and Urbanism in Famagusta (14th-16th centuries)					
Hilton Montreal Bonaventure Fontaine H		**8:45a - 10:15a** Women's Work: Gendered Translation in Renaissance England		**10:30a - 12:00p** Women's Resistance in Early Modern England			**2:00p - 3:30p** Divergent Patterns: The Contributions of Women and Others to the Renaissance Humanist Tradition		**3:45p - 5:15p** Representing Female Emotion in the Renaissance					
Hilton Montreal Bonaventure Portage		**8:45a - 10:15a** Triumphal Culture in Europe		**10:30a - 12:00p** Triumphs and Triumphal Entries			**2:00p - 3:30p** Triumphal Entries into Genoa, Rome, and Venice during the Sixteenth Century		**3:45p - 5:15p** The Many Faces of the Queen in the Mid-Sixteenth Century					

Saturday (Cont'd.)

	8:00am	9:00am	10:00am	11:00am	12:00pm	1:00pm	2:00pm	3:00pm	4:00pm	5:00pm	6:00pm	7:00pm	8:00pm	9:00pm
Hilton Montreal Bonaventure Inscription 2		**8:45a - 10:15a** Geographies of Empire: The Venetian Stato di Mar and Stato di Terra Reconsidered III: Politics and Representations of Power		**10:30a - 12:00p** Geographies of Empire: The Venetian Stato di Mar and Stato di Terra Reconsidered IV: Legal and Religious Boundaries			**2:00p - 3:30p** Geographies of Empire: The Venetian Stato di Mar and Stato di Terra Reconsidered V: Officials and Their Activities		**3:45p - 5:15p** Geographies of Empire: The Venetian Stato di Mar and Stato di Terra Reconsidered VI: The State of Research and Where Next?					
Hilton Montreal Bonaventure Mansfield		**8:45a - 10:15a** Le texte de la Renaissance: Honoring François Rigolot V: Montaigne		**10:30a - 12:00p** Le texte de la Renaissance: Honoring François Rigolot VI: Critical Perspectives			**2:00p - 3:30p** Charles de Bovelles and Renaissance Education		**3:45p - 5:15p** Sticks and Stones: Functions and Representations of Violence in Sixteenth-Century France					
Hilton Montreal Bonaventure Salon Castilion		**8:45a - 10:15a** Tensions and Conflicts in the Milanese State: City, Contado, and Regime under the Visconti and Sforza		**10:30a - 12:00p** Excessive Language in Late Renaissance France					**3:45p - 5:15p** Secrets and Secrecy in Marguerite de Navarre					
Hilton Montreal Bonaventure Frontenac		**8:45a - 10:15a** Neo-Latin Poetics I		**10:30a - 12:00p** Neo-Latin Poetics II			**2:00p - 3:30p** Neo-Latin Poetics III		**3:45p - 5:15p** The Seventeenth-Century Exotic: Violence, Race, Gender, Country					

Saturday (Cont'd.)

	8:00am	9:00am	10:00am	11:00am	12:00pm	1:00pm	2:00pm	3:00pm	4:00pm	5:00pm	6:00pm	7:00pm	8:00pm	9:00pm
Hilton Montreal Bonaventure Fundy		**8:45a - 10:15a** Shakespeare and the Parsing of Knowledge		**10:30a - 12:00p** Shakespeare and Secrecy			**2:00p - 3:30p** Shakespeare and Agamben		**3:45p - 5:15p** Assembling Shakespeare: Playbook Collections and Collectors in Scotland					
Hilton Montreal Bonaventure Longueuil		**8:45a - 10:15a** Alessandro de' Medici, First Duke of Florence: Memory, Myths, and Murder in Sixteenth-Century Florence		**10:30a - 12:00p** Official Historiography			**2:00p - 3:30p** Music and Culture		**3:45p - 5:15p** Aspects of Music Theory					
Hilton Montreal Bonaventure Pointe-aux-Trembles		**8:45a - 10:15a** Bodies, Healers, and the Law in Early Modern Italy		**10:30a - 12:00p** Devils, Carnivals, and Decapitations in Renaissance Italy			**2:00p - 3:30p** Luxury and Its Discontents in Renaissance Italy		**3:45p - 5:15p** Chronicling and Commemorating Death in Renaissance Italy					
Hilton Montreal Bonaventure Jacques Cartier		**8:45a - 10:15a** English Humanism		**10:30a - 12:00p** Humanism in England			**2:00p - 3:30p** Humanism and the Scholastic Tradition		**3:45p - 5:15p** Humanism and the Performing Arts					

Saturday (Cont'd.)

	8:00am	9:00am	10:00am	11:00am	12:00pm	1:00pm	2:00pm	3:00pm	4:00pm	5:00pm	6:00pm	7:00pm	8:00pm	9:00pm
Hilton Montreal Bonaventure St-Leonard		**8:45a - 10:15a** Politics, Representation, and Political Culture in Earlier Stuart Britain		**10:30a - 12:00p** To Bring the Soul to Rest: Conceptions of Death, Judgment, and the Soul in Early Modern English Writings			**2:00p - 3:30p** Rhetoric and Style		**3:45p - 5:15p** Satire in Late Elizabethan England					
Hilton Montreal Bonaventure St-Michel		**8:45a - 10:15a** Cities and Their Images		**10:30a - 12:00p** Italy: Culture and Courts			**2:00p - 3:30p** The Counter-Reformation in Bologna		**3:45p - 5:15p** Tortona as Case Study of the Tridentine Reform					
Hilton Montreal Bonaventure St-Laurent		**8:45a - 10:15a** Bess of Hardwick's Letters		**10:30a - 12:00p** Renaissance Popes			**2:00p - 3:30p** Sovereignty and the Limits of Power in Renaissance Italy		**3:45p - 5:15p** Sharing Spaces: Neighborhoods and Social Interactions in Early Modern Rome					
Hilton Montreal Bonaventure St-Pierre		**8:45a - 10:15a** The Historiography of Renaissance Philosophy		**10:30a - 12:00p** The Irreligious Turn: Finding the Ungodly in the Renaissance			**2:00p - 3:30p** Political Factions and Learned Men in Renaissance Florence		**3:45p - 5:15p** Poliziano: Scholar, Poet, Pontifex					
Hilton Montreal Bonaventure St-Lambert		**8:45a - 10:15a** Corneille and Rotrou: The Heroics of Language, Law, and the Sublime		**10:30a - 12:00p** Skepticism, Subjectivity, and Autobiography: The Literary Imagination of Fulke Greville			**2:00p - 3:30p** The Complaint Genre in Elizabethan England		**3:45p - 5:15p** Andrew Marvell and the Renaissance					

Saturday (Cont'd.)

	8:00am	9:00am	10:00am	11:00am	12:00pm	1:00pm	2:00pm	3:00pm	4:00pm	5:00pm	6:00pm	7:00pm	8:00pm	9:00pm
Hilton Montreal Bonaventure Mont-Royal		**8:45a - 10:15a** Experiments in Baroque Naples		**10:30a - 12:00p** Rome Revitalized: A Reassessment			**2:00p - 3:30p** Representing the Sack of Rome		**3:45p - 5:15p** Others in Renaissance Eyes					
Hilton Montreal Bonaventure Hampstead		**8:45a - 10:15a** French Painting ca. 1500: New Discoveries, New Approaches I: Production and Patronage in Bourges		**10:30a - 12:00p** French Painting ca. 1500: New Discoveries, New Approaches II: Tours and Courtly Painting			**2:00p - 3:30p** French Painting ca. 1500: New Discoveries, New Approaches III: Artistic Transfer at Home and Abroad		**3:45p - 5:15p** Studies in Renaissance Painting					
Hilton Montreal Bonaventure Cote St-Luc		**8:45a - 10:15a** Christian-Muslim Relations in Early Modern Europe I		**10:30a - 12:00p** Christian-Muslim Relations in Early Modern Europe II			**2:00p - 3:30p** Muslims and Christians in Spain, Rome, and the Ottoman Empire		**3:45p - 5:15p** Africans in European Culture					
Hilton Montreal Bonaventure Westmount		**8:45a - 10:15a** The Global Renaissance Revisited		**10:30a - 12:00p** Landscape and Gender in the Early Modern World			**2:00p - 3:30p** Mourners and Devotion in Renaissance Art		**3:45p - 5:15p** Portraits and Portraiture					
Hilton Montreal Bonaventure Outremont		**8:45a - 10:15a** Giovanni Gentile's Renaissance		**10:30a - 12:00p** German Renaissances			**2:00p - 3:30p** Sensory Perception in the Early Modern World I		**3:45p - 5:15p** Sensory Perception in the Early Modern World II					

Saturday (Cont'd.)

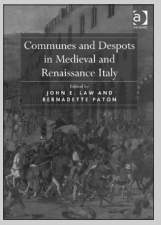
	8:00am	9:00am	10:00am	11:00am	12:00pm	1:00pm	2:00pm	3:00pm	4:00pm	5:00pm	6:00pm	7:00pm	8:00pm	9:00pm
Hilton Montreal Bonaventure Lasalle		**8:45a - 10:15a** Florentines and Chapels		**10:30a - 12:00p** *Per le nozze fiorentine*: *Cassoni*, Paintings, and Precious Objects to Celebrate Marriage in 14th-16th-Century Florence			**2:00p - 3:30p** Art and Patronage in Sixteenth-Century Mantua		**3:45p - 5:15p** Competition and Dialogue in Renaissance Art					
Hilton Montreal Bonaventure Lachine		**8:45a - 10:15a** Representing Sacred Texts in Early Modern Spain		**10:30a - 12:00p** Baroque Madrid: The Secular and Sacred City			**2:00p - 3:30p** Art and the Body in Early Modern Spain		**3:45p - 5:15p** Artistic Nobility and Noble Artists in Early Modern Spain					
Hilton Montreal Bonaventure Verdun		**8:45a - 10:15a** Scientists, Travellers, and Antiquarians and the Problem of Wonders in the Early Modern Period		**10:30a - 12:00p** Learned Travel in Renaissance Learning			**2:00p - 3:30p** Networks of Taste and Trade: The International Iberian Book		**3:45p - 5:15p** Eastern Travels					
Marriott Chateau Champlain Salon Habitation B		**8:45a - 10:15a** Picking up the Threads: Form and Function in Early Modern Tapestry		**10:30a - 12:00p** New Research on Early Jesuit Art			**2:00p - 3:30p** The Arts of the Other Friars: Cultural Production of the Smaller Mendicant Orders		**3:45p - 5:15p** The Sign of the Artist					

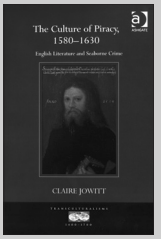
Saturday (Cont'd.)

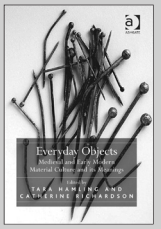
	8:00am	9:00am	10:00am	11:00am	12:00pm	1:00pm	2:00pm	3:00pm	4:00pm	5:00pm	6:00pm	7:00pm	8:00pm	9:00pm
Marriott Chateau Champlain Huronie A		**8:45a - 10:15a** Problems of Attribution in Manuscript and Print		**10:30a - 12:00p** English Manuscript Verse Miscellanies			**2:00p - 3:30p** Gender and Manuscript Studies		**3:45p - 5:15p** Seventeenth-Century Women's Manuscripts					
Marriott Chateau Champlain Huronie B		**8:45a - 10:15a** Comedy and Society in Renaissance Italy I		**10:30a - 12:00p** Comedy and Society in Renaissance Italy II			**2:00p - 3:30p** Italian Comedy: Tricks, Tricksters, and Happy Endings		**3:45p - 5:15p** Upstaging Urban Order in Italian Renaissance Comedies					
Marriott Chateau Champlain Terrasse		**8:45a - 10:15a** John Donne I: Donne Writes Letters		**10:30a - 12:00p** John Donne II: Donne and the Hebrew Scriptures			**2:00p - 3:30p** John Donne III: Donne's Theo-Philosophy		**3:45p - 5:15p** John Donne IV: Donne, Civics, and Satire					
Marriott Chateau Champlain Maisonneuve B		**8:45a - 10:15a** Early Modern Italian Identities IX		**10:30a - 12:00p** The Antiquarian and His Tools: Lipsius's Use of Sources in His Study of Ancient Rome			**2:00p - 3:30p** French Renaissance Eccentricities		**3:45p - 5:15p** Theater, Music, and Performance					
Marriott Chateau Champlain Maisonneuve C		**8:45a - 10:15a** Words about Images in Early Modern Europe V: Art Theory in Italy and England		**10:30a - 12:00p** Words about Images in Early Modern Europe VI: Patronage and Reception (England, the Netherlands)			**2:00p - 3:30p** Words about Images in Early Modern Europe VII: The Art of Rembrandt van Rijn		**3:45p - 5:15p** The Early Modern Imagetext					

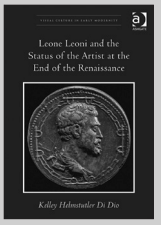
Saturday (Cont'd.)

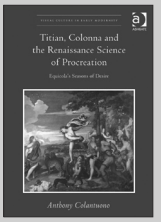
	8:00am	9:00am	10:00am	11:00am	12:00pm	1:00pm	2:00pm	3:00pm	4:00pm	5:00pm	6:00pm	7:00pm	8:00pm	9:00pm
Marriott Chateau Champlain Maisonneuve E		**8:45a - 10:15a** Exile, Expulsion, and Religious Refugees IV: Negotiating Coexistence: Adapting to Life in Exile		**10:30a - 12:00p** Exile, Expulsion, and Religious Refugees V: Divided by Faith? Exile, Radicalization, and Toleration			**2:00p - 3:30p** Exile, Expulsion, and Religious Refugees VI: Exile as Metaphor and/in Performance		**3:45p - 5:15p** Exile, Expulsion, and Religious Refugees VII: Interfaith in Exile: Christians, Jews, and Muslims in Early Modern Europe					
Marriott Chateau Champlain Maisonneuve F		**8:45a - 10:15a** Solo Madrid es Corte?: The Kaleidoscope of Experiences in the Urban World of the Spanish Habsburgs III		**10:30a - 12:00p** Solo Madrid es Corte?: The Kaleidoscope of Experiences in the Urban World of the Spanish Habsburgs IV			**2:00p - 3:30p** Solo Madrid es Corte?: The Kaleidoscope of Experiences in the Urban World of the Spanish Habsburgs V		**3:45p - 5:15p** Solo Madrid es Corte?: The Kaleidoscope of Experiences in the Urban World of the Spanish Habsburgs VI					











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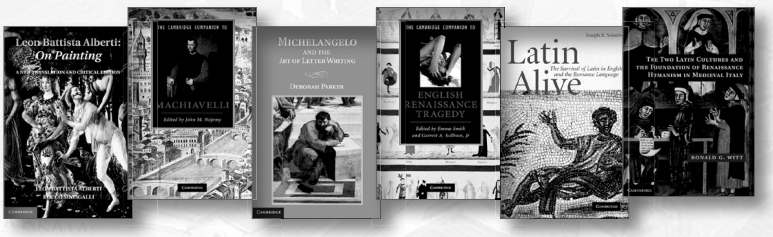

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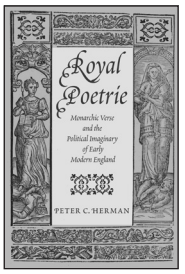

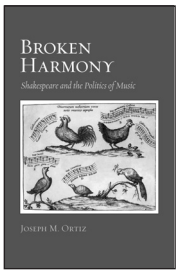

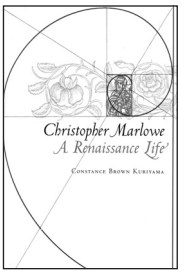

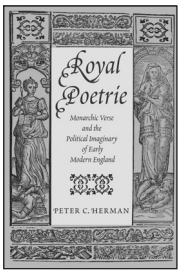

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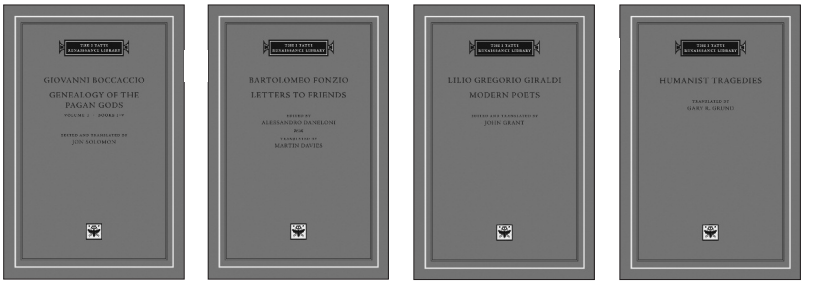

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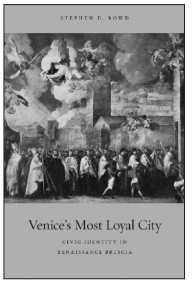

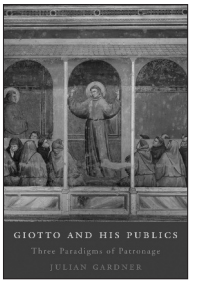

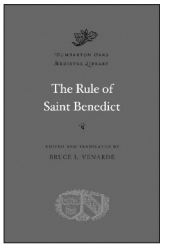

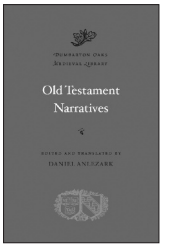

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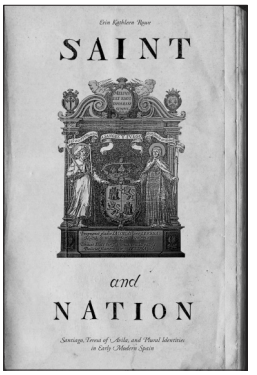

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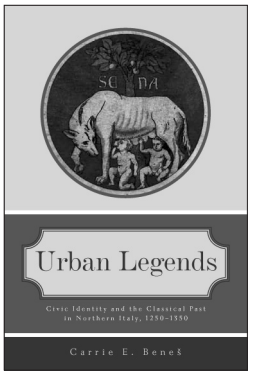

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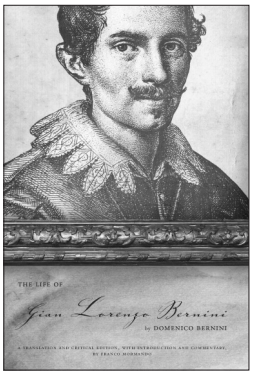

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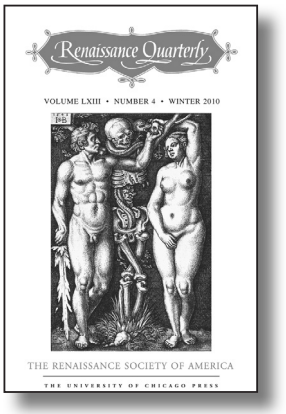

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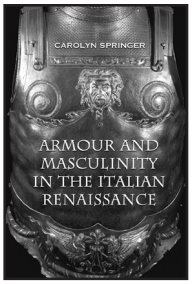

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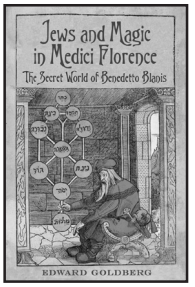

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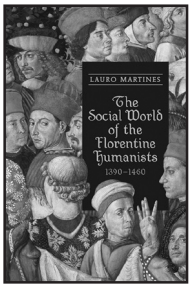

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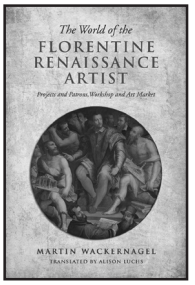

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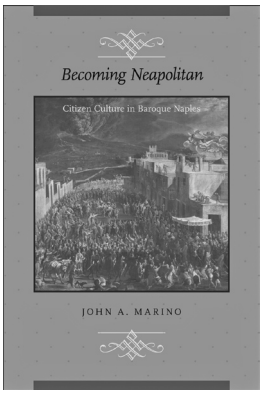

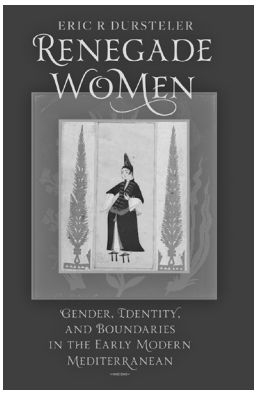

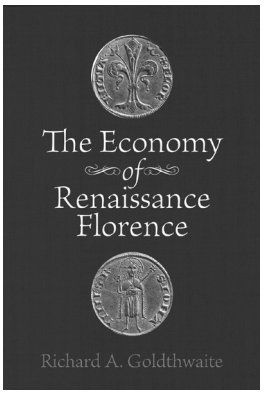

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