

**Thursday, March 23, 2006**  
**8:45–10:15 AM**

**Date:** Thursday, March 23, 2006

**Time:** 8:45–10:15

**Room:** Corintia

**Panel Title:** Renaissance Medals and Coins I

**Organizer:** Arne R. Flaten, *Coastal Carolina University*

**Chair:** Charles Rosenberg, *University of Notre Dame*

**Presenter:** Stephen K. Scher, *Independent Scholar*

**Paper Title:** Reggio Emilia, Milan, and the Mannerist Medal in Italy

**Abstract:** In the entire history of medallic art there is little that can compare with the curious and fantastic group of medals centered upon Reggio Emilia in the sixteenth century. With an oblique reference to Leone Leoni's medal of Ippolita Gonzaga and the similar piece by Jacopo da Trezzo, the Emilian medallists, whose work is usually uniface and cast in a lead alloy, produced a series of portraits of great originality. Both male and female subjects are clothed in agitated, filmy garments, and, in the case of the latter, with richly coiffed hair as if they were participating in some elaborate court masque. Often they are presented on pedestals following the form of ancient busts, with arms cut off just below the shoulder. This paper will attempt to discover the sources of such fascinating imagery as an element of Italian Mannerist art, and explain its presence in the medallic context.

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

**Paper Title:** Breaking News: Representing the Other on Portrait Medals

**Abstract:** One purpose of the portrait medal has always been to make accessible the faces of famous people, whether from the past or in the present. During an age of exploration and increasing crosscultural encounters, a particular and neglected function was the representation of foreigners. Medals thus satisfied the curiosity that now is fulfilled by news photography, illustrating differences in costume, hairstyle, and physiognomy. This paper will examine selected examples, ranging from Pisanello's medal of Emperor John VIII Palaeologus (1438–39) and Costanza da Ferrara's medal of Mohammad II (1481) to George Bower's medal of the ambassadors of Morocco and of Bantam (1682).

**Presenter:** Joanna Woods-Marsden, *University of California, Los Angeles*

**Paper Title:** Medallic and Painted Portraits of Isabella d'Este

**Abstract:** I am working on a comparative study of the visual construction of male and female identity in the Renaissance as reflected in portraits by Titian and his contemporaries. This paper will focus on various portraits, medallic and painted, created for Isabella d'Este, Marchesa of Mantua.

**Date:** Thursday, March 23, 2006

**Time:** 8:45–10:15

**Room:** Aragon

**Panel Title:** Gifting Art and Artful Gifts I

**Co-organizers:** Maria Ruvoldt, *Cooper-Hewitt Museum Masters' Program in the History of Decorative Arts* and Victoria Gardner Coates, *University of Pennsylvania*

**Chair:** Alexander Nagel, *University of Toronto*

**Presenter:** Maria Ruvoldt, *University of Pennsylvania*

**Paper Title:** Michelangelo's Slaves and the Gift of Liberty

**Abstract:** In 1542 Michelangelo gave two sculptures, the so-called *Rebellious Slave* and the *Dying Slave*, to Roberto Strozzi, a fellow Florentine resident in Rome. Although the gift ostensibly signified gratitude for Strozzi's hospitality during the artist's convalescence from a grave illness, it had strong political undertones. Shortly after receiving this extraordinary present, Strozzi, most likely with Michelangelo's consent, "re-gifted" the sculptures, presenting them to the French king, Francis I, as part of a last-ditch effort to persuade him to intervene on behalf of the Florentine Republic in its final struggle against Medici rule. This paper will explore how the act of the gift and the re-gift transformed the *Slaves* themselves. Originally conceived as part of the tomb of Julius II, the *Slaves* came to symbolize the artist himself — his attitude toward the non-finito, his Neoplatonic aspirations, and his central role as an object of both anti- and pro-Medicean propaganda.

**Presenter:** Victoria Gardner Coates, *University of Pennsylvania*

**Paper Title:** Creativity as a Gift, or the Issue of Intellectual Property in Cellini's *Vita*

**Abstract:** Benvenuto Cellini's autobiography functions as both the narrative of his life and as a document of sixteenth-century art theory. One major issue he addresses is ownership: who legally possessed the design from the moment of contract — patron or artist? Cellini restricts the patron's property to the value of the materials, and instead celebrates the artist's creative act — which remains his inviolate property — as the crucial element in the finished work. Cellini defines this property as a priceless gift to be freely given at the artist's discretion, but which cannot be bought. By repeating this pattern with the chalice of Clement VII, the *Perseus*, and the *Crucifixion*, Cellini establishes himself in a newly elevated role as he claims he is no longer a craftsman with a service to provide or goods to sell, but an equal in a position to bestow a precious gift in the course of a collaborative enterprise.

**Presenter:** Sheryl E. Reiss, *University of California, Riverside*

**Paper Title:** Politicized Exchanges: The Giving and Receiving of Gifts under the Medici Popes Leo X and Clement VII

**Abstract:** In his classic study of the anthropology of gift-giving, Marcel Mauss noted that in many cultures "exchanges and contracts take place in the form of presents; in theory these are voluntary, in reality they are given and reciprocated obligatorily." This understanding of the rituals and obligations of gift-giving very much applies to the unique culture of the Renaissance papacy. This paper explores the role of gifting during the pontificates of the Medici pontiffs Leo X (r. 1513–21) and Clement VII (r. 1523–34). Topics to be considered include the choice of recipients of presents from these popes; the diplomatic and personal motivations for their gift-giving; the often complex decision-making processes concerning gifts; and the artists chosen to fashion the precious works presented by Leo, Clement, and their entourage. Gifts presented to the Medici popes from rulers, favor-seekers, and artists including Cellini, Parmigianino, and Sebastiano del Piombo will also be considered.

**Date:** Thursday, March 23, 2006

**Time:** 8:45–10:15

**Room:** Barcelona I

**Panel Title:** The Monstrous in the French Renaissance

**Organizer:** Laure Gonin-Hartman, *Washington University, St. Louis*

**Chair:** Kathleen Long, *Cornell University*

**Presenter:** Bernd Renner, *The City University of New York, Brooklyn College*

**Paper Title:** Les monstres rabelaisiens: voyage satyrique vers la libération de la parole plurielle

**Abstract:** Ce travail propose une lecture de l'évolution de la fonction satirique du monstrueux dans le texte rabelaisien. Le monstre, cet élément farcesque dans le contexte de la parodie épique qui domine les deux premières chroniques, semble finir par devenir un facteur essentiel de la fameuse pluralité des sens qui distingue la satire complexe des Tiers et Quart Livres. La juxtaposition de personnages tels Loup Garou, Pantagruel ou Gargantua d'une part, et Quaresmeprenant, les Andouilles ou Gaster d'autre part illustrera ces changements. Nous tâcherons donc de retracer un développement qui éclaire et met en valeur l'ambiguïté perplexante grandissante du texte en fournissant une étude textuelle concrète d'un défi rationnel évoquant le rôle du merveilleux montaignien avant la lettre, défi qui chez Rabelais semble aller de pair avec une libéralisation des plus explicites du rapport entre signifiant et signifié.

**Presenter:** Laure Gonin-Hartman, *Washington University, St. Louis*

**Paper Title:** Monstruosité et poésie: le monstre dans la propagande religieuse chez Ronsard et d'Aubigné

**Abstract:** Pendant les guerres de religion, la figure du monstre entre en poésie non plus tant pour émerveiller les lecteurs, que pour les effrayer. Artistes, savants et écrivains, ont recours à ce nouvel outil pour défendre leur position, riposter ou attaquer leurs adversaires, par le biais des gravures, caricatures, sculptures et pamphlets. Au sein du conflit, deux poètes se distinguent, Ronsard, défenseur de la cause catholique, et d'Aubigné qui prend le parti des Protestants. Dans notre communication, nous montrerons comment ces deux poètes utilisent la figure du monstre comme outil rhétorique dans les *Discours* (1569) et *Les Tragiques* (1616), le premier pour déplorer l'invasion du "monstre hugnotique" et inciter ses contemporains à le bouter hors de France, le second pour dresser le portrait de certaines personnalités catholiques. Nous tenterons, enfin, de jeter les bases d'une nouvelle définition du monstre à la veille de l'époque classique.

**Date:** Thursday, March 23, 2006

**Time:** 8:45–10:15

**Room:** Barcelona II

**Panel Title:** The Early Modern House as a Cultural Artifact I: Self and Space

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

**Organizer and Chair:** Martin Elsky, *The City University of New York, The Graduate Center*

**Co-organizer:** Beth L. Holman

**Presenter:** Mary Trull, *St. Olaf College*

**Paper Title:** Privacy and the Relational Self in Early Modern Household Orders

**Abstract:** This paper explores the construction of early modern privacy through the directions written by chief officers of great households to the numerous domestics making up the early modern "family." Seventeenth-century household orders show masters and servants struggling to fashion the social space of the household through tropes of proximity and distance, privacy and exposure. Their efforts represent privacy not as the condition of the mind in communion with itself, but as a privileged mode of intimacy valued in proportion to its scarcity in a domestic space under almost constant surveillance. By the seventeenth century, I argue, household orders were no longer merely lists of ceremonial duties, but drew upon courtesy literature, marriage advice manuals, and householders' advice books. My

paper will explore how these influences and the evidence of manuscript circulation reveal the use of household orders in constructing the privacy of the early modern nobleman and noblewoman.

**Presenter:** Lena Cowen Orlin, *University of Maryland, Baltimore County*

**Paper Title:** Privacy and Contingency in London Lodgings

**Abstract:** In discussions of early modern architecture and living patterns, we tend to think in terms of single families securely located in free-standing buildings. Many Londoners, however, sought short-term and shared space. The precarious existences of the poor mandated frequent moves. Country gentry made regular visits to appear at court, attend law sessions, and purchase luxury goods. Shakespeare was a middling sort who, despite his long tenure in London, seems to have thought himself a sojourner. There were no industry standards for these arrangements, which were often informal, but personal correspondence and legal records provide anecdotal evidence about lodging-house culture. Biased as the court documents are to disorder and controversy, they are nonetheless our best sources for the common knowledge and communal surveillance that worked against what might have been imagined to be the most anonymous of urban experiences.

**Presenter:** Heather L. Meakin, *Case Western Reserve University*

**Paper Title:** Reading Spaces: The Painted Closet of Lady Anne Bacon Drury

**Abstract:** Lady Drury's closet helps us to grasp more clearly how the home was a location of self-expression and empowerment. The decor of Lady Anne Bacon Drury's closet suggests that domestic arrangements of the early modern period, the conceptualization of private and public spaces, and the implications for female subjectivity are much more complex than the simple dichotomy of private and public would suggest. When "reading" Lady Anne's room we must ask how women are positioned in relation to interiority differently from men; whether the woman who once prayed, read, or wrote in the room viewed it as a retreat or as a confinement, solitude on her own terms or a kind of "internal exile" (Irigaray 1993). Eve Sedgwick, in a different context, illuminates this sense when she describes the closet as "that curious space that is both internal and marginal to the culture" (56).

**Date:** Thursday, March 23, 2006

**Time:** 8:45–10:15

**Room:** Parc I

**Panel Title:** Interiority and the Visual Language of Interiors

**Organizer and Chair:** Maureen Pelta, *Moore College of Art and Design*

**Co-organizer:** Arthur DiFuria, *University of Delaware*

**Presenter:** Gabriella K. Szalay, *Independent Scholar*

**Paper Title:** Dethroning Jupiter: Maerten van Heemskerck, Michelangelo, and the Antique

**Abstract:** Maerten van Heemskerck (1498–1574) completed two versions of *St. Luke Painting the Virgin and Child*, a subject significant for painters drawn to the saint as protector and exemplar. While the first painting dates from 1532 — the year Heemskerck left to study both the remains of antiquity and the work of his Italian contemporaries in Rome — Heemskerck returned to the same image of Luke nearly two decades later, consolidating many of the concerns that had occupied him prior to his journey. By the time he approached this subject again, Heemskerck found a convincing way to assimilate and revive the style *all'antica*, with which he had struggled in his earlier *St. Luke*. Heemskerck not only used his ability to distinguish himself from other artists in the North, but became so confident in his skill that he dared to rival the giants of his age. Heemskerck's response to

Michelangelo, particularly his desire to usurp the elder artist's authority on the antique, forms the central theme of this paper, which explores the distance between Heemskerck's treatments of *St. Luke Painting the Virgin and Child*, and the interior paragon they contain.

**Presenter:** Arthur DiFuria, *University of Delaware*

**Paper Title:** The Production and Consumption of "Serlian Space" in Mid-Sixteenth-Century Northern European Prints

**Abstract:** In the 1540s and 1550s Sebastiano Serlio's architectural treatise represented the vanguard of architectural thinking deployed in the most technologically advanced format. This paper identifies a network of French and Netherlandish artists, humanists, publishers, and patrons who partook in the earliest Northern European consumption of Serlio's treatise. It argues for the application of Serlio's spatial concepts, rooted in architectural practice, to narrative prints with interiors *all'antica* by artists of the Fontainebleau school and a competing Netherlandish circle whose main proponents were Pieter Coecke van Aelst, Cornelis Bos, Maerten van Heemskerck, and Dirck Volkertszoon Coornhert. Far from a simple adaptation of the "Italianate style" by Northern artists, their prints show a mastery of "Serlian Space."

**Presenter:** Erika Suffern, *University of Delaware*

**Paper Title:** Interiority in the Miniature Domestic Spaces of Petronella Oortman's Dollhouse

**Abstract:** Although Dutch households are a significant source of knowledge about historic interiors and decoration, their relationship to other representations of domesticity has been understated. As Susan Stewart has argued in *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection*, dollhouses exhibit the quality of interiority crucial to miniaturization, as small spaces open onto ever smaller spaces and one takes pleasure in finding rooms and objects within objects. The dollhouse originally owned by Petronella Oortman, now in the Rijksmuseum, articulates opposing desires for privacy (the interiority of small spaces) and for voyeurism (the impulse to peer into the home) in representations of domesticity. Its library provides a key example of increasing interiority as the viewer is drawn into a succession of ever more inner spaces, which speak not only to issues of physical interiority but also to a mental interiority connected to privacy, quiet, and study.

**Presenter:** Noelia García-Pérez, *Universidad de Murcia*

**Paper Title:** Collecting and Displaying Art in Sixteenth Century Spain: Mencía de Mendoza, Marchioness of Zenete, in the Royal Palace of Valencia

**Abstract:** The collection of Mencía de Mendoza ranges in scope from tapestries, paintings, medals, liturgical objects, jewelry, and silver, to curious and exotic objects from the New World. This paper focuses on how the collection was displayed. It is divided into three sections: an introduction to Mencía and her collecting; an analysis of the collection's origins, content, size, and quality; and a wider study of the works of art which were on display at the Royal Palace in Valencia. I shall use inventories and other documentary evidence to analyze the arrangement of these works, carefully placed and located in the different rooms of the palace according to the public or private nature of each one. Attention will also be given to Mencía's garden and to the ways in which she used her collection to position herself in courtly culture and international diplomatic circles.

**Date:** Thursday, March 23, 2006

**Time:** 8:45–10:15

**Room:** Parc II

**Panel Title:** *Suore e Stato*: Convents and the State in Early Modern Italy

**Organizer:** Sharon Strocchia, *Emory University*

**Chair:** Daniel Bornstein, *Texas A & M University*

**Respondent:** Ulrike Strasser, *University of California, Irvine*

**Presenter:** Sharon Strocchia, *Emory University*

**Paper Title:** Sex and the City: Policing Convents in Renaissance Florence

**Abstract:** In 1432 the Florentine civic government created a new magistracy charged with the twin functions of policing homosexuality and safeguarding the sexual purity of convents. The records left by this magistracy (the “Night Officers and Convent Guardians”) over its seventy-year history (1432–1502) reveal an extraordinary picture of Florentine street life, the power of gossip, and an overriding political concern with male rather than female sexuality. Nuns were drawn into a larger civic discourse about sexuality that continually refocused accountability on men, even in cases of heterosexual activity involving nuns. This paper uses the magistracy’s archival records to assess patterns of monastic sexual offenses, as well as contemporary perceptions of nuns’ behaviors throughout the fifteenth century. I argue that Florentines centered their statebuilding energies on controlling male sexuality, both homo- and heterosexual, while repositioning nuns as “pure” in order to protect their civic value as spiritual intercessors.

**Presenter:** Anne Jacobson Schutte, *University of Virginia*

**Paper Title:** Leaving the Convent in the Venetian Republic

**Abstract:** In its final session the Council of Trent mandated that monks, friars, and nuns seeking release from their vows five or more years after profession approach a forum in Rome. In order to maintain jurisdiction over ecclesiastical subjects and preserve convents as inexpensive depositories for “excess” women, some polities — among them the Republic of Venice — prohibited female religious from appealing to courts outside their territory. What alternatives were available to nuns who believed that their vows were null because they had been compelled by force and fear to take them? To answer this question, I consider five cases. Two nuns followed approved procedure by bringing suit before the papal nuncio in Venice. Pessimistic about obtaining justice in the Venetian Republic, three fled to other states and then appealed to the Congregation of the Council. Not only do I recount several dramas of forced monachization, I also demonstrate nuns’ ingenuity in pursuing legal avenues of release from the convent.

**Date:** Thursday, March 23, 2006

**Time:** 8:45–10:15

**Room:** Parc III

**Panel Title:** “Nomina sunt consequentia rerum”: Naming the Artist in Early Modern Italy

**Organizer:** Robert G. La France, *National Gallery of Art*

**Chair:** John Paoletti, *Wesleyan University*

**Respondent:** Giancarla Periti, *Università degli Studi di Macerata*

**Presenter:** C. Jean Campbell, *Emory University*

**Paper Title:** Pisanello, St. George, and the Archaeology of Names

**Abstract:** This paper will examine the signature of Pisanello’s London panel of the *Virgin Child with Sts. George and Anthony* (ca. 1435) with relation to the etymological explorations of names that preface many of the lives compiled in Jacobus de Voragine’s *Legenda Aurea*. The most elaborate of these prefaces is devoted to St. George and portrays the saint as the artificer of a body whose very substance is the primal earth. I will consider the function of

prefaces as part of a biographical narrative and argue, in light of Pisanello's vaunted naturalism, that the letters PISANUS, which spring up like little flowers from the rocky terrain of the London painting, serve as a species of self-portrait. Underlining Pisanello's splendid vision of the woman clothed in the sun, this wonderfully crafted name identifies the artisanal body of the painter with the saintly and originary body of St. George.

**Presenter:** Robert G. La France, *National Gallery of Art*

**Paper Title:** Reclaiming the Artist's Name: Bachiacca's Art, Identity, and Family

**Abstract:** This paper examines Francesco d'Ubertino Verdi's adoption of the unusual nickname Bachiacca within the context of metaphorical name-play typical of Italian courtly culture in general (Baldesar Castiglione) and of the court of Cosimo I de' Medici and Eleonora da Toledo in particular. In this environment, an artist's name represents the named in a subtle fashion, a concept that Vasari understood and employed when he misnamed the artist Francesco Ubertini. I propose that the root of the nickname Bachiacca and the artist's invention of the family name Verdi relates to aspects of the artist's life and *maniera*, including an exploration of his country properties, artistic strategies, social status, and a Verdi family enterprise. A new picture of Francesco d'Ubertino's distinctive artistic identity emerges from reclaiming the value of his name.

**Presenter:** Shilpa Prasad, *National Gallery of Art*

**Paper Title:** Guercino as Author and Subject

**Abstract:** Ludovico Carracci famously praised Guercino as a "mostro di natura," a pun that linked the younger artist's visual disability with the naturalism of his style. The circumstances surrounding the nickname *Guercino*, meaning "squinter" or "cross-eyed," are mentioned only fleetingly in the vast literature on the artist. Instead, the conflation of Guercino's naturalism with his alleged provincialism developed into a critical commonplace that continues to find expression in nearly every study devoted to the artist. Guercino himself rarely referred to his physical condition in either text or image. His likeness, for instance, is conspicuously absent in his own oeuvre, though he was one of the most prolific artists of the seventeenth century. For this reason, Guercino's *Self-Portrait with Amor Fedele*, recently acquired by the National Gallery, Washington, DC, permits a new reading of the artist as a work of art.

**Date:** Thursday, March 23, 2006

**Time:** 8:45–10:15

**Room:** Raphael

**Panel Title:** New Technologies and Renaissance Studies I: Seeing Polyglot England

**Sponsor:** Centre for Reformation and Renaissance Studies

**Organizer and Chair:** William Bowen, *University of Toronto, Victoria College*

**Co-organizer:** Raymond G. Siemens, *University of Victoria*

**Presenter:** Ian Lancashire, *New College, University of Toronto*

**Paper Title:** Seeing Polyglot England through the *Lexicons of Early Modern English*

**Abstract:** *Lexicons of Early Modern English (LEME)* is a Web-based database, programmed in MySQL and Coldfusion, to be published online by the University of Toronto Press in conjunction with the University of Toronto Library. *LEME* searches and displays about 450,000 word entries from some 150 monolingual English dictionaries, bilingual lexicons, technical vocabularies, and other encyclopedic-lexical works dating between 1475 and 1702. The over 800 lexical manuscripts and printed books from the period from which these texts are drawn reveal the polyglot interests of the English people. *LEME's* lexical works serve

many non-English languages, including Algonquin, Arabic, Dutch, French, Greek, Italian, Latin, and Spanish. Besides introducing *LEME* and its uses in supplementing the great *Oxford English Dictionary*, I will discuss what *LEME* tells us about how dictionaries and language itself were theorized and employed in England during the Renaissance and Restoration periods.

**Date:** Thursday, March 23, 2006

**Time:** 8:45–10:15

**Room:** Rubens

**Panel Title:** Spanish Emblematics

**Sponsor:** Society for Emblem Studies

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

**Chair:** John T. Cull, *College of the Holy Cross*

**Presenter:** Emilio Blanco, *Universidad Rey Juan Carlos*

**Paper Title:** El abuso no impide el uso: la imagen del espejo en la emblemática española del siglo XVII [Abuse Does Not Prevent Use: The Image of the Mirror in Spanish Emblematics of the Seventeenth Century]

**Abstract:** The mirror has long been a beloved object in Hispanic literature. From the Middle Ages on, numerous authors have availed themselves of this element for very diverse purposes: moralistic, political, and erotic, or to lend an important functionality to plots of novels. It could not have been otherwise, since the correct utilization of the mirror also permitted a metaphorical reading: palaces at the end of the Middle Ages were filled not only with real mirrors, but also with books called *specula* in which the prince, governor, husband, wife, children, novitiate, and even humankind in general, was indoctrinated from a moralistic point of view. Given this state of affairs, it is not surprising that by the Renaissance there is a slight decline in the use of the image, which reeked a bit of a medieval air, something that would cause a cold sweat to run down the backs of humanists. With the Baroque, however, things changed, and the image of the mirror reappeared in different genres with great frequency. One of these genres was emblematics, which from the very beginning understood the efficacy that the depiction of this object could have for their educational ends (in the same way that it had happened previously in the Middle Ages). My presentation will analyze the utilization of the image of the mirror in the emblematic genre and the way its function shifts according to the environment (educational, moral, political, etc.) in which it appears.

**Presenter:** Rafael Zafra Molina, *Universidad de Navarra*

**Paper Title:** Aproximación a las fuentes de los *Emblemas morales* de Sebastián de Covarrubias [On the Sources of Sebastián de Covarrubias's *Emblemas morales*]

**Abstract:** In this presentation, a result of the annotated edition that I am preparing of the *Emblemas morales* by Covarrubias — without doubt one of the most important of the Spanish emblem books — I will try to establish which of the 300 emblems are based on emblems, or *imprese*, of other authors. I will base my analysis on both the content of the emblems as well as imitations of the *picturae*. Another important source that I will utilize for this study is the *Tesoro de la lengua española* of the same author, the first rigorous dictionary of the Spanish language, and a work that includes many explicit references to emblems.

**Presenter:** Antonio Bernat Vistarini, *Universitat de les Illes Balears*

**Paper Title:** Presentation and Demonstration of the Studiolum CD: *Corpus of Spanish Emblem Books*

**Abstract:** One of the most important and popular literary forms in Renaissance and Baroque Europe was the emblem book. Antonio Bernat Vistarini (Universitat de les Illes Balears) and John T. Cull (College of the Holy Cross) will explain the nature and characteristics, and demonstrate the use and features of their CD, *Corpus of Spanish Emblem Books*. This CD, published by Studiolum (in conjunction with Tamás Sajó), offers on a single CD the complete history of emblem books in Spain from their initial appearance in the first half of the sixteenth century until the end of the seventeenth century. Each of the nearly fifty books included in this first edition is transcribed in its entirety and is fully searchable by means of an interface that allows for complex searches in both Spanish and English. All emblematic illustrations are faithfully reproduced, and their pictorial content is succinctly described, with a translation of their mottoes and Latin *subscriptions* in both Spanish and English. This first edition includes all emblem books written in Spanish or translated into Spanish, including polyglot editions. It also contains some of the most important translations of Spanish emblem books into other European languages, as well Juan de Solórzano Pereira's *Emblemata regio-politica*, a seminal emblem book first published in Latin. Each book featured on the CD is annotated and preceded by a bio-bibliographical introduction to the authors and their works. A second edition of this same CD will add other emblem books by Spanish authors written in Latin, as well as emblem books translated into Spanish from other languages and translations of Spanish originals into other languages.

**Date:** Thursday, March 23, 2006

**Time:** 8:45–10:15

**Room:** Michelangelo

**Panel Title:** Representations of the Oriental Indies in the Spanish Golden Age I

**Organizer:** Carmen Y. Hsu, *University of North Carolina, Chapel Hill*

**Chair:** Emilie Bergmann, *University of California, Berkeley*

**Presenter:** Christina H. Lee, *University of California, Berkeley*

**Paper Title:** Lost in Translation: Chronicles of the First Japanese Embassy to Spain

**Abstract:** On 27 October 1614 the first official Japanese embassy arrived in Seville. A translator and guide, the Franciscan Luis Sotelo, accompanied the ambassador, Rocuyemon Hasekura. What is most striking about the visit and reception of the embassy is that Hasekura is rarely mentioned without Sotelo. Hasekura only spoke Japanese and was not acquainted with European customs. It is Sotelo who appropriates his voice, and with it his position as ambassador. Moreover, a close reading of the chronicles and *relaciones* that describe how the embassy was received as well as an analysis of their contexts reveals that the Spaniards were not celebrating the coming of the embassy but rather the coming of one of their own, the Sevillian Fray Sotelo. In these narratives, the Japanese ambassador (and Japan by extension) is scarcely more than an object of display that symbolizes the imminent triumph of Spain's spiritual hegemony of the Oriental Indies.

**Presenter:** Carmen Y. Hsu, *University of North Carolina, Chapel Hill*

**Paper Title:** Problems of another Converso: Baptized Sangleyes in Golden Age Spanish Chronicles of the East Indies

**Abstract:** Issues concerning the question of conversos, such as the Judeo converso, or Morisco, in Golden Age Spain have inspired extensive monographs from diverse disciplines. However, scholars have disregarded as yet the existence of another peculiar group of conversos: the Christian Sangleyes. Even though marginalized and exploited by Spanish authorities in the Archipelago, Sangleyes played a significant role in the society of the

Philippine Islands during the sixteenth and seventeenth centuries. The problems that they faced and represented were not unlike those encountered by their counterparts of Moorish or Jewish lineage. The present paper intends to examine the presence of Sangleyes in Golden Age Spanish chronicles of the East Indies and the problems that Sino-Conversos represent.

**Presenter:** José Cartagena-Calderón, *Stanford University*

**Paper Title:** “A Cambox quiero pasarme / y ablandaré sus caribes”: Empire, Orientalism, and the Geographic Imagination in Claramonte’s *El nuevo rey Gallinato*

**Abstract:** Andrés de Claramonte’s *El nuevo rey Gallinato*, possibly written between 1599 and 1601, is not customarily included among the few extant early modern Spanish *comedias de Indias*, or plays that stage some aspect of the encounter, conquest, and colonization of the New World. Perhaps this exclusion has less to do with Claramonte’s questionable classification by various critics as a second-rate playwright than with the geographical merging and confusion in this play of Asia and America. Attentive to imperial Spain’s projects and ambitions of global expansion across the Atlantic and the Pacific, this paper will explore the ideological implications of the cultural and geographical conflation of the East and West Indies in *El nuevo rey Gallinato*, while situating the play among a corpus of texts that together form what has been called the discourse of early modern Hispanic orientalism.

**Date:** Thursday, March 23, 2006

**Time:** 8:45–10:15

**Room:** Dante

**Panel Title:** Literature and Society in Renaissance England I

**Chair:** TBA

**Presenter:** Paula Loscocco, *Sarah Lawrence College*

**Paper Title:** Marital Chastity in John Milton and Katherine Philips

**Abstract:** Adam and Eve manifest and are shielded by virtue: though they walk in “naked Majesty” with God’s image shining in them, “innocence . . . as a veil . . . shadow’d them.” Veiled immanence characterizes their marriage: they mutually reveal themselves within a “shadowing” chastity. Milton assists this shadowing when he veils their lovemaking from readers who would otherwise be eavesdropping voyeurs. Elsewhere, though, he reveals Edenic marriage. Does his veiling of conjugal relations therefore conceal or express passion? Does it chasten or titillate? In Philips’s poems to her husband, we find another poet-wife speaking within another ideal marriage. What we hear, however, are not Eve’s lovingly accessible words, but words bespeaking a passion they refuse to display. In screening themselves through an “innocent” discourse absent in Eden, these poems function like a “Glasse”: to the spouses, her words shine with meaning; to the reader, they are a mirror reflecting his image back upon himself.

**Presenter:** Megan M. Matchinske, *University of North Carolina, Chapel Hill*

**Paper Title:** Receptive Readers: History and the Art of Lying in Mary Carleton’s Bigamy Trials

**Abstract:** Focusing primarily on Carleton’s 1663 bigamy trials, this study considers the problem of historical truth as it shapes, positions, and locates audience response. Readers coming to Carleton’s sensationalist texts bring with them a certain licit familiarity with her predicament, a culturally derived aptitude for historical gossip. Indeed, Carleton depends on this notion of informed anticipation to make her case. The more her readers know (as casual historians of the marriage market and as tabloid consumers), the better their appreciation of her textual mastery and the surer her protestations of proof. Being in on the secret enables

Carleton's readers to interpret her texts accurately; it renders her writings authentic and confers on them an authority not otherwise possible. The historical "facts" that Carleton's text affords, then, do not simply rely on evidentiary claims of witnesses and verifiable events, though both do matter; rather they require readers to recognize the multiple layers of history that Carleton's account generates and to evaluate them accordingly.

**Date:** Thursday, March 23, 2006

**Time:** 8:45–10:15

**Room:** Medici

**Panel Title:** Reading John Bale

**Chair:** Bridget Gellert Lyons, *Rutgers University, New Brunswick*

**Presenter:** Annabel M. Patterson, *Yale University*

**Paper Title:** Reformation Poetics: John Bale's *Temptacyon of Christ*

**Abstract:** John Bale set out in the late 1530s to replace the Catholic miracle plays with Reformation versions. Nobody thinks much of these. But his *Temptacyon of Christ* is both extremely interesting in its own right and perhaps significant as an influence on John Milton's *Paradise Regained*. Bale grasped the essentially dramatic nature of the confrontation between two unusually erudite persons in total isolation from the world, two persons who happened to be moral opposites and had diametrically opposed agendas. Bale also grasped the Reformation significance of the Gospel stress on the phrase "It is written" in all of the three temptations, and extended this insight into a clever, and often funny, drama about total reliance on scripture. These are also the insights around which Milton constructed his poem, which was very likely written in the mid-1640s as a play intended for the education of the new republic.

**Presenter:** J. Christopher Warner, *Le Moyne College*

**Paper Title:** Tracking Down Tudor Titles: John Bale at Work on the *Summarium*

**Abstract:** John Bale's catalogue of British authors (the *Illustrium majoris Britanniae scriptorum summarium*, published in Basel in two parts, 1557 and 1559) is an invaluable resource — offering much unique testimony to works written by English, Irish, and Scottish authors — and it is a resource that must be used with great caution because it contains many errors. Some of these types of mistakes have been described in Bale's records for individual authors, and the nature of the catalogue has been described generally by his biographers, but there has been no systematic summary of the different types of errors he tended to commit or to describe his practices that led only to apparent errors or ghost entries. This paper reports the results of such an inquiry into the portion of Bale's catalogue that records writers of Tudor England; but in its representation of "Bale at work" it is hoped that these twenty minutes will encourage scholars to consult the *Summarium* more generally and confidently.

**Date:** Thursday, March 23, 2006

**Time:** 8:45–10:15

**Room:** Cervantes

**Panel Title:** Perspectives on Nicholas of Cusa I

**Sponsor:** American Cusanus Society

**Organizer and Chair:** Thomas Izbicki, *The Johns Hopkins University*

**Presenter:** Emily O'Brien, *Harvard University*

**Paper Title:** Allies and Opponents: Aeneas Silvius Piccolomini and Nicholas of Cusa

**Abstract:** “The Hercules of the Eugenians” — Nicholas of Cusa owes this epithet to Aeneas Silvius Piccolomini, later Pope Pius II (1458–64). Though an apparent expression of praise, the term actually comes from one of Aeneas’s pro-conciliar writings, from a passage criticizing Cusanus’s retreat from the Council of Basel. The ambiguity of Aeneas’s words symbolizes the complex relationship he had with Cusanus: at times the two were allies, at other times opponents. Even after Aeneas had ascended the throne of St. Peter and joined Cusanus in the defense of the papacy, the two continued to have their differences. This paper proposes to explore Cusanus and Aeneas’s uneven relationship. It will do so in part by comparing their ideas about papal authority and about Church reform. It will also pay close attention to the many portraits of Cusanus that Aeneas paints both in his *Commentarii* and in his pre-papal writings.

**Presenter:** Francesco Borghesi, *Columbia University*

**Paper Title:** Giovanni Pico della Mirandola and Nicholas of Cusa

**Abstract:** This paper aims at discussing a particular aspect of Giovanni Pico’s thought that permeates most of his work: the idea of *concordia*, a tendency to view the teaching of major ancient and medieval thinkers as fundamentally in harmony. The paper will also attempt a comparison of Giovanni Pico’s and Nicholas of Cusa’s concordistic themes, analyzing the concept of *coincidentia oppositorum* in Cusanus’s writings in the light of some of its main sources (such as Pseudo-Dionysius the Aeropagite).

**Presenter:** Paulina Ochoa Espejo, *The Johns Hopkins University*

**Paper Title:** Nicholas of Cusa and Contemporary Political Thought: Encounters of Pluralism and the Coincidence of Opposites

**Abstract:** Nicholas Cusanus’s doctrine of the coincidence of opposites sheds light on a renewed debate on the role of theology in contemporary political theory. Contemporary political theorists commonly assume a sharp distinction between modern secular doctrines of politics and political philosophy rooted in theology. However, a philosophical analysis of Cusanus’s doctrine of coincidence of opposites can challenge this view. This paper argues that Cusanus’s search for unity of thought and differentiation between *ratio* and *intellectus* can clarify the internal consistency in contemporary political philosophies that seek unity in plurality.

**Date:** Thursday, March 23, 2006

**Time:** 8:45–10:15

**Room:** Da Vinci I

**Panel Title:** The Immaterial Culture of Books: Legendary Libraries, Mythical Bibliography, Ancient Authors

**Organizer:** Christopher Celenza, *The Johns Hopkins University*

**Chair:** Paul Nelles, *Carleton University*

**Respondent:** Ingrid Rowland, *University of Notre Dame, Rome*

**Presenter:** Walter Stephens, *The Johns Hopkins University*

**Paper Title:** Bibliomithography: The Prehistory of Literary History

**Abstract:** I will present the history of the post-Renaissance concept “imaginary book,” and outline the major subsets of the mythical discourse on books: lost libraries, mythical authors, the legendary history of writing and writing materials, and the mythology of antediluvian books as a crypto-theoretical meditation on the fragility and endurance of cultural transmission — an age-old trope of “renaissance.”

**Presenter:** Elizabeth McCahill, *Princeton University*

**Paper Title:** Finishing the *Aeneid*: Self-Fashioning through Virgilian Imitation in Maffeo Vegio's Book XIII

**Abstract:** As a student at the University of Pavia, the young humanist Maffeo Vegio composed an addition to Virgil's *Aeneid*. In his book 8, he diluted the rage and anguish of the final lines of the *Aeneid* through a calm succession of reasoned speeches and diplomatic niceties. Craig Kallendorf has persuasively argued that Vegio's endeavor accords with the humanist belief that poetry should provide pedagogical lessons through praise and blame; by heightening the praise of the *Aeneid* and the blame of Turnus, Vegio worked to make the *Aeneid* fit more comfortably within an epideictic framework. In my paper, I will consider the professional implications of Vegio's endeavor, including Pier Candido Decembrio's accusations of plagiarism. By tracing the Virgilian and Ovidian allusions in the speeches of book 8, I will argue that Vegio's close reading of the two ancient poems led him to create a more ambivalent poem than his pedagogical priorities might suggest. Thus, my paper will explore the role classical reading and imitation played in the career of an aspiring humanist.

**Date:** Thursday, March 23, 2006

**Time:** 8:45–10:15

**Room:** Da Vinci II

**Panel Title:** The Other Arts in Renaissance Literature I

**Organizer:** Christopher K. Nissen, *Northern Illinois University*

**Chair:** Kristin Phillips-Court, *Yale University*

**Presenter:** Alana Shilling, *Princeton University*

**Paper Title:** "I Demon Fabbri": Ekphrastic Containment and Romance Transgression in Tasso's *Gerusalemme liberata*

**Abstract:** The present study examines the function of ekphrasis in Torquato Tasso's *Gerusalemme liberata*. While ekphrasis, as Alessandro Barchiesi has suggested, generally operates in a highly self-reflexive manner, this reflexivity assumes a particularly interesting role in Tasso's poem, in which it becomes the cynosure for an embattled attempt at generic exemplarity. The Tassian ekphrasis, which is centered upon an aggressive revision of several of the more prominent Virgilian ekphrases from the *Aeneid*, becomes the screen upon which the monstrous dimensions of romance narrative are projected. After a discussion of *Liberata* 16.1–7, I shall turn to a series of later episodes in the *Liberata* which attempt to revisit and, in effect, "perform" the earlier ekphrasis. The second portion of the paper locates Tasso's use of the mode in terms of several influential theories about ekphrasis, including W. J. T. Mitchell's characterization, which posits ekphrasis as a performance of pretended otherness, and Murray Krieger's trenchant meditation on "still movement."

**Presenter:** Patrizia Bettella, *University of Alberta*

**Paper Title:** Renaissance Women Commenting on Their Portraits

**Abstract:** In this paper I intend to examine portraits of existing and fictional early modern women and their commentaries thereon. The paper will focus on famous women such as Isabella d'Este, Marchioness of Mantua, and the courtesan Veronica Franco, as well as some fictional figures in Renaissance *trattatistica*. Women's responses to male depictions of themselves range from dissatisfaction to enthusiasm. I will discuss Giangiorgio Trissino's verbal portrait of Isabella d'Este in his dialogue *I Ritratti* and Isabella's reaction to Trissino's depiction, as well as Isabella's comments on other portrayals of herself (in figurative arts) as they are found in some of her letters. I will also examine Jacopo Tintoretto's portrait of

Veronica Franco and her enthusiastic response to his depiction of her, as it is found in Veronica's letter 21 from the collection of *Familiar Letters to Various People* (1580).

**Presenter:** Julie D. Campbell, *Eastern Illinois University*

**Paper Title:** "Necessary Follies": The Masque Tradition of Immobilized Dancers in the Countess of Montgomery's *Urania*

**Abstract:** Mary Wroth's romance *Urania* contains elements of the masque tradition that illustrate a triumph of good over evil or order over chaos, specifically, the remobilization of enchanted characters. In this study, I explore Wroth's use of ekphrasis regarding the masque tradition of immobilized dancers. I examine two instances of it in *Urania* in which her key themes of constancy and inconstancy in love are engaged via posed, stilled characters. Wroth, like Philip Sidney, looks to dramatic entertainments for a structuring device for her romance. She incorporates a common feature of the masques, the immobilized dancers, which she uses to punctuate critical junctures in her romance, manifested in enchantments that test her characters' courage and moral acumen under the romantic auspices of trying their loyalty in love. Although these instances do not conclusively change the main characters' circumstances in love, they do serve as turning points in the action, as well as devices to illustrate her blending of allegory and character development.

**Date:** Thursday, March 23, 2006

**Time:** 8:45–10:15

**Room:** Da Vinci III

**Panel Title:** Cultures of Government from Late Medieval to Late Renaissance Italy

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

**Co-organizers:** Frances Andrews, *The University of St. Andrews* and Giovanna Benadusi, *University of South Florida*

**Chair:** Louise Bourdua, *University of Aberdeen, King's College*

**Respondent:** Judith C. Brown, *Wesleyan University*

**Presenter:** Frances Andrews, *The University of St. Andrews*

**Paper Title:** "Nemo militans Deo se implicat in opere seculari": Perceptions of Professed Religious in Urban Government

**Abstract:** This paper studies the interplay between religious and lay roles in the making of communal civic culture in Italy. In the 1970s Richard Trexler drew attention to the employment of urban clergy in the Florentine Republic, but he did not ask why men professed to the religious life allowed themselves to be employed as officeholders and put themselves under lay authority. This paper argues that relations between patrons and religious (both as individuals and as groups) may have been a key element in the mechanisms of appointment and the motives of individual *camarlenghi*, *massari*, and their religious superiors. It also contends that the fact of reliance on different regular religious as officeholders, and the ways this evolved over the period ca. 1250–1450, provides privileged understanding of the changing status and self-perception of religious, their position in urban society, and the development of cultures of government.

**Presenter:** Giovanna Benadusi, *University of South Florida*

**Paper Title:** Who Owned Last Wills in Sixteenth-Century Tuscany? Notary and the State in Granducal Tuscany

**Abstract:** This paper examines the legal cultures of the Tuscan state, notaries, and subjects as they interacted to produce and regulate last wills and testaments. The Medici rulers embarked on a major reorganization of the notarial profession by establishing a central

location for all notarial documents and creating a uniform program of studies and matriculation. The objectives were to protect the patrimonial and personal interests of all subjects while at the same time ignoring the conventional proprietary interests of notaries (who had traditionally owned notarial documents). What did subjects think about the security of their testaments and did the new regulations influence the way they dictated their last wills? How did notaries view their role in the state and what did they think the state did for them? Thinking about notaries, testators, and testatrices as essential to and part of law will reveal a new side of state development.

**Date:** Thursday, March 23, 2006

**Time:** 8:45–10:15

**Room:** Sienna I

**Panel Title:** Christian Honor in Early Modern Europe

**Organizer:** David D'Andrea, *Oklahoma State University*

**Chair:** Duane Osheim, *University of Virginia*

**Presenter:** David D'Andrea, *Oklahoma State University*

**Paper Title:** The Honor and Shame of Italian Renaissance Charity

**Abstract:** Scholars have long recognized the important role of shame in the history of Catholic poor relief. The “shame-faced” poor constituted one of the categories acceptable to both canon law and common sense. Those who reluctantly and humbly asked for charity certainly deserved the assistance of their fellow Christians. What has not received scholarly attention is the honor of poor relief. The Italian Renaissance produced some of the most innovative forms of poor relief, yet the contemporary motivations for these charitable initiatives has been attributed to secular concerns or to an individual’s desire for honor. Influenced by the ideas articulated in the books of manners, scholars have discussed Renaissance honor in terms of the behavior deemed appropriate to one’s social rank. However, when one examines contemporary motivations for charitable initiatives, honor emerges not as an individual expression of one’s status but as a communal response and motivation for religious, economic, and political change.

**Presenter:** Scott K. Taylor, *Siena College*

**Paper Title:** “For I am an honorable man and a good Christian”: Honor and Christian Virtue in Seventeenth-Century Spain

**Abstract:** Historians of early modern Spain have assumed that honor and Christianity were ethical systems that were entirely opposed to one another. Christian moralists in early modern Spain agreed: true honor consisted of Christian virtue, not reputation, they explained, so dueling over insults was a sin. In the minds of most Castilians, however, the two moral systems reinforced one another. Criminal records from the early seventeenth century reveal that while under questioning during legal investigations, Castilians justified the violence they committed to avenge affronts by invoking a rhetoric of honor that included Christian morals. Not only should this inform our interpretation of honor, it should also influence our understanding of the practice of Christianity among non-elite Spaniards. Further, because they did not understand the role of honor in everyday social relations, moralists had no hope of eradicating Castilians’ instinct to resort to violence in the face of dishonorable insults.

**Presenter:** Robert Ingram, *Ohio University*

**Paper Title:** Public Insult, Honor, and the Anglican Clergy in Eighteenth-Century Britain

**Abstract:** Historians have recently come to recognize the distinctively clerical nature of England's Enlightenment. Instead of being an anticlerical, irreligious movement, the English Enlightenment was — as J. G. A. Pocock, Jonathan Clark, Brian Young, and others have argued — an intellectual movement that “throve within piety.” Yet if England's Enlightenment was clerical, it was not always cordial. The venom enlightened clerics spewed forth in print was often more notable than the arguments they made, and, not surprisingly, debates often became intensely personal. This paper elucidates the languages, concepts, and practices of honor and reputation that shaped relations between disputants in print, bringing to bear important new research on the emerging “public sphere” and on honor and gender in eighteenth-century England. It approaches the subject by examining the defense of the memories of William Wake, Joseph Butler, and other orthodox Anglican apologists against the attacks of anticlericals both from within and without the established Church of England. Its conclusions are based primarily on unpublished material in archives in Britain and North America.

**Date:** Thursday, March 23, 2006

**Time:** 8:45–10:15

**Room:** Sienna II

**Panel Title:** Images, Emblems, and Allegory

**Organizer:** Andrew Majeske, *University of California, Davis*

**Chair:** Sandra Sider, *Cooper Union*

**Presenter:** Julia Major, *Bowdoin College*

**Paper Title:** Dialectical Reading in Spenser and the Epistemology of the Emblem

**Abstract:** If, because of its emblematic nature, *The Faerie Queene* may be read as a “verbalization of Pageant” (as C. S. Lewis remarked), the fusion of image and idea in its emblems also permits a way of dialectical reading. This dialectic provides the means of encompassing beauty and truth-in-multiplicity by offering the vulnerability of the text, made open to the reader's interpretation. The dialectical hermeneutics of the emblem encourages diverse interpretations because its lines of meaning are uncontrolled and do not fuse to create a fixed vanishing point. Instead, room for variant readings permits allegory to flourish in the gaps, interstices, even the contradictions, of its mixed visual and verbal components. In Spenser, such open-ended epistemology is apparent in the dialectical image of Amoret in the House of Busirane. This image moves toward the representation of the body as signifier of truth, both as a generative and receptive medium of emotion.

**Presenter:** Vanessa Rapatz, *University of California, Davis*

**Paper Title:** *Aut virum, aut murum*: Liminal Tunnels and Female Spaces of Enclosure in *Measure for Measure*

**Abstract:** My paper examines the cloistered imagery that pervades Shakespeare's *Measure for Measure* and the liminal placement of women within this setting. I am particularly interested in Isabella's introduction as a woman on the threshold of a convent and the way she negotiates the enclosed spaces that she is asked to enter throughout the play. Using Victor Turner's anthropological work on liminal paradox as a lens for my analysis of cloistered spaces within the play, I want to propose a marriage between his notions of a tunnel of liminal progression and the movement of women from literal walled enclosures to the ideologically closed space of marriage. I argue that the prolonged liminality of female characters is one way for them to retain the playful power of this paradoxical space and to

avoid what Maureen Connolly McFeely calls “the classic female choice: ‘aut virum, aut murum,’ a husband or a wall.”

**Presenter:** Andrew Majeske, *University of California, Davis*

**Paper Title:**

**Abstract:** In 1494, Lady Justice is first depicted as blindfolded in Sebastian Brant’s *Narrenschiff (The Ship of Fools)*. The image is clearly a negative one, as the fool ties the blindfold over Lady Justice’s eyes — presumably to prevent her from seeing which way the scales are leaning. The image of a blindfolded Justice figure clearly struck a chord, however, since by 1530 the image begins to appear in a positive light. By the end of the sixteenth century, positive representations of blindfolded Justice figures are common, if not the norm. I argue that this change is closely connected to a corresponding transformation in the meaning of equity. The predominant strain of equity in the Middle Ages, drawing on Aristotle’s formulation, involved examining all of the particular facts and circumstances of a legal case before rendering a judgment (such an examination was deemed necessary to ensure that the punishment fit the crime). Since equity was the core concern of justice during the Middle Ages, the figure of Justice needed to be clear-sighted — it needed to be able to perceive what made each legal case unique. Not surprisingly, by the end of the sixteenth century equity had ceased to be the core concern of justice, just as vision has ceased to be a characteristic of the figure of Justice.

**Date:** Thursday, March 23, 2006

**Time:** 8:45–10:15

**Room:** Suite II

**Panel Title:** Things Visible and Invisible

**Sponsor:** Pacific Northwest Renaissance Society

**Organizer:** Patrick Finn, *St. Mary’s University College*

**Chair:** Stephen X. Mead, *Saint Martin’s University*

**Presenter:** Mimi Yiu, *University of Southern California, Huntington Library*

**Paper Title:** Tub Architecture: Projecting Shadow Plays and Subjectivity in Ben Jonson’s *A Tale of a Tub*

**Abstract:** Ben Jonson’s last play, *A Tale of a Tub*, concludes with a curious shadow play projected from a lighted, revolving tub and narrated by a character, named In-and-In Medley (originally Vitruvius Hoop), who is clearly meant as a parody of the playwright’s estranged collaborator, Inigo Jones. Using *A Tale of a Tub* to open up early modern debates concerning the nature of vision and techniques of optical representation, I draw upon contemporaneous architectural, perspectival, and scientific treatises to explore how Jonson’s tub show finds itself in a double bind, mocking the legerdemain of mechanized visibility at the same time that it frames meaningful narrative only through recourse to such devices, to narrators who are also architects and cinematographers. More importantly, Jonson’s shadow play reworks the concept of scenographia as defined in Vitruvius’s treatise *De architectura*, where the term denotes one of the three possible ways of representing built space.

**Presenter:** Thomas Postlewait, *Ohio State University*

**Paper Title:** Eyewitness Reports and Visual Evidence in the History of English Renaissance Theater

**Abstract:** In this essay, I want to consider some basic historiographical problems and challenges, especially as they apply to the nature of the eyewitness reports and visual evidence in the study of the English Renaissance theater. In my examination of the documentary

record of the King's Men's production of *A Game at Chess*, I will apply the semiotic distinctions of icon, index, and symbol. I will examine the eyewitness reports and visual representations of the infamous chair of Count Gondomar, the Spanish ambassador. By examining the apparent appearance of his chair on the Globe stage, we can reveal not only certain features of the production, but also certain expectations of the spectators. In this analysis I will also draw up the three-part definition of mimesis provided by Paul Riceour in his important study of historiography *Time and Narrative* (1984–86).

**Presenter:** Bi-qi Beatrice Lei, *National Taiwan University*

**Paper Title:** Sidney's Presence in Hilliard's *Arte of Limning*

**Abstract:** Sir Philip Sidney is directly alluded to in Nicholas Hilliard's *The Arte of Limning*, an unpublished treatise written sometime between 1598 and 1602. According to Hilliard, Sidney once asked him if one scantling could contain both a short man and a tall man and also show the disparity of their height. Using Sidney's question as an exordium, Hilliard elaborated on his doctrine of proportion. The reference to Sidney, however, is not just for technical purposes. I argue that Hilliard deliberately invoked Sidney to associate limning with poetry and that, indeed, Sidney's presence permeates the entire treatise on the levels of syntax, structure, and argument.

**Date:** Thursday, March 23, 2006

**Time:** 8:45–10:15

**Room:** Hilton I

**Panel Title:** “. . . for your pleasure and my honor”: Self-Fashioning and Gendered Honor in Family Correspondences

**Sponsor:** Society for the Study of Early Modern Women

**Chair and Respondent:** Allyson M. Poska, *University of Mary Washington*

**Presenter:** Ann M. Crabb, *James Madison University*

**Paper Title:** “I seek to do what is for your pleasure and my honor”: Margherita Datini's Honor in Renaissance Tuscany (1384–1410)

**Abstract:** Women's honor in Mediterranean countries has long been considered to be largely limited to sexual purity. However, the extensive correspondence between the husband and wife Margherita and Francesco Datini depict Margherita's honor as a matter of carrying out well her many responsibilities. Francesco and Margherita were often apart, moving between Prato and Florence, and in his absence she not only managed a large household including apprentices, servants, and visitors, but oversaw building and agricultural projects. She prided herself on demonstrating her honor in well-composed letters describing her activities, to the extent that she taught herself autograph writing in her thirties, so that she would not have to depend on scribes. Francesco, in his letters, reminded Margherita to carry out her duties with honor and Margherita, in her letters, described how she did so.

**Presenter:** Valerie Creelman, *St. Mary's University*

**Paper Title:** Accountancy and Honor in Margaret Paston's Household Letters

**Abstract:** Within the Paston family correspondence, the ubiquity of the phrase “honor and profit” in exchanges between correspondents reflects the preoccupation with material wealth and social honor in gentry ideology. In her study of honor and gender in fifteenth-century provincial society, Philippa Maddern traced the services of honor through which gentry women gained power and influence (“Honour Among the Pastons,” *JMH* 14 [1988], 357–71). Building on her discussion, my paper examines the sociocultural expectations concerning women's economic role in household and estate management to illustrate how

women's management of the household economy was an important means by which gentlewomen gained individual honor within the provincial gentry's system of honor. Focusing on Margaret Paston's letters to her husband and sons, I examine how an ethic of accountancy shapes the social exchanges enacted in her letters while also shaping her social identity as a woman of honor within her immediate household and locality.

**Presenter:** Jane Couchman, *York University, Glendon College*

**Paper Title:** Gender and Honor in the Marriage of Eléonore de Roye and Louis de Bourbon, Prince de Condé

**Abstract:** Documents relating to Eléonore de Roye (her correspondence and an account of her exemplary death) and relating to her husband Louis de Bourbon, Prince de Condé (letters and pamphlets) reveal variations on what counted as "honor" for a noble Huguenot wife and husband in the early years of the French Wars of Religion. Each exemplified conventional gendered honor, Eléonore in the private sphere as a virtuous, chaste wife and mother, and Condé as a public figure, a prince of the blood and a soldier. However, conventional notions of honor are also complicated in their stories, in Eléonore's through her public role in successfully negotiating the Peace of Amboise with Catherine de Médicis in 1563, and in Condé's case because Calvin considered Condé's adultery to be dishonorable to himself and to the Huguenot cause, suggesting a Reformed concept of masculine honor based on virtue and chastity.

**Date:** Thursday, March 23, 2006

**Time:** 8:45–10:15

**Room:** Hilton II

**Panel Title:** Faiths and Frameworks

**Sponsor:** SHARP, Society for the History of Authorship, Reading and Publishing

**Co-organizers:** Anne Lake Prescott, *Barnard College* and Michael Ullyot, *Oxford University*

**Chair:** Joshua Samuel Reid, *University of Kentucky*

**Presenter:** Adam Shear, *University of Pittsburgh*

**Paper Title:** The Early Modern Paratext and the Medieval Text in Jewish Studies

**Abstract:** Philological achievements in the study of premodern Jewish literature over the last two centuries have been impressive. In the areas of Jewish philosophy and mysticism, scholars have often produced critical editions that present, as closely as possible, the "original" text, generally returning to the original language (often Arabic) of the medieval work. While these endeavors have proven useful in reconstructing chapters of medieval intellectual history, they can lead historians of late medieval and early modern Jewish thought and culture astray. Modern editors and translators have tended to ignore the commentaries, title pages, dedications, introductions, and poems that accompanied manuscripts and printed books. Here I consider some ways that the study of Jewish culture in Renaissance Italy benefits from attention to paratexts. In particular, the paratexts that accompany works printed in this period suggest that the "reason-faith" debate of medieval Jewish philosophy cannot be simply translated into the Renaissance context.

**Presenter:** Earle A. Havens, *Boston Public Library*

**Paper Title:** Secret Texts and Paratexts: Scribal Publication, Illicit Printing, and the Shaping of a Catholic Literary Tradition in Renaissance England

**Abstract:** This paper addresses the production of a select body of English literary texts and their accretion of paratexts through the process of their material reproduction during the Elizabethan and early Jacobean periods. The material texts in question form a corpus of

literary works of Catholic martyrology and devotion that were systematically copied out and published in manuscript by scribes, anthologized and illegally printed in the service of engendering confessional solidarity “under the cross” of religious persecution during a period of intensive press censorship. Original scribal letters dedicatory, interpretive marginal heads, votive petitions and prayers, illustrations, etc., were added to the original texts over time by scribes and underground printers, causing the circumstances of their material reproduction to shape their content and contexts over time, and with them the expectations and purposes of their intended readers and patrons.

**Presenter:** Paul Henry Dyck, *Canadian Mennonite University*

**Paper Title:** Gospel Texts/Paratexts at Little Gidding

**Abstract:** The “harmonies” of Little Gidding are a striking example of early modern paratextual habits of mind (particularly those of cross-reference, concordance, and lectionary) brought to bear upon the text itself. These books, constructed by cutting and pasting pieces from printed Bibles, harmonize the four gospels lectionary-wise into a single story, but also cross-reference-wise, making use of different typefaces to display the variations between the gospels. The makers of the harmonies removed texts from their original paratexts, but arranged them in a way that suggests the deep influence of those paratexts, particularly their action of making the Bible comment upon itself. The harmonies were designed to make possible multiple ways of reading. Each way centers some texts and makes marginal others, so that there is no permanent distinction between text and paratext in these books; rather, the biblical text functions as both story and commentary, interchangeably.

**Presenter:** Cynthia Camp, *Cornell University*

**Paper Title:** Inverting the Hermeneutic Hierarchy between Text and Paratext: Osbern Bokenham’s *Legendys of Hooly Wummen*

**Abstract:** The academic accessus, a paratext genre originating in medieval Latin scholarly writing, provides authorization and a hermeneutic framework for its text. Though vernacular works rarely use a strictly formal accessus, Osbern Bokenham’s fifteenth-century English translation of the *Life of Margaret* includes one, primarily to explicate Bokenham’s unconventional views concerning the relationship of the hagiographic translator to his text and its saintly subject. The argument of his accessus attempts to authorize Bokenham’s unadorned translation technique — the stylistic opposite of the ornamented poetic mode of the dominant neo-Chaucerian school. The success of Bokenham’s project, however, depends upon an inverted hermeneutic hierarchy between text and paratext. Contrary to all convention, his Aristotelian accessus relies upon a hermeneutic key contained within the *Life* itself the account of the physical translation of Margaret’s relics. Bokenham’s hagiographic text and its namesake saint thus interpret and legitimize his paratext and its potentially controversial poetic claims.

**Date:** Thursday, March 23, 2006

**Time:** 8:45–10:15

**Room:** Hilton III

**Panel Title:** Materializing Performance in Early Modern England

**Sponsor:** University of Pennsylvania Medieval and Renaissance Seminar

**Organizer:** Erika Lin, *University of Louisville*

**Chair and Respondent:** Bruce Smith, *University of Southern California*

**Presenter:** Marissa Greenberg, *University of Pennsylvania*

**Paper Title:** The Proper Platform for Purgation

**Abstract:** Aristotle's theory of tragic catharsis emerges in early modern English dramatic theory in a range of oblique ways, perhaps the best known of which is the topos of "guilty creatures at a play." According to this topos, the stage operates as a counterpart to the scaffold: by eliciting the confessions of criminal playgoers, dramatic performance participates in the exposure of illicit behavior. In this sense, early modern English writers, both defenders and opponents of commercial theater, present a markedly juridical spin on the relationship between actions on- and offstage. Philip Massinger's *The Roman Actor* (1626) examines the consequences of dissolving the distance between stage and scaffold, theatrical mimesis and punitive "reality." In this paper I interpret the intentional confusion of these realms as a self-conscious meditation on contemporary theories of dramatic affect, in particular catharsis.

**Presenter:** Erika Lin, *University of Louisville*

**Paper Title:** Performing Festivity: Seasonal Entertainments and the English Professional Stage

**Abstract:** Although Robin Hood plays, May Games, and other kinds of amateur dramatic activity were extremely popular in early modern England, they leave behind few textual traces and are frequently dismissed as remnants of an older "medieval" heritage. In this paper I explore the performance dynamics of folk plays and other seasonal entertainments, and I consider their implications for the theatrical practices of the Renaissance public playhouses. What kinds of changes took place when performance traditions associated with specific holidays and festivals were transposed onto the professional stage and enacted year-round? How might the relationships between performers and spectators constructed during seasonal observances have influenced the actor-audience dynamics of the professional theaters?

**Presenter:** Elizabeth Williamson, *The Evergreen State College*

**Paper Title:** Altar Properties and Their Trappings

**Abstract:** Using a set of highly adaptable stage properties — objects that functioned as banquet tables in one scene and sacrificial altars in another — the early modern theater staged dramatic conflicts over the difference between "idolatrous" Catholic ceremonies and "godly" Protestant ones. Although the public playing companies never explicitly addressed the communion ritual that replaced the Roman mass, texts such as Ford's *Broken Heart* (1630) reveal the slippage between the altar and the table in post-Reformation England. Rather than registering as necessarily Catholic or Protestant, many of these altar properties drew attention to the complicated connections between social memory and ritual implements. Taking advantage of the overlap between theatrical and religious practice, they functioned as fulcrums around which surprisingly urgent questions about proper Christian worship were played out.

**Date:** Thursday, March 23, 2006

**Time:** 8:45–10:15

**Room:** Hilton V

**Panel Title:** Permutations of the Pastoral

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

**Organizer:** Nicola Masciandaro, *The City University of New York, Brooklyn College*

**Chair:** Franco R. Masciandaro, *University of Connecticut, Storrs*

**Presenter:** Jason Houston, *University of Oklahoma*

**Paper Title:** Boccaccio's Pastoral: Recovery of a Mythic Vernacular

**Abstract:** From the works of his juvenilia to his last erudite Latin works, many of Giovanni Boccaccio's works participate in the pastoral genre. Boccaccio's pastoral is less concerned with narrating a lost Arcadia than with discovering a contemporary vernacular literary idiom. This paper considers select pastoral works in the key of Boccaccio's larger project of promoting vernacular humanism. In both of his early works, specifically *Commedia Nifale fiesolano*, and his later Latin works, specifically *Buccolicum Carmen* and *De Montibus*, Boccaccio's version of the pastoral invents an alternative to the rising tide of Latin humanism. Boccaccio uses the pastoral to invent an idealized vernacular history that prefigures the glories of Italian Trecento.

**Presenter:** Goeffrey Minter, *The City University of New York, Brooklyn College*

**Paper Title:** Plantation Georgic

**Abstract:** English writings on themes of discovery and colonization often embrace familiar pastoral tropes. For my presentation, I will discuss the development of the gentleman farmer as a figure in Virginia colonial writings of the early modern period, characterizing him as a peculiar variation on georgic notions of the relationship between labor and self-development. As Virginia's economy becomes more complex and the reliance upon slave labor becomes more manifest, the ideal of the gentleman farmer remains a powerful cultural fiction that serves to efface the problematic realities of slave labor, and will later become an integral part of Jefferson's agrarian myth-making.

**Presenter:** Nicola Masciandaro, *The City University of New York, Brooklyn College*

**Paper Title:** "This monster labour": Disfiguring Work in Barclay's Fourth *Eclogue*

**Abstract:** Alexander Barclay's fourth *Eclogue* (1513–14) works against the grain of pastoral's general idealization of labor by insisting, against the principle of *otium*, that labor is both a material and a moral priority and by exploring the contradictions between poetic, heroic, and economic concepts of work. Most conspicuously, Barclay inserts into the shepherds' dialogue a courtly allegory, "The Towre of Vertue and Honoure," in which labor, its central obstacle, is personified as a protean monster. This paper reads Barclay's representation of labor in the context of late medieval and early modern attitudes towards work, arguing that its anxiety about poetic vocation expresses ambivalence about labor as both self-fashioning and self-distorting.

**Date:** Thursday, March 23, 2006

**Time:** 8:45–10:15

**Room:** Hilton VI

**Panel Title:** Staged Objects in the Age of Shakespeare

**Sponsor:** The Massachusetts Center for Renaissance Studies

**Organizer:** Arthur F. Kinney, *University of Massachusetts, Amherst*

**Chair:** Adam Zucker, *University of Massachusetts, Amherst*

**Presenter:** Arthur F. Kinney, *University of Massachusetts, Amherst*

**Paper Title:** Staging Properties

**Abstract:** Shakespeare's playgoers were both spectators and auditors, but the relatively bare stage necessarily made any stage property a center of attention. How did Shakespeare use this fact to underline ideas, establish characters, and advance the plot? How did playgoers respond, given their predispositions, their cultural attitudes, and their cognitive understanding? I will use cognitive theory to examine the significance of Shakespeare's properties in the moment of their original appearance in an attempt to reestablish as reliably as possible early responses to the staging of Shakespeare's plays.

**Presenter:** K. C. Elliot-Squires, *University of Massachusetts, Amherst*

**Paper Title:** “Cabbage In, Garbage Out”: Stage Properties and London’s Culture of Reuse

**Abstract:** My title refers to the box, placed under a tailor’s cutting table, used as a reservoir for scraps of material to be used in other projects or resold. Thus, in its original sense *cabbage* (or *garbage*) was a site of recycling, not a site of disposal. This metamorphosis of the word *garbage*, I argue, exposes the early modern Londoner’s attitude towards an object’s use and reuse. Recent work on the secondhand apparel trade has exposed the extensive recycling networks of cloth and clothing in London. This paper seeks to expand on this notion of “reuse” and to link it to the recycling of property, especially stage properties. Through the use of Henslowe’s *Diary*, Stow’s *Survey of London*, and other texts, I argue that this “culture of reuse” fosters an environment in which stage properties and plays are renovated and/or reused, not from sheer necessity but as cultural practice.

**Presenter:** Jane Hwang Degenhardt, *University of Massachusetts, Amherst*

**Paper Title:** Singular Objects and Fungible Bodies in *The Comedy of Errors*

**Abstract:** This paper examines how the botched circulation of objects in *The Comedy of Errors* sorts out the differences between two sets of identical twins. I argue that the play inverts modern assumptions about objects and subjects as it construes objects to be singular and subjects to be fungible. But it also overturns this assumption by suggesting that a subject’s singularity might be located in its internal or imperceptible qualities and that objects might be interchangeable after all. I look at how the tension surrounding the significance of subjects and objects is inflected by the Pauline rhetoric of the Protestant Reformation as well as by anxieties stemming from England’s growing participation in international commerce. I argue finally that the play’s unsettled conclusion about the status of subjects and objects suggests an ambivalence about both the disembodied rhetoric of Pauline fellowship and the devaluation of objects circulating through global networks.

**Thursday, March 23, 2006**

**10:30 AM-12:00 PM**

**Date:** Thursday, March 23, 2006

**Time:** 10:30–12:00

**Room:** Corintia

**Panel Title:** Renaissance Medals and Coins II

**Organizer and Chair:** Arne R. Flaten, *Coastal Carolina University*

**Presenter:** Philip Attwood, *The British Museum*

**Paper Title:** Medals as Gifts in Sixteenth-Century Italy

**Abstract:** This paper will focus on the protocols and conditions under which medals were presented as gifts in sixteenth-century Italy.

**Presenter:** Maarten Delbeke, *Ghent University*

**Paper Title:** Metallic Histories and Papal Historiography: Two of a Kind?

**Abstract:** In the *proemio* to *La Historia Augusta...illustrata con la verità delle antiche medaglie* (1641), Francesco Angeloni argues that historical value of medals partly resides in their indications on the chronology of the succession of certain officeholders, such as emperors. This statement suggests that the genre of metallic history is eminently suited to the historiography of the papal office, where chronology, continuity, and the relation to imperial power are central concerns. Moreover, the systematic issuing of annual medals from the early seventeenth century onwards suggests that the papacy was well aware of the value of medals as chronicles of at once a pontificate and the history of the office itself. Taking these

considerations as a starting point, this paper will discuss the use of medals in Giovan Battista Cavalieri's illustrated history of the papacy (1580), the second edition of Alphonso Chacon's *Vitae et Res gestae pontificum* (1630), and their influence on contemporary decorative programs.

**Presenter:** James G. Harper, *University of Oregon*

**Paper Title:** Pocket Propaganda: The Functions of Papal Annual Medals

**Abstract:** In the ritual calendar of papal Rome, an annual highlight was the 29 June feast of the city's patron saints, Peter and Paul. As part of the celebration, the late Renaissance and Baroque popes would distribute a special commemorative medal. The obverse of these papal annual medals featured the portrait of the reigning pontiff, while the reverse marked a meritorious achievement or major event of that year. Retrospectively, the full series of each pope's annual medals functions as a catalogue of his accomplishments; a form of visual biography. Taken more broadly, over the course of the sixteenth, seventeenth, and eighteenth centuries the production of annuals articulates a canon of deeds and virtues that pertain to the "Ideal Papacy." This paper will trace how that canon shifts over time, as the priorities and needs of the papacy shift, but it also has certain aspects that remain constant from pontificate to pontificate.

**Date:** Thursday, March 23, 2006

**Time:** 10:30–12:00

**Room:** Aragon

**Panel Title:** Gifting Art and Artful Gifts II

**Co-organizers:** Maria Ruvoldt, *Cooper-Hewitt Museum Masters' Program in the History of Decorative Arts* and Victoria Gardner Coates, *University of Pennsylvania*

**Chair:** Alexander Nagel, *University of Toronto*

**Presenter:** Lia Markey, *The University of Chicago*

**Paper Title:** Gifts from the New World: The Exchange between Ulisse Aldrovandi and the Medici

**Abstract:** By May of 1577 Ulisse Aldrovandi was immersed in an epistolary relationship and a frequent exchange of gifts with the Grand Duke of Tuscany, Francesco de' Medici. A renowned Bolognese scientist and published scholar, Aldrovandi collected and studied specimens of plants and animals from around the world. He was in constant communication with other collectors and scientists throughout Europe and was committed to preserving and recording all of his findings in his museum and in the drawings and watercolors he commissioned. Following Francesco's death in 1587, Aldrovandi corresponded and exchanged gifts with the next Medici duke, Francesco's brother, Ferdinando de' Medici. I argue that while an intense interest in the Americas provoked the exchange between Aldrovandi and the two dukes, their underlying motivations were drastically different and indicative of the changing conception of art-collecting at the Medici court and of the personalities of these three collectors.

**Presenter:** Valerie Taylor, *University of Sussex*

**Paper Title:** Donating Designs: The Borrowed Legacy of Giulio Romano

**Abstract:** This study maps the migration of Giulio Romano's original design ideas for banquet plate into an elegantly bound album of drawings adapted by Ottavio Strada, gifted to the Medici court as a work by his own hand. This type of book, "of designs for making gold and silver services for the table of a great prince all fashioned in the antique style as is the custom today in Rome," demonstrates how Ottavio effectively selected and ordered

Giulio's idiosyncratic concepts into a streamlined catalogue for artisans. A slide show comparing images from an album in Prague containing Giulio's sketches to Ottavio's Florentine donation, as well as further examples from other similar albums, will be examined as a case study of how connoisseurship, marketing, and status shaped the tradition of gift-giving in the early modern period.

**Date:** Thursday, March 23, 2006

**Time:** 10:30–12:00

**Room:** Barcelona I

**Panel Title:** Perspectives on Nicholas of Cusa II

**Sponsor:** American Cusanus Society

**Organizer:** Thomas Izbicki, *The Johns Hopkins University*

**Chair:** Clyde Lee Miller, *State University of New York, Stony Brook*

**Presenter:** Elizabeth Brient, *The University of Georgia*

**Paper Title:** Cusanus on the Perfection of Time in the Intellect

**Abstract:** For Nicholas of Cusa the relationship between eternity and time is one of enfolding and unfolding. Time is the unfolding eternal, infinite unity. Indeed time, for Cusanus may be thought of as a moving (or unfolding) image of eternity. Rather than focusing exclusively on the difference between time and eternity, the created finite order and its divine origin, Cusanus reflects extensively on the implications of this image relation. The temporally unfolded universe is an image of the eternal infinite, and so a "finite infinity" in its own right, and has a sort of perfection all its own. Cusanus is particularly interested in the way in which this perfection of time plays out in the human intellect, which, though determined by time, is able to transcend the boundaries of time, in approximation of divine eternity.

**Presenter:** Tamara Albertini, *University of Hawaii, Manoa*

**Paper Title:** Nicholas of Cusa and the Problem of the Finitude of Language

**Abstract:** Much attention has been given to knowing by approximation in Nicholas of Cusa's philosophy. Less explored is his assessment of language as an approximative epistemic means. The paper will focus on a gallery of terms coined by the Cusan to make up for language's lack of precision. What could be considered an intrinsic weakness becomes in a typical Cusanian turn an opportunity to be innovative. Since complete semantic rendering of ideas is impossible, it becomes the philosopher's duty to continuously coin new terms. In adaptation of the language Nicholas of Cusa uses in a scientific context, one may say that since linguistic infallibility can never be realized, creativity of the mind is required to invent ever-less-infallible terms. Like the mind that produces them, words are then living — and dynamic — mirrors of reality.

**Presenter:** Charles H. Carman, *State University of New York, Buffalo*

**Paper Title:** Sight and Insight in Early Modern Image Interpretation: Tension and Resolution

**Abstract:** Writing on perspective, particularly single-point perspective, demonstrates a long-standing opposition of opinion. On the one hand, Brunelleschi's invention/discovery of single-point perspective, and Alberti's codification of it, is understood to convey a rational, geometrically controlled view of the world that corresponds to how one sees phenomenal reality from a particular position in space. Others understand the space of this construction to have been intended to signal a conception of intellectual and spiritual relationship to the world that is symbolic. Though seemingly contradictory, this paper will seek to show that

the tension between these views is the result of not assuming that a greater rationalism of space could also be a deliberate clarification of the fundamentally assumed divine nature of the inhabited world. By analyzing the use of perspective in paintings as well as expressions of modes of vision in literature (for example, in Nicholas of Cusa and Alberti) it can be shown that a dialectical relationship between the exploration of visual accuracy and the assumption of an underlying metaphysical/theological order to phenomenal reality resulted in the apparent greater naturalism of Renaissance art and its use of single-point perspective.

**Date:** Thursday, March 23, 2006

**Time:** 10:30–12:00

**Room:** Barcelona II

**Panel Title:** John Wallis: The Writings on Music, Grammar, Logic

**Organizer:** Jessie Ann Owens, *Brandeis University*

**Chair:** Masataka Miyawaki, *Senshu University*

**Presenter:** Jaap Maat, *Universiteit van Amsterdam*

**Paper Title:** Wallis's Logic

**Abstract:** This paper considers Wallis's logic and its relation to the logical tradition.

**Presenter:** Philip Beeley, *Westfälische Wilhelms-Universität, Münster*

**Paper Title:** Learning from the Past: Classical Tradition and Scientific Advancement in John Wallis

**Abstract:** The foundation of the Savilian chairs of astronomy and geometry in 1619 was a milestone in the institutionalization of science in early modern England and at the same time, through the prescribed reading of predominantly classical authors, led to the emergence of a distinctive historically-oriented presentation of the mathematical sciences at the University of Oxford. None of the seventeenth-century occupiers of these chairs serves better to illustrate this historical orientation than John Wallis, Professor of Geometry from 1649 until his death in 1703. A decisive figure in the modernization of mathematics in England, Wallis described his task on one occasion as going to the roots of problems in order "better to understand what hath been delivered to us from the Antients, and to make further improvements of it." The paper will look at the image of ancient learning that Wallis creates in his publications and lecture notes and consider how effectively he puts across a sense of historical continuity to his audience.

**Presenter:** David Cram, *University of Oxford, Jesus College*

**Paper Title:** Wallis and Notational Questions in Grammar and Music

**Abstract:** The paper considers Wallis and notational questions in grammar and music, with a focus on the notion of a universal character. This is part of a larger investigation and collaboration with members of the panel on the seventeenth-century study of language within the seven liberal arts.

**Presenter:** Jessie Ann Owens, *Brandeis University*

**Paper Title:** Editing the Musical Theoretical Writing of John Wallis

**Abstract:** Penelope Gouk has offered a convincing account of the contributions of John Wallis (1616–1703), Savilian Professor of Geometry at Oxford, to musical science. His writings include the important preface to his edition and translation of Ptolemy's *Harmonika* (1682) as well as a series of letters (published and unpublished) and articles in *Philosophical Transactions*. This paper considers Wallis's writings, assessing originality and importance, as part of a project to prepare a critical edition.

**Date:** Thursday, March 23, 2006

**Time:** 10:30–12:00

**Room:** Parc I

**Panel Title:** Imagery, Spirituality, and Ideology in Iberia and Latin America I: Representing Texts and Reading Images

**Co-organizers:** Christopher Wilson, *The George Washington University*, Jeremy Roe, *Metropolitan University, London*, and Marta Bustillo, *National College of Art and Design, Ireland*

**Chair:** Marta Bustillo, *National College of Art and Design, Dublin, Ireland*

**Presenter:** Mindy Nancarrow, *University of Alabama*

**Paper Title:** Francisco Suárez's *Bienaventurada Virgen* and the Iconography of the Immaculate Conception

**Abstract:** Spanish artists progressively refined the iconography of the Immaculate Conception, the sign for the Virgin's perfection, in the seventeenth century. They focused attention increasingly on Mary framed by the sun and standing on the moon, in the process transforming her from the passive recipient of God's grace into an active participant in her own privileging. Scholars try to account for Mary's growing exuberance by pointing to the shift in style from early to high Baroque. In an alternate interpretation Spanish artists tired of the same old formula and fused the iconography of Mary's Assumption with her Immaculate Conception. This paper interprets Mary's new responsiveness within the theology of the Immaculate Conception, according to Francisco Suárez (1548–1617), the founder of modern scientific Mariology, among other theologians. The later images accurately represent that Mary's active cooperation with God's grace in the first moment of life and always thereafter is the crux of the doctrine.

**Presenter:** Ariadna García-Bryce, *Reed College*

**Paper Title:** Envisioning the Body Politic: Iconographies of Christian Rulership

**Abstract:** Diverging from traditional critical methodologies that dissociate political theory from material culture, this paper explores the extensive connections between early modern Spanish mirrors of princes and visual representations of the pious king. Quevedo's and Saavedra Fajardo's canonical treatises on rulership are viewed as perpetuating the sacramental conceptions of monarchy formulated in Habsburg pictorial programs. Particular attention will be accorded to palace-commissioned emblem series depicting the sovereign as a religious authority (Solórzano Pereira, San Pedro) and martyrdom iconography (Titian, El Greco, Caravaggio). Far from promoting a homogeneous corpus of political allegory, the common association between king and Christ, it is further argued, can take very different shapes, endowed with distinct ideological implications. Where Saavedra Fajardo harmonizes Eucharistic symbols with a pragmatic vision of statesmanship, Quevedo emphasizes a purely messianic symbolism that tends to negate the emergence of a modern state and concomitant notions of a "science of government."

**Presenter:** Vanessa Davidson, *New York University, Institute of Fine Arts*

**Paper Title:** Tito Yupanqui and the Creation of the Virgin of Copacabana: Instruments of Conversion at Lake Titicaca

**Abstract:** In the early 1580s a descendant of the Inca kings, Tito Yupanqui Inca, created a wooden sculpture of the Virgen de la Candelaria that transformed the town of Copacabana from the Mecca of Andean idolatry into the seat of the Marian cult in South America. Fray Alonso Ramos Gavilán's account of the Virgin's creation offers insights into the power of images — and of imagemakers — in the evangelization project in the late sixteenth-century

Andes. It also poses several problems, not the least of which is why an Inca noble was permitted to create a Christian image for a community renowned for its idolatrous leanings. This paper traces the intent to reconcile Andean deities with Christian concepts of the divine at Copacabana to the Augustinian chroniclers whose texts posit Yupanqui's Virgin as a substitute for a multitude of pagan gods and turn the artist himself into a paradigmatic example of indigenous conversion.

**Presenter:** Ana María Laguna, *Rutgers University, Camden*

**Paper Title:** Cervantes's Flemish Phase: *El coloquio de los perros* and the *Devotio Moderna*

**Abstract:** This paper investigates the relationship between the verbal and the visual in Cervantes's exemplary novel *El coloquio de los perros*. By examining *El coloquio* in relation to a Flemish artistic sensibility, I will elicit how Cervantes may be participating in the aesthetic sensibility of the *Devotio Moderna*, a movement that shunned physical attractiveness to praise inner beauty. The *Devotio Moderna* rejects the Neoplatonic assumption that external beauty conveys a noble character whereas ugliness represents the opposite pole to a pure, true soul. *El coloquio*, a work described by many as dark and grotesque, acquires a new perspective, less pessimistic than inquisitive, when framed within this aesthetic. By despising idealization in favor of moral questioning of beauty, *El coloquio* can be regarded as an aesthetic and moral counterpoint to the idealized premises of the Italian Renaissance defended and controlled by the extreme orthodoxy of the Catholic Church.

**Date:** Thursday, March 23, 2006

**Time:** 10:30–12:00

**Room:** Parc II

**Panel Title:** Italian Renaissance Art I

**Chair:** Una Roman D'Elia, *Queen's University*

**Presenter:** Karen Hope Goodchild, *Wofford College*

**Paper Title:** Lorenzo de' Medici and the Reality of Fifteenth-Century Landscape Painting

**Abstract:** Discussions of Italian landscape painting generally begin in sixteenth-century Venice. But the Florentine Lorenzo de' Medici was already making extraordinary comments about the genre in the fifteenth century. His rarely studied assertions sound remarkably modern both in their acknowledgment of landscape as a separate genre and, in general, in their casual acceptance of a subjective appreciation of art. Lorenzo's comments make it clear we need to rethink what a paese was to a fifteenth-century viewer. Medici inventories give us a good idea of Lorenzo's artistic surroundings. Using such documents, as well as other fifteenth-century Tuscan texts referring to landscape art, this paper will explore Lorenzo's words in order to determine what a fifteenth-century viewer understood as a landscape, and what they considered to be the real purpose of such images.

**Presenter:** Coral A. Carlson, *Northern Illinois University*

**Paper Title:** The Mysterious Monsters of the Muse: Another Look at Cosmè Tura's *Allegorical Figure*

**Abstract:** The leading painter of Quattrocento Ferrara, Cosmè Tura created a number of paintings unique in the era for their expressionistic figures. But one painting, the *Allegorical Figure* now in London's National Gallery, is more unusual than is customarily supposed: it contains the first representation of a Chinese element in Italian Renaissance painting. This paper will explore the Chinese iconography involved and the means by which such iconography could have traveled to Venice, where the painter could have seen it; and compare the Tura's representation with those made by other artists of the time.

**Presenter:** Evelyn F. Karet, *Clark University*

**Paper Title:** *The Antonio II Badile (1424–ca. 1507) Album of Drawings: A Reconstruction of an Early Sixteenth-Century Collection*

**Abstract:** The *Antonio II Badile* album of early Renaissance drawings has been curiously neglected, despite the considerable (90) number of drawings it contained and the scarcity of information about pre-Vasarian collections. This study offers the first extended account of the album, its provenance, contents, function, authorship, and significance. Assembled in the early sixteenth century, the album no longer exists, having been dismantled in the 1950s and is presently dispersed worldwide. An unpublished and partial “replica” in the Frits Lugt collection is a useful tool in reconstructing the original album that was more than a gathering of images for workshop use. It should be recognized as the earliest coherent private collection of drawings composed by a collector for its own sake.

**Presenter:** Sarah E. Diebel, *Independent Scholar*

**Paper Title:** *Memory, Meditation, Preaching, and the Intarsia Urban View*

**Abstract:** Large series of unpopulated urban views in *intarsia* were a familiar decorative form in many Italian churches of the Renaissance. Considered an exuberant expression of the period’s growing fascination with the possibilities of perspective, their prominent placement in solemn and sacred settings implies a more serious intent than has been understood. This paper restores to these *vedute* a central role in ecclesiastical life as aids to the oratorical practices of preachers, and the meditative practices of monks that both relied heavily on the visualized models of the ancient Art of Memory, an essential tool for scholars and clerics throughout the Middle Ages and Renaissance. These images, and the illusionistic cabinets that often accompany them, had a practical function in the cultivation of the trained memory as concrete templates, the architectural “places” (*loci*) of the ancient mnemonic technique, and were fully integrated into the life and meditational aims of the Church.

**Date:** Thursday, March 23, 2006

**Time:** 10:30–12:00

**Room:** Parc III

**Panel Title:** *The Early Modern House as a Cultural Artifact II: Defining the House through Art*

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

**Organizer and Chair:** Beth L. Holman

**Co-organizer:** Martin Elsky, *The City University of New York, The Graduate Center*

**Presenter:** Harald Wolter-von dem Knesebeck, *Universität Osnabrück*

**Paper Title:** *Husere* and “Topography of Contrasts” in Fifteenth-Century Wall Painting From Tyrol and Trentino

**Abstract:** This paper show how at first sight random combinations of single pictures in the painted wall decorations of several chambers in some castles at Tirol (especially Lichtenberg, Planta, Landesfürstliche Burg at Meran, Moos-Schulthaus) and Trentino (especially Castel Pietra at Calliano) follow some hitherto-undiscovered principles, which are connected with the house, especially with the house as the actual building and with the idea of a perfect house. I will argue that these principles follow the high middle German term *Husere* for choosing the topics and then using something I would like to call “topography of contrasts” for arranging the single pictures in the room.

**Presenter:** April Oettinger, *University of Hartford*

**Paper Title:** Ekphrasis, Imagination, and the Ideal Palace Interior in Fifteenth-Century Italy

**Abstract:** This paper will address medieval romance and the poetics of imaginary palace interiors in fifteenth-century Italy. Recent scholarship has elucidated Renaissance treatises on ideal palaces, and uncovered a wealth of archival information about the embellishment of palace interiors. And yet, the ways in which the poetic imagination — particularly literary fictions — shaped these descriptions have not been fully appreciated. How were palaces of the imagination in early modern Italian painting and poetry grafted onto the tradition of romance, in which dreaming lovers searching for their beloved wander through, discover, and describe the decoration of marvelous castles? My paper considers how palace descriptions from the *Roman de la Rose* and Boccaccio's *Amorosa Visione* to the *Hypnerotomachia Poliphili* shaped poetic "portraits" of real palaces, such as the D'Este "Delizie" and the Medici palace, as well the genesis of "ideal" palaces in Renaissance courtly culture.

**Presenter:** Ann J. Adams, *University of California, Santa Barbara*

**Paper Title:** Crafting a Life: The Personal Account Book of Utrecht Patrician Carel Martens (1602–49)

**Abstract:** To date, our knowledge of the cultural life of seventeenth-century Dutch households has primarily relied upon notarized inventories of household effects made at marriage or death. For several generations, scholars have excerpted merely paintings from these inventories; only in the past several years have students of Dutch seventeenth-century culture begun to study these inventories as a whole, providing a broader picture of household effects. However, neither these inventories nor the occasional diary or letter have been able to document for us how these objects fit into the larger social, cultural, and material life of a specific individual's household over the course of a lifetime. The account book of income and expenses kept by the wealthy Utrecht lawyer Carel Martens (25 January 1602–20 May 1649) from the age of twenty until a few days before his death provides us with just such rich and detailed insight into this issue.

**Presenter:** Patricia Fumerton, *University of California, Santa Barbara*

**Paper Title:** Mocking Aristocratic Place: The Perspective of the Streets

**Abstract:** This talk looks at how the aristocratic home of privilege and privacy was represented in street literature for the "low." It focuses on a ballad, "The Map of Mock-Beggar Hall" (1635), which laments the failure of hospitality by aristocrats who have abandoned their country estates and sought London's market economy. Ironically, the estate pictured in the ballad is inhabited, though such habitation is its own kind of abandonment of public responsibility, since the persons within the home recede into ever more interior spaces of privacy. The double irony of the ballad, however, is that the woodcut is in fact of a famous Southwark whorehouse, Holland's Leaguer, very much in the news in the 1630s when it was under siege by authorities. In this ballad, then, aristocratic interiority is equivalent to a kind of prostitution of the self that turns inwardness outward into an unsettling urban economics of the street.

**Date:** Thursday, March 23, 2006

**Time:** 10:30–12:00

**Room:** Raphael

**Panel Title:** New Technologies and Renaissance Studies II: Electronic Editing and Pedagogy

**Sponsor:** Centre for Reformation and Renaissance Studies, University of Toronto

**Co-organizers:** Raymond G. Siemens, *University of Victoria* and William Bowen, *University of Toronto, Victoria College*

**Chair:** TBA

**Presenter:** Robert Whalen, *Northern Michigan University*

**Paper Title:** Tagging is Critical Reading: Encoding *The Digital Temple*

**Abstract:** This paper examines the intersection of text encoding and literary analysis in the creation of a scholarly electronic edition of George Herbert's English verse. I argue that whereas the TEI has been criticized for its implicit goal of disambiguating irreducibly complex features of literary texts, such reduction is not only unavoidable but a positive aspect of all critical reading, of which text encoding is (merely?) a subspecies. I validate my assertion by examining problems peculiar to an edition whose goal is to offer facsimiles and transcriptions of several versions of Herbert's celebrated collection, and whose methods are informed in part by religious controversy in the early Stuart English church and the current critical literature attending to it. My point is that text encoding is the central activity of modern scholarly editing, a discipline akin to literary analysis because equally burdened with the demands of interpretive and ideological responsibility.

**Presenter:** Marc S. Geisler, *Western Washington University*

**Paper Title:** Using Self-Authored DVDs to Provoke Debate in the Classroom

**Abstract:** At least initially, it is often difficult for students to respond to the copious rhetoric that adorns so many early modern dramatic texts. The often rich layering of synonym, substitution, paraphrase, metaphor, synecdoche, hyperbole, and other figures of speech create a kind of verbal self-display and rhetorical complexity that has the effect of leaving many students speechless and unable to make the language come alive with their own imaginations. I have found that one effective way to address the lack of speech among students is to ask them to translate filmic tropes into early modern rhetorical tropes. By using self-authored DVDs to present contrasting film clips of specific textual passages, the instructor can help the students find a voice and encourage them to become more-sophisticated interpreters of filmic and early modern rhetorical tropes.

**Date:** Thursday, March 23, 2006

**Time:** 10:30–12:00

**Room:** Rubens

**Panel Title:** French Poetry: Rethinking the Sixteenth-Century Canon I: Scève Beyond the *Délie*

**Sponsor:** Renaissance: Early Modern Literary Studies at Stanford University

**Organizer and Chair:** Cécile Alduy, *Stanford University*

**Presenter:** Thomas Hunkeler, *Universität Zürich*

**Paper Title:** From Sigh to Sign: Scève's "Blason du souspir"

**Abstract:** In my paper I would like to examine Scève's poetic beginnings through the relationship between two poetic subgenres that are usually considered to belong to two very different contexts: the *blasons anatomiques* and Petrarchist poetics. I will argue that in his "Blason du souspir," Scève merges these two traditions in a very conscious way by displacing one of the most well-known intertextual signs of petrarchism, the sigh. This displacement, which leads from Petrarch's "Rime sparse" to Scève's "souspirs espars" and into *Délie*, must also be studied in relationship with the cultural "melting pot" which is the city of Lyon at that time.

**Presenter:** Elisabeth Hodges, *Miami University*

**Paper Title:** Scève's Urban Poetics

**Abstract:** One of the first French eclogues to appear in print, Maurice Scève's *La Saulsaye. Eglogue de la vie solitaire* (1547) describes a melancholic shepherd's flight from urban life and his subsequent retreat into solitude. Figured as a remedy for an amorous crisis he experiences after two failed love affairs, the shepherd's move to a life of solitude affords him a form of relief from social identity associated with urban lifestyle. In this paper I will argue that the poem's critique of city and country life suggests that there exist homological links connecting space and subjectivity. At a time when the city functioned as a conceptual space for thinking about subjects in their relation to community, the complex interplay between textual and visual representations of space in the poem reveals urban and rural subjectivities to be fragile constructions.

**Date:** Thursday, March 23, 2006

**Time:** 10:30–12:00

**Room:** Dante

**Panel Title:** Renaissance Translations of Greek Texts I

**Organizer:** David E. Rutherford, *Central Michigan University*

**Chair:** Arthur M. Field, *Indiana University*

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

**Paper Title:** Cardinal Bessarion's Translation of the *In Calumniatorem Platonis*

**Abstract:** Cardinal Bessarion wrote his celebrated defense in Greek, but he never published the original Greek. Instead, he published the work twice in Latin, once in the early 1460s in manuscript form, and then in 1469 in a printed edition. The final Latin version, done by Niccolò Perotti, also reflects the final Greek text of Bessarion's work after years of revision and addition. Both Bessarion's Greek text and Perotti's translation have long been available. Bessarion's own translation in the early 1460s of his primordial Greek text, however, has never been studied. It is the largest instance of self-translation from Greek into Latin in the fifteenth century. I shall study it to see what it can tell us about Renaissance translations in general as well as about Bessarion and Perotti in particular.

**Presenter:** Silvia Fiaschi, *Villa I Tatti, The Harvard University Center for Italian Renaissance Studies*

**Paper Title:** Hippocratic Writings to a Hypochondriac Prince: Filelfo's Translations of *De flatibus* and *De morbis*

**Abstract:** The *De flatibus*, a small treatise about the "flatulences" that foods induced into the body, causing many pathologies, and the *De morbis*, a short "handbook" on the causes and remedies of the most common illnesses, constituted a sort of *regimen sanitatis*. Francesco Filelfo translated them into Latin in 1444, dedicating them to Filippo Maria Visconti, his protector in Milan. These two Hippocratic writings express the new "courtly" attitude of the humanist's literary choices: no more translations with political aims, as those done during the "stormy" Tuscan period (1429–39), but only translations from learned and pedagogic texts, which were more suitable for his new status as a court intellectual. The versions were immediately successful. They allowed Filelfo both to recover an important segment of the ancient medical doctrine and to meet the interests and needs of a hypochondriac prince: the Duke was notoriously obsessed with health problems. This paper will focus on the texts of the translations and their manuscript tradition, the Greek codex probably used, and the place of these texts in the medical culture of the Visconti court.

**Presenter:** Marianne Pade, *University of Copenhagen*

**Paper Title:** Niccolò Perotti's Use of Translation

**Abstract:** The translations from the Greek published by Perotti in his own name fall in two distinct periods. As a young man he dedicated a series of Latin versions of mostly philosophical texts to Pope Nicholas V. They include works by St. Basil, Plutarch, Epictetus, and Polybius. Perotti was then part of the Roman group of translators working for the pope, and deeply influenced by Lorenzo Valla. Having spent most of his adult life as the trusted secretary of Bessarion, he produced two translations during the 1470s that show the mature and self-assured humanist boldly introducing the Latin readership to new genres. The paper will attempt to place Perotti's translations within the framework of fifteenth-century humanist translation and examine his development as a translator especially in the light of his experience as a collaborator of Bessarion.

**Date:** Thursday, March 23, 2006

**Time:** 10:30–12:00

**Room:** Medici

**Panel Title:** “The irregular pearl”: Comparative Perspectives on the Construction of the Baroque as a Field of Study

**Organizer:** Jane O. Newman, *University of California, Irvine*

**Chair:** Timothy Hampton, *University of California, Berkeley*

**Respondent:** Sonia Velázquez, *Princeton University*

**Presenter:** Matthew Ancell, *University of California, Irvine*

**Paper Title:** “Este . . . cíclope”: Góngora’s *Polifemo*, Mannerism, and the Baroque

**Abstract:** From its insecure etymology to its transference from art history to literature, the problems associated with *Baroque*, as a category either of periodization or of style, remain unsolved. That Wölfflin used *Baroque*, it has been argued, to describe what we would now call *mannerism* only compounded the confusion in later discourses. The general acceptance today of the category *Baroque* in Spanish literary studies of literature, while eminently useful, tends to subsume designations from both the seventeenth (*culternismo*, *conceptismo*, *gongorino*) and twentieth centuries (mannerism) that attempt to nuance description of the style of great Golden Age poet Góngora. Taking the specific example of the *Polifemo*, my paper examines the relationship between mannerism — as the threshold between the Renaissance and the Baroque — to “gongorismo,” the polemic that occasioned Góngora’s major poems, and the discussion of Góngora by his twentieth-century rehabilitators.

**Presenter:** Jane O. Newman, *University of California, Irvine*

**Paper Title:** Baroque Legacies: The Study of European Baroque Lyric in the Cold War United States

**Abstract:** Beginning during World War II, the work of European émigrés, such as Leo Spitzer, Americo Castro, and Karl Viëtor, all holding chairs at Ivy League universities, included a major focus on the Baroque. Their interest is not surprising; it did little more than “translate” debates about a field in its “heroic” years during the 1920s and 1930s in Europe into terms legible to the academy of their new home. Literal translations of European Baroque lyric subsequently became available in the U.S. in bilingual anthologies edited by Frank Warnke, among others, for the use of college audiences. Warnke’s anthology is entitled *European Metaphysical Poetry*, and therein lies the tale. This paper examines the categories used to import early twentieth-century European discussions about the Baroque into the U.S. academy by adapting them to methodologies like the New Criticism, thus helping humanities faculty in their quest to become custodians of “the Western tradition” during the Cold War.

**Presenter:** Hall Bjornstad, *University of Oslo*

**Paper Title:** The Construction of a French Literary Baroque: The Case of Pascal

**Abstract:** In his article “The Concept of Baroque in Literary Scholarship,” René Wellek states: “[m]ost French literary historians . . . have raised their voices vigorously against the application of the term [Baroque] to French literature.” My paper addresses one instance of this French resistance, Sister Mary-Julie Maggioni’s dissertation, “The ‘Pensées’ of Pascal: A Study in Baroque Style” (1950) that was directed by the German refugee scholar, Helmut Hatzfeld. The thesis offers a bold rereading of an author who for the French was a Classicist icon. No wonder that the distinguished linguist Albert Dauzat raised his voice against the “sacrilege” of Maggioni’s “American” book. The reception of Maggioni’s book is key to understanding the first book arguing for the existence of a French literary Baroque published in France, Jean Rousset’s seminal *La littérature de l’âge baroque en France: Circé et le paon* (1953). Rousset’s Baroque is a light, easygoing one into which Pascal does not fit.

**Date:** Thursday, March 23, 2006

**Time:** 10:30–12:00

**Room:** Cervantes

**Panel Title:** Biondo Flavio III

**Sponsor:** L’Istituto Storico Italiano Per Il Medio Evo — Edizione Nazionale Dei Testi di Biondo Flavio

**Co-organizers:** Massimo Miglio, *Università della Tuscia, Viterbo* and Angelo Mazzocco, *Mt. Holyoke College*

**Chair:** Christopher Celenza, *The Johns Hopkins University*

**Presenter:** Angelo Mazzocco, *Mt. Holyoke College*

**Paper Title:** Biondo Flavio, Father of Renaissance Antiquarianism

**Abstract:** In 1583 the German antiquary Johannes Rosinus noted that antiquarianism was traceable to the classical scholar Varro and that antiquarian studies had remained dormant for many centuries, being revived by Biondo Flavio in the Quattrocento. Indeed, Biondo was the father of modern antiquarianism. Rosinus’s assertion has come under scrutiny in recent years. It has been argued that Biondo’s antiquarian works are unrelated to Varro’s *Antiquitates* and that, far from playing a seminal role in the evolution of Renaissance antiquarianism, they were actually at odds with many of the antiquarian precepts of the scholars of this period. By synthesizing the antiquarian trends from Petrarch to Rosinus and by defining what was meant by antiquarianism in the Renaissance, I shall demonstrate that Biondo was in fact the father of Renaissance antiquarianism and that his antiquarian works, especially the *Roma triumphans*, were connected in some important ways with the *Antiquitates* of Varro.

**Presenter:** Marc Laureys, *Universität Bonn*

**Paper Title:** The Secret of His Success: Biondo Flavio and the Early Textual History of his *Roma instaurata*

**Abstract:** As soon as Biondo Flavio brought out his *Roma instaurata*, the treatise immediately enjoyed widespread attention and circulation. Although Gaspare Biondo’s editorial efforts for his father’s writings are reasonably well known, the earliest phase of the transmission of *Roma instaurata* still remains to be elucidated. In this paper I propose to review the available evidence, in particular the earliest personal and annotated copies of this work, starting with Biondo’s own two manuscripts of *Roma instaurata*, in order to shed light on the principles

and method that guided the composition of his first antiquarian treatise as well as on its initial reception, as it transpires in the margins of some early textual witnesses.

**Presenter:** Domenico Defilippis, *Università degli Studi di Foggia*

**Paper Title:** La fortuna dell'Italia illustrata di Biondo Flavio: la sezione geografica degli Annales di Pietro Ranzano

**Abstract:** L'umanista palermitano Pietro Ranzano, morto agli inizi degli anni Novanta del 1400, compose un'opera enciclopedica, gli Annales, ancora oggi conservatasi manoscritta presso la Biblioteca Comunale di Palermo. La sezione geografica è estremamente interessante perché è tra le prime opere corografiche che, descrivendo le regioni italiane, si avvale dell'importante sussidio dell'*Italia illustrata* di Biondo Flavio, composta una quarantina d'anni prima. Un primo saggio esplorativo da me condotto sulla descrizione delle Marche ha rivelato interessanti motivi di riflessione, che potrebbero costituire un importante momento di confronto per l'analisi della ricezione dell'*Italia illustrata*, quale modello per la successiva scrittura corografica, se l'indagine, com'è mia intenzione, fosse estesa anche alla illustrazione delle altre regioni.

**Presenter:** Giacomo Ferraù, *Università di Messina*

**Paper Title:** Le Decadi Di Biondo Flavio

**Abstract:** Tra le opere di Flavio Biondo sono state privilegiate dalla considerazione critica soprattutto quelle antiquarie o la prospettiva contemporanea e antropologico-geografica dell'*Italia Illustrata*. Stranamente trascurate, invece, risultano le *Decadi*. In quanto alle *Decadi*, manca una moderna riconsiderazione della proposta ideologica sottesa alla costruzione, nel suo significato e nelle sue fonti di "filosofia della storia." Manca una adeguata definizione della dimensione politica che non si limiti ad una sottolineatura di generico "guelfismo"; laddove è invece possibile ancorare il dettato di Biondo a ben precise posizioni di politica "curiale." È un desideratum, infine, un puntuale chiarimento della concettualizzazione periodizzante della inclinatio, nonché una riconsiderazione della sezione "contemporanea" delle *Decadi*, che implica il censimento dei rapporti e del dialogo con le formulazioni della cultura storica del tempo. Una ricchezza di problematiche il cui chiarimento permette di approdare ad una moderna e puntuale rivalutazione di un'opera capitale nella cultura non soltanto italiana.

**Date:** Thursday, March 23, 2006

**Time:** 10:30–12:00

**Room:** Da Vinci I

**Panel Title:** Inscribing Antiquities in Shakespeare: Tragedy and the Uses of Classicism

**Organizer:** Pamela Royston Macfie, *The University of the South*

**Chair:** Maggie Kilgour, *McGill University*

**Presenter:** Jennifer Lewin, *University of Kentucky*

**Paper Title:** Tragic Character

**Abstract:** The tragedies of William Shakespeare rely on concepts of character that have rarely been seriously revisited since A. C. Bradley's *Shakespearean Tragedy*. In my paper, I look at how characters get delineated according to mimetic and also generic specifications. In addition I pay particular attention to the treatment of literary character in Aristotle's *Poetics* and *Rhetoric*, as well as secondarily in contemporary philosophical discourse such as the work of Bernard Williams and Martha Nussbaum. Character is a concept that deserves further attention because it helps to shape not only how we teach the plays but especially how we

treat them in our research. A reconsideration of its dimensions, in the context of Shakespeare's high tragedies, will energize both realms of academic work.

**Presenter:** Nicholas Moschovakis, *Reed College*

**Paper Title:** Virgil's "Imperial Theme": Antiquity, Authority, and the Genres of History in *Macbeth*

**Abstract:** The visions of *Macbeth* 4.1 are indebted not to the play's primary source in Holinshed, but instead to the epic topos of dynastic prophecy, which originated in book 6 of Virgil's *Aeneid*. A number of critics have discussed how *Macbeth* 4.1 resonates with political genealogy, performance, and masquery under King James VI, relating this scene to the uses of Augustan ideology in absolutist culture. None, however, has attended in detail to the play's citation of the *Aeneid* itself, or to the ways in which the usurper's "imperial theme" specifically travesties a Virgilian narrative teleology within *Macbeth's* dialogic, ironic, and theatrical representation of history. *Macbeth's* counter-dynastic vision exemplifies Shakespeare's construction of Virgilian epic, in *Macbeth* and elsewhere, as a source of antique and, I argue, antiquated authority: one inherently opposed to the innovations, and improvisations, of characters in Renaissance historiography as well as in Shakespeare's early modern dramatic practice.

**Date:** Thursday, March 23, 2006

**Time:** 10:30–12:00

**Room:** Da Vinci II

**Panel Title:** The Other Arts in Renaissance Literature II

**Organizer:** Christopher K. Nissen, *Northern Illinois University*

**Chair:** Julie D. Campbell, *Eastern Illinois University*

**Presenter:** John Garton, *Cleveland Institute of Art*

**Paper Title:** Parallel Structures in Sixteenth-Century Biography and Portraiture

**Abstract:** Much has been written about Horace's *ut pictura poesis* and other provocative remarks linking poetry and the visual arts. The present essay investigates a more modest dimension of these polemics, namely, the relationship of biography and portraiture in sixteenth-century Italy. My research focuses on analogous effects and the shared theoretical precepts of practitioners of these two arts. I limit my discussion to three topoi: allegory and its relation to idealized physiognomy, first-person voice and the representation of speech and movement, and anecdote as it relates to portrait miniatures and *impresè*. I am interested in the similarities of argument among theorists of art and literature (Leonardo Salviati, Gabriele Paleotti, Giovan Paolo Lomazzo, and Giovanni Battista Armenini) and how certain portraits by Bronzino and Titian involve a substitution of appearances meant to expand the subject's identity. I also address the correlation between an increased interest in first-person voice in sixteenth-century biographies, such as Giovio's *Vite*, and portraits assuming new modes of speech and movement.

**Presenter:** Kristin Phillips-Court, *Yale University*

**Paper Title:** Distant Crossings: Word, Picture, and Spectacle in Italian Renaissance Tragedy

**Abstract:** With painting as its backdrop, this paper focuses on the sixteenth-century movement from the spectacle of comedy as an increasingly theorized literary mode and the highly iconic *sacra rappresentazione*, to the early Italian tragedy as a distinctly abstract mode, in which all dramatic action converges on a single point. With an eye to discovering how Alberti's notion of *istoria* manifests itself in drama and in painting, the paper will examine how historical subjects are framed, and how the tragic mode "clarifies mysteries" through

word, image, and tragic action as ritual. Focusing primarily on Trissino's *Sophonisba*, I highlight the iconic centrality of the protagonist by tracing her relationship to Christian and pagan images produced in Florence. Further, the paper argues that we can perceive in this play a number of cross-perspectives that not only drive the action, but also open up the play's different levels of referentiality, from biblical discourse to historical events and historical narrative, allegory, and philosophy.

**Presenter:** Christopher K. Nissen, *Northern Illinois University*

**Paper Title:** Portraiture and *Paragone* in the Works of Giulia Bigolina and Veronica Franco

**Abstract:** Both Bigolina and Franco include the literary motif of the portraiture of women in their works. In her romance *Urania*, Bigolina rejects portraiture as a suitable expression of love in order to show how women must avoid posing for portraits as a mode of self-display. Franco, who follows the attitudes of such theorists of portraiture as Pietro Aretino and Lodovico Dolce, appears to be more inclined to exalt portraits of herself. In effect, both writers show awareness of the power of painting to compel the viewer to fall in love with the image, but each interprets the moral implications of this power quite differently. In this paper I demonstrate the essential superficiality of these apparent contradictions, since both writers describe portraiture in terms of the *paragone* between art and literature: their aim is to create a self-portrait in words that will supersede and render insignificant any painted portrait.

**Date:** Thursday, March 23, 2006

**Time:** 10:30–12:00

**Room:** Da Vinci III

**Panel Title:** French Connections in the English Renaissance

**Organizer:** Catherine Gimelli Martin, *University of Memphis*

**Chair:** Hassan Melehy, *University of North Carolina, Chapel Hill*

**Presenter:** Anne Lake Prescott, *Barnard College*

**Paper Title:** From *Amours* into *Amores* Franciscus Thorius Makes Ronsard a Neo-Latin Poet

**Abstract:** The British Library's Sloane MS 1768 is a collection of Latin poems largely by Franciscus Thorius, a Huguenot known to such Englishmen as the diplomat Daniel Rogers. Thorius eventually fled to the Low Countries and his son, the far better known Raphael (d. 1625), settled in England. The manuscript is by a Frenchman, but one with English connections, including some poems by Raphael — celebrator of tobacco — on, e.g., Raleigh's execution. I focus on the twenty or so amatory sonnets by Pierre de Ronsard that Franciscus translated into Latin. It is startling to see a leader of the Pléiade, which tried so hard to make the French tongue illustrious, maneuvered into the international Neo-Latin scene, a scene not repugnant to him but not one he had often chosen. Why translate him into Latin? What happens to the sound and delicacy of Ronsard's verse? What is lost — or gained?

**Presenter:** Catherine Gimelli Martin, *University of Memphis*

**Paper Title:** Milton and the Huguenot Revolution

**Abstract:** Both historically and contemporarily, Milton has been thought to dislike both French culture in general and Norman law in particular. Yet he was strongly attracted to the French precedent of elective kings recorded in Jacques du Thou's *History of His Times* where he also found a bibliography of the most famous Huguenot antimonarchists. Here Philippe du Mornay's covenant theory attracted him less than Francis Hotman's republican Franco-Gallia, whose glorious "picture of a primitive free France" (CPW 3.177) deeply influenced him. By far the most secular of the Calvinist Monarchomachs, Hotman seems to have been

avored over the Scots resistance theorist, George Buchanan, because Milton attributed the major failures of the English revolution to the Scots Presbyterians. Thus despite his loathing for the French court of Charles I, for the rest of his life Milton ranked Scots and Germanic “barbarians” far below the French who gave England her tradition of free Parliaments.

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

**Paper Title:** Life, Death, and the Daughter of Time: Philip and Mary Sidney’s Englishing of Duplessis-Mornay

**Abstract:** For both Philip and Mary Sidney, translation from the French was the choice of their literary maturity. This paper will discuss their Englishing of two works by their friend Philippe Duplessis-Mornay: Philip’s *Trewnesse of the Christian religion* (completed by Arthur Golding) and Mary’s *Discourse of Life and Death*. The former is a lively work defending Christianity not only against Paynims, Iewes, Mahumetists, and other Infidels, but also against Atheists and Epicures; the *Discourse* is an eloquent prose poem of *contemptus mundi* ending with a trumpet blast of a waiting Paradise. To what extent were such texts received, in both France and England, as “literary” rather than merely instrumental? I argue that we should be wrong to exclude such works from the literary canon; rather, that brother and sister are here, as elsewhere, bringing to England something very French and very Protestant: a literary eloquence that eschews fiction but revels in style.

**Date:** Thursday, March 23, 2006

**Time:** 10:30–12:00

**Room:** Sienna I

**Panel Title:** Holiness and Gender in Early Modern Europe

**Sponsor:** Sixteenth Century Studies Conference

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

**Chair and Respondent:** David J. Collins, *Georgetown University*

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

**Paper Title:** Passionate Reformers: Female Spirituality and the Franciscan Tradition

**Abstract:** Recent discussion about Tridentine efforts to impose a more passive understanding of female spirituality neglects to consider mendicant conception of female spirituality during the early modern period. Looking closely at Franciscan sermons and female patronage of Franciscan communities in France, this paper will show that the Franciscan tradition continued to attract enormous female support throughout the sixteenth century precisely because it offered women an active, enthusiastic role in the pursuit of both personal and societal salvation. Understanding the relationship between the friars and their female patrons is important, I will show, because it complicates our understanding of lay-clerical relations in the Age of the Council of Trent and the French Wars of Religion. Specifically, it raises questions about ecclesiastical perceptions of lay spirituality, female agency, and the medieval nature of early modern spiritual reform in France.

**Presenter:** Constance Furey, *Indiana University*

**Paper Title:** Friendship, Gender, and Immortality

**Abstract:** Renaissance friends happily affirmed the classical teaching that true friendship was based on similitude. Friends had “one soul in two bodies twain” and thus should, as Erasmus’s well-known adage maintained, “hold all things in common.” It was relatively unusual, then, for Renaissance authors to describe relationships between men and women as friendships, as Juan Luis Vives did at a couple of points in his *Education of a Christian Woman*. For example, Vives conflated the ability to make absent friends present with a

widow's memory of her dead husband. I argue that this seemingly incidental directive underscores a significant confluence between friendship and religion in the Renaissance that has been overlooked by recent scholars who emphasize how Renaissance friendship affirmed homonormativity. By suggesting that widows and friends alike hold out the promise of an intimate immortality, the discourse of friendship laid claim to transcendence.

**Presenter:** Querciolo Mazzonis, *Università degli Studi di Siena*

**Paper Title:** Adapting Gender Notions: Angela Merici's *Bride of Christ*

**Abstract:** My intention is to show that Merici largely shaped her Company through mainstream (or misogynist) gender ideas, but that the way she used them actually empowered women.

**Date:** Thursday, March 23, 2006

**Time:** 10:30–12:00

**Room:** Sienna II

**Panel Title:** Humanist Jesuits

**Organizer:** Paul Richard Blum, *Loyola College*

**Chair:** John W. O'Malley, *Weston Jesuit School of Theology*

**Presenter:** Paul Richard Blum, *Loyola College*

**Paper Title:** How Did Humanist Learning Shape Jesuit Philosophy?

**Abstract:** The Jesuit *Ratio Studiorum* can be seen as a deliberate choice to implement humanist learning into the teaching of Catholic Reformation schools. Some developments had to be excluded, e.g., Ramist logic, but others, and specifically the advancement of philology were taken as state of the art. So the question is, How could an intentionally scholastic philosophy profit from the Renaissance turn? Awareness of the historicity of thinking, of the plurality of voices, and of the recent competitiveness of truth claims in theology helped shape the early Jesuits' endeavor to establish the notion of truth that is nonetheless transsubjective. Benedictus Pererius and Francisco Suárez will serve as examples.

**Presenter:** Andrea Aldo Robiglio, *University of Freiburg*

**Paper Title:** The Portrait of a Jesuit as a Young Humanist: The Case of Stefano Tuccio

**Abstract:** Stefano Tuccio (1540–97) belonged to the first generation of Jesuits educated in the new Colleges of the Company. He became a prolific and successful Religious Dramatist, edited and commented the Church Fathers, contributed (called by the General Claudio Acquaviva) to establish the influential Jesuit *Ratio Studiorum*, taught theology in Milan (maybe), Padua, and, eventually, at the Collegio Romano. This paper presents these different aspects of Tuccio's activity in the perspective of his Humanistic approach to the Texts.

**Date:** Thursday, March 23, 2006

**Time:** 10:30–12:00

**Room:** Suite II

**Panel Title:** Milton and Contemporaries

**Sponsor:** Pacific Northwest Renaissance Society

**Organizer:** Patrick Finn, *St. Mary's University College*

**Chair:** TBA

**Presenter:** Linda Tredennick, *Gonzaga University*

**Paper Title:** Rethinking the Bogey Man: Milton's Paradoxical Experience of Self

**Abstract:** Milton's presence in literary history has been most often understood as monolithic, patriarchal, and authoritative, both authorially and historically. However, this modern conception of Milton is very much at odds with the models of identity common to

seventeenth-century Separatists and Puritans. In this paper, I propose to examine several key pieces of evidence for Milton's authoritative identity, namely his statement of inspired national bardship in *The Reason for Church Government*, "When I Consider How My Light Is Spent," and the invocation to book 7 of *Paradise Lost*. I will suggest that these statements only perform their control and assurance, and that they offer a performance of monolithic identity crafted in reaction against his typically Separatist experience of self.

**Presenter:** Curt Whitaker, *Idaho State University*

**Paper Title:** Sir Thomas Fairfax and the Mowers of Nun Appleton

**Abstract:** In recent Marvell scholarship Thomas Fairfax, Lord General of the Parliamentary Army in the English Civil War, has been viewed as conflicted in his allegiance to the Puritan ideals of the Parliamentary Army. My research concerning his political tracts and his letters written to radicals such as John Lilburne and Gerrard Winstanley indicates, however, a deep personal commitment to the Puritan values of the rank-and-file members of his army. I show in addition that Marvell's Mower poems, some of the best-known works of seventeenth-century English literature, also voice support for these soldiers. Fairfax's tracts show us a new way to read Marvell.

**Presenter:** Sara Center, *University of Minnesota, Duluth*

**Paper Title:** The Antagonistic Relationship between Shakespeare and his Exclusion Crisis Adaptors, 1678–82

**Abstract:** Following two decades of adaptation largely focused on romanticized versions of Shakespeare's comedies and tragedies, the events of 1678–82 encouraged playwrights to adapt Shakespeare's histories and tragedies as conduits for political commentary. By using older, pre-Restoration plays, adaptors hoped to construct their play on an existing foundation political and religious commentary appropriate for England at this time. While much has been written about the adapted text of the plays themselves, prefaces and prologues generally receive less-critical inspection. How each dramatist chooses to represent his indebtedness to Shakespeare in the prefatory material presents an important source of tension among the six Exclusion Crisis playwrights discussed in this paper. By comparing each adaptor's response, I concluded that the evolution from a state of deferential reverence to bitter ambivalence marks an important downshift in the development of Shakespeare's reputation coinciding with the decline of the English political and theatrical tradition in general.

**Date:** Thursday, March 23, 2006

**Time:** 10:30–12:00

**Room:** Milan Board Room

**Panel Title:** The Idea of Style

**Organizer:** Jeffrey Dolven, *Princeton University*

**Chair:** Annabel M. Patterson, *Yale University*

**Presenter:** Jeffrey Dolven, *Princeton University*

**Paper Title:** Lyric Style and Historical Progress

**Abstract:** Much talk about style in the sixteenth century concerns Cicero's three types, sometimes Hermogenes' seven; but there is a parallel conversation about style as the mark of period, school, or individual. This latter kind of style, writers of lyric knew, changed over time, and – notwithstanding the nostalgia of *imitatio* – many thought it was getting better. So Shakespeare's Sonnet 32: "But since he died, and poets better prove, / Theirs for their style I'll read, his for his love." This paper will consider the question of "historical progress"

in style, looking back at earlier decades of the sixteenth century from the vantage of Shakespeare's *Sonnets*. Our own histories of sixteenth-century style tend to emphasize its improvement. Do we learn that account from the period? What were the engines of this change and this idea of change? What did it have to do with developments in poetics and publishing? How did it relate to the idea of progress in other kinds of historical writing?

**Presenter:** Richard Strier, *University of Chicago*

**Paper Title:** Sounding Classical

**Abstract:** My paper will be about "sounding classical." It will explore Jonson's invention of how to do this, in his epigrams and in the poems of *The Forest*. It will show the moral valence that Jonson associated with this style, and the way in which Jonson's discovery of how to "sound classical" became a permanent resource for later poets — not only for Herrick and the "Cavaliers" but for such moderns as Auden and Cunningham. It will contrast this with the very different conception of "sounding classical" that Milton developed, but will also consider the continuities between these endeavors. It will think about the much more problematic afterlife of Milton's mode, and will ask the question of what has happened to the grand style in poetry.

**Presenter:** David S. Wilson-Okamura, *East Carolina University*

**Paper Title:** Interpreting Feminine Rhyme

**Abstract:** Is interpretation the proper goal of literary criticism? New Historicism has been criticized for ignoring aesthetics and treating texts as if they were mere repositories for theme. But much formal criticism, both new and old, is also in a hurry to get rid of form by translating it into something more conceptual — as if the form of a poem were merely an analogy for its content. The example of feminine rhyme in *The Faerie Queene* shows why this kind of formal analysis is inadequate. In the second installment of Spenser's epic, feminine rhyme becomes associated with so many different themes as to render it, literally, meaningless. The problem, for interpretive critics, is even more acute in contemporary French poetry, where alternating masculine and feminine rhymes become the staple form for all types of poetry, on almost every conceivable theme. Under these circumstances, interpretation becomes impossible. But what is the alternative?

**Date:** Thursday, March 23, 2006

**Time:** 10:30–12:00

**Room:** Hilton I

**Panel Title:** Defining Atlantic Studies: Women and Religion (1600–1800)

**Organizer:** Lisa Vollendorf, *Wayne State University*

**Chair:** Daniella Kostroun, *Indiana University-Purdue University*

**Respondent:** Barbara Diefendorf, *Boston University*

**Presenter:** Phyllis Mack, *Rutgers University, New Brunswick*

**Paper Title:** Educating the Emotions in Eighteenth-Century British Methodism

**Abstract:** This presentation focuses on the spirituality of eighteenth-century Methodist women. Drawing on Methodist theology, this paper argues that in order to understand how Methodist women perceived their love for God, we need to see how they expressed affection for each other. An analysis of women's writings reveals that intense friendships among women provided the opportunities for constant self-examination that were demanded by the religious "method." These writings also show a valorization of spiritual over natural affection and communities of friendship over kinship, and explain why Methodist women rarely used the language of spiritual motherhood to describe their own religious vocations. The

presentation will connect Methodist women's self-presentation to their community life and offer points of comparison with other female spiritual communities that existed in the early modern Atlantic world.

**Presenter:** Lisa Vollendorf, *Wayne State University*

**Paper Title:** Deciphering Gender and Religion in Early Modern Spain

**Abstract:** During Spain's long seventeenth century (1580–1700), religious shifts in Counter-Reformation Spain led to numerous convent foundations and, consequently, significant improvements in women's access to education. As a result of these shifts, women's relationship to the written word changed dramatically. Women entered the sphere of literacy and literary production at rates never before seen on the Iberian Peninsula. Texts produced by women and also those that record women's words reveal that women across class and ethnic lines used similar strategies, drew on similar themes, and often discussed similar topics. This paper will explore the similarities among these Inquisitional, literary, and legal sources and raise the question of whether gender, more than religion, class, or other categories of identity, influenced if not women's experiences of Spanish culture, then at least the representation of themselves and their issues.

**Date:** Thursday, March 23, 2006

**Time:** 10:30–12:00

**Room:** Hilton II

**Panel Title:** Ameritexts

**Sponsor:** SHARP, Society for the History of Authorship, Reading and Publishing

**Organizer and Chair:** Michael Ulyot, *Oxford University*

**Co-organizer:** Anne Lake Prescott, *Barnard College*

**Presenter:** Charlotte Artese, *Agnes Scott College*

**Paper Title:** The Nonexistent Paratext: The Missing Book and the New World in Mercator, Dee, and Hakluyt

**Abstract:** In the late sixteenth century, a book that proved that England rightfully owned the New World was missing. *Inventio Fortunata* was the account of a fourteenth-century English friar who rendezvoused with the descendents of colonists planted in North America by none other than King Arthur. This story, related in a legend on Mercator's 1569 world map, was quickly appropriated by John Dee and Richard Hakluyt, who searched in vain for the crucial text but nevertheless repeatedly cited it in margins to authorize the story of the English friar. These paratexts, I argue, generated rather than cited *Inventio Fortunata*, and successfully enough that twentieth-century scholars continued to create the absent text by multiplying their own references to it. The absent text as authorizing paratext manifests itself again and again in Dee's attempts to claim the New World through historical precedent, emblemizing the difficulty humanism had in grappling with the New World.

**Presenter:** Colleen Franklin, *Nipissing University*

**Paper Title:** The Battle of the Book: The Conflicted Paratext of *Northwest Fox*

**Abstract:** In May 1631, Captains Luke Foxe of Hull and Thomas James of Bristol headed for Hudson Bay on voyages of discovery for the Northwest Passage. Foxe spent a summer in the Bay and headed back to England. James over-wintered and returned to England to great acclaim. *The Strange and Dangerous Voyage of Captaine Thomas James* (1633) cemented his popularity and damaged Foxe's. Foxe critiqued James's testimony in his own narrative, *Northwest Fox* (1635), with a vicious parody of the paratext of *The Voyage*. But Foxe's printers and bookseller attempted to replicate many of the paratextual features that

supported *The Strange and Dangerous Voyage*. In this paper I will examine the conflict within the paratext that, ironically, resulted in the erasure of the markers of reliability that had ensured the success of James's *Voyage*. *The Voyage* became the central text for the study of northern Canada for the next two centuries while Foxe's text fell into oblivion.

**Presenter:** Jennifer R. Ottman, *William Paterson University*

**Paper Title:** Margins, Speech, and Silence in a Printed Sermon Collection: Mexico, 1606

**Abstract:** To the eye, the margins of a collection of Nahuatl sermons for Advent compiled by the Franciscan Juan Bautista and printed in Mexico City in 1606 threaten to take over the text. The extensive Spanish and Latin marginal notes, together with the Latin quotations and Spanish linguistic glosses which are set off in the body of the text by the use of the same italic font, seem intended to fix the meaning of the indigenous language sermons in much the same way that they hem the latter in visually on the page. Yet both this linguistic dichotomy and the practical nature of a working preacher's handbook render this control illusory precisely for that audience which might be supposed to need it most, the Nahua hearers of a sermon delivered orally, in which all this marginal commentary could only be, literally, passed over in silence.

**Date:** Thursday, March 23, 2006

**Time:** 10:30–12:00

**Room:** Hilton III

**Panel Title:** Milton and Dramatic Authorship

**Organizer and Chair:** Mary Thomas Crane, *Boston College*

**Presenter:** Ann Baynes Coiro, *Rutgers University, New Brunswick*

**Paper Title:** Milton and the Dramatic Character

**Abstract:** Milton played a carefully-scripted public role during the second half of his life — polemicist, virtuous iconoclast, blind seer, epic poet. Many critics have commented on Milton's careful self-presentation in his published works. A generation ago, Milton's carefully-laid-out story was predominantly seen as his conscious use of the Virgilian career model; in recent years historians of the book have traced Milton's creation of himself as a modern, print author. However, there is another way to understand Milton's authorial persona. This paper traces Milton's creation of a dramatic character, "Milton," a process deeply indebted to the contemporary stage. The public and private stage of Milton's young manhood and his personal crisis in midlife generated first by the continuing closure of the theaters and then by the dangerous spectacle of the king's execution contributed to his further but profoundly different use of the stage in his Restoration poems. I will touch briefly on early work such as "Lycidas" and the companion poems, but the primary focus will be on *Paradise Regained*.

**Presenter:** Katherine Kellett, *Boston College*

**Paper Title:** The Lady's Voice: Invocation and Poetic Collaboration in Milton's *Mask*

**Abstract:** This paper examines the Lady of Milton's *A Mask Presented at Ludlow-Castle* as a poetic invocator who, like the bard in *Paradise Lost*, relies on outside mediators and theatrical exchange to achieve poetic authority. Although critics grapple with the question of the Lady's sufficiency, her participation in invocation suggests that the Lady becomes an ennobled figure for Milton, a figure for whom the self-deprecatory reliance on exterior forces paradoxically authorizes poetic voice. The Lady's role as poetic invocator also illuminates Milton's unusual relationship with the masque tradition, which hinges on collaboration. Although it seems anomalous that Milton, who is often seen as heavy-handedly

individualistic, would participate in a genre in which he would have had to collaborate, through the Lady's invocations, the masque becomes an early testimony to Milton's nuanced conception of authorship — authorship that is not self-sufficient, but instead reliant on both divine and dramatic mediation for poetic efficacy.

**Presenter:** Elizabeth Bradburn, *Western Michigan University*

**Paper Title:** Milton and the Histrionic Imagination

**Abstract:** To understand the precise function of drama in *Paradise Lost*, we must reconsider the nature of dramatic illusion. The poem centers on a nonverbal, subjective process. The “paradise within” that Adam acquires in book 12 has developed gradually as the poem translates between levels of feeling. Milton uses dramatic illusion to symbolize parts of this process. To date, discussion of Milton's use of drama have remained at the level of discourse, seeing theater mainly as a metaphor: for hollow display, for example, or for history. A more trenchant approach to Milton's use of the histrionic imagination would draw on recent theories of embodied subjectivity, such as neurologist Antonio Damasio's notion of “background emotions,” to show how nonverbal feelings form the core of spiritual transformation in *Paradise Lost*.

**Date:** Thursday, March 23, 2006

**Time:** 10:30–12:00

**Room:** Hilton IV

**Panel Title:** Political Information in the Age of Humanism

**Organizer:** Jacob S. Soll, *Rutgers University, Camden*

**Chair:** William Connell, *Seton Hall University*

**Co-respondents:** Anthony Grafton, *Princeton University* and Rebecca Boone, *Lamar University*

**Presenter:** Caroline R. Sherman, *Princeton University*

**Paper Title:** Secrecy, Diplomacy, and Ceremony: Théodore Godefroy Goes to Münster

**Abstract:** This paper considers the role played by the scholar Théodore Godefroy at the peace negotiations in Münster and the ways in which the realms of secrecy and diplomacy changed his understanding of politics and privilege. Until the negotiations, Godefroy had been occupied with bringing documents out of archival obscurity and making them public. He considered this a great service to the king — whose accumulated rights through time he recorded — and to the scholarly community. He nurtured an ideal of the scholar as an excavator whose work illuminated the legal rights inflecting contemporary society. At Münster, Godefroy discovered that the fashioning of peace treaties was not as he had imagined: information did not provide clear guidance and was not always the most important element of the negotiations. Indeed, information proved most useful when kept secret and exposed only as needed, and Godefroy developed a new theory of politics to accommodate this.

**Presenter:** Jacob S. Soll, *Rutgers University, Camden*

**Paper Title:** Information Crisis and the Decline of Political Humanism in France from Richelieu to Colbert

**Abstract:** This paper seeks to explain the demise of the traditional humanist reason-of-state culture in early seventeenth century in France. For almost a century, French monarchs had turned to reason-of-state culture and professional humanists as political guides. With the ascension of Louis XIV and his minister, Jean-Baptiste Colbert in 1661, this venerable tradition stopped. Indeed, Gabriel Naudé, Cardinal Mazarin's counselor and librarian, might

in this light be seen as the last official state humanist in France. This paper focuses on the political information crisis in France between 1600 and 1665, Naudé's role in it, and how the reason-of-state tradition was unable to fully respond to the administrative state's needs for both censorship as well as an effective system of secret state intelligence.

**Date:** Thursday, March 23, 2006

**Time:** 10:30–12:00

**Room:** Hilton V

**Panel Title:** Sacred Antiquarianism: Ancient Israel in Early Modern Europe

**Organizer:** Jonathan Elukin, *Trinity College*

**Chair and Respondent:** Allison Coudert, *University of California, David*

**Presenter:** Jonathan Elukin, *Trinity College*

**Paper Title:** The *Urim* and *Thumim* in Early Modern Scholarship

**Abstract:** The jewel or stone objects described in the Hebrew Bible as the “*urim* and *thumim*” have always perplexed readers, exegetes, and scholars from both the Christian and Jewish traditions. They occur in the description of the High Priest's vestments and seem to be some kind of oracle for divining God's will in response to specific questions. As Christian knowledge of ancient Judaism expanded in the sixteenth and seventeenth centuries, the *urim* and *thumim* became a focus of Christian Hebraic scholarship. Spencer, Kircher, Selden, Buxtorf, and others all explored the meaning of the *urim* and *thumim*. This paper will discuss the major approaches that early modern scholars used to understand the *urim* and *thumim*. The paper argues that early modern interest in the priestly oracles was not mere antiquarianism but was a means by which scholars explored the nature of divine revelation and the justifications of Christian truth.

**Presenter:** Jonathan Sheehan, *Indiana University*

**Paper Title:** Zones of Sacrifice: Temples and High Places in Early Modern Scholarship

**Abstract:** For early modern readers of the Bible — and particularly Protestant readers — few ceremonies offered such an alien set of sensibilities and as rich fodder for speculation as that of sacrifice. Sacrifice, for the ancient Jews and for their modern analysts, was an engine that drove a powerful analytical enterprise. This enterprise produced an enormous field of distinctions and categories: distinctions between human, animal, and plant sacrifice; distinctions between expiatory, Eucharistic, propitiatory, burnt, and thanks-offerings; and those that will interest this paper, the distinctions between the zones of ritual performance. Already the Bible divided the space of sacrifice into zones of piety and impiety, most notably in its desire to purge the “high places” (2 Kings) of any traces of paganism. Early modern commentators looked to these prohibitions as tools for understanding the function of sacrifice as a religious and political act. This paper will investigate this research and the largely Protestant scholars that produced it, and will argue that the investigation of sacrifice and the spaces of its performance set the stage for a wider understanding, even among the theologically committed, of religion as an anthropological and political phenomenon.

**Presenter:** Peter N. Miller, *Bard Graduate Center*

**Paper Title:** Jean Morin and the Masoretic Tradition in Early Modern Europe

**Abstract:** Polyglot Bibles are Europe's monuments to sacred philology. Produced in Alcalá (1514–17), Antwerp (1572), Paris (1628–45), and London (1653–57), these great Bibles represent the most sophisticated attempt to use the tools honed by humanists for the study of classical literature — philology — for the better understanding of sacred literature. The goal, however, was more complex: not only understanding the text, but also proving its truth as

divinely authored history. These great projects also served, much as military research does today, as a stimulus to parallel, “civilian” applications. My presentation will examine one of the figures that was recruited to a Polyglot project and then went on to publish widely on his own. Jean Morin (d. 1659) of the Oratory is remembered, if he is at all, for his translation of the *Samaritan Pentateuch*, but he was also an early student of post-biblical Jewish history through his work on the Masoretic text.

**Date:** Thursday, March 23, 2006

**Time:** 10:30–12:00

**Room:** Hilton VI

**Panel Title:** Sidney Poets

**Sponsor:** The International Sidney Society

**Organizer:** Margaret Hannay, *Siena College*

**Chair:** Arthur F. Kinney, *University of Massachusetts, Amherst*

**Presenter:** James M. Bromley, *Loyola University Chicago*

**Paper Title:** Narrative and the Failure of Intimacy in Lady Mary Wroth’s *Pamphilia to Amphilanthus*

**Abstract:** In her sonnet sequence *Pamphilia to Amphilanthus*, Lady Mary Wroth attempts to construct a coherent and unified desiring female subject through narrative. This narrative repeatedly insists that this subject, Pamphilia, publicize her desire for Amphilanthus despite her ambivalence about such publicity. In the course of the sequence, Pamphilia encounters the female personification of Night with whom she develops a satisfying physical and emotional intimacy: Pamphilia blazons her, desires her company, and receives comfort from her. However, the text locates this relationship wholly within the private sphere. Therefore, Pamphilia and Night cannot satisfy the sequence’s generic and structural requirements for a public statement of desire. In this paper, I will expose the strategies of erasure and appropriation that operate on this female-female bond. These strategies involve separating the spaces of intimacy and representation the text imagines, and what remains representable in this narrative is a public sphere devoid of intimacy altogether.

**Presenter:** Laura Friedman, *University of Virginia*

**Paper Title:** Blazoning the Masculine: Heraldry and the Body in *Astrophil and Stella*

**Abstract:** Current discourses of the body, gender, and subjectivity in the Renaissance frequently cite the anatomical blazon as evidence of male poetic subjectivity gained at the cost of dismembering the female body. Examining several of Sidney’s sonnets, this paper examines how such a dynamic changes when the blazoned body is male rather than female, specifically arguing that Sidney brings the heraldic implications of the blazon (as shield or display of coat of arms) to bear on his depictions of the masculine body, reflecting the growing importance of heraldry to gentlemanly conceptions of selfhood in the wake of the heraldic visitations initiated in the 1530s.

**Presenter:** John Mulryan, *St. Bonaventure University*

**Paper Title:** Plangus’s Lament and Marvell’s Tortured Soul

**Abstract:** In both *Arcadias*, the despondent Plangus generalizes from his personal sorrow over the loss of Erona to create a godless philosophy of life that attacks the perceived absurdity of an immortal soul trapped in a mortal body. In “A Dialogue between the Soul and Body,” Marvell wittily reverses the complaint, giving the body the last word, and indicting the soul for afflicting the body with fear, love, hope, memory, knowledge, and hatred. The despondent lover in Plangus’s version of the psychomachia is the more correct of the two.

Marvell's "soul" is really the *animus*, the intellect, while Sidney correctly identifies the soul as the *anima*, or life principle. Sidney's philosophical precision underlines the seriousness of the *Arcadia* and his own neglected contribution to the body-soul debate, which may have formed part of the literary tradition that ultimately led to the composition of Marvell's witty but philosophically frivolous poem.

**Thursday, March 23, 2006**  
**2:00–3:30 PM**

**Date:** Thursday, March 23, 2006

**Time:** 2:00–3:30

**Room:** Corintia

**Panel Title:** Renaissance Medals and Coins III

**Organizer:** Arne R. Flaten, *Coastal Carolina University*

**Chair:** Charles M. Rosenberg, *University of Notre Dame*

**Presenter:** Eugene J. Dwyer, *Kenyon College*

**Paper Title:** A Presentation Copy of Hubert Goltzius's *Lebendige Bilder Gar Nach Aller Keysern* for Maximilian King of Bohemia

**Abstract:** Hubert Goltzius's *Lebendige Bilder Gar Nach Aller Keysern* (Bruges, 1557) is well known to students of Renaissance numismatics as the German edition of *Vivae omnium fere imperatorum imagines*, published in the same year and in the same city. The work is illustrated with a series of colored engravings by Joos Gietleughen based upon drawings made from coins and medals collected by Goltzius. Although Goltzius's decision to leave blank spaces for the portraits that he was not able to find has been held to his credit as an historian, he did make some memorable errors. A presentation copy of the German edition, made for Maximilian King of Bohemia — hence, after 1562 — may contribute important evidence of the production of this book and its immediate historical context. This paper will illustrate the peculiar features of this unique copy of Goltzius's work and their political implications.

**Presenter:** Brian W. Ogilvie, *University of Massachusetts, Amherst*

**Paper Title:** Ezechiel Spanheim's Metallic Archive

**Abstract:** Ezechiel Spanheim (1629–1710), diplomat and scholar, was a giant of erudition in the late seventeenth century: author of critical notes on Julian the Apostate and Callimachus, of a massive study of the development of Roman citizenship law from the early Republic through the Antonines, of a lengthy assessment of Richard Simon's *Histoire critique du Vieux Testament*, and, most importantly, of a treatise on *The Dignity and Usefulness of Ancient Coins*, which went through three editions from 1664 to 1706. This paper, part of a larger study of Spanheim's life and scholarship, examines what Arnaldo Momigliano meant when he referred to Spanheim, in passing, as "the founder of modern numismatics." Based on an analysis of Spanheim's numismatic treatise and his correspondence, I examine how Spanheim reconceived the purpose of the study of ancient coins.

**Presenter:** John Cunnally, *Iowa State University*

**Paper Title:** Dirhems Among the Denarii: Collecting Islamic Coins by Renaissance Antiquarians

**Abstract:** This paper will examine the little-studied phenomenon of the collection of Islamic coins by Renaissance antiquarians. Evidence for this precocious orientalism includes a manuscript of drawings in the Houghton Library (Ms Typ 411), illustrating the ancient coins owned by a Venetian collector around 1560, in which we find six dirhems struck by

the Seljuk Turks in the twelfth century. All of these dirhems show portrait images derived from classical or Byzantine coinage, and they may not have been recognized as Islamic by a collector who could not read the Kufic inscriptions. But several of them bear the name of Saladin, which raises the possibility that the collector understood the inscriptions well enough to regard the images as portraits of that Muslim hero, who was much admired in the West for his chivalry.

**Date:** Thursday, March 23, 2006

**Time:** 2:00–3:30

**Room:** Aragon

**Panel Title:** Diplomats, Astrology, and Libraries: The Renaissance in Hungary

**Organizer:** Darin Hayton, *Haverford College*

**Chair:** David E. Baum, *Union College*

**Presenter:** Darin Hayton, *Haverford College*

**Paper Title:** Instruments, Manuscripts, and Colleagues: Astrology and Politics at the Court of Matthias Corvinus

**Abstract:** During the latter half of the fifteenth century, Matthias Corvinus's court in Buda attracted scholars and humanists from all over Europe, including the humanist Aeneas Silvius Piccolomini (later Pope Pius II), the astronomer Regiomontanus, the bishop and humanist Johannes Vitez, and the Viennese instrument-maker Hans Dorn. At the center of this scholarly activity stood the Polish astrologer and physician Martin Bylica (1433–93?). Bylica moved to the Hungarian court in the late 1460s and spent the next two decades as court astrologer until Corvinus's death in 1490. He regularly accompanied Corvinus on military campaigns, cast the horoscope for the founding of the Academia Istropolitana, and commissioned Dorn to make celestial globes and other astronomical instruments. Indeed, Bylica provides a barometer for the intellectual and political climate at the Hungarian court. I intend to examine his politico-astrological manuscripts and correspondence in order to recover this fascinating and influential figure.

**Presenter:** Paul J. Shore, *Saint Louis University*

**Paper Title:** A Polish Cleric at the Court of Muscovy: The Travels of Martin Bylica, Court Astrologer to King Matthias Corvinus of Hungary

**Abstract:** Martin Bylica (de Ilkusz or Olkusz, Zagrabiensis, 1433–93?) may be considered one of the first of a long line of Central European Catholic clerics who drew upon their talents in the humanities and the sciences while participating in embassies to the monarchies of the East. In doing so Martin prefigured the Jesuit polymaths and diplomats of the sixteenth and seventeenth centuries who journeyed east on missions for both ecclesiastical and secular masters. Trained as a physician and mathematician, and renowned as an astrologer, Martin traveled in the suite of the Moscovite diplomat Fyodor Kuritsin between 1485–87, thus serving as the first significant contact between the courts of Matthias Corvinus and Ivan III. This paper will draw upon the accounts of Martin's life in Heltai Gáspár's *Chronika a magyaroknak dolgairól* (Kolozsvár, 1575) and upon rare Russian-language materials to construct a more complete picture of this Renaissance figure.

**Presenter:** Bonnie Mak, *University of British Columbia*

**Paper Title:** Constructions of the Bibliotheca Corviniana

**Abstract:** By the time of his death in 1490, Matthias Corvinus had amassed one of the largest and most comprehensive libraries in the Western world. His collection of manuscripts and incunabula covered a wide range of subject areas, including works on literature,

philosophy, medicine, and astrology. Of the 1,000 books that were once housed in the Bibliotheca Corviniana, only 216 remain today, scattered in repositories across the globe. With the assistance of digital technology, efforts are now under way to build a virtual reconstruction of the collection. The Bibliotheca Corviniana Digitalis was established in 2001 as a central and online database that features descriptions and images of the extant books from Corvinus's library. This paper will explore how the project can help us reimagine an important moment in Renaissance history, and also draw attention to the events in the intervening years that saw the dispersal of the collection.

**Date:** Thursday, March 23, 2006

**Time:** 2:00–3:30

**Room:** Barcelona I

**Panel Title:** Crime and the Renaissance University

**Organizer:** Cynthia Klestinec, *Georgia Institute of Technology*

**Chair:** Nick J. Wilding, *Columbia University, The Italian Academy for Advanced Studies*

**Presenter:** Filippo L. C. de Vivo, *University of London, Birkbeck College*

**Paper Title:** Who Dares Dies: A Student at Padua between the Roman Inquisition and the Venetian Police

**Abstract:** This paper explores the extraordinary life of a humble notary's son, Alvise Maffei, who went on to study at the University of Padua, was imprisoned for heresy by the Inquisition, escaped thanks to a group of armed students, and spent the rest of his brief life fleeing the persecution of both ecclesiastical and secular courts. Before being apprehended and executed on a revealingly confusing range of crimes, from heresy to blasphemy to sodomy, Maffei collaborated with the secret intelligence system in Venice. His vicissitudes show not only the operation of an oppressive criminal system, but also that system's contradictions between the priorities of the Roman Inquisition and those of the Venetian state police, between the desire to punish and the urge to know. They also show the daring strategies by which ordinary people could exploit those contradictions in a dangerous gamble against power.

**Presenter:** Andreas Corcoran, *European University Institute*

**Paper Title:** Of Professors and Witches: The University of Rinteln and the Fate of Lucie Kunschopper, 1668

**Abstract:** Professors of the North-German University of Rinteln were more than teachers and researchers: in witch-trials they submitted reports that included detailed catalogues of questions for the interrogation of the accused witch, ordered the application of torture, and decided on life and death. Based on a close reading of trial-minutes I show the multilayered nature of the university's influence on the fate of an alleged witch by discussing the professors' and people's notions of demons and crime, use of rumors and social pressures. I argue that behind the learned guise of the professional scientist an additional dimension of the university emerges: the disclosure of the professors' personal interaction with and within the early modern community. By asserting their intellectual and institutional influence on society, professors forged public power and private interests into a weapon — at times, against their neighbors.

**Presenter:** Cynthia Klestinec, *Georgia Institute of Technology*

**Paper Title:** Crime, Execution, and the Bodies of Dissection

**Abstract:** This paper examines the spectacular crime of a Paduan fruit-seller. In 1599 Marco lured his wife out in the middle of the night, killed her, and cut her body into eight pieces.

Three days later, tried and found guilty of the murder, Marco was killed and his body was sent to the university students for an anatomy. This paper explores the cultural significance of anatomy in light of the anomalous character of Marco, the parallel between execution and dissection, and the wider context of the practices of anatomy and medical education at the university.

**Date:** Thursday, March 23, 2006

**Time:** 2:00–3:30

**Room:** Barcelona II

**Panel Title:** New Research on Domenico Ghirlandaio

**Organizer:** Maria DePrano, *Washington State University*

**Chair:** Joanna Woods-Marsden, *University of California, Los Angeles*

**Presenter:** Eckart Marchand, *University of Reading*

**Paper Title:** Word and Image in the Paintings of Domenico Ghirlandaio

**Abstract:** Frequently overlooked, inscriptions play an important, though not always conspicuous, role in Ghirlandaio's work. They appear as decorative lettering in his altarpieces, as graffiti, or as tablets pinned to the wall (Santa Fina Chapel). Sometimes they represent the direct speech of the protagonists of his scenes, remind the viewer of their deeds (e.g., Famous Men) or simply label the figures. Elsewhere, inscriptions seek to condition the viewer's approach to the work of art, give a key to its meaning or to that of specific elements of the composition. This paper investigates the interdependence of word and image in Ghirlandaio's work, analyzing the origins, literary characteristics, and semantic functions of these inscriptions. Special attention will be given to the mutually transforming interrelationship between text and image. Through the discussion of individual commissions and comparisons with works by other artists, the paper will identify the impact of patronal demands and establish Ghirlandaio's own approach to the interrelationship of text and image.

**Presenter:** Jean Cadogan, *Trinity College*

**Paper Title:** A Reconsideration of the Social Status of Domenico Ghirlandaio and His Family

**Abstract:** Domenico Ghirlandaio emerged from modest family circumstances to become the favorite artist of rich and powerful patrons. His own children achieved a measure of professional and social stature as well. In my recent book on Ghirlandaio, I examined the artist's work from the point of view of the artisan context in which it was produced, such as craft traditions, guild structure, and workshop organization. I concluded that Ghirlandaio's career revealed his stature as an artisan, and I resisted the temptation to attribute to him the enhanced social position of a Michelangelo or a Raphael. However, I have begun to have second thoughts, and in this paper I will examine the evidence for a counterargument: that Ghirlandaio consciously sought to advance his reputation as an artist and the social standing of his family through his art and his relations with powerful patrons.

**Presenter:** Maria DePrano, *Washington State University*

**Paper Title:** The Portrait of Giovanna degli Albizzi in the Context of Fifteenth-Century Portraiture and the Portraiture Oeuvre of Domenico Ghirlandaio

**Abstract:** Giovanna degli Albizzi's profile portrait by Domenico Ghirlandaio is often discussed and reproduced as if it were an unproblematic member of the sorority of Quattrocento female portraits. However, a number of unusual elements differentiate it from its sisters. For instance, female portraits from the last two decades of the Quattrocento often

include landscape in the background or the sitter in a three-quarter view, but her portrait has neither. While Giovanna's likeness includes elements seen in other portraits of women, they often hark back to an earlier period in female portraiture when ornately patterned fabrics, enclosed interior spaces, and profile views of the sitter were more commonly employed. This paper will place Giovanna's portrait in the history of female portraiture in the fifteenth century, as well as Ghirlandaio's portraits of women, in order to better understand how Giovanna's portrait diverges from those of her contemporaries, and the significance those differences carry.

**Date:** Thursday, March 23, 2006

**Time:** 2:00–3:30

**Room:** Parc I

**Panel Title:** Myth and Antiquity in Netherlandish Renaissance Painting

**Co-organizers:** Giancarlo Fiorenza, *University of Toronto* and Ethan Matt Kavaler, *University of Toronto*

**Chair:** Jeffrey Chipps Smith, *University of Texas, Austin*

**Presenter:** Ethan Matt Kavaler, *University of Toronto*

**Paper Title:** Images of Venus and Desire in Netherlandish Painting

**Abstract:** The leading Netherlandish painters of the sixteenth century devoted particular attention to images of Venus, generally with commentary on the workings and consequences of human desire. Gossaert initiated this series with a small painting of *Venus Chiding Cupid*, a representation that accorded with the admonitory tone of early northern humanists. But the image of the love goddess and her hold on men (and implicitly the male viewer) is taken up at mid century by Frans Floris, Willem Key, Jan Massys, Maerten van Heemskerck, and others in ways that exploit new literary and pictorial traditions. Although these paintings are often indebted to the writings of the ancients and Renaissance humanists, they are not simply accounts of these texts, as is often assumed. Rather, these Netherlandish artists created novel and independent statements on the role of pleasure in wider social and ethical contexts.

**Presenter:** Giancarlo Fiorenza, *University of Toronto*

**Paper Title:** Frans Floris and the Mythic Feast

**Abstract:** Celebrated as the "Flemish Raphael," Frans Floris distinguished himself as an artist by effectively developing the genre of mythological narrative painting in Antwerp and beyond. His years in Italy in the early 1540s proved valuable, not only for his study of ancient and contemporary art — namely the works of Michelangelo, Giulio Romano, and Tintoretto — but also for understanding the ways in which myth was being updated and revised by such artists. Floris translated Roman and Venetian classicism into a Flemish vernacular artistic experience, in which images such as the feast of the gods seem to deny conventional allegorical or moral readings and explore other themes that interested Renaissance authors, artists, and their audiences alike: from the seductive quality of myth to the flouting of epic unity and decorum. This paper will explore some of the rhetorical and artistic techniques Floris employs to filter antiquity into the modern world.

**Presenter:** Hans J. Van Miegroet, *Duke University*

**Paper Title:** Private Mythologies Going Public

**Abstract:** In the early sixteenth century, erotic fantasy gravitated toward classical mythology, which enjoyed culturally elevated and intellectual high ground. These "private" mythologies were to be found in the residences of the aristocratic elite and, in a few cases, less accessible

rooms in the homes of wealthy merchants. The only eroticizing images in the public circuit were to be found in churches in representations of *Susanna and the Elders*, *David and Bathsheba*, or *Lot and his Daughters*. Public circuits are local, whereas private venues were often part of international networks. This paper will treat these private-international, public-local dichotomies. It will also consider the market forces that bridged this cultural and visual divide. The enormous production of prints precipitated the collapse of boundaries between public and private iconic circuits. Mythologies with erotic potential thereby became mainstream. Paradoxically, while financial and art markets were expanding, lust had replaced greed as public sin of choice in the late sixteenth-century Netherlands.

**Date:** Thursday, March 23, 2006

**Time:** 2:00–3:30

**Room:** Parc II

**Panel Title:** Feminine and Masculine Ideals in Leonardo and Titian

**Chair:** Evelyn Lincoln, *Brown University*

**Presenter:** Jodi Cranston, *Boston University*

**Paper Title:** *Speculum cum macula*: Desire and Materiality in Titian's Later Paintings

**Abstract:** The Renaissance expectation that mirrors produced immaterial images without human interference depended on not only their actual operation, but also much-earlier devotional traditions of the flawlessness of the Virgin Mary. In Titian's *Mellon Venus*, we find a *speculum cum macula* — a mirror painted in the style of Titian's *pittura di macchia* that presents a reflection that is more loosely executed than the goddess herself. Rather than disregard this variant mirror as indicative of the *nonfinito*, this talk will consider the inexact reflection in the context of Renaissance metaphors of imprecise perception and of similarly obscuring materials that were thought to foster invention, such as clouds and stains. Early modern writers also associated *macchie* with pathological conditions that undermine the superintendency of the intellect over desire, of form over matter. The idea that the figuration of desire occurs not exclusively through illusionism suggests possibilities for thinking about Titian's later style.

**Presenter:** Judith B. Gregory, *Delaware College of Art & Design*

**Paper Title:** The Personification of a Masculine Ideal in Titian's Portraits (ca. 1515)

**Abstract:** Best known for the publication of beautifully produced classical texts in Latin and Greek without marginal commentary, the Aldine Press also published groundbreaking editions of vernacular literature. With several of these editions — Petrarch's *Le cose volgari* (1501), Pietro Bembo's *Gli Asolani* (1505), and Baldassare Castiglione's *Il libro del cortegiano* (1528, based on conversations of 1507 and written in response to *Gli Asolani*) — a masculine ideal appeared in Venice that was quite different from that of the humanist-statesman prevalent before the Cinquecento. Using literary criticism, documents, and a close reading of text and painting, this paper focuses on this “vernacular” ideal of masculinity and argues that Titian personified it in a small group of portraits he painted around 1515 including the Frick *Portrait of a Man in a Red Cap*, the Halifax *Portrait of a Young Man* (now in The National Gallery, London), and the Galleria Spada *Portrait of a Musician*.

**Date:** Thursday, March 23, 2006

**Time:** 2:00–3:30

**Room:** Parc III

**Panel Title:** Music, Art, and Life in Early Modern Italy I

**Organizer and Chair:** Katherine McIver, *University of Alabama, Birmingham*

**Presenter:** Barbara Sparti, *Independent Scholar*

**Paper Title:** Inspired Movement versus Static Uniformity: A Comparison of Trecento and Quattrocento Dance Images

**Abstract:** Ambrogio Lorenzetti, with his group of dancers in the “good government” cityscape in Siena’s Sala della Pace, and Giotto, with his four-inch high frieze under the depiction of Justice in the Arena chapel in Padua, are saying that justice brings peace and harmony, represented by dancing. Despite the allegorical theme, aspects of the dancers and dances are realistic (or real-looking). Both groups are accompanied by a woman playing a tambourine and singing. Lorenzetti’s nine dancers are performing a pictorially complex spiral figure that is full of movement without giving recourse to flying garments or exaggerated actions. Lorenzetti’s dancers, townswomen from the artisan class, are elegant and poised. The unusually portrayed arm positions of Giotto’s couple (dancing in the countryside), show an ecstasy, nobility, and grace. In the following centuries, no artist was able to capture Lorenzetti’s spiraling group or the controlled abandon of Giotto’s dancers. The portrayal of dancing became flat, uniform, and static.

**Presenter:** Leslie Korrick, *York University*

**Paper Title:** Music, Painting, the Arts, and the Senses: Challenging Hierarchies

**Abstract:** By the sixteenth century the place of music among the liberal arts had been long established in Italy, entrenched as it was in the quadrivium along with arithmetic, geometry, and astronomy. In contrast, the place of painting was open to debate thanks to its origins among the manual arts and various links to poetry, rhetoric, and history posited during the period. Yet in the realm of reception, painting trumped music by virtue of its appeal to the eye (traditionally deemed the highest of the five senses) rather than the ear (typically ranked second) to which music primarily appealed. With this in mind, my paper will explore a series of exchanges between music and painting, each designed to secure the position of one or the other within the intertwined hierarchies of the arts and the senses. It will also consider more general questions of theory and practice and the mutability of hierarchy.

**Presenter:** Charlotte Poulton, *Brigham Young University*

**Paper Title:** The Sights of Sound: Musical Instruments in the Paintings of Pietro Paolini and Evaristo Baschenis

**Abstract:** Pietro Paolini’s images of stringed instrument-makers and Evaristo Baschenis’s musical instrument still-lives appear as dramatic assertions of the autonomy of musical instruments in art. This paper interrogates these paintings in the context of the economic and social value of finely crafted musical instruments, the ongoing paragone tradition, and the developing tradition of *ut pictura musica*. The emphasis on the careful display and physical appearance of the instruments promotes seventeenth-century developments in the production and collection of stringed instruments. By privileging the intellectual significance of the sense of sight with the emphasis on looking at, rather than hearing, the instruments, Paolini’s and Baschenis’s images strengthen correspondences between the arts of music and painting. These paintings also demonstrate principles of harmony and proportion and, therefore, are tangible means by which mathematical connections between music and painting are manifest and the concept of *ut picture musica* is more fully realized.

**Date:** Thursday, March 23, 2006

**Time:** 2:00–3:30

**Room:** Raphael

**Panel Title:** New Technologies and Renaissance Studies III: Representations of Space and Place in Map and Miscellany

**Sponsor:** Centre for Reformation and Renaissance Studies, University of Toronto

**Co-organizers:** Raymond G. Siemens, *University of Victoria* and William Bowen, *University of Toronto, Victoria College*

**Chair:** Robert Whalen, *Northern Michigan University*

**Co-presenters:** Karin Armstrong, *University of Victoria* and Raymond G. Siemens, *University of Victoria*

**Paper Title:** Visualizing Scribal Interactions: Analyzing the Electronic Version of a Renaissance Poetic Miscellany

**Abstract:** As part of a larger study of the Devonshire Manuscript (BL Add MS 17,492; ca. 1530–36), this paper will discuss one instance of experimentation with textual analysis tools that promise new ways of representing and analyzing concerns peculiar to the spontaneous social interaction evident in this manuscript through the interplay of the twenty scribal hands involved in its production. Adapting and repurposing tools intended for other applications and applying them to a transcription of the manuscript encoded in EI-compliant XML enables us to develop a method potentially applicable to similar collective assemblies, pinpoint intersections at which scribal interactions occur, and become aware of patterns that can be difficult to discern via conventional methods. This will allow us to demonstrate visually the occasions of scribal intersection and interaction within the manuscript, which will contribute to our knowledge of scribal discourse strategies and form a basis for an extension to comparative analyses.

**Presenter:** Janelle A. Jenstad, *University of Victoria*

**Paper Title:** The Map of Early Modern London: Navigating the World We Have Lost

**Abstract:** The Map of Early Modern London atlas project aims to provide students and scholars with a sense of the lived experience of early modern London by representing social and political features as a function of spatial and geographical relations. The “Agas Map” of London and Westminster from the south helped to create a sense of London as a coherent space at a time when its architecture was disappearing and its boundaries expanding. Just as the many immigrants to London needed various guides to the city, newcomers to early modern literature — city comedies and urban prose in particular — need to create a mental map of the imaginative terrain. The site functions as an atlas, encyclopedia, database of references to London in literature, platform for electronic editions, and bibliography of interdisciplinary London Studies.

**Date:** Thursday, March 23, 2006

**Time:** 2:00–3:30

**Room:** Rubens

**Panel Title:** Networks of Knowledge I: Rethinking the Republic of Letters

**Co-organizers:** Carol Pal, *Stanford University* and Daniel Stolzenberg, *University of Michigan*

**Chair:** Mordechai Feingold, *California Institute of Technology*

**Presenter:** Paul Nelles, *Carleton University*

**Paper Title:** Conrad Gesner and the Sixteenth Century Republic of Letters

**Abstract:** The term *Republic of Letters* was apparently first used in 1417, in a letter from Francesco Barbaro to Poggio Bracciolini discussing Poggio’s discovery of classical texts. It was used again by Erasmus, Conrad Gesner, and others in the sixteenth century. Yet, problematically, the “reality” of the Republic of Letters is bound up with the concept itself,

as both Françoise Waquet and Herbert Jaumann have recently noted. This paper will examine the interplay of the concept and reality of the early Republic of Letters as it surfaces in the life and work of the physician and bibliographer Conrad Gesner. Gesner was consumed by the transmission and communication of knowledge in both manuscript and print. His 1545 *Bibliotheca Universalis* quickly became an icon of the early Republic of Letters, and serves as a useful vantage point from which to view the European intellectual landscape in the mid-sixteenth century.

**Presenter:** Daniel Stolzenberg, *University of Michigan*

**Paper Title:** There Was No Such Thing As The Republic of Letters and This Is a Paper About It

**Abstract:** In the minds of early modern Europeans “The Republic of Letters” connoted an ideal community of individuals scattered among diverse nations and faiths, but united in the collaborative endeavor of advancing learning. This ideal did not correspond to any single, definable community in the real world. Much recent scholarship, however, suffers from a tendency to reify the Republic of Letters, identifying it with a specific community and defining it by the values and practices of that community. Eliding the distinction between ideal and reality has led to a misleadingly restrictive image of the Republic of Letters. Its significance is better grasped by thinking of it as an ideal and by examining how and why this ideal was invoked by diverse early modern actors. These claims will be illustrated with particular attention to the case of Athanasius Kircher, whose claim to membership in the Republic of Letters has recently been contested.

**Presenter:** Carol Pal, *Stanford University*

**Paper Title:** The Peoples’ Republic of Letters: From the Ground Up

**Abstract:** When Françoise Waquet asked, “What is the Republic of Letters?” her answer had two parts: a shared ideal to collaborate in the advancement of learning, and a multinational community of learned men who pursued that goal. The ideal still stands; the community, however, does not. Membership in the Republic of Letters has long been defined using the voluminous correspondence of a rather select group of elite erudites. Now it is time to revisit the correspondence itself, and in doing so to revisit how the Republic of Letters defined itself. Peppered throughout these correspondences are references to a wealth of other scholars. And while we can identify them with an array of other networks, these men — and women — explicitly identify themselves as members of the Republic of Letters. Building on these internal references, we can begin to construct a more accurate and inclusive analytical framework for the seventeenth-century intellectual enterprise.

**Date:** Thursday, March 23, 2006

**Time:** 2:00–3:30

**Room:** Michelangelo

**Panel Title:** Self-Reflexivity in Renaissance Texts and Contemporary Films

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

**Organizer:** Clare Carroll, *The City University of New York, Queens College*

**Chair and Respondent:** Bruce R. Burningham, *Illinois State University*

**Presenter:** Anthony R. Guneratne, *National University of Singapore*

**Paper Title:** Overhearing and Overseeing: On the Mastery of Spectacle in Some Screen Adaptations of *Hamlet*

**Abstract:** Taking Andrew Gurr's distinction between the auditor and spectator of Renaissance drama as the basis of my argument, I examine the use filmmakers have made (since 1900) of Shakespeare's *Hamlet* to underline various aspects of "mastery" involved in staging spectacles. I am most interested in the orchestration of the various tracks of cinema in order to create intimacies (some fictive, in terms of space and time) unavailable to the stage. In particular, I pay attention to the use of props and physical spaces in their relation to figure movement, and in doing so appeal to aspects of film history and film theory, as well as to studies of postcoloniality and Renaissance studies. By paying close attention to neglected dimensions of these screen *Hamlets* — most drawn from the earlier periods of film history — I intend to delve further into issues of self-referentiality in cinema and theater.

**Co-presenters:** Barbara A. Simerka, *The City University of New York, Queens College* and Christopher B. Weimer, *Oklahoma State University*

**Paper Title:** Self-Reflexivity in Cervantes and Woody Allen

**Abstract:** Cervantes and Woody Allen foreground self-referentiality in their works. Christian Metz employs the terms "enunciation" and "nomadic spectator" for a particular type of reflexivity that unveils the mechanisms of authorship and stimulates active reception. By counterpointing and demystifying multiple generic forms and offering characters who are themselves readers or viewers, Cervantes and Allen engage their respective audiences as "nomadic" receptors, capable of interpellating an expert perspective concerning aesthetics and popular narrative. Allen and Cervantes also incorporate enunciation through their complex representation of the authorial presence. A comparison of novel and film demonstrates the homologies between early modern and postmodern reflexivity.

**Date:** Thursday, March 23, 2006

**Time:** 2:00–3:30

**Room:** Dante

**Panel Title:** Representations of the Oriental Indies in the Spanish Golden Age II

**Organizer:** Carmen Y. Hsu, *University of North Carolina, Chapel Hill*

**Chair:** Horacio Chiong-Rivero, *Swarthmore College*

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

**Paper Title:** Consuming Islands: Argensola's *Conquista de las Islas Malucas* and the Hispanic Imperial Imaginary

**Abstract:** By 1600 many inhabitants of the sprawling Hapsburg Monarchy had come to identify with its far-flung geographical reach. The forgotten corpus of Spanish writing about the East Indies reminds us of this, perhaps more clearly than any other vein of early modern Spanish writing. A case in point is Bartolomé Leonardo de Argensola's *Conquista de las Islas Malucas* (1609). His book does not just document the Iberian struggle over the Spice Islands, but also places it within the broader context of Iberian imperialism in the East, and of Spain's ascendancy over its rival, Portugal. It does so in order to celebrate the East Indies as the jewel in Spain's imperial crown, and to mark their conquest as the measure of Spain's global coming of age. In this way, it demonstrates the importance of the East Indies to an emerging sense of Hispanic globalism.

**Presenter:** Rady Roldan-Figueroa, *Baylor University*

**Paper Title:** "Protomartires": Spanish Literary Representations of the First Christian Martyrs of Japan (1597)

**Abstract:** On 5 February 1597 six Franciscans, seventeen tertiaries, and three Jesuits were executed in Nagasaki, Japan. Their names and common fate were soon incorporated into a

growing martyrology as the number of Spanish and Portuguese missionaries who lost their lives in the field continued to increase. This paper will examine the literary representation of the twenty-six martyrs of Nagasaki as it evolved from 1599 to 1628. I will compare three editions of Marcelo de Ribadeneyra's (1561–1606) *Historia de las Islas del Archipiélago y Reynos de la gran China*. . . . (Rome, 1599; Barcelona, 1601; Seville, 1628). I will also include in the comparison the accounts of Juan de Santa María (Madrid, 1601) and Sebastián de San Pedro (1614). The paper will identify the chief martyrological motifs that dominate these narratives as well as their change.

**Date:** Thursday, March 23, 2006

**Time:** 2:00–3:30

**Room:** Medici

**Panel Title:** Beyond Perspective: Seeing Science and the Science of Seeing in Early Modern Italy

**Organizer and Chair:** Alina A. Payne, *Harvard University*

**Presenter:** Maria Conforti, *Università di Roma "La Sapienza"*

**Paper Title:** What the Physician Saw: Medical Science, Visual Perception, and Narrative in the "Long Renaissance"

**Abstract:** How did physicians and patients look at and verbally represent maladies in the sixteenth and seventeenth centuries? And how did anatomists look at and verbally represent the act of dissecting bodies and seeing the internal parts of the body? This paper focuses on Italian medicine, particularly in Rome, and examines records of consultations, patients' letters and testimonies, physicians' accounts of their activity, anatomists' and surgeons' reports, as well as visual representations. The aim is to show how the construction of a "clinical gaze" was developed through the interaction between vision and other senses, and how discussions on "what was seen" shaped a new conception of medical scientific experience.

**Presenter:** Frank Michael Fehrenbach, *Harvard University*

**Paper Title:** Leonardo's Point of Vision

**Abstract:** Unlike Alberti, when Leonardo da Vinci defined the painter's graphic elements he did not differentiate categorically between visual objects and invisible mathematical items. The principal element of Leonardo's "science of painting," the point, is described as a dynamic entity which generates lines, surfaces, and bodies, and therefore visibility. Interestingly enough, Leonardo's optics are also deeply concerned with the nature of the "point." As the visual rays intersect in the apparatus of the eye, the three-dimensional world is reduced to a non-dimensional point, or, to put it in Leonardo's words, objects become "nothing." This paper investigates the nature of this optical process as construed by Leonardo and its fundamental importance for his theory of art and science.

**Presenter:** Federica Favino, *Centre Alexandre Koyré, Centre National de la Recherche Scientifique*

**Paper Title:** Through the Looking Glasses: Theory and Practice of Lens-Making in Early Modern Italy

**Abstract:** When vision got the better of books in the early modern period, it discovered its own laws. After that, geometric optics and instrument-making fell into a "virtuous" circle: geometric optics improved the quality of the telescopes, and the observations these offered in turn provided information for physical optics. However, between the theory and practice of vision were the skilled craftsmen in glassworking. By looking at the world of lenses and

optical instruments makers in seventeenth-century Rome — their work organization, geography of the ateliers, training, circulation of information, and relations with clients this paper asks: how and how much were technical printed texts received and used by glass grinders and, conversely, how did the *occhialari* skills influence naturalistic observation? How did technology and practice of lens-making change when experience turned into experiment? And how did the skilled artisans fashion themselves into mathematicians?

**Presenter:** Luisa Dolza, *Polytecnico di Torino*

**Paper Title:** The Theaters of Machines in the Renaissance

**Abstract:** First published in the second half of the sixteenth century, the Theaters of Machines are dazzling illustrated books depicting a great variety of machines. Most of these panoramas of “new inventions” became bestsellers in their time. Despite the differences noted by scholars, in general the authors of these books shared the desire to show various types of machines in motion, displaying both how they worked and how they were assembled. They also sought to suggest ways in which new technical combinations might be devised to carry out different-but-related tasks. In these “theaters,” images are the predominant element while the verbal descriptions of the machines are generally no more than two pages long. The aim of this paper is to demonstrate why these books made such striking use of illustrations and to suggest how to read them.

**Date:** Thursday, March 23, 2006

**Time:** 2:00–3:30

**Room:** Cervantes

**Panel Title:** Perspectives on Nicholas of Cusa III

**Sponsor:** American Cusanus Society

**Organizer and Chair:** Thomas Izbicki, *The Johns Hopkins University*

**Presenter:** Clyde Lee Miller, *State University of New York, Stony Brook*

**Paper Title:** Are There Any Constraints on Cusan Conjectures About God?

**Abstract:** Traditional scholasticism distinguished metaphorical and literal language about God by means of a rule: only those perfections or characteristics or predicates in whose conception there was no imperfection could be applied literally to God (and thus, of course, not in the way they applied to creatures). Since many metaphors in the Bible were taken from aspects of creatures that included their limitations and imperfections, they could not apply literally to the Creator. Nicholas of Cusa, in contrast, seems to block any literal language about God by insisting that finite beings and the Divine Infinite are incommensurable. And yet he never hesitates to provide a series of conjectural metaphors and original “names” for God. This paper proposes a constraining rule that Cusanus employs but never articulates as such, and then examines several Cusan neologisms for God as illustrative of that rule.

**Presenter:** Donald F. Duclow, *Gwynedd-Mercy College*

**Paper Title:** Cusanus on Eating Christ: “Our Daily Bread”

**Abstract:** In Sermon 24, his only vernacular work, Nicholas of Cusa comments on the Lord’s Prayer. This paper discusses the sermon’s gloss on the phrase “our daily bread” — a gloss that sums up Cusanus’s Christology. First, a strong Neoplatonic current emerges, since Christ is both the divine Word, or “beginning,” from which creation “flows,” and the means or way (*mittel*) whereby creatures “flow back” to perfection. Specifically, he is the wisdom that nourishes the human intellect through teaching: for example, teaching us to pray the Pater Noster. Second, incarnational and sacramental features emerge when Christ becomes

“bread” for our whole nature, including our physical needs. As the incarnate Christ gives himself to be eaten in the Eucharist, he illumines the common bonds of the church as his “body” and of humanity more generally.

**Presenter:** Hugh Lawrence Bond, *Appalachian State University*

**Paper Title:** Contingency and Necessity in Nicholas of Cusa’s *De pace fidei*

**Abstract:** The *De pace fidei* (1453) poses a number of special problems. Cusa’s favored *Leitworte* after his trip to Constantinople — *docta ignorantia*, *complicatio/explicatio*, and *coincidentia oppositorum* — do not appear here. How then is this document to be understood in relation to the other theological writings of Cusa after 1437? What is the *universal religio una* to which Cusa appeals in his dialogue and what specific role does Christianity assume in it? What is Cusa’s distinction between *religio una in varietate rituum* and an orthodoxy whose integrity understandably would require some common rites? What is of necessary and irreducible in true religion and what is contingent? What authentic unity, plurality, and peace are capable of being worked out among the various religious groups? To what extent is Cusa’s particular analysis here of religion and faith, contingency and necessity, rite and experience, and conciliation and diversity anticipated in his earlier writings?

**Date:** Thursday, March 23, 2006

**Time:** 2:00–3:30

**Room:** Da Vinci I

**Panel Title:** Retribution in English Renaissance Literature

**Sponsor:** Medieval-Renaissance Colloquium, Rutgers University

**Organizer:** Christopher J. Crosbie, *Rutgers University, New Brunswick*

**Chair:** Ann Baynes Coiro, *Rutgers University, New Brunswick*

**Presenter:** Tanya Pollard, *Montclair State University*

**Paper Title:** The Revenge of the Greeks

**Abstract:** The etymological meaning of revenge — to claim again — suggests a double resonance to the flourishing of revenge tragedy in early modern England. Just as revenge plots feature characters taking back what they believe to be rightfully theirs, the genre itself plunders from the classical past. Critics have long noted that the period’s revenge plays revisit and revise the Latin plays of Seneca. Seneca himself, however, was reclaiming the genre from its original roots in ancient Athens. The revenge play is in many ways a distinctively Athenian form: its leveling instincts and critiques of tyranny reflect the ethos of the democratic city-state, worlds away from both the Roman Empire and the English monarchy. Examining early modern revenge plays, with attention to Thomas Kyd’s *The Spanish Tragedy*, this paper argues that identifying the Athenian roots of revenge is crucial to understanding the cultural work done by the genre, as well as the broader issue of Renaissance England’s unacknowledged literary and cultural debts to ancient Greece.

**Presenter:** Lesel D. Dawson, *University of Bristol*

**Paper Title:** Keeping Her Wounds Green: Masochism and Revenge in Beaumont and Fletcher’s *The Maid’s Tragedy*

**Abstract:** My paper will explore the way in which lovesickness could function as a form of revenge in early modern drama, focusing in particular on Beaumont and Fletcher’s *The Maid’s Tragedy* and Aspatia’s artful manipulation of her grief. The representation of lovesickness in early modern literary texts suggest that it is a particularly effective psychological tool for women, for its vocabulary of love and devotion paradoxically facilitates the expression of otherwise impermissible emotions, such as anger and sexual frustration. By

turning destructive impulses inward, the lovesick woman acts upon the only sphere she can harm without feelings of guilt or social retribution. Revenge is thus achieved through self-punishment, in which masochism acts as a displaced form of aggression. This, I argue, is the case in Beaumont and Fletcher's *The Maid's Tragedy*, in which Aspatia engages in artistic renderings of her suffering in order to "keepe . . . sorrow waking," an activity that recalls the revenger who, in the words of Francis Bacon, "keeps his own wounds green, which other wise would heal and do well."

**Presenter:** Daveena Tauber, *Rutgers University, New Brunswick*

**Paper Title:** Without Defense: Typology and the Problem of God's Vengeance in *Paradise Lost*

**Abstract:** By dramatizing the typological concept that Christian meaning preexists the Old Testament, Milton creates a God in *Paradise Lost* that corresponds to neither Old nor New Testament. In literalizing the anteriority of Christian meaning, Milton runs up against a kind of aporia in the Christian conception of God — namely, how do we reconcile the wrath, justice, and damnation associated with the Old Testament God and Law with the love, mercy, and salvation attributed to his son? This paper argues that Milton's attempt to create an omnitemporal Christian cosmology in book 3 does not finally yield a space outside the hermeneutic struggle between Old and New Testament meaning. Without the wrath and justice of the law, there is no need for the Christian offer of mercy and love. Not only is the Son's "conversion" of God incomplete, it will and must remain so until the final conflict when the Son will re-enter heaven and "wrath shall be no more" (3.264).

**Presenter:** Christopher J. Crosbie, *Rutgers University, New Brunswick*

**Paper Title:** Oeconomia and the Vegetative Soul: Rethinking in Thomas Kyd's *The Spanish Tragedy*

**Abstract:** This paper reconstitutes the pre-Cartesian psychology informing Thomas Kyd's *The Spanish Tragedy* with specific attention to the vegetative faculty of the Aristotelian tripartite soul. As the source for all reproduction, nutrition, and growth, the vegetative capacity provides the impetus for *oeconomia*, or household management. As is well known, Kyd predicates his play on the class antagonisms between its central players. What has been overlooked is how deeply Kyd engages with the philosophy of *oeconomia* and the Aristotelian psychology of the tripartite soul that give rise to these antagonisms. By presenting ambition, the latent desire for growth and advancement, as the natural consequence of a psychology informed by Aristotelian thought, Kyd reveals the artificiality of socially constructed class hierarchy. Moreover, he imaginatively depicts revenge as not simply irrationally brutish (or, conversely, highly calculative) but also as instinctively reproductive.

**Date:** Thursday, March 23, 2006

**Time:** 2:00–3:30

**Room:** Da Vinci II

**Panel Title:** Renaissance Translations of Greek Texts II

**Organizer:** David E. Rutherford, *Central Michigan University*

**Chair:** Lodi Nauta, *University of Groningen*

**Presenter:** Maurizio Campanelli, *Independent Scholar*

**Paper Title:** Marsilio Ficino's Latin Translation of Greek Hermetica

**Abstract:** Ficino's Latin translation of the *Greek Corpus Hermeticum* was carried out in 1463 on Cosimo de' Medici's request and first printed in Treviso in 1471 without Ficino's consent. This translation, together with Marsilio's preface dealing with Trismegistus's life

and writings, was the starting point of modern Hermeticism. More than forty extant manuscripts, twenty-four printed editions up to the end of the sixteenth century, and Renaissance translations in many vernacular languages provide proof of the striking success of *Pimander*, by far the most widespread of Ficino's works. In light of this enormous fortune, it would be worthwhile collating Ficino's translation with the Greek text he used and investigating both the manuscript tradition and printed editions of the Latin text, in order to determine how Renaissance philosophers and scholars read and used Ficino's version. Through such an enquiry, some new light might be shed on the peculiarities of philosophical Hermeticism in the early modern period.

**Presenter:** David E. Rutherford, *Central Michigan University*

**Paper Title:** Latin Translations of Lactantius's Greek Quotations

**Abstract:** The manuscripts of Lactantius's *Divine Institutes* and *On Divine Anger* often failed to include the Greek Sibylline and Hermetic lines of the original. They often did include Latin translations (or partial translations) for the omitted Greek. In the Renaissance, various humanists, most notably Ambrogio Traversari and Pier Candido Decembrio, supplied or corrected the Greek and provided or improved the Latin translations in their own manuscripts and in those of friends and acquaintances. Even with the increased interest of humanists in these Greek texts, only a small portion of the late fourteenth- and early fifteenth-century manuscripts contained all or nearly all of the Greek, and the translations were often incomplete. Only with the second printing of Lactantius by Sweynheym and Pannartz in 1468 was the Greek fully restored and accompanied by Latin translations. This paper examines these translations, starting with the Sibylline lines in Augustine's *City of God* and concluding with the 1468 edition of Lactantius, and analyzes the medieval and humanistic contribution to the preservation and understanding of Lactantius's work.

**Date:** Thursday, March 23, 2006

**Time:** 2:00–3:30

**Room:** Da Vinci III

**Panel Title:** Royal Myths of Authority in French Ritual, Art, and Ceremony

**Sponsor:** The North American Society for Court Studies

**Organizer:** R. Malcolm Smuts, *University of Massachusetts, Boston*

**Chair and Respondent:** Lawrence M. Bryant, *California State University, Chico*

**Presenter:** Hélène Visentin, *Smith College*

**Paper Title:** The Multiple Images of Henri II through his Royal Entry Ceremonies in France

**Abstract:** From a corpus of texts and archival documents, often unpublished, relating royal entry ceremonies under the reign of Henri II (1547–59), this paper will analyze the *tableaux vivants* and *apparati* — that is, the various spectacles and architectural structures created for the entry ceremonies — in order to show how these visual elements operate in this particular ritual to reinforce the image of the king, viewed as Hercules, Alexander the Great, an *imperator*, and so on. Even if the most important ceremonial entries of Henri II inaugurate the ritual as an Italian triumph as we know, the entire corpus of texts of Henri II's entry ceremonies shows in an exemplary way the tensions between medieval survivals (*tableaux vivants*, *échafauds*) and “new” forms of representing the ruler (triumphal arches and all sorts of complex architectural elements and machines).

**Presenter:** Elizabeth A. McCartney, *University of Oregon*

**Paper Title:** By Providence and With Foresight: Celebrating the Queen's Authority in Early Modern France

**Abstract:** In the last two decades, a great deal of scholarship has directed attention to a paradox in early-modern rulership. Although the royal body was allegedly the most prized possession in France, both the crown and the French polity were governed by successive queens of the realm who acted in the capacity as regent for their husbands and sons. In this paper, three regencies, each declared through recourse to royal ceremonial, are of special interest: the 1549 festivities staged to honor Catherine de Medicis, the 1600 and 1610 festivities staged to honor Marie de Medicis, and the 1643 ceremony staged to honor Anne of Austria. In contrast to the usual conclusion drawn by modern scholars who have examined the legal, court, and ceremonial culture of queenship and regency government, this paper will argue that contemporaries brought considerable resources to honor the gravamen of female agency within the institutions of the monarchy, but the model of “state” ceremonial that is now widely accepted should be revised. The issue of gender and female agency was a less vexed subject than modern scholars now argue; and the history of mid-sixteenth century ritual was not that of the mid-seventeenth. The former was predicated on political metaphors grounded in Christian-Aristotelian culture; the latter was staged with recourse to the “science of politics” of Cartesian France.

**Presenter:** Nicola Courtright, *Amherst College*

**Paper Title:** Ideals of Rulership in Louis XIV’s Bedrooms

**Abstract:** From the young king’s bedroom in the Louvre, redecorated beginning in 1654, to the dazzling, gilded ceremonial bedchamber in Versailles, which achieved its final form in 1701, the built and decorated environments of Louis XIV’s bedchambers developed a changing iconography of rule for the monarch. His bedrooms, an important locus of Louis’s representation of authority, often present a royal image through more subtle means than the vast programs developed in other parts of his residences. Nevertheless, the final form of the king’s bedchamber at Versailles, combining paintings from the king’s collection with new decorative forms surrounding them, infuse the room with imagery of piety as well as of political authority, rooted in ancient imperial prerogatives and recollections of the foundations of the Bourbon dynasty, and suggest a more versatile picture of the king than usually considered.

**Date:** Thursday, March 23, 2006

**Time:** 2:00–3:30

**Room:** Sienna I

**Panel Title:** Hebrew Sources II: Christian Appropriations of Jewish Magic and Kabbalah

**Organizer and Chair:** Miriam Bodian, *Touro College*

**Presenter:** Allison Coudert, *University of California, Davis*

**Paper Title:** The Jewish Kabbalah and Christian Heresy

**Abstract:** This paper deals with changes in the way texts from the Jewish Kabbalah were appropriated and interpreted by Christians from the Renaissance through the seventeenth century. While all Christian Kabbalists emphasized their goal of using kabbalistic texts to convert Jews to Christianity, it became increasingly clear that the Kabbalah was something of a double-edged sword inasmuch as exposure to it led some Christian Kabbalists to discard key Christian beliefs, such as the salvific role of Jesus, and embrace an arguably Jewish form of Christianity. This is especially evident in the *Adumbratio Christianae Kabbalae*, written by Francis Mercury van Helmont and appended to the *Kabbala Denudata*.

**Presenter:** John Sewell, *University of California, Davis*

**Paper Title:** "It is Written in their Books": Christian Kabbalah in the Light of Jewish-Christian Polemics

**Abstract:** The impact of Christian Kabbalah on subsequent European intellectual and religious history has garnered considerable interest in recent years. Indicator of tolerance to some, Christian misappropriation of Judaism for others, Christian Kabbalah must be situated not only within a context of Christian attitudes toward Jews but Jewish representations of Christians. Many Jews were ambivalent, if not downright hostile, toward the efforts of would-be Christian Kabbalists. Earlier Christian interest in Jewish literature had led to the condemnation of the Talmud and other works as a seedbed of blasphemy and heresy. Even accomplished Christian Hebraists, such as Johannes Reuchlin, found themselves in the middle of polemical exchange between Jews and Christians, as his controversy with the convert Johannes Pfefferkorn regarding the alleged blasphemies of the Jews so amply illustrates. Despite his attempts to prevent Pfefferkorn's attack on Hebrew letters, Reuchlin had to admit the existence of works like the *Toledot Yeshu* and the *Sefer Nitzahon*, which he felt unable to defend. In this paper I will seek to situate the development of Christian Kabbalah within the history of Jewish representations of Christianity. I wish to return the work of Johannes Reuchlin and other Christian Kabbalists to the context of Jewish polemical and apologetic work so as to cultivate a fuller sense of the impact of Christian Kabbalah on European history.

**Presenter:** Katelyn Mesler, *Northwestern University*

**Paper Title:** The Christian Reception of Jewish Magic: Johannes Reuchlin and the Kabbalah

**Abstract:** As a mode of cultural transmission, the Christian magical tradition is remarkable for its long history of adapting ideas and practices from foreign sources. This is largely due to the widespread assumption that non-Christians, however misguided in their beliefs, might nonetheless possess efficacious occult knowledge. Since the twelfth century, learned Christian magic underwent dramatic changes as it assimilated elements from Jewish, Islamic, and Hermetic traditions. While the Jewish influence on Christian magic is evident throughout the later Middle Ages, it is nowhere more explicit than in the tradition of Christian Kabbalah that began to flourish at the end of the fifteenth century. This paper examines the kabbalistic thought of Johannes Reuchlin as a focal point for exploring the deliberate adoption of Jewish magical practices by the Renaissance Mages. Furthermore, I aim to situate this cultural borrowing within the wider social context of Christian attitudes towards Judaism.

**Date:** Thursday, March 23, 2006

**Time:** 2:00–3:30

**Room:** Sienna II

**Panel Title:** Reading and Relationship

**Sponsor:** Pacific Northwest Renaissance Society

**Organizer:** Patrick Finn, *St. Mary's University College*

**Chair:** Rebecca Totaro, *Florida Gulf Coast University*

**Presenter:** Amie Shirkie, *University of Saskatchewan*

**Paper Title:** Troubling Translations: Abraham Fleming and the "iewell of Gods word"

**Abstract:** Abraham Fleming, author, "learned corrector," and editor of the 1587 edition of Holinshed's *Chronicles* has often been described as an ardent reformist. In *The Footepath to Felicit*, which is believed to have been published originally in 1578, Fleming complains about a lack of reform in accordance with the "iewell of Gods word." By 1581, however, Fleming's tone had changed. In place of the Geneva Bible, Fleming borrowed passages from the

uncontroversial Bishop's Bible, the "official" translation of Elizabeth's Church of England. What could have induced Fleming to replace the Geneva Bible with the unpopular Bishop's Bible, a work of inferior scholarship? The answer seems to lie in Elizabeth's changing policy towards non-conformity. As an active member of the printing industry, Fleming would have been keenly aware of the changing religious and political climate, and seems to have been pragmatic enough to adjust his literary output to meet approval of his readership and the authorities.

**Presenter:** Eric Carlson, *Queen's University*

**Paper Title:** Counting Sheep: Abraham Fraunce's Logical Reading of *The Shepheardes Calendar*

**Abstract:** Between 1580 and 1583, Abraham Fraunce composed three works on the subject of logic: an essay on "the nature and use of logic," a written debate comparing Aristotle's logic with Peter Ramus's, and a more curious work called "The Sheapheardes Logike." Given that Fraunce was working towards his MA at St. John's College, Cambridge during this period, it is not surprising that he would be writing on logic. The remarkable aspect of Fraunce's work is the way he begins to translate his university Latin compositions into English. The culmination of this vernacularizing process comes in "The Sheapheard's Logike," where Fraunce not only translates Peter Ramus's logic manual into English, but he replaces its discursive illustrations from Virgil and Cicero with examples from Spenser's recently published *The Shepheardes Calendar* (1579). This paper will examine the significance of Fraunce's "The Sheaphearde's Logike" within the history of institutional reading practices in the English universities.

**Presenter:** Trevor Laurence Jockims, *State University of New York, Stony Brook*

**Paper Title:** Spenser's Politics of Friendship

**Abstract:** I will investigate Renaissance theories of friendship as they appear in the work of Edmund Spenser. Specifically, my paper will focus upon book 4 of *The Faerie Queene*, approaching that text in terms of the classical and contemporary writings, which so clearly inform Spenser's own thinking about friendship. By utilizing Derrida's *Politics of Friendship* and Levinas's *Thinking of the Other* as organizing hypotheses, my paper would seek to not only place Spenser's own thinking of friendship within its genealogical context, but to also consider this genealogy in terms informed by current (and continuing) theorizing of friendship. I hope to show is that, once the idea of friendship enters into the fabric of *The Faerie Queene*, it becomes a deeply problematized and complicated structure of ideas. I hope to show how book 4 may be viewed as offering a radicalized critique of Renaissance theories of friendship.

**Date:** Thursday, March 23, 2006

**Time:** 2:00–3:30

**Room:** Suite II

**Panel Title:** Reading (in) History: Studies in Elizabethan Historicity

**Sponsor:** Centre for Reformation and Renaissance Studies, University of Toronto

**Organizer and Chair:** Rachel Trubowitz, *University of New Hampshire*

**Presenter:** Michael Ullyot, *Oxford University*

**Paper Title:** The Ends and Means of History

**Abstract:** From Elyot to Milton, early modern pedagogical tracts propose that students read exemplary narratives to learn the prudence required for public and private affairs. Histories and moral stories spur not only a love of virtue and repudiation of vice, but also a teleological

sense of the past culminating in the present. Yet this sense derives largely from the rhetorical intentions of those positing them as models for given readers, and foretelling similar narratives if those readers perform duly memorable acts; history's objects are also history's potential subjects. This paper treats historical self-consciousness in two prominent early modern readers (Robert Devereux, Earl of Essex, and Henry, Prince of Wales) whose ambitions were informed by studies of distant and recent biographies (particularly of Henry IV, Edward VI, and Sir Philip Sidney). It historicizes the rhetoric of exemplarity to argue that fame depends equally on one's influences as on one's actions.

**Presenter:** Anthony Welch, *Yale University*

**Paper Title:** Chapman's Ovid and Elizabethan Anti-Augustanism

**Abstract:** George Chapman's early epyllion, *Ovid's Banquet of Sense* (1595), fuses Ovid's story of Actaeon with the legend of Ovid's own forbidden love for Julia, daughter of the emperor Augustus. Chapman's poem is a meditation on Neoplatonic love, but also, I argue, on history and political mythmaking. In the story of Ovid's banishment from Rome, Chapman and his contemporaries found a countertext to Virgil's Augustan myth, an erotic private history that strains against the *Aeneid's* public chronicle of empire. I will suggest that Chapman uses Ovid's biography both to glance at current political events — including the scandalous Raleigh-Throckmorton marriage — and to question the Elizabethans' Virgilian cultural politics. More broadly, in testing the relationship between myth and history, between public politics and private passions, Chapman's epyllion maps much the same ground as the allegorical epics of Spenser and his followers, and lays the groundwork for Chapman's own pro-Essex seven-book *Iliad* of 1598.

**Presenter:** Michael Joseph Grattan, *University of California, San Diego*

**Paper Title:** Savile's "Curious" Pencil and the Pre-Texts to Tacitus's *Histories*

**Abstract:** My paper covers the pre-texts to Henry Savile's translation of Tacitus's *Histories* I examine the two dedicatory letters — to Elizabeth and AB to the Reader — for indications as to how to read his italicized addendum, "The Ende of Nero to the Beginning of Galba." I argue that Savile encodes a particularly subversive mode of handling his translation in appealing to Elizabeth's abilities as both a reader of the classics and as a redactor of their meaning, to entice readers of the letter to the queen to rethink what may otherwise seem a straightforward translation of a classical source. Savile's first epistle is no mere boilerplate to his patroness; rather, it provides a unique mode for reading the following letter, AB to the Reader, which in turn hints at a reading of Savile's handling of monarchical overthrow that occurs in "The Ende. . . ."

**Date:** Thursday, March 23, 2006

**Time:** 2:00–3:30

**Room:** Hilton I

**Panel Title:** "Trojan horse for almost any turpitude": Origins and Development of the Jesuit Probabilistic Reasoning

**Organizer:** Robert Alexander Maryks, *Yeshiva University*

**Chair:** Paul F. Grendler, *University of Toronto, Emeritus*

**Presenter:** Jean Dietz Moss, *The Catholic University of America*

**Paper Title:** The Provable, the Probable, and the Persuasive: Shifting Modes of Argument in the Renaissance

**Abstract:** Reexamination of Aristotle's *Rhetoric* in the Renaissance brought to light again his conception of the differences in realms and modes of argument. At the same time, the

recovery of Cicero's neglected dialogues and orations reinvigorated civic oratory with an appreciation of the power and range of eloquence. The writings of the ancient philosopher and statesman were reflected and deflected by scholars as different as Agricola and Valla, Ramus and Riccobono. The scholastics of the Middle Ages had been delighted with the recovery of the art of dialectic, but they regarded rhetoric as of little importance to serious scholars. With attitudes similar to the scholastics, Agricola and Ramus promoted dialectic as the sole tool of reasoning. Valla and Riccobono, on the other hand, elevated rhetoric to the place it had had in ancient times. The ferment induced by such varied reconsiderations was to affect not only the arts but the sciences.

**Presenter:** Robert Alexander Maryks, *Yeshiva University*

**Paper Title:** "We are the men who wish to discover the truth": Cicero, Jesuit Rhetoric, and Probabilism

**Abstract:** Peter Perpinyan — one of the most illustrious Jesuit humanists — pointed out in his manuscript notes for the class of rhetoric at the Collegio Romano that rhetoric and logic "have the common aim of persuasion on matters that lie not in the realm of science but of opinion, and they employ probable arguments based on common beliefs of man. Thus they gain not certitude but conviction and opinion." Does this text reflect the theory of probability that Cicero placed as the foundation of his rhetorical system? This paper will explore the relationship between Ciceronian probability, Jesuit Renaissance, and adoption of Probabilism in the Jesuit casuistry.

**Presenter:** Yun Shao, *Clarion University of Pennsylvania*

**Paper Title:** The Rhetoric of Probabilism in Cervantes

**Abstract:** This paper studies the Jesuit influence in Cervantes's novella *El curioso impertinente*. Cervantes frames the plot of the novella in a labyrinthine series of cases of conscience in which characters struggle blindly and in vain for a better resolution; the narrative language of the novella borrows heavily from the confessional rhetoric, in earnest as well as with mockery. The novella acknowledges the necessity of the Jesuit pragmatic approach that emphasizes specificity of circumstances and individuality of conscience, but it also conveys a pessimistic vision that the dualistic and negotiatory principle of probabilism may eventually fail to accomplish its mission. The paper argues that such a dilemma is inevitable especially because it stems from the persistent tension between pragmatism and dogmatism in any moral and spiritual practice.

**Date:** Thursday, March 23, 2006

**Time:** 2:00–3:30

**Room:** Hilton II

**Panel Title:** Humanism in Renaissance Spain

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

**Organizer:** Ottavio Di Camillo, *The City University of New York, The Graduate Center*

**Chair:** James Tueller, *Brigham Young University, Hawaii*

**Presenter:** Juan Carlos Conde, *Indiana University*

**Paper Title:** Rethinking "Vernacular Humanism" in Quattrocento Spain

**Abstract:** The aim of this paper is to reexamine the concept of "vernacular humanism," its critical validity, and its relevance to better understand the literary and cultural developments that took place in the Iberian Peninsula in the late fourteenth and fifteenth centuries. In discussing this concept, I will focus on a particularly telling case: that of the Catalan writer

Bernat Metge. His figure and work will be examined in the context of Iberian “vernacular humanism,” taking into consideration and critically discussing those studies that in recent years have presented Metge as a perfect model of European humanism, and reappraising their conclusions under the light of the current critical definitions of humanism.

**Presenter:** Ottavio Di Camillo, *The City University of New York, The Graduate Center*

**Paper Title:** The Study of Spanish Humanism in the Last Thirty Years: The Need for a Reassessment

**Abstract:** Thirty years ago, by pure coincidence, two books appeared on Spanish humanism, an area of study that had never attracted any scholarly attention. The different account that each study gave regarding its origin and early development, one at the beginning and the other at the end of the fifteenth century, has determined ever since the nature of the movement and the meaning of its manifestation. Until now investigations supporting one or the other paradigm of Spanish humanism have expanded to some degree our knowledge of this historical phenomenon. The present danger, however, is that these interpretations have been losing their controversial assumptions and are fast becoming orthodox explanations of authors and works of this period. To prevent studies on Spanish humanism from becoming stagnant, a radical approach that will challenge its old paradigms is required. What is specifically needed is the publication of new sources; a close analysis of texts, authors, and events in order to formulate more accurate interpretations; and a systematic assessment of the impact of humanism on all aspects of the cultural life of the time.

**Presenter:** Devid Paolini, *The City University of New York, The Graduate Center*

**Paper Title:** Humanistic Comedy and the *Celestina*

**Abstract:** From the beginning of the last century, many scholars have pointed out the undeniable relationship between the Italian humanistic comedy and the *Celestina*. Menéndez y Pelayo’s initial suggestions were later followed by Lida de Malkiel, Whinnom, Fraker, and Russell, who tried to establish the genre of the *Celestina* within that of humanistic comedy. Their interpretations, however, have not sought support for their arguments on any concrete historical evidence, nor have they considered whether these humanistic comedies were actually known in fifteenth-century Spain. Even more puzzling is that they find no compelling reasons to ask whether these comedies were circulating in Spain, unaware that the humanistic theater seems to be the only genre invented by Italian humanists that did not spread beyond Italy.

**Presenter:** Santiago López-Ríos, *Universidad Complutense de Madrid*

**Paper Title:** Prince Charles of Viana and His Stay in Southern Italy

**Abstract:** Prince Charles of Viana (1421–61) was in Naples when his uncle King Alfonso the Magnanimous died in 1458. Viana then wrote a hitherto-unpublished lamentation in Spanish on the death of the monarch, which has been preserved in several manuscripts and also contains the prince’s translation of Aristotle’s *Nicomachean Ethics* into Castilian. This paper analyzes the literary text in connection with its historical and political background and compares it with Ludovico Saccano’s Latin *epistolae* praising Viana’s work and extolling Alfonso V. The letter by Saccano, a little-known Sicilian humanist, is a most interesting document that sheds light on Viana’s intellectual endeavors during his stay in Sicily, and also on the cultural exchanges between Southern Italy and the Iberian Peninsula in the second half of the fifteenth century.

**Date:** Thursday, March 23, 2006

**Time:** 2:00–3:30

**Room:** Hilton III

**Panel Title:** Letters and Letter-Writing in the Renaissance I

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

**Organizer and Chair:** Emil Polak, *The City University of New York, Queensborough Community College*

**Presenter:** Linda C. Mitchell, *San Jose State University*

**Paper Title:** Travel Narratives in Letter-Writing Instruction Manuals

**Abstract:** Scholars have looked at many aspects of letter-writing instruction manuals in seventeenth- and eighteenth-century England. However, they have neglected to look at the manuals as early travel narratives. These narratives provide us with unusually intimate accounts of people's lives. Many of the travel narratives are embedded with moral lessons, such as not giving into greed or lust. For example, a traveler describes in vivid detail his trip to an execution. He reacts to the treatment of the condemned men, the festive crowd with food and drink, and the rush to sell the bodies of the dead men. In other narratives commercial traders provide accounts of traveling to foreign ports. They describe countries, people, and customs. More-risqué narratives are told by young ladies traveling by coach to employment in London. Thus, the format in these instruction manuals creates an intimacy with readers that is not present in other travel narratives.

**Presenter:** James Fitzmaurice, *Northern Arizona University*

**Paper Title:** Comic Letters on Courtship and Marriage

**Abstract:** In the 2004 RSA session on letters Linda Mitchell made an interesting suggestion. She said that many books of letters apparently intended for use by the literate public as examples or templates also seem to have been written to provide entertainment. The collections, thus, did double service as practical guidebooks and as a kind of jest books. The first collection that I will consider is Angell Day's highly popular and much reprinted *The English Secretary* (1586), a practical guide of the sort described by Mitchell last year. The second is Margaret Cavendish's *Sociable Letters* (1664), a collection printed in folio for aristocratic readers. The third is Dorothy Osborne's set of manuscript letters to her future husband, William Temple, letters apparently intended for his eyes only. While the three collections were composed for different audiences, each seeks to be entertaining by including comic anecdotes or exchanges that expose the social conventions of courtship and marriage. It is entirely possible that Osborne and Cavendish borrowed on occasion from Day, but it would appear that many actual correspondents sought to be entertaining in their letters, making use of a tradition of English letter-writing that predates *The English Secretary*. The present paper will explore the comic letter of the three writers and will attempt to situate the letters within the background of the comic in actual letters and more generally.

**Presenter:** Timothy Markey, *The Brunswick School*

**Paper Title:** What Were Ben Jonson's Verse Epistles?

**Abstract:** The question of my title arises in large part because critics seem always to have miscounted the number of such poems written by our poet; by equating these with the epigram, among other genres, they have arrived at gross overestimates, and unknowingly committed themselves to approaches and opinions inconsistent with the poetry itself. This paper seeks to establish the proper canon, to present fresh readings, and to propose a new understanding of Jonson's letter-writing theory and practice by looking back at contemporary editions (and some MSS) not only of Jonson but also of the classical Latin authors (including Persius, Horace, Juvenal, and Seneca) and their ancient and Renaissance

commentators (including pseudo-Cornutus, Casaubon, Lubin, and Lipsius) whom Jonson read or was likely to have read. Thus, on the one hand, Jonson emerges as, in “Epistle to a Friend, To Perswade him to the warres” (Jonson’s longest letter in poetry or prose), a second Seneca, or Neo-Stoic. On the other, Jonson’s theory of letter-writing, as seen in his practice of writing verse epistles, appears in a different light, as the various and multifarious genre becomes occasional in the most important senses of the word, bona fide letters sent to acquaintances, patrons, and friends with the expectation of a reply.

**Date:** Thursday, March 23, 2006

**Time:** 2:00–3:30

**Room:** Hilton IV

**Panel Title:** Intellectuals in front of Modernity: From Italy to Europe

**Organizer and Chair:** Stefano Jossa, *Università degli Studi di Napoli*

**Presenter:** Dario Brancato, *University of Toronto*

**Paper Title:** A Renaissance Intellectual from Sicily: Mario D’Arezzo

**Abstract:** After Pietro Bembo published his *Prose della volgar lingua* (1525), establishing fourteenth-century Florentine as the basis of standard Italian, many intellectuals felt uncomfortable about accepting the language of Petrarch and Boccaccio as the model of the new national language. In particular, a close friend of Bembo, Mario D’Arezzo from Syracuse, wrote the *Osservantii di la lingua siciliana*, an attempt of standardizing the Sicilian vernacular. My paper will expound on the debate on language in Sicily with a particular emphasis on D’Arezzo’s tract.

**Presenter:** Paolo Cosentino, *Università di Roma “La Sapienza”*

**Paper Title:** Due “fuoriusciti” alla corte di Francia: Luigi Alamanni e Jacopo Corbinelli

**Abstract:** Il fenomeno del fuoriuscitismo fiorentino è stato spesso indagato dagli studiosi del Rinascimento, interessati soprattutto a mettere in evidenza il dissenso dei republican rispetto alla nuova Signoria medicea. Il realtà, il quadro è più complesso, sia sul piano strettamente politico che su quello intellettuale. Il mio intervento mira infatti ad indagare più a fondo il nesso esistente fra repubblicanesimo e monarchia francese attraverso l’esperienza di Luigi Alamanni (vissuto presso la corte francese dal 1530 al 1556) e Jacopo Corbinelli, fuggito Oltralpe nel 1565. I “fuoriusciti” guardano ai sovrani francesi come ai continuatori ideali dell’esperienza repubblicana fiorentina: tale progressivo distacco maturato in ambito politico viene realizzato attraverso una proposta letteraria in entrambi casi decisamente forte e riconoscibile, tesa a recuperare la tradizione umanistica all’interno di un contesto nuovo, non più municipale, ma europeo, in cui l’intellettuale prende altresì coscienza del suo nuovo ruolo presso la corte.

**Presenter:** Igor Melani, *Università degli Studi di Firenze*

**Paper Title:** Identity and Alterity: Renaissance France Observed by Andrea Navagero

**Abstract:** Author of an interesting written relation of his 1516–17 ambassadorial trip to Spain (through Germany and France), Andrea Navagero is mostly known as a scholar and a humanist. His education made the most in the vantage point by which he looks to alterity, and the rebuilding of it owes most to a literary reconstruction of abstract ideas connected to the reality observed by links of analogy. It is possible that this general and common way of mentally linking “known” and “unknown” (e.g., Christopher Columbus) was the result of an intellectual desire to settle a relationship between past and present, classical and renaissance world, perfection and imperfection. By a “outillage mental” (L. Febvre) analysis of the

literary-, cultural-, and political-ambassadorial Venetian environment we will try to give a look to the cultural construction of an intra-European alterity in the early Renaissance.

**Date:** Thursday, March 23, 2006

**Time:** 2:00–3:30

**Room:** Hilton V

**Panel Title:** Sensation, Passion, Monstrosity, and Self-Knowledge in Early Modern Literature

**Sponsor:** The Massachusetts Center for Renaissance Studies

**Organizer:** Arthur F. Kinney, *University of Massachusetts, Amherst*

**Chair:** Adam Zucker, *University of Massachusetts, Amherst*

**Presenter:** Kevin Petersen, *University of Massachusetts, Amherst*

**Paper Title:** Furious Influence and the Fractured Eye: Chapman's Materialist Aesthetic in *Ovid's Banquet of Sense*

**Abstract:** George Chapman's neglected *Ovid's Banquet of Sense* responds to late Elizabethan concerns over the connection between the sensory world and epistemology. Chapman's Ovidianism complicates our understanding of Renaissance skepticism and the period's vogue for erotic verse; his epyllion self-consciously points to its necessarily peculiar poetic and celebrates the material context that gives it shape. The original 1595 title page and its unique emblem and device signals sensual limitation of knowledge, despite its declared satiric disapproval. Recovering the poem's material conditions shows Chapman's interest in the connection between the singular eye and poetic performance, for he investigates comprehension in the fullest sense of the word: to understand as well as to take by the hand. Despite appraisals of Chapman's work as Neoplatonic, Chapman's work seems intensely invested in celebrating a fractured perception — one which also may be found in his translations of Homer — and is a response to Spenser's more sanitized aesthetic.

**Presenter:** David W. Swain, *University of Massachusetts, Amherst*

**Paper Title:** Passion, Action, and Maternalism in *Macbeth*

**Abstract:** An insistence in *Macbeth* on milk as a controlling trope and maternal feeling as a normative measure of violence relies on contemporary medical, social, and political discussions of maternalism. Physiologically, maternal blood and milk ensured the transmission and formation of character. Milk functioned socially to establish legitimacy, and in literature on wet-nursing, it marked an increasing class anxiety. Politically, nurture, character, and legitimacy overlap in debates over James's succession to suggest that in *Macbeth* violence and social disintegration are enacted in the language and physiology of maternalism. Lady Macbeth's complex relationship with her own gender enacts the play's shifting valuations of maternal values. Equally, masculinity in *Macbeth* oscillates between social codes of family life, procreation, and protection and a highly artificial definition that envisions the corruption of power and the means to secure it as a flight from the natural, as self divided against self.

**Presenter:** Melissa L. Hull, *Tennessee State University*

**Paper Title:** Print and the Midwiving of Monstrosity in Early Modern England

**Abstract:** This paper examines the inclusion of monstrous birth accounts in printed English midwifery manuals, beginning with the first published in the vernacular, Thomas Raynalde's translation of *The Byrth of Mankynde* in 1540. Raynalde's text, which describes an illustration of two conjoined fetuses as "a monster," sets a precedent for a trademark feature of seventeenth- and eighteenth-century vernacular midwifery manuals: sensational accounts

of monstrous births. Monstrous birth narratives, subsumed into the normative procedures of reproduction in midwifery manuals, call attention to potentially dangerous, fantastical, and uncontrollable outcomes of the reproductive process, while deemphasizing healthy birth processes. As the definition of *monster* in the early modern period ranges from conjoined twins to the births of snakes and dogs, these accounts render the subject position of both mother and child as sites of aberrancy, recasting the parts in the social, cultural, and scientific understanding of reproduction.

**Date:** Thursday, March 23, 2006

**Time:** 2:00–3:30

**Room:** Hilton VI

**Panel Title:** The Decline of Dialogue

**Organizer:** Dorothea Heitsch, *Shippensburg University*

**Chair:** Janet Smarr, *University of California, San Diego*

**Presenter:** Jean-François Vallée, *Université de Montréal*

**Paper Title:** From Dialogue to Conversation: The Rise and Fall of Dialogue in Early Modern France

**Abstract:** In France the model of the humanistic dialogue emerges in the first half of the sixteenth century and reaches its apex between 1550 and 1570. In the next eighty years or so, dialogue, as a genre, dramatically fades away, only to reappear, in a new guise, in the second half of the seventeenth century, a period that Marc Fumaroli has termed “l’âge de la conversation.” However, these new dialogues, usually identified as “conversations” (or *entretiens*), are extremely different from their predecessors, the “dialogues” (or *colloques*) of the Renaissance. Something important has been lost in this movement from dialogue to conversation.

**Presenter:** Reinier Leushuis, *Florida State University*

**Paper Title:** From *Dialogue (Amoureux)* to *Essai: Order, Disorder, and Amorous Speech* in Montaigne’s “Sur des vers de Virgile” and “De l’art de conférer”

**Abstract:** “Sur des vers de Virgile” opposes the order and regulation necessary for virtuous living to the disorder and absence of rules necessary for the exploration and speaking of love and (women’s) sexuality. The opposition between order and disorder should be linked to Montaigne’s notion of *conférence* in “De l’art de conférer.” The author is keenly aware that “speaking” on matters of erotic love and sexuality is commonly considered incompatible with decent and ordered social speech and conversation. My paper explores this discrepancy between “Sur des vers de Virgile” and “De l’art de conférer.” I seek to understand this opposition from the perspective of the *dialogo amoroso* discussed in Sperone Speroni’s *Apologia dei dialogi*. This enables me to read the “speaking of love” in “Sur des vers de Virgile” dialogically, and to explore how dialogue is reshaped by the genre of the essay.

**Presenter:** H. Erik Butler, *Emory University*

**Paper Title:** The Playful Muse: Dialogue, Games, and the Seventeenth-Century *Sprachgesellschaft*

**Abstract:** Georg Philipp Harsdörffer’s *Frauenzimmer Gesprächspiele* (1641–49) portrays learned conversation in a salon setting, and Justus Georg Schottelius’s *Horrendum Bellum Grammaticale Teutonum Antiquissimorum* (1673) stages parts of speech at war. Despite the different orientations of their works, Harsdörffer and Schottelius share a ludic conception of language, and they write for other members of *Sprachgesellschaften*, learned societies in which men of different estates (and even women) meet to cultivate the vernacular. This paper

shows how, between Luther and Goethe, the dialogue thrives in Germany and plays a pivotal role in the transformation of German into a full-fledged literary language.

**Thursday, March 23, 2006**  
**3:45–5:15 PM**

**Date:** Thursday, March 23, 2006

**Time:** 3:45–5:15

**Room:** Corintia

**Panel Title:** Cultural Contact in the Early Modern Mediterranean: The Ottoman Empire and the Italian City States

**Organizer:** Natalie Rothman, *University of Michigan*

**Chair and Respondent:** Cornell Fleischer, *University of Chicago*

**Presenter:** Natalie Rothman, *University of Michigan*

**Paper Title:** Mediating Empires: Venice's Dragomans in Istanbul

**Abstract:** This paper explores how dragomans (diplomatic interpreters) employed by the Venetian consul in Istanbul in the sixteenth and seventeenth centuries articulated an evolving discourse about Ottoman Otherness. The paper traces how a highly endogamous and powerful group of dragoman families emerged from Venice's colonial nobility, the Venetian citizen class, and the Latin (Roman Catholic) community of Istanbul. It then addresses the relationship between this group's ties to both Ottoman and Venetian bureaucratic elites, and how the dragomans expressed the cultural differences between Ottomans and Venetians as they mediated relations between the two imperial centers. Through a close reading of Venetian diplomatic reports and the dragomans' own writings, this paper suggests how the production of early modern categories of Otherness was intimately tied to imperial rivalry. Moreover, it provides insights into the unique roles of colonial subjects in processes of cultural mediation.

**Presenter:** Sean Roberts, *University of Michigan*

**Paper Title:** Cartography between Cultures: The *Geographia* of 1482

**Abstract:** Francesco Berlinghieri's *Geographia*, an Italian paraphrase of Ptolemy's *Geography* accompanied by engraved maps, was printed in Florence in 1482. The dedication of hand-painted, printed copies of the book to the Ottoman Sultan Bayezid II and his half-brother Cem has attracted the attention of scholars of crosscultural studies, for whom Berlinghieri and his work have come to serve as examples of the fluid exchange between East and West in the early modern Mediterranean. Like many of his contemporaries, however, Berlinghieri engaged in virulent anti-Turkish rhetoric, an ideology demonstrated through the *Geographia*'s reliance on maps and descriptions drawn from crusade literature. Through an investigation of the material circumstances of its production, this paper identifies the impetus for the *Geographia*'s journey across the Mediterranean not in its author's desire for intercultural contact and patronage but in a network of vital, yet conflicted, diplomatic relations between the Ottoman Empire and the Medici state.

**Presenter:** Tijana Krstic, *Northwestern University*

**Paper Title:** The Gospel in Dispute: Muslim-Christian Polemics in the Context of Sixteenth-Century Ottoman-Habsburg-Venetian Imperial Rivalries

**Abstract:** This paper focuses on one dimension of Ottoman-Habsburg-Venetian imperial rivalry in the sixteenth century, namely Ottoman anti-Christian polemical texts that were informed by Venetian apocalyptic prognostications about Ottoman-Habsburg rivalry or produced by Venetian converts to Islam. Focusing on *The Story of Cem Sultan's Exile*

(*Gurbetname-i Cem Sultan*) and *The Gospel of Barnabas*, I examine the cultural mediators who facilitated the exchange of this culturally- and religiously-specific knowledge, discuss manuscript production and transmission, and look at the polemical nature of the narratives. I argue that sixteenth-century Ottoman polemical literature represented a marked departure from medieval anti-Christian Islamic writings in promoting the idea of Islam as a universal religion embracing and renewing, rather than abrogating, previous revelations. This concept of religion was intimately related to the imperial rivalries of the period, playing into the Ottomans' claim to universal empire.

**Date:** Thursday, March 23, 2006

**Time:** 3:45–5:15

**Room:** Aragon

**Panel Title:** Animal Kingdom: Exotic and Domestic Fauna in Sixteenth-Century Rome

**Organizer:** Henry Dietrich Fernández, *Rhode Island School of Design*

**Chair:** Sheila ffolliott, *George Mason University*

**Presenter:** Tristan Weddigen, *Universität Bern*

**Paper Title:** New World in Old Europe: Exotic Animals in Papal Representation

**Abstract:** The Renaissance allure of exotic peoples, fauna, and flora originating from the conquests in the East and West reached a climax during Leo X's pontificate. In 1514, a Portuguese embassy reached Rome with a train of animals not seen since antiquity: an elephant, leopards, a lynx, a panther, turkeys, and parrots. This papal zoo was not only to delight the Curia, but was also understood as an imperial tribute to Pope Leo X, the "King of Animals" reigning over an expanding Christendom. As symbols of the newness of this age and economic and religious mission, exotic fauna and flora became recurrent motifs in the Vatican Loggie and other Roman buildings. One Vatican room shall be highlighted in which antique, Medicean, and papal traditions are conflated in the service of political representation: the Camera Papagalli (the Parrot Room), in which Raphael and his workshop portrayed all those "most bizarre animals" (Vasari).

**Presenter:** Henry Dietrich Fernández, *Rhode Island School of Design*

**Paper Title:** Leo X's Papal Zoo and Other Bestial Housing

**Abstract:** This paper focuses on the housing of domestic and exotic beasts at the Vatican Palace. In particular, it deals with the structure and locus of the Papal Menagerie under Pope Leo X and Giambattista Branconio dell'Aquila, Keeper of the Papal Zoo. Among the bestial famiglia were an array of ferocious African cats, the court favorite Hanno the Elephant, and a Rhinoceros who had not survived the journey to Italy and so was exhibited stuffed. Keeping this menagerie at the Vatican posed a housing problem paralleled by the challenge of stabling hundreds of horses, mules, and donkeys. Under Julius II, Bramante designed a vast, if unrealized, structure to house horses within the confines of the Vatican complex. As such, this exploration of the bestial topography of the early sixteenth-century Vatican, establishes the relationship between the demands of housing the Curia and the stabling and exhibition of their animals.

**Presenter:** Caroline P. Murphy, *University of California, Riverside*

**Paper Title:** "That Blessed Stable. . .": The Equine Follies of a Roman Duke

**Abstract:** As roads improved over the course of the sixteenth century in Rome, the surefooted mule became less of a necessity and the horse became an increasingly valuable commodity and status symbol. Arguably, there was no individual in Rome more seduced by the lure of the horse than Paolo Giordano Orsini, Duke of Bracciano. Through an

examination of his letters and account books, this paper examines how his lifelong obsession with horses did untold damage to an already fragile Orsini economy. His uncle, Cardinal Guid'Ascanio Sforza, told him flatly that the Orsini estate would be profitable, were it not for the extent of that "blessed stable." Paolo Giordano's equine expenses came not only through his purchase of and subsequent breeding of animals, but the expenditure on elaborate tack and carriages, as well as the cost of feeding and stabling his mounts (and those of his associates).

**Date:** Thursday, March 23, 2006

**Time:** 3:45–5:15

**Room:** Barcelona I

**Panel Title:** Bodies, Souls, Passions

**Organizer and Chair:** Richard Rambuss, *Emory University*

**Presenter:** Michael Schoenfeldt, *University of Michigan*

**Paper Title:** Forms of Passion: The Renaissance Sonnet

**Abstract:** The purpose of this paper is to examine the immensely productive tension that emerged between form and passion in the poetry of early modern England. Understanding form widely, as both the necessary vehicle and the restricting container of desire, I will look at a few of Shakespeare's *Sonnets* I will investigate the range of possible motives for putting into patterned language the aspirations of emotion and the vagaries of appetite. Examining the continuing philosophical dispute between the respective claims of reason and passion in the formation of an ethical self, I will look at how Shakespeare found in Petrarch and in the classics a variety of models for articulating and manipulating inner desire.

**Presenter:** Ramie Targoff, *Brandeis University*

**Paper Title:** Traducing the Soul: Donne's Anniversaries

**Abstract:** Readers have long acknowledged Donne's lament for the decay of the world in these two long poems commemorating the death of Elizabeth Drury. What has not been acknowledged is the extent to which the second of these poems stages the reluctance of the soul to depart from the carcass of the earth so vividly depicted in the first. In "The Second Anniversarie" Donne does something unprecedented in early modern literature: he gives voice to a soul that cannot bear to leave its earthly body behind. The mutual longing that Donne depicts between soul and body stands in marked contrast to conventional depictions of the relationship between the two parts of the self, and represents a powerful challenge to the treatment of death prevalent in seventeenth-century England.

**Presenter:** Jeffrey Masten, *Northwestern University*

**Paper Title:** "Amorous Leander"

**Abstract:** This paper concentrates on the philology of passion in Christopher Marlowe's section of *Hero and Leander*, arguing that the poem's doubly-valenced vocabulary for Leander, beginning with the epithet, "Amorous Leander," joins other early modern depictions of young men as poised between the status of active and passive participants in bodily passion. "Amorous Leander" — "inclined to love" (as the *OED* defines the term), but also "passively, of persons and things: Lovable, lovely" — is ambivalently offered up to the poem's implied readers as both subject and object of passion, his carefully described body in the poem both the actor of physical passion (with Hero) and the recipient of passion and veneration (from a god, no less, and implicitly from the poem's readers). The paper joins other recent work in the history of sexuality in thus thinking about the peculiar positioning of the boy/young man in mappings of Renaissance sexuality.

**Date:** Thursday, March 23, 2006

**Time:** 3:45–5:15

**Room:** Barcelona II

**Panel Title:** Fictional Genealogies, Family Resemblances

**Organizer:** Mary Thomas Crane, *Boston College*

**Chair:** Diana E. Henderson, *Massachusetts Institute of Technology*

**Presenter:** William C. Carroll, *Boston University*

**Paper Title:** *Macbeth* and the Show of Kings

**Abstract:** This paper investigates the “show of kings” in act 4, scene 1 of *Macbeth*, placing it in the context of genealogical discourse in the early modern period, with particular reference to the succession claims of King James. In the play, Duncan’s establishment of primogeniture as the new system of succession in Scotland was seen by the Stuarts as the key to James’s own claims to the crown through lineal inheritance, but Shakespeare reveals the troubling consequences of Duncan’s actions and represents succession as still a vexed, unresolved question. The “show of kings” is often taken to be an instance of Shakespeare’s “flattery” of King James, but this paper argues that the “show” undermines claims based on primogeniture.

**Presenter:** Marina Leslie, *Northeastern University*

**Paper Title:** Animal Spirits and Professional Beasts: Margaret Cavendish’s Philosophical Bestiary

**Abstract:** This paper will explore the function of Margaret Cavendish’s representations of animals in both her imaginative and philosophical works, drawing on examples as diverse as the scientist beast-men in *The Blazing World* and “Poor Wat” in *The Hunting of the Hare*. For Cavendish — whose “natural” powers of observation were unaided by the institutional authority of the universities or the technical prostheses of empirical research — animals served as “natural” figures for specialized knowledge and experience. In *Observations upon Experimental Philosophy* Cavendish argues that “Some philosophical writers discourse much concerning the knowledge of man, and the ignorance of all other creatures; but . . . I believe other creatures have as much knowledge as man . . . but their knowledges being different, by reason of their different natures and figures, it causes an ignorance of each other’s knowledge.” This paper will build on Cavendish’s observation to enumerate the complex purposes animals serve in her work as figures for genre, genus, and native genius.

**Presenter:** Mary C. Fuller, *Massachusetts Institute of Technology*

**Paper Title:** Three Turks’ Heads: John Smith’s Coat of Arms and Fictions of Ennobling Descent

**Abstract:** Sir William H. Smyth (1788–1865), hydrologist and admiral in the Royal Navy, claimed to be descended from the Virginia colonist John Smith and adopted Smith’s coat of arms: three Turks’ heads. Smyth’s claim is doubly bizarre: first, Smith had no children; second, it appears to go against a long tradition of reception about Smith’s biography and why it mattered. But perhaps this reception should be reassessed. Smith’s coat of arms — reflecting his own social aspirations, and the pursuit of these aspirations through military service in Eastern Europe — points to a different set of meanings than those associated with the familiar story of Pocahontas. It encapsulates Smith’s public identification of himself not as colonist but as conqueror. Drawing evidence from broadsides and annotations as well as from printed books, I argue that this was how and why Smith mattered to a significant number of his countrymen.

**Date:** Thursday, March 23, 2006

**Time:** 3:45–5:15

**Room:** Parc I

**Panel Title:** Interpreting Art and Religion

**Chair:** Stuart Lingo, *Michigan State University*

**Presenter:** Lisa M. Rafanelli, *Manhattanville College*

**Paper Title:** Thematizing Vision in the Renaissance: The Case of the *Noli Me Tangere*

**Abstract:** The exact nature of Saint Mary Magdalene's interaction with the risen Christ has been continually revisited and reinterpreted throughout the history of the image type, as has the tension between touch and vision as the basis of the saint's belief. And while touch provides the dramatic impetus for many depictions of the theme, it is rarely shown to be the basis of the Magdalene's understanding. This is particularly true in the sixteenth century, when issues of visibility, artifice, and the status of the artist were debated with newfound intensity. Artists often depicted subject matter that permitted them to explore the complex relationships between vision and the visual arts, and the role of the visual arts in faith. This paper will demonstrate how the *Noli Me Tangere* was used by a number of well-known Renaissance artists to thematize vision, and to celebrate the power of vision — and the image — to instill belief.

**Presenter:** Mayu Fujikawa, *Washington University*

**Paper Title:** Pilgrimage to the Virgin's Holy Girdle: Agnolo Gaddi's Art of Persuasion at Prato Cathedral

**Abstract:** During the twelfth century a Pratese merchant received, upon the occasion of his marriage in Jerusalem, what is purported to be the Virgin's girdle, which he later donated to Prato cathedral. Agnolo Gaddi's fresco cycle (1395) at this cathedral visually establishes the authenticity of this story and the relic through careful selection of scenes and figures. This paper examines Gaddi's desire to achieve both clarity and immediate visual impact, in order to make his fresco appealing and readily comprehensible to all pilgrims from varying educational backgrounds. This is evident through a comparison of the fresco with Gaddi's more complex programs at Santa Croce in Florence. A further investigation into the ritual of displaying the relic at the cathedral and contemporary images of the Assumption in Tuscany also show that Gaddi's fresco was part of a larger project to divert and attract pilgrims from Florence and those traveling along the nearby Via Francigena.

**Presenter:** Louise Marshall, *University of Sydney*

**Paper Title:** Pain, Flesh, and Blood: Martyrdom and Suffering in Renaissance Images of Saint Sebastian

**Abstract:** Impassivity in the face of suffering and death was essential to the Christian concept of martyrdom. Indifference to pain was a sure testimony of election, a miraculous overshadowing of frail human flesh with divine grace. From earliest times, depictions of martyrs never dwelt on the agonies of mutilation endured, but showed the saint alive and intact in heaven. Even when the tortures of martyrdom were evoked, the saint was invariably impervious to pain. This paper focuses on the striking exception to this rule in a number of Italian Renaissance depictions of the Roman martyr and plague-protector, Sebastian. While most continued to present the saint as serenely unconscious of the many arrows piercing his flesh, a small number chose to show Sebastian wrestling with the pain of his wounds. Examples range across a wide spectrum of physical signs, from furrowed brow and clenched mouth to wrenching displays of physical torment.

**Date:** Thursday, March 23, 2006

**Time:** 3:45–5:15

**Room:** Parc II

**Panel Title:** Italian Renaissance Art II

**Chair:** Estelle Lingo, *Michigan State University*

**Presenter:** Christian K. Kleinbub, *Columbia University*

**Paper Title:** Blindness and Enlightenment in Raphael's Sistine Tapestries

**Abstract:** This talk advances a new iconographic reading of Raphael's famous Sistine tapestries and their cartoons, focusing on those depicting scenes from the life of Paul. It shows how Raphael was concerned in these works to define and articulate the proper relationship between the viewer and religious images as he stretched the boundaries of traditional Renaissance history painting to express St. Paul's often iconoclastic message in visual terms. In them, Raphael carefully defines the proper and improper use of images, demonstrating how spiritual vision, rather than bodily sight, can lead to a proper relationship with the divine. The whole range of contemporary Pauline imagery and commentary is tapped in order to extend the paper's conclusions.

**Presenter:** Preston W. Bautista, *The J. Paul Getty Center*

**Paper Title:** The Hermaphrodite Effect: *Grazia* and the Feminized Male Body

**Abstract:** A paradigm of masculinity that emerged most visibly during the early decades of the Cinquecento, the hermaphroditic deviant was a formal departure from representations of the heroic male ideal. The formation of this ideal was initially encouraged by the discovery in Rome of the *Hermaphrodite*, and Lorenzo Ghiberti's ekphrasis (1450) indicates how the statue's anomalous sexuality shook Renaissance artistic sensibilities. Theoreticians and artists of the sixteenth century continued to be fascinated with the sexual ambivalence exemplified by the statue. Indeed, androgynous sexuality became a fashionable topic of literary discussion and a desirable quality in Renaissance artworks. Leonardo's *St. John the Baptist* (1512: Paris, The Louvre), Raphael's *Portrait of Bindo Altoviti* (1515: Washington, DC, National Gallery of Art), and works by Jacopo da Pontormo will be examined, along with Baldassare Castiglione's and Giorgio Vasari's discussions of *grazia* to understand how representations of hermaphroditic deviance endeavored to embody an elusive and ineffable grace.

**Presenter:** Jonathan W. Unglaub, *Brandeis University*

**Paper Title:** Painting as Parthenogenesis: Raphael's *Sistine Madonna*

**Abstract:** This paper proposes that the illusionistic structure of Raphael's *Sistine Madonna*, its transgression of space and surface, embodies the virgin birth, ontologically and metaphorically. The curtains unveil the virginal vessel and her miraculous issue via a picture plane that is contained and penetrated, physically integral and virtually pierced. Theologians explained virginity *in partu* with the image of a window through which sunrays enter and exit without corrupting the surface. Albertian perspective transformed the picture plane into a notional window. In Annunciation scenes, visual rays permeate this surface, as the perspectival stage symbolizes the *habitaculum dei* of the Virgin's womb. Raphael's composition, referencing Annunciation, birthing scene, and *Madonna del Parto* motifs, inverts this dynamic. The field transforms from a surface mediating penetration to one generating, along the same axis, projecting forms, while remaining physically intact. This paradox of parturition inspired preachers in the circle of Sixtus IV (Bernardino of Busti) and poets in the orbit of Julius II (Sannazaro, Accolti), honoree and patron of Raphael's revelation.

**Date:** Thursday, March 23, 2006

**Time:** 3:45–5:15

**Room:** Parc III

**Panel Title:** Music, Art, and Life in Early Modern Italy II

**Organizer and Chair:** Katherine McIver, *University of Alabama, Birmingham* and Laurie Stras, *University of Southampton*

**Paper Title:** Don Lodovico Agostino's *Canones, et Echo sex vocibus* (1572)

**Abstract:** Don Lodovico Agostini's only surviving sacred print, the *Canones, et Echo sex vocibus [et] dialogi*, is dedicated to the "venerable canons" of the Ferrarese Cathedral. The wordplay inherent in the title and dedication delicately sets the tone for the volume, a bizarre collection of Latin-texted works with devotional and liturgical puzzle motets intermixed with suspect and even obscene secular dialogues and echoes. Several contexts for the book are examined, the foremost being an ecclesiastical musical elite in Ferrara who would have been the primary "players" of the cryptogrammatic pieces. More difficult to contextualize are the (homo)erotic echoes and moral dialogues, whose characteristics suggest alternative performance spaces. Finally, a small proportion of the works appear to have been composed for nuns. Whilst a sophisticated rationale for the book's compilation is unlikely to be found, its works nonetheless shed an intriguing light on the musical activities of mid-Cinquecento religious life in Ferrara.

**Presenter:** Rebecca Edwards, *Loyola University*

**Paper Title:** Another Piece of the Puzzle: Musicians in the Social Fabric of Northern Renaissance Italy

**Abstract:** It has long been known that Renaissance musicians were connected by courtly, social, and entrepreneurial networks which served as crucial links generating new ideas and fostering new trends and styles. In recent years, scholars have made important strides in understanding significant elements of this network: cathedrals, courts, patrons, the printing industry, markets, and collegial connections. More difficult to penetrate have been the academies or *ridotti*, wherein learned men, joined by poets, theorists, and artists, debated issues directly relevant to compositional style and practice. Recently uncovered caches of letters, chronicles, and other manuscripts now provide new insight into the elusive *ridotti*. When placed side by side with extant repertory and present musical knowledge, these sources reveal a vital circuitry that can be plotted and mapped while, at the same time, furnishing new information on prominent Renaissance musicians.

**Presenter:** Wendy B. Heller, *Princeton University*

**Paper Title:** "Il bel imago": Portraits and Lovers in Early Modern Opera

**Abstract:** In Francesco Cavalli's opera *Erismena* (1655) the flirtatious Aldmira grapples with her overwhelming desire for two different suitors by proxy. Rather than confronting the lovers directly, Aldmira appears alone on the stage with their portraits. She gazes longingly at them, sings to them, and even attempts to kiss them, despite their apparent lack of response. Taking into account comments of Da Vinci, Castiglione, Alberti, and others, my paper explores the use of portraits on the stage in seventeenth-century opera. I focus on the ways in which this ubiquitous operatic convention exploited the new realism associated with Renaissance portraits — their seeming ability to leap off the canvas, to sing, speak, and inspire admiration (and even physical desire) in their viewers. In so doing I show how the theatrical use of these silent but potent simulacra provided composers and librettists with an ingenious way of managing perennial concerns about verisimilitude on the operatic stage.

**Date:** Thursday, March 23, 2006

**Time:** 3:45–5:15

**Room:** Raphael

**Panel Title:** New Technologies and Renaissance Studies IV: Publication and New Forms of Collaboration

**Sponsor:** Centre for Reformation and Renaissance Studies, University of Toronto

**Co-organizers:** Raymond G. Siemens, *University of Victoria* and William Bowen, *University of Toronto, Victoria College*

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

**Presenter:** Massimo Riva, *Brown University*

**Paper Title:** Online Resources for Collaborative Research: The Pico Project at Brown University

**Abstract:** This paper describes an initiative born out of collaboration between scholars at Brown University and the University of Bologna, Italy. We have designed a website to be used as a resource for a collaborative annotated edition and commentary of Pico's *Conclusiones Nongentae* (<http://www.stg.brown.edu/projects/pico/index.php>). *Conclusiones CM* hopes to provide an electronic forum for a discussion of Pico's ideas and legacy among contemporary scholars, wherever they are located. Currently, our web site provides access to the transcription of the original edition of Pico's text (Silber, 1486), which will also be accompanied, pending the necessary permissions, by digitized images of the extant copies of the incunabulum, kept at the British and Vatican Libraries. The core of the project is an annotating system allowing participating scholars to share their annotations to Pico's text within a password-protected environment.

**Presenter:** Daniel Paul O'Donnell, *University of Georgia*

**Paper Title:** Why Should *I* Write for *Your* Wiki: Towards a New Economics of Academic Publishing

**Abstract:** Recent developments in popular electronic publication such as blogs, wikis, and information commons, seem to offer exciting possibilities for scholarly communication. Few proposals for electronic editions, online journals, or other academic journals do not include some sort of collaborative online space. But do these really work? In actual practice, few such initiatives seem to have had much success in a professional disciplinary context. In this paper, I explore what might be necessary to make such collaborative initiatives successful for professional academics. The argument, while necessarily speculative, is based on the author's experience with several communities of practice, including the pioneering Digital Medievalist Project.

**Date:** Thursday, March 23, 2006

**Time:** 3:45–5:15

**Room:** Rubens

**Panel Title:** Networks of Knowledge II: Manuscripts, Print Culture, and Scientific Exchange in Early Modern Europe

**Co-organizers:** Alisha Rankin, *University of Cambridge, Trinity College* and Carol Pal, *Stanford University*

**Chair and Respondent:** William Eamon, *New Mexico State University*

**Presenter:** Alisha Rankin, *University of Cambridge, Trinity College*

**Paper Title:** The Proper Handwork: Noblewomen and Medical Experimentalism in Sixteenth-Century Germany

**Abstract:** Noblewomen played a central role in the active culture of medical exchange at the courts of early modern Germany. Not only did they trade advice, medical recipes, medications, and ingredients with other courtiers, they also endeavored to learn the techniques of making medicines. Knowing the proper “handwork” was crucial in turning recipe into remedy, leading to avid discussions of procedure and of the experience of making medicines. This aspect of noblewomen’s medical practice can be seen as part of the broader interest in scientific experimentalism at the German courts. It also provides a noteworthy example of the links between transmitting texts and transmitting knowledge in early modern Europe. This paper focuses on a group of German noblewomen with ties to the electoral court of Saxony (1550–85), examining issues of mentorship and communication, openness and secrecy that surfaced in their attempts to learn distillation and other medical techniques.

**Presenter:** Jason Harris, *University College Cork*

**Paper Title:** Passing over the Onion: Ireland’s Natural History and Humanist Polemic

**Abstract:** Until the 1650s printed descriptions of Irish geography amounted to little more than a topographic preamble to historicopolitical polemics. However, manuscript resources offer a much richer vein of natural historical writing. My paper will focus on the *Zoilomastix* (ca. 1625) of the Irish exile Philip O’Sullivan Beare (ca. 1590–1660), unearthing the author’s unprecedented but ultimately unfinished project to compile a natural history of Ireland from primary sources. What were the author’s methods? How compatible was his patriotic humanism with contemporary “scientific” standards? Finally, what does this manuscript reveal about the subterranean world of oral and communal knowledge in the Irish exile community and in wider learned networks?

**Presenter:** Elizabeth Yale, *Harvard University*

**Paper Title:** Encyclopedic Ambitions: Manuscript Circulation among Fellows of the Royal Society (1675–91)

**Abstract:** The manuscript books of John Aubrey (1626–97) — biographer, natural historian, and Fellow of the Royal Society — reveal manuscript circulation practices extending into the early years of the Royal Society. My paper focuses on the manuscript of Aubrey’s encyclopedic natural history of his home county, *The Naturall Historie of Wiltshire*, which he submitted to the Royal Society in 1675. *The Naturall Historie*, written in Aubrey’s hand and heavily annotated by diarist John Evelyn, antiquarian Elias Ashmole, and botanist John Ray, shows how early modern natural philosophers depended on each other to produce, edit, and improve natural knowledge. Both Aubrey’s text and his friends’ annotations shed light on natural-philosophical reading habits and the mundane interests and extraordinary aspirations of a group of “ordinary” fellows of the Royal Society as they attempted to assemble in their books all there was to know about the world.

**Date:** Thursday, March 23, 2006

**Time:** 3:45–5:15

**Room:** Michelangelo

**Panel Title:** The Lacanian Renaissance

**Organizer and Chair:** Douglas A. Brooks, *Texas A & M University*

**Respondent:** Shirley Sharon-Zisser, *Tel Aviv University*

**Presenter:** Maire Jaanus, *Barnard College*

**Paper Title:** The Hole and Object A in Shakespeare’s *Hamlet*

**Abstract:** Given the prominence of Shakespeare's *Hamlet* in Freud's thought, it was inevitable that Lacan, who preached a return to Freud, would also pay close attention to the play. This paper seeks to account for what I call "the hole" in *Hamlet* in order to identify the moment of the emergence in the play of a fundamental notion in Lacan's thought, the object a. Exploring this hole in Shakespeare's most enigmatic drama enables two important interpretative activities: first it facilitates an understanding of how the emergence of the object a is linked to Prince Hamlet's metaphysical preoccupation with being and nonbeing; second, it opens up the possibility of assessing how Hamlet's reflections can shed light on Lacan's later thinking on the soul, anxiety, and love.

**Presenter:** Kelly McGuire, *Emmanuel College*

**Paper Title:** Critical Evanescence: Rethinking Early Modern Subjectivity through Lacan

**Abstract:** In seeking to understand the so-called birth of the modern subject, I observe that critics from various theoretical perspectives have struggled with a certain evanescence in early modern texts and invariably come up wanting. Stephen Greenblatt's New Historicist approach yields a theory of "social energy" that ultimately functions in his work as non-contingent essence reconfigured. Similarly, Barbara Freedman's attempt to displace critical vision from its historical grounding in the liberal humanist tradition of "right spectatorship" ends in the reification of an essential resistance in Shakespeare's plays. This paper follows Slavoj Žižek's lead by examining the evanescence or excess so often thematically present in sixteenth- and seventeenth-century texts in relation to burgeoning elements of capitalism in early modern England. Using Lacan's notion of the *objet petit a*, this paper argues that this preoccupation with something out of nothing is also linked to a crucial and provocative critical tic present in late twentieth-century literary theory.

**Presenter:** Kristen Lacefield, *University of North Carolina, Chapel Hill*

**Paper Title:** "That Womanhood Denies My Tongue to Tell": Titus and the Subversion of the Symbolic

**Abstract:** This paper argues that an important approach to "The Lacanian Renaissance" entails the study of what happens to Shakespeare's plays when they are turned into films. This paper focuses on Julie Taymor's filmic interpretation of *Titus Andronicus* and its depiction of the struggle of the paternal symbolic order against the challenges of the material/maternal and the eruptive Real. As a postmodern interpretation of Shakespeare's play, I contend that Taymor's *Titus* emphasizes the femininity and incestuousness of the ruling family, undermining the reign of the paternal symbolic within the state itself while also positing an interrelationship between what Žižek describes as the "foreign body" and the "social edifice." At the same time, Taymor's deviation in her depiction of certain key characters as well as her alteration of the narrative's introduction and conclusion indicate a postmodern questioning of the very same symbolic structure that Shakespeare's play in many ways affirms.

**Date:** Thursday, March 23, 2006

**Time:** 3:45–5:15

**Room:** Dante

**Panel Title:** Renaissance Translations of Greek Texts III

**Organizer:** David E. Rutherford, *Central Michigan University*

**Chair:** Kenneth Lloyd-Jones, *Trinity College*

**Presenter:** Laura Calvo Valdivielso, *Universitat de Barcelona*

**Paper Title:** New Perspectives in Translation Studies and Cultural Transfer: Greek Translations Mediated by Italian Humanists in Fifteenth-Century Spain

**Abstract:** It is well known that Italian humanistic influence was a major factor in the formation of Spanish Renaissance culture. The importation of teachings and content from Italy took place in many different ways, and this variety modeled an original, although Italianized, form of humanistic knowledge. One of the most fertile vehicles for the transmission of humanism was the translation of Greek and Latin classical texts into vernacular languages. This research focuses on works by ancient Greek authors which were translated into Spanish or Catalan not from the original texts in Greek, but from translations or adaptations into Latin carried out by Italian humanists. This is the case, for example, with some of Plutarch's *Vitae*, Plato's *Phaedo*, Aristotle's *Ethics*, part of Homer's *Iliad*, and Aesop's *Fables*. From the analysis of such cases this paper will show the ways in which the translation process reflects a form of acculturation.

**Presenter:** Rui Bertrand Romão, *Universidade da Beira Interior*

**Paper Title:** Greek Philosophical Quotations in Renaissance Portuguese Literature

**Abstract:** This paper shows how the texts of Greek philosophers were used and quoted in some of the most important works of sixteenth-century Portuguese literature, written either in Portuguese or Latin. The study will not be limited to a particular genre. It will focus primarily on examples of philosophical works, but will also treat historical, religious, poetical, and theatrical ones. Some comparisons to the originals will be made, taking into consideration the precise sources used by the authors.

**Presenter:** Patrick Baker, *Harvard University*

**Paper Title:** Leonardo Bruni's Translations of Xenophon

**Abstract:** Leonardo Bruni was a seminal figure in Renaissance Greek studies. Not only one of the first students of the language, he was also one of the most prolific and successful of those early humanists who endeavored to make the Greek literary heritage available to the Latin West. He devoted his translation efforts to an ecumenical canon of authors and to a comprehensive range of genres. Among his very first and most popular translations was Xenophon's *Hiero*, which was followed a few years later by a version of the same author's *Apology of Socrates to the Jury*. Xenophon now being at the nadir of his literary fortune, his attendance at the new dawn of Greek studies calls for explanation. This paper will explore these translations and will seek both to clarify Bruni's choice of author and texts and to account for the popularity that his work enjoyed.

**Presenter:** Mary Lee Cozad, *Northern Illinois University*

**Paper Title:** Rewriting Longus: *Daphnis and Chloe* as a Renaissance Pastoral in Sixteenth-century Spain

**Abstract:** *Daphnis and Chloe*, Longus's masterful second-century CE pastoral Greek prose romance, was supposedly unknown in sixteenth-century Spain. However, a partial translation-adaptation is contained in Damasio de Frías's *Lidamarte de Armenia*, a 1568 Spanish manuscript romance of chivalry. Frías, a prominent regional humanist, studied Greek at the University of Salamanca. Enough of his text is a direct translation to determine that he used both the Greek manuscript text and Amyot's sixteenth-century French version. Frías made changes to *Daphnis and Chloe* to incorporate it into a larger narrative and transform it from an amusing late Hellenistic romance to a Spanish Renaissance pastoral, with points of contact in tone and outlook to Garcilaso's *Eclogues* and Montemayor's *Diana*.

**Date:** Thursday, March 23, 2006

**Time:** 3:45–5:15

**Room:** Medici

**Panel Title:** Genre Identity and Religious Themes: The Epic Poem from Italy to Europe

**Organizer:** Stefano Jossa, *Università degli Studi di Napoli*

**Chair:** David Quint, *Yale University*

**Presenter:** Stefano Jossa, *Università degli Studi di Napoli*

**Paper Title:** Ariosto and Tasso: Ancient or Modern?

**Abstract:** The importance of the *Orlando furioso* and the *Gerusalemme liberata* in the development of modern narrative has often been pointed out by recent critics (Hart, Quint, Javitch), but Ariosto and Tasso have usually been considered in opposition rather than in combination. Cervantes and Scott exhibit Ariosto as their model, excluding or ignoring Tasso in respect of modernity, but the library of Roderick Random in Smollett's novel (1748) shows them together on the same shelf. What happened? Why did they split? Who separated them? How shall we read them — together or in antithesis? Galileo, Voltaire, and Hegel will give us a key.

**Presenter:** Hélio J. S. Alves, *Universidade de Évora*

**Paper Title:** The Origins of Portuguese-Language Epic and European Literary History

**Abstract:** The first epic poems in the Portuguese language were produced for King Sebastian and his court (1557–78) by two rival poets, Luís de Camões and Jerónimo Corte-Real. These poets' knowledge of classical epic and immersion in Renaissance humanist thought have long been recognized, albeit in ways that have sometimes been misguided. On the other hand, almost nothing has been written on their relationship with the first Spanish experiments with the genre in the 1550s and 1560s, and there was much resistance, throughout the reception history of *Os Lusíadas*, to the idea that Camões owed much to Italian chivalric epic, especially Ariosto. Political sensitivities translated themselves into aesthetic disregard. However, the origins of Portuguese vernacular epic cannot be understood outside of a comparative literary history of Europe, where romance models played such an important part.

**Presenter:** Rosanna Camerlingo, *Università di Perugia*

**Paper Title:** Passion and Prophecy in *Paradise Lost*

**Abstract:** If the ideological end of the modern epic lies in its very ending coinciding with a conquest many times announced by dreams, visions, and prophecies that come true, Milton's *Paradise Lost* changes the classical concept of destiny into that of the Protestant predestination. The origin of the history of fallen humankind, however, is not situated (as the Protestant doctrine put it) in an imprescrutable divine will, but in the troubled depth of Eve's mind. Eve's dream not only predicts her disobedience. More importantly, it presents disobedience as a sort of an erotic force that beguiles and overthrows all reason. By using the same narrative structure and the same conventions of the Italian epic within which Christian providence finds its ways, Milton introduces Augustine and Pelagius, Erasmus and Luther in the divided psyche of a new history.

**Presenter:** Tobias Gregory, *Claremont McKenna College*

**Paper Title:** Epic Past and Historical Present

**Abstract:** This paper will reexamine Bakhtin's claim in *Epic and Novel* that "an absolute epic distance separates the epic world from contemporary reality, that is, from the time in which the singer (the author and his audience) lives." Bakhtin was right that epic typically takes a remote past as its setting, but wrong that this past is absolutely separated from the present from which the story is told. It was Virgil who first connected epic past and historical

present, and this connection would prove one of the most important of his countless legacies to the European Renaissance epic. The paper will describe three techniques by which Renaissance poets linked past and present: prophesy, contrast, and allegory.

**Date:** Thursday, March 23, 2006

**Time:** 3:45–5:15

**Room:** Cervantes

**Panel Title:** French Poetry: Rethinking the Sixteenth-Century Canon II: Minor Poets

**Sponsor:** Renaissances: Early Modern Literary Studies at Stanford University

**Organizer:** Louisa Mackenzie, *University of Washington, Seattle*

**Chair:** Florence M. Weinberg, *Trinity University*

**Presenter:** Bérénice Virginie Le Marchand, *San Francisco State University*

**Paper Title:** Gilles Corrozet and Guillaume de la Perrière: Body and Soul

**Abstract:** Usually composed of three parts (*inscriptio, pictura, and subscriptio*), emblems became popular in 1531 after the publication of *Emblemata*, the first emblem book, composed by the Milanese Andrea Alciati. However, the association of verses and illustrations as didactic tool was already used in the fifteenth- and early sixteenth-century France. This combination often referred to as “body” and “soul” is exemplified in particular by the works of two French poets, Gilles Corrozet (1510–68) and Guillaume de la Perrière (1499–1565), through the metaphorical echoing of physical and moral beauty in their almost coded emblematic literature. Based on the emblems of Corrozet and de la Perrière, this paper offers to examine the dichotomy between the moral ideals valued by these two authors over the physical beauty as often praised by many poets, in particular the *blasonneurs*, during the 1530s through 1540s.

**Presenter:** Louisa Mackenzie, *University of Washington, Seattle*

**Paper Title:** “Waking the Forests of France”: Vauquelin de la Fresnaye’s *Les Foresteries* (1555)

**Abstract:** Vauquelin’s contribution to the development of the eclogue in France has generally been underestimated by literary history. *The Foresteries* are, however, one of the first known published bucolic collections in French. This paper will explore the interest of this little lyric collection both generically and thematically. I will pay particular attention to the tensions between history and the “second world green world” of literature as staged in this poeticized Norman forest. Concerns about the social status of the poet-aristocrat, about the burden and prestige of land ownership, and about what it meant to identify with a region, are all played out on the floor of Vauquelin’s eloquent forest.

**Presenter:** Michael Randall, *Brandeis University*

**Paper Title:** Écrire est peu: The Poetics of Jean de Sponde and the *musique de bouche*

**Abstract:** The French Baroque poet Jean de Sponde makes a distinction in sonnet 6 of his *Sonnets d’amour* between writing and speaking that might help understand not only this poet’s writing, but also that of earlier poetry from the end of the Middle Ages and the first years of the Renaissance. Sponde describes writing as “mute”: “Mon Dieu, que je voudrais que ma main fust oisive, Que ma bouche et mes reprissent leur devoir! Ecrire est peu: cest plus de parler et de voir, De ces deux oeuvres l’une est morte l’autre vive.” According to this understanding, the works of writers are nothing but “tesmoins muets” who haven’t got the same power as eyes or voices. I would like to look at some of Sponde’s sonnets in light of this separation of writing from the senses especially in relation to the poetry of the end of the Middle Ages, which was, as Eustache Deschamps explained in his *Art de dictier*, a “musique

de bouche.” In the poetry of fifteenth-century poets such as Molinet, Cretin, and Chastellain, writing cannot be separated from voice. My paper will attempt to examine how Sponde’s more “mute” writing relates to the question of “dislocated imagery,” which is so important in Baroque poetry. I will try to make a comparison with the much more “aural dislocation” of fifteenth-century poetry.

**Presenter:** Katherine S. Maynard, *Washington College*

**Paper Title:** New Directions for French Epic: The Many Faces of Du Bartas’s *La Judit*

**Abstract:** Guillaume Salluste Du Bartas’s little-studied epic poem *La Judit* retells the story of the widow Judith and the community of Bethulia who together defeat an imperial force threatening their sovereignty and their religious identity. When the Protestant Queen of Navarre, Jeanne d’Albret, commanded the poem in the 1560s, it is likely that she hoped to foreground analogies between Bethulia and Protestant communities in the south of France. After Jeanne’s death in 1572, however, the poet altered his work in ways that demonstrate his discomfort with its original, potentially violent message. This talk will consider some of the specific changes Du Bartas made to both the preface and the body of *La Judit* under the auspices of a new patroness, Marguerite de Valois. With these changes, Du Bartas recast the poem as an epic for all of France and showed his true virtuosity, not as one who incited his readers to violence, but as one who encouraged the peaceful and fruitful union of Protestant and Catholic France.

**Date:** Thursday, March 23, 2006

**Time:** 3:45–5:15

**Room:** Da Vinci I

**Panel Title:** Early Modern Ethics, Authorial Obfuscation, Education, and Mothers

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

**Organizer:** Margaret L. King, *The City University of New York, The Graduate Center and Brooklyn College*

**Chair:** Wladyslaw Roczniak, *The City University of New York, Bronx Community College and Queens College*

**Respondent:** Sarah Covington, *The City University of New York, Queens College*

**Presenter:** Björn Quiring, *Universität Viadrina, Frankfurt (Oder)*

**Paper Title:** The Aporias of Theologico-Judicial Exclusion and Shakespeare’s *Richard III*

**Abstract:** During the Middle Ages, exclusionary sacred speech acts such as excommunication, exorcism, curse, and oath (that is, provisional self-cursing) are used as supplements of codified law. In the political struggles for cultural hegemony after the Reformation (Catholics vs. Protestants, church vs. state, common law courts vs. Court of Chancery vs. canon law), the power to utter these performatives is contested and redistributed. The theater of Marlowe and Shakespeare appropriates these pseudo-foundational speech acts and unfolds their aporias; it ironizes, but also perpetuates them, playing with their fading sacrality like it plays with discarded clerical garments. In Shakespeare’s history plays, the protagonists use exclusionary ritual in order to (re)affirm their contested sovereignty. Due to its paradoxical, fluid structure, however, they only manage to affirm a pervasive, contagious terror threatening everyone. The presentation will focus on the question of how *Richard III* mirrors the tense relation between theater and exclusionary ritual into itself.

**Presenter:** Victoria L. Mondelli, *The City University of New York, The Graduate Center*

**Paper Title:** The Education of Girls (1400–1700)

**Abstract:** Gathering and interpreting institutional records for the earliest girls' schools in Europe is the focus of my research; the Ursuline Schools provide a case study. From 1535 Ursuline convents with schools for girls sprouted up across Europe. Angela Merici (1474–1540) and her new order of Ursuline religious dedicated themselves to education; in fact, teaching girls was the primary function of their order. With the Council of Trent (1545–63), the schools became subject to the following restriction, “And it shall not be lawful for any one, of whatsoever birth, or condition, sex, or age, to enter within the enclosure of a nunnery, without the permission of the bishop, or of the Superior.” Still, the Ursulines negotiated to receive their female pupils. What subjects made up their curriculum? How were the schools administered? What can we know of the teachers and pupils?

**Presenter:** Patricia Nardi, *The City University of New York, The Graduate Center*

**Paper Title:** Mothers at Home: Their Role in Child-Rearing and Instruction in Early Modern England

**Abstract:** Upper-class mothers in Tudor and Stuart England consciously nurtured and instructed their children, shaping their mental and moral worlds in the years before schooling began. As mothers, women were exposed to a plethora of instruction (both verbal and written) in the form of sermons, eulogies, advice books, and manuals, so that they would be able to raise healthy, Christian children. Diaries, letters, autobiographies, and other personal writings support mothers' recognition of their responsibilities and convey how these women reconciled what the prescriptive literature advocated and what they actually saw as their duties. A second theme that requires further exploration is the extent to which mothers not only performed their duties as instructed, but also influenced the lives of their children. A careful study of the personal writings and correspondence of such women as Susanna Wesley, Anne Cooke Bacon, and Elizabeth Cary reveals the profound influence mothers had on their children.

**Date:** Thursday, March 23, 2006

**Time:** 3:45–5:15

**Room:** Da Vinci II

**Panel Title:** Marsilio Ficino: Light, Love, and Religion

**Sponsor:** Society for Renaissance Studies, United Kingdom

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

**Chair:** Christopher Celenza, *The Johns Hopkins University*

**Presenter:** Guido Bartolucci, *Università di Bologna*

**Paper Title:** Developing Stages in the Composition of Ficino's *De Christiana religione*

**Abstract:** Paul Oscar Kristeller indicated that Ficino had written the *De Christiana religione* in four steps. In fact we have four versions of this work: the Italian version of 1474, a Latin one dated between 1474–75, the Latin edition of 1476, and the last, an Italian edition of 1484. My intent in this paper is to show how Ficino arrived at his final version, presenting the different additions made by him to the Latin version of 1476 and which he translated into Italian in 1484. I shall also underline which sources he was using for these additions, noting particularly his use of Origen and Jewish authors.

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

**Paper Title:** The Light of Truth: Some Reflections on Light in Marsilio Ficino's Pauline Commentary

**Abstract:** Marsilio Ficino's fascination with the subject of light is well known, and discussion of many aspects both natural and allegorical abounds throughout his works from the twin lights of the soul in his *De Amore* of 1467 to his discussions of light and the sun in the *Comparatio solis ad deum* and *De sole et lumine* of 1493. This paper will focus on some less well-known but particularly striking images of darkness, light, and reflection as developed in his *Commentary on the Epistles of St Paul*. In this unfinished work, composed from the lectures he delivered in the last two years of his life, light is a topic that recurs with great frequency and in several different contexts. Its centrality and importance in a work of biblical exegesis underlines the extreme significance Ficino attached to it.

**Presenter:** Susan Byrne, *Fordham University, Rose Hill Campus*

**Paper Title:** "These supracelestial plants that are our souls, and the rain of wisdom that nurtures them"

**Abstract:** This phrase is found in an early Christian era text, the *Corpus hermeticum*, first translated into Latin by Marsilio Ficino in the fifteenth century. To the humanists of the Renaissance, the *Corpus's* author, Hermes Trismegistus, represented the essence of their own intellectual focus, a seamless weaving of philosophical and religious thought, a model for their *prisca theologia*. In the lexical and semantic details of the poetic works of three sixteenth-century Spaniards — the soldier-poet Francisco de Aldana (ca.1537–78), the erudite Fray Luis de León (1527–91), and the mystical doctor San Juan de la Cruz (1542–91) — we find a similar weaving that has cloaked the convergence and transformation of hermetic thought in the veils of this "purely" Christian verse.

**Date:** Thursday, March 23, 2006

**Time:** 3:45–5:15

**Room:** Da Vinci III

**Panel Title:** The Early Modern House as a Cultural Artifact III: The House as Performative Space

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

**Organizer and Chair:** Martin Elsky, *The City University of New York, The Graduate Center*

**Co-organizer:** Beth L. Holman

**Presenter:** Gudrun Dauner, *Rosenbach Museum & Library*

**Paper Title:** The Renaissance House as the Site of Theatrical Performances in Early Sixteenth-century Ferrara

**Abstract:** In 1537, a group of renowned masters including Girolamo da Carpi (1501–56) frescoed the "Sala della Vigna" at Belriguardo, the first summer estate of the Ducal family outside the city walls of Ferrara, once praised by Ariosto, Tasso, and Goethe. Although little known, these landscapes punctuated by caryatids in grisaille impart to this grand reception hall the impression of an outdoor pavilion. Accounts of court ceremonies attest to banquets preceded by concerts and theatrical performances within similar rooms. For Girolamo, and, more broadly speaking, for Ferrara, this activity was not limited to courts. In 1541 the tragedy *Orbecche* and in 1545 the pastoral *Egle* were first performed in the house of the author Giovan Battista Giraldi Cinthio (1504–73). Both theatrical scenes were designed by Girolamo. My paper will examine this interweaving of theater and domestic architecture at Ferrara during the heyday of the Este dynasty.

**Presenter:** Beth L. Holman

**Paper Title:** Order in the House

**Abstract:** This paper will explore notions of order in treatises on house management and other written sources. I will also discuss the expression of order in the arrangement of spaces, design of furnishings for storage and display, and depictions in the visual arts.

**Presenter:** Wendy Wall, *Northwestern University*

**Paper Title:** Reading the Home: The Case of *The English Housewife*

**Abstract:** Gervase Markham's highly influential domestic guide *The English Housewife* hit the bookstalls in 1615 and reappeared in eight subsequent editions in the next seventy years. In this paper I focus on the evolution of the text's address to readers, format, typography, and marginalia. As part of a broader interest in understanding how conceptions of expertise changed in the early modern period, I argue that shifts in conventions of reading and print altered conceptions of domestic work. How did the household mutate as a site of knowledge between 1600 and 1700? Do household guides tell the story of the turn from authority-based knowledge to empiricism? Or did the increasingly systematized book simply develop alternative fantasies of hermeneutic and domestic control? Answering these questions requires that I situate my study at the meeting point of two types of scholarship: the history of reading practices and the history of the *domus*.

**Presenter:** Marta Ajmar, *Victoria and Albert Museum*

**Paper Title:** From *Visita* to *Festa*: Patterns of Domestic Sociability in Early Modern Italy

**Abstract:** The dominant picture of the early modern Italian house is that of a place of very restrained sociability. This paper will outline how the house was a setting for wider sociability than previously suggested. I will present a scenario in which patrician houses were regularly opened up to visitors and hosted a variety of "social events," ranging from literary games and theatrical performances to balls and other forms of entertainment. This notion of sociable domesticity may help us better to understand some of the distinctive features of the sixteenth-century house remarked upon by historians in recent years, for example the emergence of new rooms designed for medium-scale sociability, such as the *salotto*, and the considerable increase in numbers of objects which can be associated with *domestichezza*, like chairs and tableware.

**Date:** Thursday, March 23, 2006

**Time:** 3:45–5:15

**Room:** Sienna I

**Panel Title:** Hebrew Sources of the Renaissance IV

**Sponsor:** Medieval & Renaissance Studies Program, University of Pittsburgh

**Organizer:** Ilana Y. Zinguer, *University of Haifa*

**Chair:** Arthur M. Lesley, *Baltimore Hebrew University*

**Presenter:** Cedric Cohen Skalli, *Tel Aviv University*

**Paper Title:** Abravanel's *Mayane HaYeshuah* and the Jewish Printing Activity in Ferrara

**Abstract:** The printed edition of Isaac Abravanel's commentary on the book of Daniel, *Mayane haYeshuah*, was completed in 1551, about fifty years after it was written. The printer Shmuel Ashkara Hazarfati and the publisher Baruch Hezeketo had close relationships with two of Isaac's sons, Joseph and Shmuel, as well as with the Jewish printing milieu of Ferrara, and among them the Usque family. Hezeketo wrote Abravanel's biography — which is one of the first Hebrew biographies — as a preface for the edition. His biography relied on information provided by the Abravanel family and it reveals their patronizing of the edition. This historical context, as well as the composition of the edition, gives us a remarkable opportunity to examine how Abravanel's messianic commentary on Daniel, which was

written in the aftermath of the 1492 Expulsion and of the destruction of the Neapolitan Jewry by the French in 1495, was received by the sixteenth-century Italian Jewry.

**Presenter:** David Rosenberg-Wohl, *University of California, Berkeley*

**Paper Title:** Jewish Transformation of the Classical Past: Leone Ebreo's Use of Greek and Roman Mythology in *Dialoghi d'Amore*

**Abstract:** The concept of a Jewish Renaissance has proved elusive. The newly emphasized classicism of the age had never been an essential part of the Jewish past, and the emerging sense of humanism remained firmly set within the framework of Christian religion. Any understanding of the Jewish Renaissance must include Leone Ebreo's *Dialoghi D'Amore*, which was not just a serious philosophical work but a popular one as well. In it, Leone Ebreo makes extensive use of classical myth, despite the fact that this body of knowledge is not Jewish, to advance a vision of humanism which transcends religious practice and which is the heritage of all.

**Presenter:** Alessandro Guetta, *L'Institut National des Langues et Civilisations*

**Paper Title:** Italian Translations of Hebrew Literature and Jewish Thought in the Renaissance

**Abstract:** I would like to deal with the translations into Italian made by Jews, whether in Hebrew or Latin letters, of significant works of the Jewish tradition, not only the Bible but also *The Guide of the Perplexed* and more recent texts as *Miqdash meat (The Little Sanctuary)* by Moses da Rieti. I would like to concentrate on the criteria of the choice (that is, why an Italian translation in Hebrew characters of the *Guide*? To which public was it destined? Why did one chapter of *Miqdash meat* enjoyed four Italian translations?) and on the translations themselves: choice of words, expressions, and so on, which imply an interpretation. Therefore, translations are no less witnesses of an intellectual orientation than original works.

**Date:** Thursday, March 23, 2006

**Time:** 3:45–5:15

**Room:** Sienna II

**Panel Title:** Compiling Belief: Religious Sentiment and the Hybrid Text

**Sponsor:** Pacific Northwest Renaissance Society

**Organizer:** Patricia Badir, *University of British Columbia*

**Chair:** Martha Driver, *Pace University*

**Presenter:** Alexandra Gillespie, *University of Toronto*

**Paper Title:** Gossip and Devotion: Recollecting *The Book of Margery Kempe*

**Abstract:** The paper describes the collection of a group of perhaps-related texts — devotional, illustrated, vernacular pamphlets printed ca. 1500–30, most by De Worde, among them the only surviving copy of the printed edition of edited excerpts from *The Book of Margery Kempe*, Margaret Beaufort's translation of a book of Jean Gerson's *Imitatio Christi*, and several items linked to the community at Syon Abbey — in a single volume, an early sixteenth-century *Sammelbände* now in Cambridge University Library. I intend to use this book as a way to think about the relationship between the circulation, commodification and collection of texts in manuscript, and the new sorts of processes of collection made possible, and old ways of thinking about texts lost, in the transition to print. I will consider the results of these processes — of new forms for texts — on readerly affinity with (feeling for) affective devotional or mystical writing.

**Presenter:** Jennifer Summit, *Stanford University*

**Paper Title:** The Memorial Archive: John Weever's *Ancient Funerall Monuments* (1631) and the Cotton Library

**Abstract:** This paper focuses on early modern antiquarian uses of medieval devotional texts. The central text of my focus, Weever's *Ancient Funerall Monuments* (1631), comprises a massive collection of English funerary inscriptions interspersed with extracts from medieval texts from Chaucer to Richard Rolle, which Weever encountered in research he carried out in the famous library of his contemporary and patron, Robert Cotton. Bringing these archeological and paleographical sources together into his antiquarian compilation, Weever retools devotional affect into memorial artifact, showing in the process how medieval objects of belief became sources of early modern knowledge.

**Presenter:** Patricia Badir, *University of British Columbia*

**Paper Title:** Feeling the Word and Little Gidding Harmonies

**Abstract:** The Little Gidding New Testament "Harmonies" are handmade collations or "concordances" of the Gospel narratives produced in the 1630s and 40s by Nicholas Ferrar's young nieces, the Collet sisters. The volumes are made up of meticulously cut-out, collated and reassembled print editions of the Bible and each was considered to be a priceless artefact worthy of the cabinets of princes. My point of entry into the investigation of the harmonies is their texture. While the delicacy of the collage work immediately draws the eye, touching the pages reveals the assembled nature of the volumes. By demanding that the reader notice the print technologies responsible for both the words and the pictures, the harmonies display their reliance upon mechanical replication. The Ferrar harmonies are the relics of an exacting pedagogy that insisted that the representation of the scriptures (particularly at the hands of young girls) could never be inspired or original.

**Presenter:** Siân Echard, *University of British Columbia*

**Paper Title:** Re-Medievalizing the Bible: Impressions of Authenticity in the Early Modern Period

**Abstract:** The year 1698 saw the publication of Edward Thwaites's edition of the Old English Heptateuch, the latest in a line of printings of Anglo-Saxon texts that stretched back to Matthew Parker's sixteenth-century project to recuperate the history of the English Church. Parker's antiquarian efforts included the commissioning of special fonts to represent the actual script of the Old English documents he and his circle edited. The edition has a frontispiece with a decidedly mixed visual vocabulary. A banner adorned with the opening words of Genesis, in Saxon script, unrolls above figures whose appearance and setting suggest not an Old English scriptorium, but rather a Renaissance library. This paper will use Thwaites's frontispiece as the point of departure for an exploration of the medieval affect of the Bible in the postmedieval period. The Thwaites frontispiece represents a kind of competition of symbols, an unsettled moment when the aura of authenticity is still fluid.

**Date:** Thursday, March 23, 2006

**Time:** 3:45–5:15

**Room:** Suite I

**Panel Title:** Theater and Maritime Culture

**Organizer:** Richmond Barbour, *Oregon State University*

**Chair:** Mary C. Fuller, *Massachusetts Institute of Technology*

**Presenter:** Richmond Barbour, *Oregon State University*

**Paper Title:** *Richard II* at Sea

**Abstract:** Staging a play notoriously implicated in the Essex uprising must have been difficult to justify to pious joint-stock managers in London anxious about governance at sea; yet off Africa, the same year that *Pericles* rendered the stage a ship, mariners of the East India Company reversed this equation with *Hamlet* and *Richard II*. For William Keeling, combating behaviors that antitheatricalist pamphleteers imputed to stage-plays, these shipboard productions prevented idleness and sharpened discipline. Ventilating tensions of the voyage's petty commonwealth, deconstructing both divine and expedient notions of kingship, *Richard II* became at least as useful to authorities as to malcontents. To play or contemplate a royal part helped merchants prepare to represent England abroad. Its compulsive invocations of English soil, English places, and the pain of separation from "This precious stone set in the silver sea" commemorated the vessel a piece of England and doubtless strengthened the crew's resolve to return.

**Presenter:** Christopher Hodgkins, *University of North Carolina, Greensboro*

**Paper Title:** Theatrical Drake: Performing Sir Francis from Elizabethan California to Cromwellian London

**Abstract:** Tudor-Stuart mariners and stage-players had much in common: both joined tight-knit, interdependent, at times stressfully intimate communities; both led picaresque, sometimes nomadic lives; and both inhabited little wooden worlds, microcosms that brought the macrocosm home. The showmanship of sailors involved not only occasional onboard theatricals, but more frequently the histrionics of their captains, none more famously than Sir Francis Drake. I will consider Drake both as actor and as acted: in his seagoing performances as knight-errant, preacher, apostle, and king in his American landfalls, and as the dramatic subject of onstage performance in Sir William Davenant's Interregnum colonialist opera, *The History of Sir Francis Drake*. That the puritanical Drake and the Puritan Protectorate both resorted to thespianism testifies, not to hypocrisy, but to an ineradicable performative streak within Protestantism and to the inevitable reliance of those in power — at sea or in Westminster — on the authorizing devices of theater.

**Presenter:** Richard Brucher, *University of Maine*

**Paper Title:** Piracy and Prophecy in *Fortune by Land and Sea*

**Abstract:** King James's proclamation against privateering ironically increased piracy by perhaps tenfold. Relations among trade, plundering, and state service, murky under Elizabeth, became murkier under James, as commercial and piratical interests frequently converged. I will examine piracy and commerce in court and trade documents and in *Fortune by Land and Sea* (1609?), a play that, viewing Elizabethan practices from Jacobean perspectives, reveals hypocrisies in James's antipiracy policies. Yet its anachronisms are prophetic as well as nostalgic. The collaboration between Forest and the Merchant suggests a profitable Jacobean dynamic between merchants and daring sailors. The paper will read Forest not as a sanitized Drake, but as a figure for the likes of Sir Henry Mainwaring, an Oxford graduate who fell into piracy circa 1610, accepted James's pardon in 1616, and maintained an illustrious career. *Fortune* may not probe the harsh conditions of common sailors, yet it offers a persuasive critique of idle aristocrats.

**Presenter:** Ellen E. Mackay, *Indiana University*

**Paper Title:** The Renaissance Sea Spectacle and the Limits of the Imagination

**Abstract:** This paper examines the English naumachia as a medium of nationalist mythmaking with a telling spectatorial taxonomy. Hertford's "water triumph" at Elvetham (1591) and Dekker's nostalgic *Whore of Babylon* (1606) aim to short-circuit ratiocination by the extravagance of aquatic spectacle. Babylon configures the peerage as the sea that

circummures an inviolate isle — a submersion extinguishing the “wild-fire balles” (l.354) that nearly exploded in the Gunpowder Plot. The play invites the self-assertive to forget themselves in the Atlantic’s vast deep. If, on the Fortune’s bare stage, victory over the Armada was largely consigned to the mind’s eye, this public failure of spectacle demonstrates a tantalizing critical prospect. In charting the way sea spectacles seek to subdue the solipsistic thinking of the privileged playgoer, even as they stimulate the collective imagination of public audiences, I will discuss the English naumachia as a genre that puts into practice the citizenship that it preaches.

**Date:** Thursday, March 23, 2006

**Time:** 3:45–5:15

**Room:** Suite II

**Panel Title:** Beyond Romance? Tradition and Improvisation in Early Modern English Prose Fiction

**Co-Organizers:** Sarah E. Wall-Randell, *Wellesley College* and Tiffany Aikan, *Columbia University*

**Chair:** TBA

**Presenter:** Sarah E. Wall-Randell, *Wellesley College*

**Paper Title:** “A booke . . . to recreate my spiritts with”: Books and the Self in Mary Wroth’s *Urania*

**Abstract:** In the Janus-faced mode of Renaissance romance, simultaneously conservative and modern, Wroth’s *Urania* draws explicitly from fifteenth- and sixteenth-century texts, yet responds to contemporary cultural (and not exclusively autobiographical) phenomena. In a central episode, recalling the Arthurian sword-in-the-stone motif, Urania discovers her life story contained in a book only she can open. Writing in a culture with a largely physiological vocabulary for talking about psychology, but with a great deal to say about less palpable experiences like self-examination, self-regard, and memory, Wroth deploys books as externalized spaces for readers’ minds, as self-reflection materialized. While reading and self-discovery had been linked at least since St. Augustine, they become newly important in England during the sixteenth and seventeenth centuries because of the spread of literacy and the availability of books. Combining the traditional forms of romance with the book’s new technology, Wroth experiments with a more complex interiority for her idealized characters.

**Presenter:** Clare Regan Kinney, *University of Virginia*

**Paper Title:** Rewriting the Ends of Romance: The Cultural Work of William Warner’s and George Whetstone’s Experimental Fictions

**Abstract:** With the exception of Sidney’s *Arcadia*, sixteenth-century English prose romances have not always received very nuanced critical appraisal: few commentators recognize that fiction-makers specializing in exotic wonders and in erotic and chivalric adventures can be remarkably experimental in their deployment of the romance mode — or that their revisions of its familiar features can underwrite some interesting cultural agendas. This paper will explore the metamorphoses of romance to be found in the frame narrative of William Warner’s *Pan His Syrinx* (1584) and in the concluding episodes of George Whetstone’s *An Heptameron of Civill Discourses* (1582). Warner’s project strikingly revises the conventional telos of pastoral romance in a manner that evokes and idealizes contemporary discourses of colonialism. Whetstone finishes his dialogic meditation upon the joys of companionate marriage with two very different “undoings” of romance that suggest his eccentric conduct

book's interest in reshaping the relationship between the narrative of desire and the desire for narrative.

**Presenter:** Tiffany Alkan, *Columbia University*

**Paper Title:** "The Bace Idolatrie of Love": Religion and Romance in Lady Mary Wroth's *Urania*

**Abstract:** *Urania*, the titular character of Lady Mary Wroth's prose romance, warns the heroine Pamphilia against making her desire into a form of "idolatry" (1.469). Pamphilia herself worries that her passionate midnight writing exposes her "idelnesses" (1.63). The homonyms *idle* and *idol* bookend Pamphilia's experience of love and create a resonant signifying pair: a Scylla and Charybdis of romance between which the savvy woman reader (and writer) must navigate. Wroth's deployment of these two terms — terms that invoke flashpoints of accusation in anti-romance Protestant polemic — reckons with a real and symbolic danger of romance. My paper reads Lady Mary Wroth's portrayal of Pamphilia as profoundly engaged with the ongoing process of religious reform, particularly as it related to Protestant models of women's interpretive roles. Through her exploration of romance's alleged seductive powers, Wroth suggests that romance, if rightly crafted and rightly read, might do much to train the passions and solicit interpretive carefulness.

**Date:** Thursday, March 23, 2006

**Time:** 3:45–5:15

**Room:** Milan Board Room

**Panel Title:** Women in the Renaissance

**Chair:** Larissa J. Taylor, *Colby College*

**Presenter:** Kristina Lucenko, *State University of New York, Buffalo*

**Paper Title:** Breaking the Habit: Cross-Dressing in/and Seventeenth-Century Atlantic Women's Writing

**Abstract:** In examining how gender roles are played and portrayed on the Renaissance stage, Shakespearean scholarship has frequently examined the sexual ambiguity of the male actor in female attire who, already cross-dressed, enacts scenes of cross-dressing on stage, and the ways in which this challenges notions of gender fixity. Scholars have long posited that cross-dressing actors performed a cultural anxiety about the mutability of gender, specifically in terms of the threat of female sexual and social power; however, what can we say about cross-dressing that occurred outside of the theater? In my paper, I will explore how two seventeenth-century women, Mary Frith (a.k.a. Moll Cutpurse) and Sor Juana Inés de la Cruz, who both literally and literarily cross-dress, participated in writing versions of their own lives, and consider, in particular, how they both draw attention to and enact gender transgression in their lives and their writings.

**Presenter:** Marie-José Govers, *Ghent University*

**Paper Title:** H. C. Agrippa's *Declamation on the Nobility and Preeminence of the Female Sex* (1529) and Its Dutch Reading Audience

**Abstract:** Until now, it has been assumed that the first Dutch translation of H. C. Agrippa's *Declamatio de nobilitate et praecellentia foeminei sexus* was printed in 1670, almost a century and a half after its original printing in 1529. However, at least three independent yet unknown Dutch translations and/or adaptations were printed much earlier. They appeared in 1582 (with four reprints in 1608, 1611, 1614, and 1622), 1601, and 1610. These works in the vernacular language appeared relatively late in comparison with, for instance, translations into French (1530) and Italian (1549). In this paper I want to examine how and

why Agrippa's praise of women, fifty years after its first publication (a publication dedicated to Margaret Duchess of Austria and regent of the Netherlands), finally was translated and appropriated for a Dutch reading audience. Seven printings in forty years suggest that there was a need for these translations.

**Presenter:** Sharon Cadman Seelig, *Smith College*

**Paper Title:** The Uses of the Text in Early Modern Women's Diaries

**Abstract:** The diaries of early modern women, though often taciturn and sparing of information, provide a surprising degree of detail about their reading practices: what they read (or had read to them), with whom or to whom they read, at what hour or in what place, with what degree of pleasure or under what emotional or physical difficulties. While it is useful to understand the range of such reading, it is even more instructive to consider its deliberate selectivity and the uses to which it was put, in particular how women writers such as Margaret Hoby and Anne Clifford used biblical and other texts to construct and validate themselves, to serve as a model for their actions, and also to justify them, as may be seen in Hoby's reading of the epistle of James or Anne Clifford's strong reliance on the Old Testament and the chronicles of her family.

**Date:** Thursday, March 23, 2006

**Time:** 3:45–5:15

**Room:** Hilton I

**Panel Title:** (Dis)remembering History in Early Modern Spanish Drama

**Organizer:** Margaret R. Greer, *Duke University*

**Chair:** Joan Meznar, *Eastern Connecticut State University*

**Presenter:** Margaret R. Greer, *Duke University*

**Paper Title:** The Honor of Dismembered Bodies: Lope de Vega's *Los comendadores de Córdoba*

**Abstract:** We have learned to suspect the idea of history as what "really happened." We know narratives of the past to be something closer to Walter Benjamin's sunflower, turning toward the ascendant solar power. Yet they retain their power over us. Lope de Vega, architect of the Spanish *comedia* and aspirant to the post of royal chronicler, regularly mined history for "truth value" as foreground or background of his plots. He also declared "questions of honor" most moving and provided the classic definition of honor in the grotesquely violent drama *Los comendadores de Córdoba*, which rearranges chronology to set a multiple murder of 1449 against the end of the Reconquest of Granada (1492) and the marriage of the princess Juana (born in 1504) and Philip the Handsome. In this presentation, I will explore the logic — conscious and unconscious — of the protonationalistic and racist politics of memory in that theatrical arranged marriage.

**Presenter:** María Yaquelin Caba, *Wheaton College*

**Paper Title:** Luis Velez de Guevara: Staging the Incest Taboo in Converso Political Discourse

**Abstract:** Rather than a rarity, incest was a frequent practice of European royal and noble elites of the Middle Ages and Renaissance, facilitating preservation of power within a close circle of allies. Ecclesiastical courts ruled on what constituted sexual offenses, including incest; the high costs of securing papal dispensations generally limited them to members of the nobility. Early modern Spanish population decline — due to expulsion of Jews and Moors, plague, multiple wars, emigration to America, and blood-purity statutes — stimulated discussion of marriage practices in relation to state power. Fictional

representations of incestuous relationships — usually unconscious and ending in penance — flourished. Yet the converso (converted Jewish) playwright Vélez de Guevara makes this politicized topic explicit in dramas that portray incestuous alliances as barbarity, insanity, or demonically inspired. Studying them herein, I will propose that Vélez used the theme to broaden the arena of political discourse within the monarchy of Hapsburg Spain.

**Presenter:** Heraldo Falconí, *Duke University*

**Paper Title:** Censorship on the Early Modern Stage

**Abstract:** This paper will focus on the impact of regulation or censorship in the composition, production, transmission, and staging of seventeenth-century Hispanic drama on both sides of the Atlantic. Theatrical representation emerged during this time as the most popular pastime of, and as a meeting place for, a socially diverse audience. For all its classical ideals, theater intentionally reflected contemporary taste and current affairs. Dramatic censorship was a highly dynamic activity that did not operate centrally or forcefully. Regulation occurred through multiple agents, such as the Inquisition and local governments, and reflected circumstances surrounding each textual event or performance. Passages considered objectionable in performance might appear in an edition or vice versa. Censorship created nuanced ways of expression in constant negotiation with established powers and the reading public; this paper will assess what was permissible, mechanisms of control, and how theater responded — by conforming to authority or finding ways to break free.

**Date:** Thursday, March 23, 2006

**Time:** 3:45–5:15

**Room:** Hilton II

**Panel Title:** Feminine Identity

**Sponsor:** Sixteenth Century Studies Conference

**Organizer:** Corinne F. Wilson, *Washington University*

**Chair:** Cathy Yandell, *Carleton College*

**Respondent:** Amy Leonard, *Georgetown University*

**Presenter:** Emily Thompson, *Webster University*

**Paper Title:** Displacing the Daughter: Feminine Identity in Anne de France's *Enseignements*

**Abstract:** Anne de France ruled France from 1483 until her brother Charles VIII came of age. Afterwards she continued to wield national influence as one of the wealthiest noblewomen in the country. It is thus with some disappointment that readers have scoured her *Enseignements . . . à sa fille . . .* for evidence of a critique of patriarchy or a uniquely feminine perspective of public life. The text instead appears to be a close imitation of Louis IX's and Louis XI's advice to their children and a traditionally restrictive advice manual for young women. The absence of political ambition for her daughter, however, coexists with reflections on Anne's own power. Amidst the conservative counsel she offers Suzanne recur allusions to an aging woman facing increasing marginalization. It is in these anxious asides rather than in its overt objectives that Anne's text offers insight into the mindset of a powerful early modern woman.

**Presenter:** Kathleen M. Llewellyn, *St. Louis University*

**Paper Title:** The Pen, the Sword, and Feminine Identity in Gabrielle de Coignard's *Imitation de la victoire de Judich*

**Abstract:** The Biblical personage of Judith was a cultural icon during the early modern era. Her frequent appearance in literary works, as well as her depiction as the subject of many types of visual arts, made this heroic widow an important figure in the religious discourse of

the era. Late in the sixteenth century, Gabrielle de Coignard wrote her own version of Judith's story, an epic poem titled *Imitation de la victoire de Judich*. Many have observed Coignard's identification with her subject Judith: like the poet, the biblical heroine withdrew from the world after her husband's death, and spent her days in prayer and contemplation. It is my contention that Coignard's identification with Judith extends to Judith's courageous act, the murder of the enemy general Holofernes, which Coignard mirrors in her own courageous act of writing. Gabrielle, like her heroine, made incursions into male-dominated territory without sacrificing her feminine persona.

**Presenter:** Corinne F. Wilson, *Washington University*

**Paper Title:** The Birth of a Feminine Identity through Space in Marguerite de Navarre's *Heptameron* (1559)

**Abstract:** Francis I's accession to the throne (1515) marked a turning point in Marguerite de Navarre's life, especially in her mobility. Marguerite de Navarre's spatial references in the *Heptameron* first add to the authenticity of the tale, giving a realistic frame to her stories. However, her representation of space is more than a mere testimony of her mobility within the country: it allows for a definition of one's identity. First, indeed, Marguerite de Navarre seems to develop a sense of nationalism through geography, a sense of being by belonging to a bigger structure, the nation of France. Second, spatial constraints are represented through the prison motif, a motif Marguerite de Navarre uses as well in her autobiographical work, *Les Prisons* (1547–49). Finally, the guidance of women towards a spiritual space, leads to a feminine liberation in a place without borders and to a new identity.

**Date:** Thursday, March 23, 2006

**Time:** 3:45–5:15

**Room:** Hilton III

**Panel Title:** Letters and Letter-Writing in the Renaissance II

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

**Organizer and Chair:** Emil Polak, *The City University of New York, Queensborough Community College*

**Respondent:** Judith Rice Henderson, *University of Saskatchewan*

**Presenter:** Lawrence Green, *University of Southern California*

**Paper Title:** Greek Letters in London

**Abstract:** In 1625 William Stansby published an unusual treatise on letter-writing in London. It was the *Ekthesis peri epistolikon tupon* (*An Exposition on Types of Letters*) by the Greek educator Theophilus Korydalleus (1563–1646), written entirely in Greek, with no translations into Latin or English, and very unlike the other works on letter-writing published in England during the Renaissance. The publication itself raises a number of questions that have been rarely addressed: why was it published at all, and for whom? The book is well produced in a Greek script that follows Continental models, with numbered lineation, but without any university affiliation, and in some copies the dedication to Bishop John Williams is replaced with one to Pachomios Doxaras. London did not have a Greek-expatriate community large enough to support such a printing venture, and the epistolary precepts and models are sufficiently different from the prevailing *ars epistolographia* to make the volume an unlikely resource for English humanists — and all but useless as a school text. Moreover, this lengthy treatise is bound and continuously paginated with another treatise by

Korydalleus, *Ekthesis peri rhetorikes (An Exposition on Rhetoric)*, that makes clear the rhetorical context of this excursus on letter-writing; but again, the Greek rhetorical precepts emerge out of late Byzantine thinking rather than from the classical Greco-Roman tradition that invigorated and shaped the Latin Renaissance. In this paper I will clarify some of these issues and place this unusual treatise in the larger context of Renaissance letter-writing.

**Presenter:** Donna Hobbs, *University of Texas, Austin*

**Paper Title:** Learning by Letters: *Dictamen* and Ambition in the Early Renaissance Classroom

**Abstract:** During the later Middle Ages, the standard collection of classroom texts, called the *Liber Catonianus*, was gradually ousted in favor of a group of texts that, in the age of printing, became codified as the *Auctores Octo* and held sway in the classroom until the mid-sixteenth century. The widespread use across Europe of these particular texts and their popularity into the Renaissance can be explained in part, I argue, by the continuing influence of the *ars dictaminis*. The interests of the *dictatores* can be seen in the structure and instruction of these texts, especially in their emphasis on relative social ranking, an understanding essential in the dictaminal tradition's focus on the *salutatio* of the letter. Although the *ars dictaminis* began its decline in the fourteenth century and humanists reacted against much of late medieval school training, both of these traditions helped foster the values of the movements that replaced them.

**Date:** Thursday, March 23, 2006

**Time:** 3:45–5:15

**Room:** Hilton IV

**Panel Title:** Intellectuals Across Borders: The Acculturation of Early Modern Intellectuals in Foreign Lands

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

**Organizer:** Clare Carroll, *The City University of New York, Queens College*

**Chair:** Winfried Schleiner, *University of California, Davis*

**Presenter:** Clare Carroll, *The City University of New York, Queens College*

**Paper Title:** Luke Wadding, an Irish Theologian in Rome

**Abstract:** Luke Wadding of Waterford, Ireland, first came to Rome from Spain through the work that he did on the Immaculate Conception. This paper investigates the events leading up to and following from the publication of his book on what in the early seventeenth century was a controversial topic. Examining Luke Wadding's own collections of manuscripts and printed materials on this topic at the library of Sant'Isidoro in Rome, I want to try to explain how he came to be commissioned to write this work, and why it was important both theologically and politically. Shortly after the publication of this major work, Luke Wadding was able to found the Franciscan monastery of Sant'Isidoro through both Spanish and Roman patronage. This paper will attempt to contextualize the publication of the text in order to examine what role it played in the establishment of patronage connections that made possible the first Irish monastery in seventeenth-century Rome.

**Presenter:** Brynhildur Heiðardóttir Ómarsdóttir, *Columbia University*

**Paper Title:** Olaus Borrichius, a Transnational Early Modern Scholar

**Abstract:** Olaus Borrichius was a prolific and a well-traveled seventeenth-century Danish scholar. Born in 1626, he received his primary education at the University of Copenhagen. In 1660 he embarked on a six-year journey across Europe, traveling to the Netherlands,

England, France, Italy, and Germany. Borrichius left behind a journal in which he describes his adventures among the scholars of Europe. My interest lies mainly in Borrichius's stay in England during the summer of 1663 and the academic contacts he forged among the scholars of the Royal Society. My paper will attempt to delineate the ways in which a scholar in a small country on the margins of Europe was able to create an extensive, transnational network of academic correspondents. I am not primarily interested in the correspondence of these scholars across nations, but rather in the practical uses of these connections. I will query how one scholar could serve as a conduit between the discrete academic community of Copenhagen and the wider world, and how the ideas he introduced into the community were put into practice.

**Presenter:** Ping-Ying Chang, *The City University of New York, The Graduate Center*

**Paper Title:** The Jesuits and Emperor Kangxi's Mathematical Encyclopedia

**Abstract:** In 1713, after four decades of successful rule, Emperor Kangxi began the task of compiling a new mathematical encyclopedia, *Shuli jingyun*. *Shuli jingyun* was a ten-year cooperative work done by more than a hundred Chinese scholars and Jesuit mathematicians. It integrated almost all of traditional Chinese mathematics with the new theories and techniques developed in Europe since the sixteenth century. Its content continued to impact the development of Chinese mathematics until the beginning of the twentieth century. Based on the content of *Shuli jingyun*, this essay will analyze the Jesuits' influence on its composition. Furthermore, it will investigate the Jesuit mathematicians' contribution by examining the mathematical knowledge that Jesuit missionaries introduced to China through *Shuli jingyun*.

**Date:** Thursday, March 23, 2006

**Time:** 3:45–5:15

**Room:** Hilton V

**Panel Title:** The Business of Power: Marriage and Property Exchanges in the Venetian Maritime State

**Organizer:** Monique E. O'Connell, *Wake Forest University*

**Chair:** Benjamin G. Kohl, *Vassar College*

**Presenter:** Monique E. O'Connell, *Wake Forest University*

**Paper Title:** Marital Networks in the Venetian Maritime State

**Abstract:** Venetian officials in the maritime state often served over and over again in the same places that other members of their family had, and relied on associations their relatives had built up when they administered overseas territories. These families also married into local elites, strengthening the unofficial networks that brought center and periphery into closer contact. This intermarriage was particularly strong on Crete because of the presence of a large community of Veneto-Cretan settlers, but Venetian officials and their children also intermarried with local nobilities in Dalmatia and Corfu. I argue that the effect of these marriages was to create an unofficial network between Venice and its maritime territories that supported the more formal institutions of rule.

**Presenter:** Holly S. Hurlburt, *Southern Illinois University, Carbondale*

**Paper Title:** Bodies that Build a Bridge: Brides, Queens, and the Venetian Empire

**Abstract:** In the waning years of the republic, a manuscript celebrating a millennium of famous Venetian women appeared in the library of British Consul Joseph Smith. Many Venetian women listed came to prominence through marriage alliances, such as medieval princesses from Constantinople, Hungary, and Dalmatia who married doges. Less common

were Venetian women who married into royal houses, including renowned fifteenth-century-noblewoman-turned-Queen-of-Cyprus Caterina Corner. Although unusual, Corner's celebrated marriage and its civic and imperial implications was not a completely new phenomenon. This paper will consider the history of Venetian royal marriages that culminated with Corner. Initially partnerships that provided connections and royal status generally unavailable to Venetian families, these rare royal nuptials also provided Venice with the means for expanding its maritime empire, and afforded a few Venetian women not only recognition, but also a significant place in the male-dominated state machinery and its accompanying civic rhetoric.

**Presenter:** Suzanne Mariko Miller, *Stanford University*

**Paper Title:** Personal or Professional? Property Ownership by Venetian Administrators in Istria and Dalmatia During the First Period of Domination (1000–1358)

**Abstract:** This paper examines the ownership of local property by Venetian officials in Istria and Dalmatia as a determining factor in social identity in thirteenth- and fourteenth-century Venice. The numerous laws designed to limit contracts and other contact between Venetian officials and the lands they ruled indicate a strong mental association by the Venetian state of land ownership with political/social affiliation. Furthermore, the frequency with which these laws were commuted suggests that Venetian officials were forming bonds with the societies over which they ruled. Another complication was the confusion experienced by the law and individuals whether property was owned by the person or the office. Showing the dynamic between social change and legal development, statutes, lawsuits, and contracts reveal the ways in which Venetians and their subjects perceived connections between property ownership, residency, and sociopolitical identity, as well as highlighting the practicalities of ruling over foreign neighbors.

**Date:** Thursday, March 23, 2006

**Time:** 3:45–5:15

**Room:** Hilton VI

**Panel Title:** The Cultural and Intellectual World of the Early Modern Inns of Court

**Organizer:** Elizabeth Goldring, *University of Warwick*

**Chair:** TBA

**Presenter:** Bradin Cormack, *University of Chicago*

**Paper Title:** Placing the Revels: Jurisdiction at the Inns

**Abstract:** This paper asks how the idea and history of jurisdiction might structure the relation between legal and literary discourse within the educational culture at the Inns. Building on the work especially of Peter Goodrich, I understand the sixteenth-century Inns as a site both for the consolidation of the common lawyers' professional identity and also, in the event, for the manufacture of a rationalized legal identity much at odds with the law's complex and plural history. Focusing on the 1561–62 revels at the Inner Temple and the *Gesta Grayorum* of 1594–95, as well as on some passages in William Baldwin's 1559 *Mirror for Magistrates* I argue that the revelers' fictive representations of legal and political authority recasts jurisdictional tensions inside the developing law as the externalized discursive binary familiar today as "law and literature."

**Friday, March 24, 2006**

**8:45–10:15 AM**

**Date:** Friday, March 24, 2006

**Time:** 8:45–10:15

**Room:** Corintia

**Panel Title:** Aristocratic Delectations

**Organizer:** Cathy Santore, *The City University of New York, New York City College of Technology*

**Chair:** James Saslow, *The City University of New York, Queens College*

**Presenter:** Noah Londer Charney, *University of Cambridge, St. John's College*

**Paper Title:** Allegory of Deception: Tullia d'Aragona, Benedetto Varchi, and Bronzino's London *Allegory*

**Abstract:** The history and content of Bronzino's famous London *Allegory* have long eluded scholars. Thanks to the work of Robert Gaston, the sources of the enigmatic images in the painting have been revealed to emerge from contemporary Tuscan poetry warning against the wiles of courtly women in the game of love. With Gaston's work as the starting point, my research led me to a new discovery of the iconographic precedent for the "girl-monster" in the *Allegory* as well as a specific subject and object of the painting, one involving the courtesan, Tullia d'Aragona, and Bronzino's friend, Benedetto Varchi.

**Presenter:** Cathy Santore, *The City University of New York, New York City College of Technology*

**Paper Title:** For the Man Who Has Everything: Pictures of Courtesans

**Abstract:** Midway through the last decade of the fifteenth century, portraiture in Italy was put to a new purpose that went beyond the traditional uses of the genre. For the first time portraits of women were produced for purely decorative purposes. This study will define a new genre of painting, argue that initially courtesans were features on these canvases, and explore Renaissance correspondence, literature, and inventories to elucidate the dimensions and cultural implications of the trend. The vogue for these pictures was initiated in Venice, spurred by the importance of courtesans to the cultural and economic life of the city. They were sometimes given as a gift to a gentleman from whom the artist or the sitter wished to curry favor. By the end of the sixteenth century, what had begun as the precious acquisition of a specialty item had burgeoned into a passion for collectors. Preciosity had evolved into commodity.

**Presenter:** Fern Luskin, *The City University of New York, LaGuardia College*

**Paper Title:** Humor and Morality in Piero di Cosimo's Vespucci Bacchanals

**Abstract:** Piero di Cosimo's *Discovery of Honey* and *Misfortunes of Silenus* are replete with playfully suggestive symbols, gestures, and puns, and also bear a moral message. This study clarifies the iconography of Piero's pictures and discloses, for the first time, the moral admonition conveyed in these pendants, and the "pleasant jest" Ovid speaks of in *Fasti* 3.16. My interpretation is based on an analysis of ancient mythology and poetry, Renaissance treatises on love and marriage, and commentaries on the Ovidian myth. The comparison of these bacchanals to paintings dealing with similar themes elucidates our understanding of them, as does the examination of the original appearance of Piero's paintings before the restoration that concealed one of the double entendres. I also present new documents indicating that the patron was not Giovanni Vespucci, as Vasari had claimed, but probably Guidantonio, and that the symbolism conveyed in these pictures was particularly appropriate to him.

**Date:** Friday, March 24, 2006

**Time:** 8:45–10:15

**Room:** Aragon

**Panel Title:** Getting to the “Bottom” of Decorum: Laughter, Social Practices, and the Art of Painting in the Netherlands during the Fifteenth to Seventeenth Centuries

**Organizer:** Noel Schiller, *University of Michigan*

**Chair:** Celeste Brusati, *University of Michigan*

**Presenter:** Noel Schiller, *University of Michigan*

**Paper Title:** “Wie kent mijn naers van Aften”: Gerard van Honthorst’s *Laughing Courtesan Holding a Medallion* and the Beholder’s Indecorous Gaze

**Abstract:** Can paintings depicting laughter and making eye contact with the beholder be understood as visual analogies of the joking behavior preserved in jest books dating from the seventeenth century? Gerrit van Honthorst’s *Laughing Courtesan Holding a Medallion* (1625, St. Louis Art Museum) grins alluringly and extends a painted miniature that displays a nude woman looking over her shoulder. The inscription on the medallion asks if the viewer recognizes the figure “from behind” as it literally shows us her bottom. Two concepts borrowed from anthropology — the social occasion for humor and the joking partner — help us understand the painting’s raucous yet witty visual punning that implicates the viewer in deciphering the inscription while raising important questions about the status of laughter as a social practice in the northern Netherlands. This paper investigates the tensions inherent in beholding images whose subject matter and composition transgresses the bounds of moral and social decorum.

**Presenter:** Elmer Kolfin, *Universiteit van Amsterdam*

**Paper Title:** Humor, in Theory: The Function of Humor in Artists’ Biographies from the Dutch Golden Age

**Abstract:** Artists’ biographers such as Karel van Mander (*Schilderboeck*, 1604) and Arnold Houbraken (*Groote Schouburgh* 1718–21) attached great importance to proper conduct for painters. Yet they did not omit the more indecorous moments of the artists’ lives. On the contrary, they seemed quite keen on including these generally funny anecdotes. The apparent tension between humor and decorous behavior prompts questions about the function of humor in these biographies: why were funny anecdotes included, how do they relate to humor in other literary genres, what types of humor do they contain, and is there a specific painters’ humor?

**Date:** Friday, March 24, 2006

**Time:** 8:45–10:15

**Room:** Barcelona I

**Panel Title:** Francis Bacon: Aesthetics and Ideology

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

**Organizer and Chair:** Catherine Gimelli Martin, *University of Memphis*

**Presenter:** Andrew Hiscock, *University of Wales, Bangor*

**Paper Title:** “This art of memory”: Bacon, Memory, and Discourses of Power

**Abstract:** This paper will focus in detail upon how Francis Bacon’s scientific and philosophical writings at the turn of the seventeenth century represent the status and function of memory and shape contemporary narratives of cultural power. It reviews cultural expectations surrounding memory in the early modern period (such as Platonic, Aristotelian,

rhetorical, and Augustinian) and explores how Bacon's career as an author variously exploits and transforms these inherited discourses. It then shows how Bacon promotes the power of the intellectual whose hypersensitive faculty of memory allows him to engage social critique, pedagogic theory, cultural narrativization, and political anxieties of origin. I will reflect upon the ways in which Bacon engages with prevailing humanist emphasis on memory as a vital medium for understanding the underlying principles of human (self-)government and fulfilling the human potential for reflection and reasoning. I will also draw upon modern theoretical perspectives (from Ricoeur, Baumann, and Le Goff) relating to memory in order to analyze Bacon's theories of cultural power.

**Presenter:** Todd Butler, *Washington State University*

**Paper Title:** Literary Self-Evidence: Bacon and the Politics of Pliant Fables

**Abstract:** Francis Bacon's *De Sapientia* ambivalently regards fables as "pliant" things encouraging interpretive simplification, moral teaching, yet also wild flights of fancy. They thus challenge both reader and author to recognize that stable lessons are dependant upon fancy. Refuting the accusation of playful self-indulgence, Bacon denies his own interpretive license while admitting that meaning can easily be manipulated beyond the author's original intent. His use of mythology thus becomes part of his larger structure to define the limits of rhetoric and representational discourse in which fables like Pan (*De Augmentis*) can be read either as allegories of the advancement of science or of the political desirability of ruling by indirect presentation rather than command. *De Sapientia* further insists that abandoning the fable would be "a boldness bordering on profanity," since the preferable method of reading, and by extension governance, voluntarily restrains individual affections and/or literary license.

**Presenter:** Andrew Barnaby, *University of Vermont*

**Paper Title:** Of Dominion: Bacon's Machiavellianism and the New Roman Empire

**Abstract:** As part of her well-received Machiavellian rhetoric, Victoria Kahn argues that Bacon's writings evince a Machiavellian approach to political issues because they frequently address the possibility of deploying fraudulent public display to promote one's interests. But, as I will argue, to define Bacon's indebtedness to Machiavelli in this way is to do a disservice to our understanding of the complex line of influence between two writers. Attempting, then, to reexamine the question of Machiavelli's influence on Bacon, and with special attention to the essays "Of Empire" and "Of the True Greatness of Kingdoms and Estates," this paper aims to document Bacon's sensitivity to Machiavellianism as a paradigm or political language by showing how such sensitivity is measurable, in part at least, in Bacon's efforts to revise, in posthumanist ways, Machiavelli's *Discourses and Art of War*.

**Presenter:** Craig Hanson, *Calvin College*

**Paper Title:** The "Royal Task" of the History of Trades Program: Francis Bacon, His Legacy, and the Fine Arts in Seventeenth-Century England

**Abstract:** In the *New Organon* of 1620 Francis Bacon included a list of topics for study that he believed would serve as "the basis and foundation of True Philosophy." The scope of the list is dizzying, covering both natural and manufactured objects, even "Jugglers and clowns." This invocation inspired an enormous amount of intellectual activity over the course of the seventeenth century and played a significant role in the agenda of the early Royal Society. It also helped nurture the fine arts. Indeed, the project facilitated the emergence of an institutional basis for the arts dramatically different from the academic model of the Continent. My research underscores the importance of Bacon for the early history of British

art and offers a revision of the traditional understanding of the relationship between the *virtuosi* and the History of Trades project.

**Date:** Friday, March 24, 2006

**Time:** 8:45–10:15

**Room:** Barcelona II

**Panel Title:** Jonas in the Renaissance: Theology, Ichthyology, Literature

**Sponsor:** FISIER, Fédération Internationale des Sociétés et Instituts d'Études de la Renaissance

**Organizer:** Max Engammare, *Librairie DROZ S.A.*

**Chair:** Ilana Y. Zinguer, *University of Haifa*

**Presenter:** Olivier Millet, *Université de Paris XII*

**Paper Title:** Typologie chrétienne, tropologie réformée et variations maniéristes et baroques: la littérisation de la figure de Jonas dans la littérature française dans la Renaissance et baroques : la littérisation de la figure de Jonas dans la littérature française de la Renaissance”

**Abstract:** La figure de Jonas propose aux écrivains français de la Renaissance les éléments d'un roman (histoire d'une vocation individuelle contrariée), d'un modèle lyrique (le cantique de Jonas) et d'une prédication (en vue de la repentance des Ninivites). C'est pourquoi les usages littéraires et poétiques de la figure de Jonas se sont diversifiés dans la littérature de la Renaissance, dans le contexte de la réforme protestante et de la contre-réforme, mais aussi de la poésie calviniste et de l'esthétique maniériste, fascinée par la plongée du prophète dans le ventre du monstre. Notre communication montrera comment cette littérisation du personnage biblique transforme et enrichit la tradition exégétique chrétienne.

**Presenter:** Max Engammare, *Librairie DROZ S.A.*

**Paper Title:** New Theological Interpretations of Jonah's Sign in the Century of the Reformation

**Abstract:** For Jerome and the patristic tradition, henceforth for theologians of the Middle Ages, the christocentric reference of Jonah's stay in the belly of the big fish (*dag gadol*) was evident. It was not necessary to gloss it because Jesus had done so in the Gospel. In the sixteenth century, however, the reference was no longer so obvious. John Calvin, Peter Baron, Sebastian Münster, and some others will help us to understand changes and new input in the interpretation of Jonah's sign in the century of the Reformation. For the first, Jonah is simply a perfect witness of obeying God, for the second, Jonah's stay of three days and three nights in the fish's belly is already problematical (question of the miracle), while for the third, Jonah is simply a *Christi typus*. Perhaps the breadth of possible interpretations is wider than the jaws of the big fish itself!

**Presenter:** Philippe Glardon, *University of Lausanne*

**Paper Title:** What Kind of Fish Swallowed Jonas? An Example of Theological Interpretation

**Abstract:** The natural history treatises of the mid-sixteenth century are complex works, dealing with very different subjects about animals: philological aspects, physical description, classification, literary and symbolical signification, practical utilization, and so on. The interpretation of ancient texts, among them the Bible, is one of these aspects that the modern history of science often disregards. In this paper, the author aims at giving an illustration of the importance of studying these neglected components of sixteenth-century "science" to get a better general comprehension of Renaissance contact with nature.

**Date:** Friday, March 24, 2006

**Time:** 8:45–10:15

**Room:** Parc I

**Panel Title:** Homoeroticism and the Visual Arts I

**Co-organizers:** Patricia Simons, *University of Michigan, Ann Arbor* and Charlotte Houghton, *Pennsylvania State University*

**Chair:** John Paoletti, *Wesleyan University*

**Presenter:** Walter G. Andrews, *University of Washington*

**Paper Title:** Eros Between Piety and Power: (Homo)Erotic Imagery During the Ottoman Renaissance

**Abstract:** Although poetry was the primary medium for erotic art in the Ottoman Empire of the late fifteenth through the second half of the sixteenth century, it was accompanied (and often illustrated) by a burgeoning tradition of miniature painting. “Read” in the context of an underlying poetic script, graphic representations of key Ottoman institutions reveal the presence of an eroticized (or homoeroticized) gaze. Thus, imperial monuments, palaces, ceremonies, battles come to represent the sultan as beloved, the dervish lodge houses God imagined as a beautiful boy, and the garden both enacts and shelters a very worldly love. A “poetic” reading of some popular Ottoman miniatures reveals a dimension to the (homo)eroticism of Ottoman graphic art that is often overlooked both by scholars of poetry and by art historians.

**Presenter:** Patricia Simons, *University of Michigan, Ann Arbor*

**Paper Title:** Same-Sex Eroticism Among Bathing Women in Early Modern France, Germany, and Turkey

**Abstract:** Scholars have routinely treated early modern tales of same-sex eroticism between Turkish women as instances of colonization and racial fantasy. The issue takes on new depth, however, when viewed from a more comprehensive, Mediterranean perspective, and when opened to the possibility of a female audience. Indeed, attitudes toward same-sex contact between bathing women varied widely across the region; factors like class and age were telling. Northerners situated such contact amongst the “common people,” while Frenchmen classicized it as an aristocratic practice. Certain prints of women fondling each other can now be associated with Turkish bathers. Rather than viewing the eroticism of such imagery reductively as an exclusively European and male imposition, this paper explores it as an idealized representation of a noble and ancient — as well as titillating — tradition, available for the enjoyment of both women and men.

**Presenter:** Kathryn Babayan, *University of Michigan*

**Paper Title:** Mystic Friend, Beloved Brother in the Safavi Order of the Day in Early Modern Isfahan

**Abstract:** In the spirit of Alan Bray, this paper more closely examines the connections between idealized representations of masculine friendship and the official condemnation of sodomy. I focus on the idioms of friendship produced in two circles: confraternities and the Safavi court in Isfahan (1592–1722) to begin to distinguish the meanings and protocols of intimacy and the ethical contours of a practice that tied men together in amity. An epistemological affinity connects the idealized friendships in courtly milieus with the sworn friendships associated with mystical brotherhoods of early modern Iran. This paper explores the overlapping coordinates of friendship, love, and spirituality, to understand the range of early modern social systems in the Safavi (1501–1722) world. The characterization of

friendship in visual and literary texts bears upon the particular social contexts in which it operates. In mystical circles the figure of the friend becomes associated with celibacy, gazing, and sodomy.

**Date:** Friday, March 24, 2006

**Time:** 8:45–10:15

**Room:** Parc II

**Panel Title:** Gender and Constructions of Early Modern Childhood I

**Sponsor:** Society for the Study of Early Modern Women

**Organizer and Chair:** Naomi Yavneh, *University of South Florida*

**Presenter:** Laurie Shepard, *Boston College*

**Paper Title:** Gender Markers in Childhood Sacraments

**Abstract:** Sacramental and secular rites of passage signaled the child's maturation and integration into the community, and simultaneously differentiated the roles of young males and females. Life phases were conceived as both secular and sacred, as Canon Law inscribed the sacraments onto symbolic schemes developed in late antiquity. The paper examines questions of gender in the celebration of childhood sacraments and in clerical advice concerning the spiritual education of the young in fifteenth-century Italy.

**Presenter:** Emilie Bergmann, *University of California, Berkeley*

**Paper Title:** Cervantes and the Uses of Childhood

**Abstract:** Children appear only rarely in the works of Cervantes, and when they do their roles bear a symbolic load disproportionate to their years. In his allegorical plays *El cerco de Numancia*, *Los baños de Argel*, and *El trato de Argel*, they are martyrs or witnesses to torture and martyrdom: the sole survivor of the besieged Numantia, the child Bariato completes the community's mass suicide, while the Christian children sold as slaves in Algiers exemplify vulnerability and courageous adherence to their faith. In *La fuerza de la sangre*, a young woman's reunion and marriage with her rapist is made possible by her four-year-old son's being trampled by a horse. Newborns in the "Feliciano de la Voz" episode of *Persiles y Sigismunda* and the exemplary novel *La señora Cornelia* change hands among characters and are tossed about like loaves of bread. This paper explores literary and dramatic traditions that illuminate the roles these children play in Cervantes's works.

**Presenter:** Julia Marciari Alexander, *Yale Center for British Art*

**Paper Title:** Portraiture and Royal Family Ties: Kings, Queens, Princes, and Princesses in England (1630–1714)

**Abstract:** Groundbreaking in its surprising blend of grandeur and intimacy, Anthony Van Dyck's 1632 *Great Piece* created an arresting vision of the family of Charles I of England. Beginning with an examination of Van Dyck's key portraits of Charles I and his queen, Henrietta Maria, and of their children, this paper seeks to elucidate the shifts in purpose and perception of the royal family portrait in Stuart England. While part of a long tradition of royal portraiture as practiced in England and on the continent, these works by Van Dyck and his followers in England — foremost among them Sir Peter Lely — functioned, above all, as markers of artistic production and majesty. They also validated their subjects' places in the lineage of tastes. Furthermore, this study posits that — while certainly objects of propaganda for the Stuart dynasty — these paintings were integral to the changing ideals of family and domesticity that occurred over the course of the seventeenth century.

**Date:** Friday, March 24, 2006

**Time:** 8:45–10:15

**Room:** Parc III

**Panel Title:** The Forging of the Italian Renaissance Sculpture Revisited

**Organizer and Chair:** Adrienne C. DeAngelis, *Independent Scholar*

**Presenter:** Marietta Cambareri, *Museum of Fine Arts, Boston*

**Paper Title:** Some Famous Forgeries at the Museum of Fine Arts, Boston (. . . or are they?)

**Abstract:** This paper will present a reevaluation of the forgeries of Renaissance sculpture at the MFA, discussing some of the ways that museum collections of Renaissance sculpture have been shaped by the fakes as well as the authentic works. How do the fakes in the storerooms of many major museums fit into current views of the collections? What can they tell us about the development of Renaissance studies, and about the shaping of taste for the Renaissance in the context of the Renaissance revival styles of the later nineteenth and early twentieth centuries? How do we evaluate them as works of art in their own right? I will also discuss the applications, goals, and limitations of the use of scientific analysis in the evaluation and identification of fakes.

**Presenter:** A. Victor Coonin, *Rhodes College*

**Paper Title:** The Most Elusive Woman in Renaissance Art: Finding and Faking Desiderio da Settignano's Portrait Bust of Marietta Strozzi

**Abstract:** Before his death in 1464, the Florentine sculptor Desiderio da Settignano allegedly carved a marble portrait bust of Marietta Strozzi. Contemporary sources consistently praise this work as one of the most admired sculptures of the age and its identification has vexed the modern scholar, eager to identify it with any extant example. Not surprisingly, almost every Tuscan portrait bust of a woman datable to the mid-fifteenth century has been attributed to Desiderio at one time or another, usually with the claim of being Marietta's lost image. And predictably, when authentic candidates have been unavailable, fakes have arisen to take their place. This story presents a wide-ranging study of the fifteenth-century female portrait bust, ranging from hopeful attribution to dubious connoisseurship and apparent forgery in an attempt to identify the most elusive woman to be portrayed in Italian Renaissance art.

**Presenter:** Anita F. Moskowitz, *State University of New York, Stony Brook*

**Paper Title:** Bastianini in Context: The Delight of Deception, From Michelangelo's *Cupid* to Giovanni Dupré's Jewelry Box

**Abstract:** Giovanni Bastianini (1830–68) is best known as a forger of Italian Renaissance portraits busts, although that designation has recently been questioned. Growing up impoverished, but showing precocious talent, he apprenticed himself to several Accademia sculptors, and then bound himself to the dealer Giovanni Freppa. For Freppa, he produced a terracotta bust of the poet Girolamo Benivieni that was purchased by the Louvre as a Renaissance masterpiece. When its author became known, an international scandal ensued. While Bastianini has been consistently denigrated as deceitful, it is noteworthy that many scholars, despite giving lip service to the condemnation of forgery, have shown great ambivalence on the issue. Attitudes toward the artists, and the reception of works that deceived and were unmasked, are far from uniform suggesting the need for a more nuanced approach to the ethics of imitation.

**Co-presenters:** Carolyn Miner, *The Getty Research Institute* and Jens Daehner, *J. Paul Getty Museum*

**Paper Title:** Reiterating Portraiture: The J. Paul Getty Museum's Bust of the Emperor Commodus

**Abstract:** When the Getty Museum acquired a bust of Commodus from Castle Howard in 1992 it was described as the work of a sixteenth-century Italian sculptor, and subsequently published accordingly in the Museum's systematic catalogue. A forthcoming publication of antiquities from Castle Howard, however, refers to the Commodus as a second-century Roman portrait. Whether or not Renaissance reproductions after the antique were intended to deceive, many have come to be considered ancient, while ancient works have been labeled modern. It is difficult to distinguish Renaissance from later imitations, as the often-considered "originals" are imitations themselves. Why can scholars use the same arguments to arrive at contradictory conclusions? This case study discusses paradoxes created by the trend toward specialization. In exploring the context in which the Commodus has been collected and attributed, this paper uses the bust as a mode to reflect on current methodological inconsistencies within the study of sculpture.

**Date:** Friday, March 24, 2006

**Time:** 8:45–10:15

**Room:** Raphael

**Panel Title:** New Technologies and Renaissance Studies V: Electronic Publication and Renaissance Studies, Panel Discussion

**Sponsor:** Centre for Reformation and Renaissance Studies, University of Toronto

**Co-organizers:** Raymond G. Siemens, *University of Victoria*, William Bowen, *University of Toronto*, Victoria College, and Shawn Jeremy Martin, *University of Michigan, Ann Arbor*

**Chair:** Shawn Jeremy Martin, *University of Michigan, Ann Arbor*

**Discussants:** Shana Kimball, *University of Michigan, Scholarly Publishing Office*, Jo-Anne Hogan, *ProQuest Information and Learning*, Frank Menchaca, *Thomson-Gale*, and Rimmel Nunn, *Newsbank-Readex*

**Date:** Friday, March 24, 2006

**Time:** 8:45–10:15

**Room:** Rubens

**Panel Title:** Perceptions of Islam in Early Modern Europe

**Organizer and Chair:** Judith Rice Henderson, *University of Saskatchewan*

**Respondent:** Lawrence Green, *University of Southern California*

**Presenter:** Kersten Horn, *University of Texas, Austin*

**Paper Title:** Lutheran Depictions of the Ottomans in Confessional Discourse

**Abstract:** The beginning of the Reformation coincided with significant Ottoman military advances toward the Holy Roman Empire. The motif of the "Turkish menace" made its way into the religious discourse of the time. Both Catholic and Lutheran authors interpreted the Ottomans as divine wrath for the heresies of the other confessional group. It is my hypothesis that "the Turk" also served as a rhetorical tool: in comparing their rival confession to the "Turkish religion," the authors delineated doctrines central to their own confession. In my paper, I am presenting three exemplary texts by Lutheran authors: Martin Luther, Justus Jonas, and Johannes Brentz. While ostensibly dealing with the subject of the Ottomans, the authors also enter into a discussion of their rival confession. In doing so, the authors not only succeed in disparaging their confessional other by associating it with the Ottomans, but also define what they conceive as central teachings of their confession.

**Presenter:** Silke Falkner, *University of Saskatchewan*

**Paper Title:** Negotiating Boundaries in Early Modern German Turcica

**Abstract:** Employing a historico-geographical approach, I explore sex and space in the discourse concentrating on “Turks.” In Dionysius von Rickell’s *Alchoran* (1540) and Hans Jacob Breüning’s *Orientalische Reyß* (1612), for instance, the Muslim as religious fraudster and the Muslim as sexual pervert become inseparable. In its attempt to demarcate the boundaries of Christian “space,” turcica links two notions about Ottoman boundary-breach: The first concept proclaims that the Qur’an intermingles “wrong” with “right” religious doctrine, resulting in perversion and deception. The second notion posits “Turks” (that is, Muslims) as sexual deviants by recounting same-sex acts and claiming Mohammed’s engagement in acts of bestiality. That these discussions of deviance have little to do with a Turkish “ethnicity” and more with borders becomes particularly apparent when the source of illicit activities is not even Turks but Italians who “brought the vice to the Ottoman Empire in the first place” (Gerlach Tage-Buch [1674] 16).

**Presenter:** Jonathan Goossen, *University of Saskatchewan*

**Paper Title:** Marlowe’s Delineation of Religion and Providence in *Tamburlaine I* and *II*

**Abstract:** The relationship of Marlowe’s character Tamburlaine to the divine realm he so frequently and forcefully invokes in *Tamburlaine I* and *II* is central to an understanding of Marlowe’s dramatic intent with the plays. On the one hand, the plot structure of Tamburlaine’s rise to power and sudden death would likely have destabilized the audience’s default opposition to Near Eastern Islam and allegiance to European Christianity. On the other, the various invocations of the divine throughout both plays consistently portray Islam as impotent and thus false, and Christianity as the only credible alternative. These two apparently opposing movements are held together, though, by a consistent picture of the nature of providence. While seeing God’s involvement in human affairs, Marlowe rejects the popular Calvinistic providentialism that saw God’s direction in every miniscule occurrence. Tamburlaine then emerges not as a religious syncretist nor as a Calvinist fundamentalist, but as a free actor whose ultimate end is nevertheless determined by God. Marlowe’s intent in the plays can thus be seen to be the questioning of simplistic religiosity, but not the overthrow of the orthodox understanding of religious difference and Providence.

**Presenter:** Paul Sartison, *University of Saskatchewan*

**Paper Title:** Images of Muhammad in *Tamburlaine the Great*

**Abstract:** In Christopher Marlowe’s *Tamburlaine* plays, Muhammad is presented in a variety of ways: as intercessor and forgiver, as the divine granter of victory, and as a failed deity who abandons devotees and is himself abandoned. Is Marlowe’s portrayal of Muhammad accurate, or does he join with other early modern writers, such as John Bale, in misrepresenting Muhammad and Islam? These questions will be considered in light of the representations of Muhammad in Western literature that preceded Marlowe, and by way of an examination of understandings of Muhammad within Islamic tradition itself. The investigation will suggest that there is great diversity both in the Western depictions of Muhammad and within Islam’s own depictions of its prophet. If the images available to Marlowe are neither universally flawed nor unanimously “orthodox,” it begins to appear that he is not concerned about accuracy, but is working with a larger purpose: the questioning of religion in general.

**Date:** Friday, March 24, 2006

**Time:** 8:45–10:15

**Room:** Michelangelo

**Panel Title:** Early Modern Women Readers

**Organizer and Chair:** Mary Ellen Lamb, *Southern Illinois University*

**Presenter:** Elaine Beilin, *Framingham State College*

**Paper Title:** Readings of the Reformation: Two Novelists and Anne Askew's *Examinations*

**Abstract:** In Anne Manning's *Passages in the Life of the Faire Gospeller, Mistress Anne Askew* (1866) and Alison Macleod's *The Heretic* (1965), both novelists read Anne Askew's *Examinations* (1546–47) as an exemplary Reformation text. Invoking a mid-Victorian view of the Reformation as the dawn of religious, political, and intellectual enlightenment, Manning provides Askew's text with a Shakespearean frame and creates Askew as a Protestant heroine. Writing from the mid-twentieth-century Left, Macleod reads the Reformation as a "great upheaval," a political movement that reconfigured concepts of class and gender; Askew's text supplies a narrative of resistance to totalitarianism and, ultimately, of populist triumph. Strikingly, both novelists choose servant narrators, Manning's Nicholas Moldwarp and Macleod's Nancy Scarlett, to represent their own acts of reading and writing.

**Presenter:** Sasha Roberts, *University of Kent, Canterbury*

**Paper Title:** Early Modern Women Readers and Literary Engagement

**Abstract:** This paper addresses fundamental principles in women's literary history by exploring gender as a category of critical analysis and its often-troubled relationship with formalist approaches to literature. Through a consideration of "Renaissance literary criticism" that addressed itself to women, and of Katherine Philips's letters on the writing process, this paper explores how early modern women readers engaged with literary form and the implications of their engagement for our current critical practice.

**Presenter:** Lori Humphrey Newcomb, *University of Illinois, Urbana-Champaign*

**Paper Title:** "Ignorant Credulity": Shakespearean Servant Women and the Reproduction of Literacy

**Abstract:** Historian Harvey Graff points out that the "literacy myth" of social betterment through reading enfolds disparagement of certain readers, mostly lower-class women. Women's literacy is imagined as socially destructive: reifying ignorance in new forms of credulity, bringing the credulous reproduction of narrative dangerously near sites of familial reproduction. Hence, perhaps the number of Shakespeare's literate heroines doubled by literate female attendants, despite the dismal estimates of literacy among historical non-elite women. This paper inventories Shakespearean servant women credited with specific literate practices (reading, writing, intertextual citation) on- and offstage. How do the plays, redoubling female literacy across classes, implicate it in narrative, biological, and ideological reproduction? Is class-tied credulity ever socially productive? And across Shakespeare's career, as play scripts take on second lives as printed texts, does imagining the class nexus of female literacy gain in urgency?

**Date:** Friday, March 24, 2006

**Time:** 8:45–10:15

**Room:** Dante

**Panel Title:** Social Capital and Civil Society in Italy and the Netherlands II: Cities, Civil Society, and Civil Consciousness in the Low Countries: A Literary and Rhetorical Approach

**Sponsor:** The Society for Confraternity Studies

**Organizer and Chair:** Susie Speakman Sutch, *University of California, Berkeley*

**Presenter:** Samuel Mareel, *Ghent University*

**Paper Title:** “Never has such joyful news reached our lands”: Urban Literary Propaganda on the Battle of Pavia

**Abstract:** During the reign of Charles V military victories of the imperial army occasioned large-scale urban festivities throughout the Low Countries. These peace celebrations functioned as an important channel for imperial propaganda. In this paper I want to examine the role that literature played in this process by looking at the Dutch texts that were written for the celebrations of the victory of the imperial troops over the French army near Pavia in 1525. I will show how these plays, poems, and songs were used to make imperial interests comprehensible and acceptable within a civic context. These literary texts were performed in accordance with urban festive traditions while the image they convey of the victory of Charles V over Francis I was adapted to a typically civil culture and way of thinking.

**Presenter:** Stijn Bussels, *Universiteit Gent*

**Paper Title:** Vigorous Human Work: Rhetoric as a Performative Strategy in the Antwerp Entry of 1549

**Abstract:** This paper focuses on the Antwerp entry of Charles V for the introduction of his son and successor Philip on 10 September 1549, recorded in the accounts of Grapheus and Calvete de Estrella. The municipality was responsible for the message that this performance conveyed. The civic discourse was about the power and the aspirations of the Habsburgers and the city. In analyzing this discourse, I will use the central rhetorical phases of creation and interpretation: the *inventio* of the arguments, the *dispositio* or ordering, the *elocutio* or phrasing, the *memoria*, and the *actio* or performance, all drawn from classical handbooks of rhetoric and broadly used in the sixteenth century. These phases are a most appropriate tool to look at the entry, but especially a brand new semiotic-pragmatic method to disentangle a complex civic discourse.

**Presenter:** Femke Hemelaar, *Rijksuniversiteit Groningen*

**Paper Title:** So Many Men, So Many Sayings

**Abstract:** So far, little attention has been paid to the use of proverbs in the vernacular literature of the rhetoricians in the Netherlands in the early modern period. This paper will examine their function in the drama of the rhetoricians in sixteenth-century Antwerp. Being primarily of an oral nature, proverbs had made their way into the moral and linguistic education of the Latin schools already by the end of the fifteenth century. Thus proverbs, both in Latin and in Dutch, had become an authoritative feature of the written culture of the educated. From 1550 onwards they also gained popularity in vernacular literature for their moral value as well as their poetic and dramatic functions. The use of proverbs in the Antwerp plays reveals information about the moral values of the playwrights and their city audiences, the nature of dramatic entertainment, and the fusion of literacy and popular culture.

**Date:** Friday, March 24, 2006

**Time:** 8:45–10:15

**Room:** Medici

**Panel Title:** Classical Spaces in English Renaissance Drama

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

**Organizer:** Matthew Greenfield, *The City University of New York, College of Staten Island*

**Chair:** Bradley Greenburg, *Northeastern Illinois University*

**Presenter:** Matthew Greenfield, *The City University of New York, College of Staten Island*

**Paper Title:** Tragedy and Satire in *Sejanus*

**Abstract:** Several of the speeches in Jonson's *Sejanus* are translated from the satires of Juvenal. This paper attempts to tease out some of the complexities of Jonson's thinking about the relationship between satire and tragedy. In this play it is satire and not tragedy that comes to emblemize the free and private spaces of the interior self.

**Presenter:** Timothy Windsor, *The City University of New York, The Graduate Center*

**Paper Title:** *Hamlet's Underworlds*

**Abstract:** Following in the manner of Patricia Parker a network of puns and allusions, this paper explores the strange hybrid classical underworld that casts its shadow across *Hamlet*.

**Presenter:** Rebecca Nesvet, *University of Gloucestershire*

**Paper Title:** *Timon of Athens* and the Taciteans

**Abstract:** This paper argues that *Timon of Athens* can be read as a Tacitean investigation of the question of counsel, informed by the career of the Earl of Essex's secretary, "Professor" Henry Cuffe.

**Date:** Friday, March 24, 2006

**Time:** 8:45–10:15

**Room:** Cervantes

**Panel Title:** Renaissance Antiquarianism and the Professions I

**Co-organizers:** Robert W. Gaston, *La Trobe University* and Andrea M. Gáldy, *University of London*

**Chair:** Alina A. Payne, *Harvard University*

**Presenter:** Robert W. Gaston, *La Trobe University*

**Paper Title:** Intruding upon the Antiquary

**Abstract:** The historiography of Renaissance antiquarianism has evolved in interesting ways since Arnaldo Momigliano published his now-classic essay "Ancient History and the Antiquarian" in 1950. This paper attempts a synoptic view of how some historians, art historians, and archaeologists have positioned their disciplines in relation to the diverse manifestations of antiquarianism. In particular it will explore the issue of "amateur" and "professional," which runs silently (and at times noisily) through the modern scholarly literature, bringing into question such issues as the beginnings of modern archaeological method, the linguistic competence of trespassing amateurs, the role of specialized visual knowledge, and the rhetoric of antiquarian discourses. I will argue that the perpetual otherness of antiquarianism, its liminality in relation to "core" disciplines in the humanities, and its passionate, even pathological attachment to the material culture of the past, has facilitated its paradoxical stimulation of the professional disciplines.

**Presenter:** Andrea M. Gáldy, *University of London*

**Paper Title:** Archaeology of the Law: Antonio Agustín's Antiquarian Interests

**Abstract:** In 1541 Antonio Agustín (1517–86) traveled from the Spanish college in Bologna to pursue his legal studies in Florence. There he examined the famous manuscript of Justinian's *Corpus Iuris* kept in the Florentine Palazzo Ducale. Agustín's interest in legal archaeology spurred him on to work on further emendations of classical sources; in his spare time he studied classical remains, working on the systematic analysis of coins and inscriptions. His *Dialogos de medallas inscripciones y otras antigüedades* were published posthumously in Tarragona, the seat of his archbishopric, in 1587. The paper looks at how Agustín combined his legal and antiquarian interests. In particular it will examine how his legal training influenced his views on forgeries of antiquities.

**Presenter:** Lucia Binotti, *University of North Carolina, Chapel Hill*

**Paper Title:** Coins, Jewelry, and Stone Inscriptions: Ambrosio de Morales and the Rewriting of the *History of Spain*

**Abstract:** In 1563 Philip II designated Ambrosio de Morales one of the official Royal Chroniclers. Morales, in his *Cronaca* (1574), undertook the continuation of the *History of Spain*, left incomplete by Florián Pérez de Ocampo. Morales's philological and antiquarian investigations of Roman Iberia and medieval Castile attempted to redefine the coordinates of evidence and authority, attaching great significance to a variety of archeological remains, such as coins, stone inscriptions, onomastica and toponomastica, and, furthermore, everyday utensils and housewares, roads' ancient layouts, old town plans, and building designs. In his treatment of both Roman and medieval history Morales affiliated himself to a group of Italian scholars who emphasized the comparative study of human societies and evolved critical methods for reconstructing events and institutions of the ancient world. By embracing mid-sixteenth-century Italian historical and antiquarian studies Morales reconfigured the practices of the Spanish professional, appointed historian.

**Date:** Friday, March 24, 2006

**Time:** 8:45–10:15

**Room:** Da Vinci I

**Panel Title:** Women in the Public Sphere in Spain and Latin America (1600–1700)

**Sponsor:** Asociación de Escritoras de España y las Américas (1300–1800)

**Organizer and Chair:** Lisa Vollendorf, *Wayne State University*

**Presenter:** Amy Williamsen, *The University of Arizona*

**Paper Title:** Engendering Performances: The Challenges of Staging Plays by Early Modern Women

**Abstract:** Critics have often commented on the impossibility of staging Golden Age plays (*comedias*) written by women, claiming that there is too little dialogue and action for these plays to be “performable.” In this paper, Amy Williamsen will consider the challenges posed in bringing these plays to the stage and will comment on the solutions proposed by four recent productions of works by seventeenth century dramatists from Spain and Latin America: Sor Juana Inés de la Cruz, María de Zayas, and Angela de Azevedo. Clips and production stills will be used to illustrate that a wide variety of techniques can be used to engender successful performance. Furthermore, the presentation will argue that works by these women ultimately challenge us to rethink many of our accepted critical beliefs about the *comedia* and the culture of early modern Spain.

**Presenter:** Oswaldo Estrada, *University of Puget Sound*

**Paper Title:** En ellos procedí con tal modestia: las tretas de Sor Juana en sus villancicos y letras sacras

**Abstract:** In a letter to Núñez de Miranda, Sor Juana Inés de la Cruz confessed that she wrote the short lyrical songs (*villancicos*) only because her superiors required them of her. In these pieces, we find many examples of Sor Juana's exploration of literary technique as well as her engagement with controversial issues. For instance, Sor Juana converts the Virgin Mary into a knight, proposes new versions of the Trinity, and represents church fathers exploring mysteries in a kitchen. This paper proposes that Sor Juana used the form of the *villancico* as a cover for her subversive ideas about gender in the religious hierarchy. This genre propelled Sor Juana to fame and thus, under cover of claims of false modesty, the nun

was able to circulate ideas that otherwise would have been difficult to communicate from within convent walls. This paper will be in Spanish.

**Presenter:** Juan Maura, *University of Vermont*

**Paper Title:** Adelantadas españolas del Pacífico: siglos 16 y 17

**Abstract:** The second expedition of Don Alvaro de Mendaña stands out as one of the most extraordinary journeys taken by early navigators. Traveling to the mythical Salomon Islands, Mendaña began his trip on 10 June 1595 with 378 men and some ninety-eight women and children. The expedition is unusual not only because of the distance traveled and the larger numbers of people on board the ship, but also because of the high number of women who accompanied the explorer. One of those women was Doña Isabel Barreto, Mendaña's wife and, upon his death, the leader and governor of the ship and the expedition. As the leader of one of the longest journeys taken by any Spanish ship in the sixteenth century, Barreto offers a fascinating glimpse into the cultural and gender politics of early navigation, trade, and maritime culture. This talk will discuss Barreto within the larger context of early modern maritime exploration and Spanish imperialism. This paper will be presented in Spanish.

**Date:** Friday, March 24, 2006

**Time:** 8:45–10:15

**Room:** Da Vinci II

**Panel Title:** Religious Belief and Practice

**Chair:** Irving A. Kelter, *University of St. Thomas, Houston*

**Presenter:** Kathryn A. Edwards, *University of South Carolina*

**Paper Title:** Apparitions, Spirits, and Catholic Reform

**Abstract:** This paper examines the response of several theologians in sixteenth- and early seventeenth-century Catholic orders (Jesuit and Discalced Carmelite) to the Protestant assault on the penitential system and, particularly, purgatory. By discarding purgatory from their soteriology, Protestant theologians such as Petrus Thyraeus and Albert de St-Jacques ignored their pastoral obligations and opened the way for greater demonic activity in the world. The discussion of the qualities and significance of ghosts and the distinctions among types of spirits and apparitions by these two rather prosaic products of Catholic Reform reveals more common ways Tridentine doctrines and piety were interpreted and promulgated in early modern Europe.

**Presenter:** Nandra Perry, *California Lutheran University*

**Paper Title:** The Body Disciplined: Catholic Ritual, Courtly Pageantry, and Laudian Reform

**Abstract:** This paper will treat the tensions between naturalism and supernaturalism in representations of ritual and cultic activity in seventeenth-century England as a window onto changing notions of the body as a site of supernatural intervention. It will focus particularly on the anxieties surrounding models of bodily piety found in recusant and Laudian polemic and devotional works. I would like to explore the possible link between ritual (and anti-ritual) strategies articulated in Catholic and Protestant texts (specifically the writings of Laud and his detractors) and those articulated within the equally "ritualized" context of the Carolinian court masque. By looking at the controversies surrounding proscribed traditional practices (such as the Eucharist, the rosary, and the veneration of relics) alongside controversies over Laudian innovations and "Papist" court customs, I hope to shed some light on the changing role of the body in post-Reformation English piety. My goal is to resist overly neat distinctions between Catholic and Protestant, sacred and secular and to explore

the role of Reformation and Counter-Reformation theology and practice in redrawing the boundaries between natural and supernatural in early modern England.

**Date:** Friday, March 24, 2006

**Time:** 8:45–10:15

**Room:** Da Vinci III

**Panel Title:** English Renaissance Drama

**Chair:** Susanne Collier, *California State University, Northridge*

**Presenter:** Sarah F. Williams, *Northwestern University*

**Paper Title:** “Singe the Enchantment for Sleepe”: Music and Bewitched Sleep in Early Modern English Drama

**Abstract:** In 1594 Thomas Nashe published a pamphlet on dreaming titled *Terrors of the Night* in which he warned that the devil, being “most active at night, will one by one assaile [those] in their sleepe.” Jacobean playwrights seized upon the idea of this vulnerable twilight in several dramatic works that appeared at the height of the witch craze in England. Using a combination of song, sorcery, and erotic magic, the witches in these works charm the unsuspecting heroes to sleep with, most commonly, vocal music. Though scholarship on sleep and dreams and the early modern imagination have come to the fore in recent years, serious musicological research into the relationship between witchcraft, music, and enchanted sleep as represented on the early modern English stage is noticeably absent. This paper will examine three English plays — Greene’s *Alphonsus* and *Orlando Furioso*, and Lyly’s *Endymion* — for the potent combination of music, magic, and bewitched sleep.

**Presenter:** Charles C. Whitney, *University of Nevada, Las Vegas*

**Paper Title:** Falstaff, the Plague, and Thomas Middleton

**Abstract:** The plague of 1603–04 marked the close of the era of Elizabethan theatrical mirth best represented by Shakespeare’s Falstaff. In 1604 Thomas Middleton and Thomas Dekker anonymously coauthored a slight volume of plague-related dialogue and tales, *The Meeting of Gallants at an Ordinary*, that contains many hitherto unnoticed echoes of Falstaff’s lines. In the frame story, the festive cheer offered by the wise Falstaffian host provides deep solace to the disoriented survivors of the plague. This work emphasizes the festive mirth of *1 Henry IV* as sustaining social practice and consciousness, validating the play’s grotesque carnivalesque and the festival culture of the Elizabethan theater. Further, the use of Falstaff here is comparable to that in the opening of Middleton’s *A Mad World My Masters* (1605), which places its own project of mirth in relationship to Falstaff and reflects on the passing of the world he represents.

**Presenter:** Judith Haber, *Tufts University*

**Paper Title:** “Old Men’s Tales”: Legacies of the Father in *’Tis Pity She’s a Whore*

**Abstract:** In this essay I reconsider *’Tis Pity She’s a Whore* in relation to its predecessors. I argue that Ford’s play inhabits a masculinized tragic space that it simultaneously criticizes from within, unsettling the categories of masculinity and tragedy, unmasking them as inescapably transgressive and fundamentally fantasmatic. *’Tis Pity* turns *The Duchess of Malfi*’s criticism of *Romeo and Juliet* — of a patriarchal erotics of “unity” in consummation and death — back upon itself, placing Ferdinand’s fantasy once more at center stage, and once more subsuming the Duchess’s female space of pregnancy within the patriarchal sphere. Incest is presented here as enabling the fiction of paternal parthenogenesis, silencing anxieties about fatherhood by effectively eliding the troublesome woman. Thus, while Giovanni’s actions destroy his father, they simultaneously prove him (as he claims) to be an excellent

student and a true son. Ford situates himself in a similar contradictory relationship to his own literary forebears.

**Date:** Friday, March 24, 2006

**Time:** 8:45–10:15

**Room:** Sienna I

**Panel Title:** Objects, Epistemology, and Humor in the Early Seventeenth Century: New Approaches to Galileo I

**Co-organizers:** Paula Findlen, *Stanford University* and Eileen A. Reeves, *Princeton University*

**Chair:** Albert Van Helden, *University of New Utrecht*

**Respondent:** Pamela O. Long, *Getty Research Institute*

**Presenter:** Mario Biagioli, *Harvard University*

**Paper Title:** Boundary-Hopping: From Invention to Discovery and Back Again

**Abstract:** As Galileo moved from the university and the world of engineers to the court and, eventually, to the tribunal of the Holy Office, the style of his argumentation and his writings changed accordingly. The connotation of the objects he discovered, developed, and analyzed changed as well. The telescope went from being a potential military instrument for the Venetian Senate to becoming, just a few months later, an instrument for astronomical discoveries. Similarly, the satellites of Jupiter did not start their life as discoveries (in the modern sense of the term) but rather as the Medicean Stars — “natural monuments” to Galileo’s patrons. A few years later, Galileo reframed them as timekeeping devices to solve the problem of longitude at sea — an invention he could potentially patent. This paper looks at the conditions under which these objects moved between the categories of invention and discovery as a way to problematize the modern conception of invention as applied discovery.

**Presenter:** Paula Findlen, *Stanford University*

**Paper Title:** Galileo’s Laughter: Science in a Comic Mode

**Abstract:** Humor played an important role in the philosophy of the Italian mathematician and astronomer Galileo Galilei. It was an essential tool in the presentation of his ideas in various dialogues and treatises, beginning with such works as the *Dialogue of Cecco di Ronchitti* (1605) and culminating in his infamous *Dialogue* (1632). This paper explores the role of jokes in Galileo’s construction of various arguments against critics of his scientific opinions. It examines the fundamental role of laughter in Galileo’s epistemology and in his presentation of his ideas to multiple audiences. More generally, it explores the meaning of laughter in Galileo’s writings as a means of situating his philosophy in light of Renaissance attitudes towards humor and laughter in the works of such authors as Erasmus, Rabelais, and Castiglione and the reception of such ideas in post-Tridentine Italy

**Date:** Friday, March 24, 2006

**Time:** 8:45–10:15

**Room:** Sienna II

**Panel Title:** Literary Culture in the Villas of Early Modern Italy I

**Organizer and Chair:** Nadja Aksamija, *Colgate University*

**Co-organizer:** Yvonne Elet, *New York University*

**Presenter:** Ann Kuttner, *University of Pennsylvania*

**Paper Title:** Villas in the Mind’s Terrain: Realism and Imagination in the Poetry of Horace and Ovid

**Abstract:** Every son of a “gentleman” in the western Roman Empire, not least Latinate Italy, memorized his Golden and Silver Age Latin poets: archaeologists of Renaissance culture can accept such poetry’s real availability for elite castes. Many Roman poets centered *villegiatura* in their projects: this paper examines Horace and Ovid. Horace’s self-edited four books of *Odes* invite the reader to wander the decorated estates of Horace, and his friends male and female, an itinerary symbiotic with engaged citizenship at the urban court; a Lorenzo de Medici might pen imitation poems and worship physical past at the villa and its Fons Bandusiae “at” Licenza, Ovid’s decorated villa gardens in his *Metamorphoses* — and their often female owners — haunted antiquity as satires on “reality.” In an archaeology of mood, spectatorship, and genre from Bomarzo to the Belvedere Court, Renaissance patrons might look at retro-Roman creations through Ovid’s dark gossamer veils.

**Presenter:** Yvonne Elet, *New York University*

**Paper Title:** The Villa Constructed in Verse: Panegyrics of Villa Medici-Madama in Rome

**Abstract:** Poets since Pindar have claimed to erect buildings with words; this paper examines an early sixteenth-century Neo-Latin panegyric by Francesco Sperulo “constructing” Villa Madama. Designed by Raphael for Pope Leo X Medici and his cardinal nephew Giulio de’Medici, the villa was conceived as the seat of a Medici papal dynasty by the Tiber, and built ca. 1518–27 at the height of Renaissance humanism in the papal curia and Roman sodalities. This paper will focus on Sperulo’s long and detailed poem describing paintings, sculptures, architecture, and landscape. This and other encomia of the Medici villa will be discussed in relation to contemporary villa poems, their classical antecedents, and their literary and rhetorical sources, exploring issues of poetic genre, function, and patronage. The Villa Madama poetry — along with Raphael’s epistolary description of the villa — provides a fascinating case study for the relation of visual and verbal imagery in early modern Rome.

**Presenter:** Tracy Ehrlich, *Rutgers University*

**Paper Title:** Lelio Guidiccioni, Poetic Panegyric, and Villa Culture at the Borghese Court

**Abstract:** Lelio Guidiccioni, a *letterato* in the court of Cardinal Scipione Borghese, was a master in the art of poetic persuasion. Guidiccioni’s role was to entertain visitors to Scipione’s villas, providing learned commentary on the collections and poetic amusements. This paper discusses Guidiccioni’s 1623 panegyric *In Tusulanam Amoenitatem*, whose subject is Scipione’s Villa Mondragone near Frascati. Guidiccioni enjoyed exploring the paragoni of ancient and modern, painting and poetry, and art and nature, all-important to Scipione’s conception of his country villa. In the Tusculan panegyric the georgic and pastoral are joined, as they are in the Mondragone itself. Guidiccioni used poetry to impress upon visitors the symbolic implications of the landscape. This paper argues that in baroque Rome the pastoral was a potent elitist device. Pastoral constructs were employed by Scipione Borghese to declare the newfound stature of his clan, originally Siense lawyers but now a Roman princely house.

**Date:** Friday, March 24, 2006

**Time:** 8:45–10:15

**Room:** Suite I

**Panel Title:** Rethinking Renaissance Rhetoric

**Sponsor:** University of Pennsylvania Medieval and Renaissance Seminar

**Organizer:** Patricia Pender, *Pace University*

**Chair:** Craig Harline, *Brigham Young University*

**Presenter:** Kirsten Tranter, *Rutgers University, New Brunswick*

**Paper Title:** Love's Subjection: The Crisis of Petrarchan Conceit in Raleigh's *Ocean to Cynthia* Poems

**Abstract:** The strange, fragmentary, and unfinished poems that Raleigh composed in the Tower, imprisoned for angering the queen by his secret marriage in 1592, record a crisis of Petrarchan conceit produced by the collision of historical circumstance with poetic form. We must consider the rhetorical strategies of the *Ocean to Cynthia* poems as more than a conventional performance of an inexpressibility topos: these lyrics interrogate the possibilities of employing conceits of erotic subjection when they have taken material form — the poet is not only figuratively but literally imprisoned, humiliated and suffering at the hand of his powerful mistress.

**Presenter:** Patricia Pender, *Pace University*

**Paper Title:** *Mea Mediocritas*: Rethinking Early Modern Women's *Occupatio*

**Abstract:** Statements of apology, humility, and self-incrimination constitute some of the most representative moments in early modern women's writing and have come to occupy a prominent role in scholarship that seeks to document patriarchal oppression in the period. Against a critical tradition that decodes the woman writer's strategies of self-effacement as evidence of her secondary or submissive status, I offer readings that examine the emphatically rhetorical nature of her authorial disavowals. Women's tropes of *occupatio* should be understood less as the acknowledgment of exclusion and the literal assertion of ineptitude than as the very marks of literariness as they circulate among the gendered early modern protocols of textual modesty and authority.

**Presenter:** Lyn Bennett, *Dalhousie University*

**Paper Title:** "Sampson's strength and David's piety": Poetry, Rhetoric, and Interregnum Women

**Abstract:** In his 1640 poem "In Praise of Women in General," Thomas Randolph recognized that women were masters of language, commanding "more rhetoric" than their male counterparts and wielding tongues of "Sampson's strength and David's piety" (ll. 37–40). Unlike Randolph, however, recent scholars tend to neglect women in their discussions of Renaissance rhetoric. In this paper, I show how the work of writers such as Ann Collins, Anna Trapnel, and "Eliza" attests to the value of reading women's poetry in rhetorical terms. Attending to their use of the epideictic, judicial, and deliberative branches of rhetoric promises to broaden our understanding of their place in literary history, confirming in the process that these women were not the neophyte writers they are conventionally imagined to be.

**Date:** Friday, March 24, 2006

**Time:** 8:45–10:15

**Room:** Suite II

**Panel Title:** Erotic Expression and French Petrarchism

**Organizer:** JoAnn DellaNeva, *University of Notre Dame*

**Chair:** Mary Blackwood Collier, *Westmont College*

**Presenter:** Leslie Haygood, *University of Wisconsin, Madison*

**Paper Title:** Veils and Gloves as Fetishized Objects in Petrarch and Scève

**Abstract:** In this paper I propose to study Petrarch and Scève's fascination with the personal belongings of their beloved Laura and Délie, respectively. The reader witnesses a conflict between the spiritual and the carnal (profane) in certain poems from the *Rime sparse* thereby resulting in the fetishization of the beloved's belongings. However, this spiritual conflict does

not exist in the dizains of Scève that treat these same objects. When Scève imitates Petrarch in these dizains, he is not imitating the spiritual conflict, but rather he is imitating the fetish.

**Presenter:** JoAnn DellaNeva, *University of Notre Dame*

**Paper Title:** Ronsard and the “sein verdelet” of Cassandre: Uncovering an Unexplored Italian Source

**Abstract:** Many poems by Ronsard focus on the bosom of his beloved lady, and several use the image of the “sein verdelet.” This expression was given considerable attention by Riffaterre in his *Semiotics of Poetry* and explicated in light of a famous image by Ariosto that describes Alcina’s breasts as “due pomme acerbe.” This paper will offer an alternative Italian source for the image that may have stemmed from Ronsard’s misreading of a poem by Bembo.

**Presenter:** Lance Donaldson-Evans, *University of Pennsylvania*

**Paper Title:** Ronsard’s Gambol: Petrarch and the *Folastries*

**Abstract:** Although Ronsard’s love poetry is usually considered to be a prime example of French neo-Petrarchism, a careful reading of his work reveals an implicit anti-Petrarchan program, of which the *Livret des Folastries* (1553) is a prime element. Yet this anonymous collection of poems has received scant attention from critics. While not overtly anti-Petrarchan in the sense that Petrarch is not explicitly named in the text, the whole agenda of the *Livret* can be read as a subversion of the Petrarchan model. The fact that this work appears so soon after Ronsard’s obligatory (“obligatory” if he were to emulate the popularity of his fellow poets) excursion into the neo-Petrarchan mode in his *Amours* (1552), is extremely significant. With its curious mixture of high and low styles, of Greek erudition and vulgar gauloiserie, the *Livret* represents an implicit but bold challenge to the reigning neo-Petrarchan fashion.

**Date:** Friday, March 24, 2006

**Time:** 8:45–10:15

**Room:** Milan Board Room

**Panel Title:** English Drama, Text, and Emotion

**Sponsor:** Pacific Northwest Renaissance Society

**Organizer:** Paul Budra, *Simon Fraser University*

**Chair:** David A. J. Widmer, *Memorial Sloan-Kettering Cancer Center*

**Presenter:** Joseph Gavin Paul, *University of British Columbia*

**Paper Title:** *Hamlet* and Performancescape

**Abstract:** While the means by which editors engage with issues of performance has become a burgeoning subject for critical examination, the bulk of commentary on this issue tends to focus on the undeniably limited ways that texts can encode for performance. I will shift the discussion away from the incongruities of text and performance to focus instead on editorial efforts to materially represent instances of symbiotic exchange between the two modes of production. With reference to major critical editions of *Hamlet*, I will suggest that in spite of unavoidable levels of distortion and information loss, the history of Shakespearean editing reveals a host of strategies (undertaken with varying amounts of zeal) for harmonizing the edited text with matters of performance. As I examine editorial apparatuses (such as line notes, marginalia, introductions, and appendices), my paper will introduce the notion of *performancescape*, a term that is meant to have spatial connotations analogous to *landscape* or *cityscape* so as to convey the way in which a text represents the dynamic scenes and images of a play in performance.

**Presenter:** Sarah Munro, *University of British Columbia*

**Paper Title:** Dirty Boundaries: Skinless Sex and Transgression in *Titus Andronicus* and *Antony and Cleopatra*

**Abstract:** This paper analyzes the symbolic connection between political borders and the variable boundaries of the body in two texts: Shakespeare's *Titus Andronicus* and *Antony and Cleopatra*. In the first, Shakespeare establishes a thematic connection between Rome's political borders and the boundaries of the bodies of Roman subjects, uniting imagery of foreign territorial conquests with descriptions of rape and misogynistic violence. In the second, he inverts the violent role that sex plays in *Titus Andronicus* to present Antony and Cleopatra's relationship as sensual, liberating, and sexually transgressive. By demonstrating how sexualized bodies reflect imperial landscapes, I argue that Shakespeare interrogates how the plays' social boundaries contain fluid identity categories and privilege the specific Roman quality of masculine *virtus*.

**Presenter:** Paul Budra, *Simon Fraser University*

**Paper Title:** Marlowe's Affective Spectacle

**Abstract:** Thomas Wright argued that "the presence of any visible object, moveth much more vehemently the passion": that spectacle was at once a potent rhetorical device and a threat to humoral equilibrium. Christopher Marlowe, in his dramas, dazzled the Elizabethan audience with the spectacle of caged rulers, emperors chained to chariots, capering devils, and Lucifer himself. These and others of Marlowe's individual spectacles can be analyzed for their ideological import, but what was their affective rhetoric, their humoral threat? This paper will examine the affective innovations of Marlovian spectacle against and within the affective technology of dramatic narrative.

**Date:** Friday, March 24, 2006

**Time:** 8:45–10:15

**Room:** Hilton I

**Panel Title:** The Sidneys and Prose Romance I

**Sponsor:** The International Sidney Society

**Organizer:** Alan Stewart, *Columbia University*

**Chair:** Anne Lake Prescott, *Barnard College*

**Presenter:** Garrett A. Sullivan, *Pennsylvania State University*

**Paper Title:** Affect and Environment in *The Old Arcadia*

**Abstract:** Critical discussion of the passions has focused on the self-constitutive nature of the subject's efforts to regulate the interaction between body and environment. And yet, the passions have the potential to disrupt a monadic, subject-centered model of affectivity. In crossing bodies and environment, the passions can be seen as generating fields of affective energy that both envelop and re- or deconstitute the subject. This essay will consider the passions in terms of both monad and field. Specifically, it will show how Sir Philip Sidney's *The Old Arcadia* both explicitly champions an ethics of emotional control and imaginatively explores the implications of thinking the passions as fields of motion — an exploration that is entirely commensurate with and largely shaped by the text's status as a pastoral romance.

**Presenter:** Wendy R. Olmsted, *The University of Chicago*

**Paper Title:** Tyrannical Flattery and Friendly Persuasion in Sidney's *New Arcadia*

**Abstract:** Sir Philip Sidney's *Countess of Pembroke's Arcadia* (*The New Arcadia*) critically examines the moral-psychological roots of faction and tyranny, locating them in the desire for superior (but unmerited) status. In seeking precedence without regard for prowess or

moral excellence, Sidney's tyrants and flatterers play on rivalrous emotions to manipulate others and to dominate their minds. The only way to obviate such domination, the text suggests, is to get control over one's own psyche and, if pressured by others, to develop a resistant identity. By addressing and listening to the heart, characters achieve independence from hypocrites, flatterers, and tyrants. I show that Sidney draws on Aristotle, Calvin, and Philippe Duplessis-Mornay to represent constitutional and despotic rule within the psyche. I conclude by arguing that for the remedies of civil conversation and friendship, Sidney owes much to Stephano Guazzo's *The Civile Conversation*.

**Presenter:** Alan Stewart, *Columbia University*

**Paper Title:** Arcadian Letters

**Abstract:** Among its many acts of composition, writing, and reading, Sidney's *Arcadia* is notable for its myriad letters: from Philanax's lengthy epistle to Basilius, to Pyrocles' three-sentence note to Palladius; Dorus's importunate pleas to Pamela; the high-flown challenges between Phalantus and Amphialus, and the baser exchange between Clinias and Dametas; and Philoclea and Pamela's letters to the Arcadian nobility. This paper examines these letters in the light of contemporary epistolary theories, the realities of letter-writing culture in the period, and suggests ways for reading out from the *Arcadia's* letters to Sidney's own correspondence, including his letter to Elizabeth opposing her proposed marriage to the duc d'Anjou.

**Date:** Friday, March 24, 2006

**Time:** 8:45–10:15

**Room:** Hilton II

**Panel Title:** Rethinking Late Medieval and Early Modern Misogyny

**Organizer:** Tamar Herzig, *The Hebrew University of Jerusalem*

**Chair and Respondent:** Moshe Sluhovsky, *California State University, Long Beach*

**Presenter:** Nancy Caciola, *University of California, San Diego*

**Paper Title:** Sex, Gender, and Late Medieval Mentalities

**Abstract:** While late medieval mentalities often are characterized as misogynistic, this paper argues that many instances of ambivalence towards women are better understood through the lens of gender rather than through that of sex. We can only understand the apparent contradiction in Jean Gerson's writings on female visionaries, whom he regarded as effeminate, and his support of the "virile" Joan of Arc, by analyzing sex and gender separately. It is likewise useful to distinguish sex and gender when exploring medical writings on the humors. While humoral compositions were ideologically gendered, they were also configured in overlapping patterns at the intersection of sex, gender, and ethnicity, and we must take account of all these factors to understand what these categories meant to medieval people. Thus, this paper is not meant to obviate the utility of misogyny as a category of historical analysis, but to add a layer of nuance to our discussion.

**Presenter:** Tamar Herzig, *The Hebrew University of Jerusalem*

**Paper Title:** The Great Misogynist? Rethinking Heinrich Krämer's View of Women

**Abstract:** Heinrich Krämer's notorious witchcraft tract *Malleus Maleficarum* (*The Witches' Hammer*, ca. 1487) is often regarded as the ultimate manifestation of Renaissance misogyny. Moreover, prominent religious historians have recently argued that Krämer's supposedly misogynistic discussion of women's nature in this book expressed his acute fear of the ascendancy of female mystics in the late fourteenth and fifteenth centuries. This paper

analyzes several hitherto overlooked sources, which disclose Krämer's expressed admiration for contemporary holy women and attest to his active role in spreading their reputations for holiness. It proposes that Krämer's insistence on women's greater proclivity toward witchcraft in the *Malleus* actually went hand-in-hand with his profound appreciation of female spirituality, and thus cannot be dismissed as mere "women-hating." Challenging the traditional feminist view concerning the unequivocally "misogynistic" theoretical origins of the great European witch craze, the paper accounts for the complexity of demonological notions of the female sex at the turn of the early modern era.

**Presenter:** Barbara Diefendorf, *Boston University*

**Paper Title:** Victimization or Agency? Religious Enclosure in Early Modern Catholicism

**Abstract:** This paper originated in problems that continued to puzzle me after finishing my recently published study of women and the Catholic Reformation in Paris. Why was I writing about women who founded nearly fifty religious communities, when women's agency in other places seemed limited to small acts of defiance against a hostile clergy? Did these disparities result from an illusion created by different sources and approaches, or rather from differences in women's social position, political role, and relationship with local authorities? My paper will use these questions to launch a broader discussion of the biases imposed on our interpretation of women's experience. It will argue that the Catholic Reformation did indeed take diverse forms in response to local conditions. However, conceptualizing it as a centrally directed process, whose principal aim was social control, obscures local variations and lay initiatives — foremost among them women's important role as founders and patrons of religious foundations.

**Date:** Friday, March 24, 2006

**Time:** 8:45–10:15

**Room:** Hilton III

**Panel Title:** Renaissance Women and the Law

**Organizer and Chair:** Laura Itkins Stern, *University of North Texas*

**Respondent:** Sally McKee, *University of California, Davis*

**Presenter:** Lynn Laufenberg, *Sweet Briar College*

**Paper Title:** *De facto* and *de jure*: Women, Crime, and the Criminal Courts in Trecento Florence

**Abstract:** Florentine laws regarded women as juridically inferior to men, and restricted women's access to property and their participation in proceedings. However, the criminal law granted them the right to accuse and judged them fully capable of criminal intent. The municipal statutes construed no offense as specifically "female." This analysis of 1,200 cases, prosecuted between 1343 and 1415 in the Podestà's court, indicates that throughout most of this period women sued for and were accused of nearly as wide a range of offenses as men. Women did not enjoy more lenient treatment in proceedings on account of their sex. Thus, the picture of female criminality that emerges here contradicts many common assumptions about gender and crime in late medieval Europe. However, by 1400 women's participation in criminal proceedings declined. This paralleled an expansion in the aims of law enforcement, from simply maintaining "law and order" to increasingly monitoring the citizens' moral conduct.

**Presenter:** Carol Lansing, *University of California, Santa Barbara*

**Paper Title:** "His amasia made him do it": Concubines and Married Women in the Bolognese Courts

**Abstract:** In the late thirteenth century, Bolognese criminal court witnesses often mentioned women they termed a man's *amasia*, *concubine*, or *lover*. The numbers suggest that undowered women did commonly resort to concubinage as a means of support, living with prosperous, unmarried men. What was their fate and that of their children — when the men married? The paper will explore cases in which an *amasia* was blamed for a conflict between husband and wife, often a homicide, to argue for a structural opposition between these two classes of women.

**Presenter:** Annette Baumann, *Gesellschaft für Reichskammergerichtsforschung*

**Paper Title:** Gendered Litigation: Women from Frankfurt am Main and Cologne before the Imperial Chamber Court.

**Abstract:** The Imperial Chamber Court (*Reichskammergericht*) of the Holy Roman Empire, which existed from 1495 to 1806, was one of the two imperial supreme courts for civil law in the early modern period. I recently discovered that not only widows but also married women and daughters could file suits in that court (A. Baumann, *Die Gesellschaft der Frühen Neuzeit im Spiegel der Reichskammergerichtsprozessakten*, Cologne, 2001). After a brief introduction of the workings and importance of the Imperial Chamber Court, I would like to present a quantitative analysis of women as plaintiffs and/or defendants at that court during the sixteenth through eighteenth centuries followed by a qualitative assessment elucidating their professions, the professions of their husbands, and a close look at the women's social positions. The results are illustrated with some examples of litigations.

**Date:** Friday, March 24, 2006

**Time:** 8:45–10:15

**Room:** Hilton IV

**Panel Title:** Rereading Misogyny I

**Organizer:** Julia L. Hairston, *University of California, Rome*

**Chair:** Albert Russell Ascoli, *University of California, Berkeley*

**Presenter:** Letizia Panizza, *University of London, Royal Holloway*

**Paper Title:** Latinity and Gender in Fifteenth- and Sixteenth-Century Italy

**Abstract:** Whether following classical pagan prescriptions or clerical ones of early Christian writers, Italian humanists found St. Jerome's sanctions against a man taking a wife mainly compelling, and only very rarely objectionable. This paper will focus on Jerome's *Adversus Jovinianum* as the seminal text. It contained passages from earlier Greek and Latin philosophers, now lost, and authoritative Biblical ones as well. Generations of humanists plagiarized, condensed, adapted, and translated it for their own invectives against women. Attention will be paid to the few humanists writing in Latin and the vernacular who undermined Jerome's ascetic contempt for the body in a search for a more optimistic anthropology.

**Presenter:** Julia L. Hairston, *University of California, Rome*

**Paper Title:** Boccaccio's *Corbaccio* and the Rhetoric of Misogyny

**Abstract:** For centuries scholars have debated the role of Giovanni Boccaccio's *Corbaccio* within his largely profeminist corpus. This paper offers an alternative reading of the *Corbaccio* which emphasizes the role that rhetoric plays in its discourse and considers the narrative needs and therapeutic value of the text for its protagonists and readers.

**Presenter:** Gabriella Zarri, *Università degli studi di Firenze*

**Paper Title:** Woman in Italian Inquisitorial Handbooks: Francesco Guazzo's Treatise

**Abstract:** This paper deals with the representation of women in one of the most famous Italian inquisitorial handbooks of the Renaissance. It analyzes in particular the *auctoritates* that are at the foundations of the misogynist perspective of the author. Where possible, comparisons with documents and acts of the Congregation of the Holy Office will be offered.

**Date:** Friday, March 24, 2006

**Time:** 8:45–10:15

**Room:** Hilton V

**Panel Title:** The Classical Legacy in Renaissance England

**Organizer:** Jessica Wolfe, *University of North Carolina, Chapel Hill*

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

**Presenter:** Pamela Royston Macfie, *The University of the South*

**Paper Title:** Elegiac Delay: The *Heroides* Allusions in the Close of Chapman's *Hero and Leander*

**Abstract:** In the close of his continuation of Marlowe's *Hero and Leander*, George Chapman issues several allusions to Ovid's *Heroides*. Traditionally, these allusions have been regarded as little more than learned display. This paper argues otherwise. Chapman, I contend, invokes the specifically elegiac precedent of *Heroides* 18 and 19, texts that dally in fantasies and even in fears that necessarily suspend the lovers' tragic telos. Chapman's allusions to the *Heroides* participate in descriptions and asides that delay the surrender of his own narrative to tragic closure. In this, the allusions suggest that Chapman significantly explores Marlowe's rewriting of Ovid, especially as such rewriting challenges certain assumptions of tragedy.

**Presenter:** Melissa M. Caldwell, *University of North Carolina, Chapel Hill*

**Paper Title:** The Advancement of Learning: Cicero's *Paradoxa Stoicorum* and Religious and Philosophic Reform in the Sixteenth Century

**Abstract:** As the first and one of the most frequently published of Cicero's works in the sixteenth century, the popularity of the *Paradoxa Stoicorum* indicates the degree to which the philosopher-orator offered a promising, if vexing, philosophical model for sixteenth-century religious and philosophical writers. The text's appeal to its early modern audience can be explained in part by two prominent themes that would have been as important to the philosophical and religious reform culture of the sixteenth century as they were to Cicero's partially self-defeating venture to transmit Greek philosophy while establishing Roman philosophy. Cicero's struggle to expand access to retracted truths without sacrificing the control of knowledge itself, and his struggle to determine whether self-imposed epistemological limitations can be overcome by a discourse that seems to stabilize knowledge was an attractive, if also disturbing, project to sixteenth-century readers. This paper will examine the sixteenth century's attraction to the *Paradoxa Stoicorum* and to the important ways in which the work wavers between philosophical absolutism and relativity, at once affirming the existence of absolute truths while also undermining the reliability of human perception.

**Presenter:** Jessica Wolfe, *University of North Carolina, Chapel Hill*

**Paper Title:** Chapman's Sceptic Homer

**Abstract:** In the commentary to his late sixteenth- and early seventeenth-century translation of Homer, George Chapman finds Homer to be both an *eirōn* and a "sceptic" writer, or satirist, of the highest caliber. Come find out how Chapman got the idea to regard Homer as

a satirical writer, and why it matters for the history of the reception of Homer in the seventeenth and eighteenth centuries by writers including Milton and Hobbes.

**Date:** Friday, March 24, 2006

**Time:** 8:45–10:15

**Room:** Hilton VI

**Panel Title:** Spenser and Gender

**Organizer:** Mary Ellen Lamb, *Southern Illinois University*

**Chair:** Jean R. Brink, *Henry E. Huntington Library*

**Presenter:** Judith H. Anderson, *Indiana University*

**Paper Title:** Britomart's Armor

**Abstract:** By the end of *The Faerie Queene*, book 3, Britomart, a young woman both vested and invested in male armor, has more fully become a broad and complicated cultural signifier — a vehicle, or metaphor, at once informative regarding, and potentially formative of, cultural conceptions of gender. Britomart's armor is that of a Saxon queen, but armor itself is coded male in Spenser's culture, as is evident whenever Britomart meets a knight with her visor down. Symbolically, Britomart and Amoret's combined silhouette on a single horse at the beginning of book 4 recalls the hermaphrodite in the original ending of book 3. The fortunes of this figure — the complexly gendered precipitate of the House of Busirane in 1596 — make glaringly clear that a simply binaristic conception of gender is no longer adequate: there are four terms, not two, in play. To what extent, in what ways, and with what results is my subject.

**Presenter:** Kelly A. Quinn, *University of Western Ontario*

**Paper Title:** Just Friends? Female Friendship in *The Faerie Queene*

**Abstract:** Female friendship is, Tracey Sedinger notes, “a rare commodity in *The Faerie Queene*.” More surprising than its rarity, however, is its presence at all, given Renaissance skepticism about women's capacity for friendship. Especially in book 4, Spenser entertains the possibility of female friendship. In this paper, I consider how viable female friendship really is. Recent considerations of female friendship in the poem focus on eroticism, driven not only by queer theory, but the poem's fascination with the erotic potential of female friendship. My work complements these studies by approaching female friendship from a different angle. Is there a space for non-erotic female friendship in the poem? Can Spenser conceive of relationships between women grounded in anything other than antagonism or sexual attraction? This study has implications not just for thinking about women's roles and female sexuality in Spenser's poem, but the nature of Renaissance friendship (and Spenserian friendship) more generally.

**Presenter:** Ayesha Ramachandran, *Yale University*

**Paper Title:** Making Science: The Erotics of Spenserian Natural Philosophy

**Abstract:** In the famous preface to his *New Organon*, Francis Bacon issues a call to penetrate further and overcome nature in action by seeking “a way . . . into her inner chambers” — a metaphor of sexual conquest that has now become almost inseparable from the new, empirical scientific method. This paper, however, examines the contest between other possible models for the relationship between male philosopher and female nature that preceded the Baconian paradigm, particularly as they emerge in the work of Edmund Spenser. The rhetoric of eroticism associated with philosophic inquiry derived from two distinct classical traditions: the Neoplatonic and the Lucretian; but while Neoplatonism valorized the occult power of erotic transcendence, Lucretian cosmology celebrated the open

sexuality embodied in Venus. Through a discussion of both these elements in *The Faerie Queene*, I will explore the metaphoric intersections between sexuality and scientific epistemology that produce competing visions of natural philosophic engagement.

**Presenter:** Stephanie Morley, *McMaster University*

**Paper Title:** Fashioning Readers, Fashioning Texts: Reading Britomart Again

**Abstract:** Reading Britomart in book 3 of *The Faerie Queene* as a model reader — that is, as a reader whose reading practice fashions her moral virtue — is not a new critical stance; Britomart looms large in discussions of Spenser's construction of a female readership. This paper will also read Britomart as a reader; however, it does so in order to trace her progress from reader to author. Not content to read Britomart's nurse Glauce as merely a comic figure, I demonstrate that Glauce's version of women's history first teaches Britomart how to read, and second, teaches her how to tell her own history by remaking her own text. I contend that Spenser, working in a patronage system of literary production that placed readers in a position of power over writers and their texts, acknowledges the influence of the reader-as-rewriter and carves out a space for women readers (and writers) in his vision of an epic and national literature.

**Friday, March 24, 2006**  
**10:30 AM-12:00 PM**

**Date:** Friday, March 24, 2006

**Time:** 10:30–12:00

**Room:** Corintia

**Panel Title:** Art and Society

**Chair:** Diane Ahl, *Lafayette College*

**Presenter:** Jutta G. Sperling, *Hampshire College*

**Paper Title:** Carità Romana: Blood Kinship and Milk Kinship in Italian Renaissance and Baroque Art

**Abstract:** Representations of non-maternal breastfeeding were very widespread in Italian art since the Middle Ages. Grammar nursing her students, the Virgin Mary nursing Christ (thus all true believers), wolves nursing mortals, goats nursing Jupiter, women nursing puppies, mermaids nursing each other, wet nurses nursing baby Mary and John the Baptist, saints nursing “spiritual sons,” fathers nursing daughters, and daughters nursing fathers — the list of hybrid, incestuous, miraculous, gender-bending, professional, or metaphoric breastfeeding in European art is long and varied. Mothers nursing their own children had to wait until the Enlightenment to be portrayed on canvas. This talk will analyze the iconography of Cimon and Pero (or “Roman Charity”) in the context of Renaissance debates on kinship. According to Valerius Maximus, Pero, the virtuous daughter of Cimon, an elderly Greek man sentenced to death by starvation, gives a most moving example of filial piety: she breastfeeds him in prison, and eventually achieves his release. How come this motif became so very popular among artists and their audiences especially in the late sixteenth and seventeenth centuries?

**Presenter:** Lisa Pon, *Southern Methodist University*

**Paper Title:** The Madonna del Fuoco and the Urban Spaces of Forlì

**Abstract:** In 1428 the Madonna del Fuoco, a single-sheet woodcut survived a devastating fire to become the center of a cult that reshaped the urban spaces of the city of Forlì by providing ephemeral and permanent foci of attention for civic and religious practices. I explore the changes on Forlì's urban environment effected by the cult of the Madonna del Fuoco,

including the transformation of the site of the 1428 fire into a site of devotion itself; the building and decoration of a chapel for the Madonna del Fuoco in the Cathedral of Forlì in the late sixteenth and early seventeenth centuries; the erection of a permanent column in the city's Piazza Maggiore in the 1630s; and the translation of the Madonna del Fuoco into that chapel in 1636, with the attendant festival book written by Giuliano Bezzi and published by Giovanni Cimatti.

**Presenter:** Jennifer Pendergrass, *Arizona State University*

**Paper Title:** Mercantile Strategies of the *Cortegiana Veneziana*

**Abstract:** This paper discusses purported courtesan portraiture in sixteenth- and seventeenth-century Italy. In this paper I aim to demonstrate the complexity of the *cortegiana* and discredit some of the romanticized notions that surround this individual. I will discuss how her literary production is a form of advertisement that promotes not only her profession but also her intelligence and originality. Veronica Franco's writing will assist in illustrating my ideas not only because of her fame as an accomplished *cortegiana veneziana*, but also because of the great amount of her literature that exists today. Her literary production will then serve to both support and discredit various claims that the numerous sensuous paintings of Renaissance women produced mainly in Venice during the sixteenth century are portraits of courtesans.

**Date:** Friday, March 24, 2006

**Time:** 10:30–12:00

**Room:** Aragon

**Panel Title:** Interpreting Symbols Artistic and Literary

**Chair:** Regine Reynolds-Cornell, *Agnes Scott College*

**Presenter:** Lisa L. Ford, *Yale Center for British Art*

**Paper Title:** Glass, Stone, and Faithfulness: Expressions of Chivalric Loyalty or Authority in Tudor Church Ornamentation

**Abstract:** This paper will serve as a follow-up to the author's exposition at the 2005 conference on the use of the garter symbol in Tudor royal and court portraiture, and on Tudor royal proclamations. This next phase of the study seeks to examine the placement of garter insignia in church windows, on tombs and in coats of arms raised in churches, by the Tudors and their subjects. The analysis will again address whether the Tudors or their courtiers were most assiduous in their use of the symbol, if one can discern garter symbology as an expression of authority or loyalty. This paper will also attempt to identify the earliest church usage and whether the symbol experienced changes in style and fluctuations of use during the course of the Tudor dynasty, as well as attempt to assess the significance of these representations as part of the fabric of the Tudor church.

**Presenter:** Raphael Falco, *University of Maryland, Baltimore County*

**Paper Title:** Women and Genealogy in Michael Drayton's *Poly-Olbion*

**Abstract:** This paper explores the remarkable proliferation of female generative figures in Drayton's chorographical *Poly-Olbion*. All rivers, bays, lakes, and isles are gendered female, and all descend in complicated genealogical trees from important maternal guardians. Despite the hovering presence of Neptune and Albion, the females dominate the narrative. Their power in the genealogical equation cannot be dismissed, and the bond of mothers and daughters overshadows most other charismatic links, definitively affecting the geographical formation of Great Britain. My paper will examine the weight of this genealogical anomaly of female predominance in light of both early modern and current ideals of descent.

Drayton's poem seems to challenge stereotypes of genealogy, often pitting female descent relationships against conventional patriarchal authority. The female figures of the *Poly-Olbion*, in their diversity and influence, deserve a closer look, as does the concept of genealogy in regard to early modern women.

**Presenter:** Diane E. Sieber, *University of Colorado, Boulder*

**Paper Title:** Minotaur/Mestizo: Monstrous Emblems of Miscegenation in the Spanish Golden Age Theater

**Abstract:** This paper examines the function of the monster in the Spanish Golden Age Theater with particular attention to the Minotaur, a hybrid monster that haunts the labyrinths of countless Spanish *comedias*. Associated by Spanish dramatists with multiple monsters of admixture, such as the Hippogriff, the hermaphrodite, the Fury, the Siren, and the Minotaur in particular represented the dangers of *mestizaje* (miscegenation) to a Spanish public anxious to assert its "clean" blood. Drawing upon classical tradition and contemporaneous treatises on the monstrous, Spanish dramatists represented miscegenation as a monstrous threat to the social order. The Minotaur simultaneously attracts and repels, reveals and disguises identities, is sacrificed and goes to ground to reemerge in yet another play. Plays examined in this presentation include Calderon's *La vida es sueño*, *Amar después de la muerte*, and *La hija del aire*, and Claramonte's *El valiente negro en Flandes* and *El nuevo rey Gallinato*.

**Date:** Friday, March 24, 2006

**Time:** 10:30–12:00

**Room:** Barcelona I

**Panel Title:** Frontiers of Renaissance Philosophy and Science

**Chair:** Irving A. Kelter, *University of St. Thomas, Houston*

**Presenter:** W. Scott Blanchard, *College Misericordia*

**Paper Title:** The Cynic Muse: Filelfo's *De iocis et seriis*

**Abstract:** Francesco Filelfo showed an interest early in his career in the teachings of the ancient Cynics, most of which he acquired through reading Diogenes Laertius and the pseudepigraphic Epistles of Diogenes. In a later work of his poetic career, the unpublished *De iocis et seriis* (preserved in ms. Ambros. G 93 inf.), Filelfo continued to voice Cynic teachings, applying the doctrine of free speech to the ambient of the Milanese court in the 1450s. My preliminary analysis of some of Filelfo's epigrams suggests that Filelfo's poems can be interpreted as early instances of anti-courtier literature in the Renaissance, and also as quite bold enunciations of what he termed *cynica libertas* in one of his satires of the late 1440s.

**Presenter:** Ralph Keen, *University of Iowa*

**Paper Title:** The Myth of Progress in the Age of Reason: Classical Atomism and the Concept of Providence

**Abstract:** Democritean-Epicurean atomism was perhaps the last legacy of antiquity before the Enlightenment. According to most accounts, the appeal of classical positivism to the scientific mentality was accompanied by a progressive view of history. However, it is incorrect to identify this sense of progress with classical Epicureanism. In order to preserve a principle of divine agency and order, seventeenth-century atomists turned to the Stoic doctrine of Providence. Gassendi and Descartes both refer sense perception to God, while Boyle's scientific research was never far from polemics against contemporaries who equated nature with deity. The truncated Epicureanism of these scientific thinkers, by the contours of

its truncation, preserved theistic Christianity and thus acted as a counterweight to views of history that would characterize the Enlightenment. While surely rooted in ancient precedent, the idea of progress did not enter the tradition with the atomism with which it is usually linked.

**Presenter:** Peter Kishore Saval, *Harvard University*

**Paper title:** The Voice of No Man: A Platonic Reading of *Twelfth Night*

**Abstract:** This paper's Platonic reading of the voices in *Twelfth Night* examines the relationship between baroque drama and the imparting and partaking of voices in Plato's "mourning plays" in an attempt to imagine the community of "one-of-a-kinds" that drama calls "comedy," and philosophy calls the uncountable excess of being, or "the good."

**Date:** Friday, March 24, 2006

**Time:** 10:30–12:00

**Room:** Barcelona II

**Panel Title:** Packaging Printed Books for their Early Modern Readers

**Organizer:** Martha W. Driver, *Pace University*

**Chair:** Paul V. Budra, *Simon Fraser University*

**Presenter:** Paul J. Patterson, *University of Notre Dame*

**Paper Title:** Chaucer and the Puritans: Identifying an Anonymous Editor in Early Printed Editions

**Abstract:** The 1606 *Plowman's Tale* was anonymously edited by a Puritan who desired to convey a strictly non-conformist viewpoint through the notes to the edition. While there is little evidence for a conclusive identification of the editor, the Harvard copy of the 1606 text contains a handwritten note naming the editor as Anthony Wotton. This paper will examine the overlapping networks of the market for printed books and the intellectual circles within which Wotton was involved in an attempt to provide a clear picture of his influence in the publishing and marketing of early print books, in contemporary religious debates, and his connections to the 1606 *Plowman's Tale*. Wotton was a popular Puritan preacher and held numerous posts that put him in contact with the resources necessary to create and market such a work. In the course of examining Wotton's involvement with the complex networks of early modern publishing in England, I will also comment on the way in which the title page of the 1606 *Plowman's Tale* is constructed to attract a specific reader as well as the way in which the marginal notes employed throughout the text shape the work and the form of the book as a material object.

**Presenter:** M. Leigh Harrison, *Cornell University*

**Paper Title:** William Goddard and Samuel Rowlands: the Art of the Back-Handed Apology (and Other "Merrie" Stratagems) in the Early Seventeenth Century

**Abstract:** Satire walks a fine line between entertainment and insult in any age, often at considerable risk to the satirist. In this paper I wish to investigate a bit further how that line gets negotiated by William Goddard and Samuel Rowlands, two writers whose appropriation of Chaucer and reception of fellow humorists I have researched previously. This paper will help to contextualize Goddard and Rowlands by comparing their works to a small sampling of contemporary printed pieces (which often describe themselves as "merrie") from about 1600 to 1620 or so. Examining them shows how, while engaging in social critique, such writing "fashions itself" as humorous: either to absolve itself from readerly offense, or, puckishly perhaps, to suggest that some readers might have reason to be offended.

**Presenter:** Martha W. Driver, *Pace University*

**Paper Title:** Printed Collections in Transition: *Sammelbände* as Anthologies

**Abstract:** This paper is concerned with the use of woodcuts in *Sammelbände* that are (most usually) thematically related books that have been bound together to form a set. Such collections represent early modern ideas about anthologies and also have much to tell about early binding practice and its history. Pictures may help to determine the ways in which such books were considered or thought of, whether as separate entities or bound to be sold (and read) together, even in cases when the original binding no longer exists or the volumes have been separated. Woodcuts in *Sammelbände* can create unity between disparate texts yet also can serve as visual markers separating them. Their study helps us to recover earlier ideas about thematic relationships between printed texts that may not be readily obvious to a modern reader, as well as to consider early marketing strategies.

**Date:** Friday, March 24, 2006

**Time:** 10:30–12:00

**Room:** Parc I

**Panel Title:** Homoeroticism and the Visual Arts II

**Co-organizers:** Charlotte Houghton, *Pennsylvania State University* and Patricia Simons, *University of Michigan, Ann Arbor*

**Chair:** Michael Rocke, *Villa I Tatti, The Harvard University Center for Italian Renaissance Studies*

**Presenter:** Charlotte Houghton, *Pennsylvania State University*

**Paper Title:** Eros and Erasure in Michelangelo's London *Entombment*

**Abstract:** Michelangelo's London *Entombment* is an image about which a great deal has been left unsaid. Aside from Alexander Nagel, most scholars have dealt narrowly with its attribution, patronage, and provenance. No (written) account has touched upon the erotic charge that circulates among its central figures — its serene, unmarked, nude Christ and androgynous Magdalen and Evangelist. This paper investigates the salvific purpose of this eroticism within the social context of the panel's commission: Rome's S. Agostino, with its congregation of prostitutes and catamites. The *Entombment* intersects with a strain of early modern heretical, largely oral, thought: that John and Christ had been lovers. Ultimately, this paper suggests that the Cinquecento respect accorded Michelangelo was due in part to his daring to visualize, for a society in which male bonding was pervasive, the homoeroticism latent in the metaphors of love on which Christian devotion depended.

**Presenter:** Walter Melion, *Emory University*

**Paper Title:** Eros and Imitation in Hendrick Goltzius's *Life of the Virgin* of 1593–94

**Abstract:** Dedicated to Wilhelm V of Bavaria, Hendrick Goltzius's series consists of variations on the Virgin's beauty, assembled into a canon of regional pictorial erotics, which converts Wilhelm into the object of desire, whom the engraver strives to seduce by staging himself as an epigone of the paragons whose beautiful styles have subdued his heart. Goltzius appears as both seducer and seduced, and the labile image of the Virgin he proffers functions jointly as the instrument that overmasters Wilhelm, inflaming him with desire, and the symptom of love that precipitates the engraver's feats of protean imitation. My paper asks how the dynamic, based on notions of erotic love and friendship, conjoins with the series' meditative function, its aim of sponsoring the votary's love of the Virgin.

**Presenter:** Mary Pardo, *University of North Carolina*

**Paper Title:** Sleeping Women

**Abstract:** This paper examines pictorial and erotic thematics about the state of sleep, arcing from Giorgione's solitary sleeping Venus to Courbet's female couple on the banks of the Seine. Ruminating upon the difference that it makes when sleeping bodies are women, the paper explores the kinds of vulnerability and intimacy exposed by such visual representations, especially in relation to the interchange and interconnectivity between erotic fantasy and sexual materiality, psychic imaginings, and painterly substance. Certain points also relate to the materiality evident in such pious poetics as Bellini's ravishing *Dead Christ*, eyes closed and sagging into the arms of attendant angels.

**Date:** Friday, March 24, 2006

**Time:** 10:30–12:00

**Room:** Parc II

**Panel Title:** Gender and Constructions of Early Modern Childhood II

**Sponsor:** Society for the Study of Early Modern Women

**Organizer and Respondent:** Naomi Yavneh, *University of South Florida*

**Chair:** Naomi Miller, *Smith College*

**Presenter:** Patricia Phillippy, *Texas A & M University*

**Paper Title:** "The Marble of my Childe": Funeral Monuments and Early Modern Childhood

**Abstract:** This paper explores the tomb of Mildred, Lady Burleigh, and Anne de Vere, Countess of Oxford, mother and daughter joined in death in a monument erected by Lord Burghley in Westminster Abbey. Considering the tomb alongside the "Four Epytaphes" attributed to Vere in Soowthern's *Pandora* (1584), and in connection with funeral monuments that include or memorialize children, I argue that material artifacts reflect and supplement textual histories of parent-child relationships in early modern England. Against textual evidence (including the "Four Epytaphes") testifying to the cultural value of sons, the tomb poignantly witnesses the value of daughters within the early modern family. As a public act of mourning and celebration, the tomb illustrates, as few documents of the period do, the bonds between parents and daughters which hope to remedy women's uncertain fortunes as they move from childhood to adulthood, and from life to death.

**Presenter:** Sara Mendelson, *McMaster University*

**Paper Title:** Seventeenth-Century Childrearing in Theory and Practice: Mary Clarke and John Locke

**Abstract:** John Locke wrote of his immensely influential *Thoughts Concerning Education* (1693) that the text was based almost verbatim on letters of advice written to his friend Edward Clarke during the 1680s. Yet Locke had removed all traces of the original three-cornered epistolary discussion, sometimes verging on open disagreement, in which Edward's wife Mary played a major role. As mother of half a dozen offspring, Mary Clarke actively devised and implemented the family's plans for her children's upbringing. Moreover, she was eager to rear her daughters as well as her sons according to Lockian principles of reason and virtue. This paper will restore Mary Clarke's voice to the dialogue between Locke and his friends the Clarks, a voice that reveals a complex household dynamic created by interactions of age, sex, and special personality traits which characterized the diverse collection of children that made up the Clarke family.

**Date:** Friday, March 24, 2006

**Time:** 10:30–12:00

**Room:** Parc III

**Panel Title:** After Lepanto: Martiality and Memory

**Organizer and Chair:** Tracy E. Cooper, *Temple University*

**Presenter:** Bronwen Wilson, *McGill University*

**Paper Title:** Allies and Adversaries: Print, Venice, and the *Teatro della guerra*

**Abstract:** Conflicts with the Ottoman Turks fuelled the production of printed visual imagery in Europe. For Venetians in particular, whose narcissistic relation to the Ottoman Empire was magnified by their proximity and long-standing identification with Constantinople, prints served as a means to negotiate oscillating relations. The potential of printed imagery to forge Western perceptions of the Ottoman Turks has been explored in the context of the Battle of Lepanto, but the continuity of visual conventions in seventeenth-century imagery is less familiar. Focusing on the *Teatro della guerra contra i turchi*, a folio volume that consists of portraits, views of battles, maps of the Adriatic, and panoramas of Constantinople, this paper explores how the Ottoman Empire was visualized a century after Lepanto.

**Presenter:** Helena Szepe, *University of South Florida*

**Paper Title:** Lepanto in Venetian Family Archives

**Abstract:** The dedication of Venetian nobles in selfless service to the state is a central theme of the myth of Venice as an ideal political and social order, ruled by an aristocracy of merit. In theory, Venetians did not promote themselves, or aim for powerful positions, but in practice, civic careers were pursued to create a hierarchy of power and wealth within the closed group of families allowed to take part in governance. Dorit Raines has convincingly argued for the importance of the creation and maintenance of family archives as “instruments in the formation of the Venetian patriciate.” Manuscripts collected in these archives documented a family’s wealth and legitimacy within the patriciate, and memorialized the deeds of exemplary family members. This paper examines the role of paintings in family archival documents to memorialize patrician leadership at Lepanto.

**Presenter:** Iain Fenlon, *University of Cambridge, King’s College*

**Paper Title:** Lepanto: Music, Liturgy, and Memorialization

**Abstract:** In terms of tradition and history, it was inevitable that the victory at Lepanto would be marked by a further expansion of the civic and religious liturgy (*patriarchino*) to accommodate an annual celebration. The main vehicle for this elaboration was a saint with strong local associations, Saint Giustina, Virgin and Martyr, on whose feast-day the victory had taken place. A decree from the Doge and Senate ordered that an annual procession be held from San Marco to the church and convent of Santa Giustina in the north of the city; this involved amplification of the existing liturgy. Within this basic scheme certain variations were possible. It was not uncommon for other churches to be visited in the course of the procession; the church of Santi Giovanni e Paolo became a particular favorite after 1575, when a separate chapel consecrated to the Virgin of the Rosary was established there. This paper explores Venetian deployment of music and liturgy to facilitate the memorialization of Lepanto, considered within the more general phenomenon of cult development and its cultural consequences.

**Date:** Friday, March 24, 2006

**Time:** 10:30–12:00

**Room:** Raphael

**Panel Title:** New Technologies and Renaissance Studies VI: Beyond Technical Access: The Digitized Emblem and the Wider World

**Sponsor:** Centre for Reformation and Renaissance Studies, University of Toronto

**Co-organizers:** Raymond G. Siemens, *University of Victoria*, William Bowen, *University of Toronto*, *Victoria College*, and Stephen Rawles, *University of Glasgow*

**Chair and Respondent:** David Graham, *Concordia University*

**Presenter:** Peter Boot, *Huygens Institut*

**Paper Title:** Digital Scholarship and the Digital Emblem Edition

**Abstract:** The Emblem Project Utrecht (EPU, <http://emblems.let.uu.nl>) will eventually contain digital editions of twenty-five books of Dutch love emblems. It will also host part of the digital scholarship that the emblem editions facilitate. With the increasing availability of digital editions, emblem research will more and more merge with or develop into annotation of these digital editions. I will present a number of studies that use different techniques of referring to emblem fragments stored on the EPU site. In these studies (having for their subject the use of metaphor, aspects of theatricality and performance of self in Otto van Veen's *Amoris divini emblemata* [Antwerp 1615]), the boundaries between article text, digital edition, and electronic index become very blurred indeed. My presentation will highlight this phenomenon and reflect upon it.

**Presenter:** Stephen Rawles, *University of Glasgow*

**Paper Title:** Who Wants Digitized Emblems?

**Abstract:** The world community of emblem scholars is not large: probably fewer than 500 people. The potential interest group is large, if not enormous, since all early modern scholars could gain something from considering the genre. Technology and the current vogue of funding digitization is very agreeable for libraries with large collections, and the Open Emblem initiative should help ensure cooperation, and the avoidance of wheel-reinvention. But digitizers should be asking "Who is it for?" Positively, because the potential user ought to influence how digitization is effected; self-interestedly, because funders are more and more likely to want to know whether this work will benefit more than a restricted number of crusty academics. In considering the wider use of emblems, notably in undergraduate teaching, the paper will also consider the risks of wider dissemination, and the potential distortions resulting from using electronic books rather than the original artifacts.

**Presenter:** Nuala Bennett, *University of Illinois, Urbana-Champaign*

**Paper Title:** Accessibility to Digitized Emblems via the OpenEmblem Portal

**Abstract:** The OpenEmblem Portal is a Web-based portal that was set up for discussion of emblems and digital emblem libraries. Using the NSDL-funded CWIS software, it is now possible to organize all emblem-related materials into one dataset conforming to international metadata standards. I will discuss the most recent implementation and development of the OpenEmblem Portal at the University of Illinois. The portal enables international emblem scholars to annotate and rate emblem resources as well as search through diverse emblem collections from the one site. I will discuss the emblem metadata created at different institutions, which has been harvested using the Open Archives Initiative Protocol for Metadata Harvesting. This metadata has been combined to create a single unified searchable interface to international emblem collections. Lastly, I will discuss the limitations of the portal software as well as some additional portal facilities that we plan to implement for the emblem collections.

**Date:** Friday, March 24, 2006

**Time:** 10:30–12:00

**Room:** Rubens

**Panel Title:** Exemplarity and the Visual Arts in Italy

**Chair:** Frank Michael Fehrenbach, *Harvard University*

**Presenter:** Stephen J. Campbell, *The Johns Hopkins University*

**Paper Title:** Mantegna's Hagiography: Exemplarity and Irony

**Abstract:** Mantegna's Paduan mural cycle devoted to the lives of St. Christopher and St. James can be seen as an attempt to reorganize the *Legenda* tradition of medieval hagiography by submitting it to the requirements of a humanist historiography where episodes are selectively emphasized in accordance with their value as exempla. The stories in the *Legenda* are characterized more by marvels than by exempla: supernatural healings, exorcisms, and repeated recoveries from spectacularly bloody martyrdoms. In earlier Paduan redactions of the lives of the same saints, such moments of wonder are given free rein. Mantegna's frescoes can be seen as a critical reduction of these earlier series, and they pointedly make visible, through quotation, their own transposition of earlier models. The pictorial organization underscores the exemplary value of events depicted; simultaneously, the stylistic language of classical *gravitas*, and the evocation of Padua's classical origins through sculpture, architecture, and military paraphernalia, opens an ironic dimension that creates a dilemma for the beholder, who must assume the enterprise of critical reader. While *all'antica* style is a deployment of signs that allow the legend to be cast in positive exemplary terms, these signs of authority are themselves undermined.

**Presenter:** Kathleen Wren Christian, *University of Pittsburgh*

**Paper Title:** Exemplarity and Renaissance Collections of Antiquities

**Abstract:** In private, meditative spaces in fifteenth-century Italy, pagan texts entered domestic life in part as a trove of exempla to be exploited to a productive end, as a path to personal virtue; in this manner knowledge of exempla put control over the raw matter of antiquity the hands of the individual. As ancient texts took their place next to scripture and the lives of saints, non-doctrinal visual examples also entered the private sphere as the corollary to non-doctrinal reading. This paper will explore how both texts and images served the goal of personal betterment and the gradual accumulation of a treasury of knowledge. It will ask how the inner collection of a varied and broad collection of historical and fictive examples parallels the collection of antique objects, and consider the importance of mendicant preaching and exempla literature in the Trecento for the birth of the *studiolo*. It will also examine the role of humanist historiography and exemplarity in later, large-scale collections of antique sculpture.

**Presenter:** David J. Drogin, *State University of New York, Fashion Institute of Technology*

**Paper Title:** Transitive Exemplarity in Niccolò dell'Arca's Terra Cotta *Lamentation*

**Abstract:** This paper addresses Niccolò dell'Arca's 1460s *Lamentation* in the Bolognese church of SM della Vita to consider how the sculpture catalyzes specific devotional practices, predicated on the viewer's direct involvement with the Passion narrative. Scholars have long recognized that Niccolò's precociously expressive naturalism encouraged intense devotional meditation; it thereby satisfied the exigencies of his patron, the Confraternity of SM della Vita, and provided gender-specific models for appropriate worship and grieving. This paper reconsiders the sculpture and related scholarship to suggest that Niccolò posits the viewer not merely as witness, but rather as necessary protagonist in the Passion narrative. This mandated a particular devotional intensity, but also provided an early model for an artistic practice that was not to become widespread for several decades; indeed, Niccolò's unique integration of the subject and viewer may have affected Michelangelo's similar practice in the early sixteenth century.

**Date:** Friday, March 24, 2006

**Time:** 10:30–12:00

**Room:** Michelangelo

**Panel Title:** Social Capital and Civil Society in Italy and the Netherlands III: Feud and Feudalization in Central and Southern Italy

**Sponsor:** The Society for Confraternity Studies

**Co-organizers:** Mark Jurdjevic, *University of Ottawa* and Nicholas Terpstra, *University of Toronto, Victoria College*

**Chair:** Edward Muir, *Northwestern University*

**Presenter:** Thomas V. Cohen, *York University*

**Paper Title:** Community and Village Conflict

**Abstract:** This paper approaches the political anthropology of a sixteenth-century village, Rocca Sinibalda, which first lost its polity to the curial Cesarini family and then, amidst crisis, reformed it. Rocca Sinibalda had been a commune in miniature, with many of the usual institutions and procedures following the language, forms, and rites of the common Italian-Roman law. In the later 1520s, a new *signore* took possession and pursued a neo-feudal strategy to squeeze the town. When the village council balked, the lord suspended the statutes and reduced peasant institutions to an appendage of the castle. After twenty years, Rocca Sinibalda rebelled, and when the dust settled a Roman judge heard collective and individual grievances in a series of trials that portray the whole story vividly, and that show community as not a thing but as one practice among others, one claim, amidst other claims, laid at special times, and for special ends.

**Presenter:** Gregory Hanlon, *Dalhousie University*

**Paper Title:** In Praise of Reifeudalization: Local Government and Social Capital in Seventeenth-Century Rural Tuscany

**Abstract:** The stimulating book by Robert Putnam and his collaborators on civic traditions suffers from a number of dire defects, both conceptual and empirical. As much as the evolved traditions of participation, the judicious use of hierarchy fostered trust and made local initiatives more successful. Work on fiefs in north-central Italy hints that absentee lords supporting ducal and royal thrones were objective mediators of local quarrels and could safeguard the public weal, as the reality of power shifted from the village and the district towards the dominant cities of the emerging territorial states. Increasingly absolutist monarchs further integrated district elites into an articulated civil society well before the French Revolution introduced the idea of democracy. Rather than see a long gap between Communal Italy and the Unification, fresh emphasis on the early modern period allows us to track the continuities and situate important new developments.

**Presenter:** Christopher F. Black, *University of Glasgow*

**Paper Title:** The Putnam thesis and Problems of the Early Modern Transition Period

**Abstract:** My paper considers non-kinship and non-hierarchical feudal relations in the north and center in the sixteenth and seventeenth centuries: through guilds, confraternities, and clientele systems of mutual benefit. Some challenges might be made to Putnam's suggestion at one point of a "dissolution of the social fabric" as republicanism declined, and support for his idea that old ideals were "transmitted in the form of an ethic of civic involvement, social responsibility, and mutual assistance." For the south it considers to what extent newly promoted confraternities for example could, or could not, under the new Catholic reform create a new mood and different sets of relations, in the absence of a history of guild or

similar non-kinship corporate identities. My reflections and suggestions derive from my closely focused studies of confraternities and philanthropy, and broader books on Italy's social history and on the early modern Catholic Church and religious society throughout Italy.

**Date:** Friday, March 24, 2006

**Time:** 10:30–12:00

**Room:** Dante

**Panel Title:** Renaissance Music

**Chair:** TBA

**Presenter:** Alexandra D. Amati-Camperi, *University of San Francisco*

**Paper Title:** Metagenre or Zipper? The Madrigal-Comedy between Renaissance and Baroque

**Abstract:** Much has been written about the Renaissance madrigal and baroque opera. There is a third secular and dramatic genre, however, the madrigal-comedy, which existed only for about sixty years, straddling the Renaissance and Baroque periods, which has always been summarily and unjustly dismissed. An exegesis is overdue, as many of these works are a catalogue of all available styles and genres at the close of an era, including sections in operatic style, the now-obsolete *cantus firmus*, the secular *strambotti*, and everything in between. Written by and for members of the academy, they often follow the conventions of contemporary social games (see Bargagli's *Dialogo de' giuochi*). They not only synthesize all musical genres available at the time (thus acting as a metagenre) but also connect the Renaissance with the Baroque (the ignored but essential zipper). Representative samples come from two of the most famous: Vecchi's *L'amfiparnaso* and Banchieri's *La barca di Venezia per Padova*.

**Presenter:** Bonnie Gordon, *State University of New York, Stony Brook*

**Paper Title:** Musical Secrets: A Historiography of the Secret Chromatic Art

**Abstract:** Shortly after immigrating to the United States from Nazi Germany, Edward Lowinsky published his theory of the Secret Chromatic Art. He posited that a select group of Netherlandish pieces written in the mid-sixteenth century, with texts and diatonic melodies that had been approved by the Church, contained hidden chromatics and seditious meanings that were hidden from the eyes and ears of the Inquisition. Lowinsky's investment in double meanings and secrets reflects his experience as an exile. The themes of displacement and cultural estrangement parallel issues that Natalie Davis and others have found in the art and writings of scholars and artists who migrated from central Europe to the United States. Lowinsky's analytical framework reflects his intellectual and personal history. He earned his PhD in Heidelberg during the 1930s, surrounded by scholars fascinated with imbuing Renaissance art and music with mysticism and numerology. The dependence of the Secret Chromatic Art on deciphering a system of layered meanings parallels the symbolism and numerology of the Kabbalah. The Secret Chromatic Art opens up questions about ideologies of evidence and interpretation and brings musicology into an important historiographic dialogue.

**Presenter:** Jennifer S. Thomas, *University of Florida, Gainesville*

**Paper Title:** Josquin Des Prez's *Benedicta Es caelorum: Ars Perfecta*

**Abstract:** The most widely-disseminated, long-lived motet of the sixteenth century was Josquin Des Prez's six-voice Marian motet, *Benedicta es caelorum*. Based on a plainchant sequence, the motet demonstrates Josquin's perceptive reading, acknowledgment, and

transformation of the musical essence of the chant. It was arranged for instrumental performance and served as a model for polyphonic compositions by the era's preeminent composers, including Palestrina, Lassus, Morales, Mouton, and Willaert. Several other late Josquin motets possess similar traits — Marian text, canonic realization of the chant in a double *cantus firmus*, and paraphrase of the chant in upper voices — and these works exhibit similar wide-ranging, long-lived source patterns. Josquin's compositional virtuosity may have challenged other composers to test their own imaginations and artistry against his late masterworks. This paper sets forth the dissemination patterns for these works and examines Josquin's compositional techniques in light of his models and emulators.

**Date:** Friday, March 24, 2006

**Time:** 10:30–12:00

**Room:** Medici

**Panel Title:** Early Modern Sephardim: Identity and Community

**Sponsor:** Medieval & Renaissance Studies Society of Israel

**Organizer:** Miriam Bodian, *Touro College*

**Chair:** Ilana Y. Zinguer, *University of Haifa*

**Presenter:** Bernard Cooperman, *University of Maryland, College Park*

**Paper Title:** Continuity or Rupture? The Puzzling Jewish Identity of the Pisan Jewish Community

**Abstract:** Jews were invited to settle in Pisa in 1591 after a twenty-year period during which Jews had been officially excluded from the Medici port. Systematic analysis of the records of this new community reveals that it was overwhelmingly made up of a Portuguese-speaking group with strong roots in Jewish tradition and practice. This is especially puzzling when we recall that Portuguese Jews had been forcibly converted to Christianity *en masse* almost a century earlier. Therefore, we would have expected at least some indication of tension between the values of New Christians raised in a Christian context and the demands of Jewish life in a new setting. In this paper I will examine the structural framework and community-wide institutions of Pisan Jewry during its formative decades, trying to discover evidence of identity formation, conflict, and reinvention of these “reconverted” Jews.

**Presenter:** David Graizbord, *The University of Arizona*

**Paper Title:** Researching the History of Sephardi Childhood in Light of Recent Historiography

**Abstract:** In recent decades historians' fascination with cultural anthropology has yielded fruitful approaches to the history of identity formation. Within the subfields of medieval and early modern Jewish History, scholars have produced important studies of childhood and family life among medieval and early modern Ashkenazi and Italo-Jewish communities, studies consciously informed by anthropological concepts and methodologies. While scholars of Western Sephardi Jews have contributed studies on communal and ethnic formation, they have seldom focused on problems of early socialization. My paper will probe possibilities for weaving insights that the two strands of research on Ashkenazi/Italo-Jewish youth and on Sephardi identity, respectively, have afforded. It will propose key elements of an agenda of research in the history of Sephardi childhood. Via some examples drawn from the experience of seventeenth-century Sephardim in France, Portugal, and the Netherlands, the paper will explore how such an agenda may be applied to concrete historical cases.

**Presenter:** Miriam Bodian, *Touro College*

**Paper Title:** Crypto-Jewish Readings of Catholic Works in Early Modern Iberian Lands

**Abstract:** Inquisitorial censorship meant that crypto-Jews in Iberian lands generally had no access to books with Jewish contents. Members of the crypto-Jewish intelligentsia, however, culled ideas and information that shaped their judaizing from strictly orthodox Catholic works — works such as Pablo de Santa María's *Scrutinium scripturarum* and Fray Luis de Granada's *Símbolo de la fe*. This paper will analyze the ways in which educated crypto-Jews drew subversively from such works, sometimes internalizing post-Tridentine Catholic attitudes at the same time. It will rely on the inquisitorial dossiers of cases tried in Spain, Portugal, and Mexico.

**Date:** Friday, March 24, 2006

**Time:** 10:30–12:00

**Room:** Cervantes

**Panel Title:** Renaissance Antiquarianism and the Professions II

**Co-organizers:** Robert W. Gaston, *La Trobe University* and Andrea M. Gáldy, *University of London*

**Chair:** Patrick N. Hunt, *Stanford University*

**Presenter:** Philip J. Jacks, *The George Washington University*

**Paper Title:** Louis de Montjosieu: A Frenchman's View of Ancient Rome in the Pontificate of Sixtus V

**Abstract:** Very little is known concerning the life of Louis de Montjosieu, save that he served as historian to the court of Henri de Navarre. Shortly after the Holy Year of 1575, which saw an influx of some million foreigners to Rome, De Montjosieu emigrated to Italy and Italianized his name to Ludovico Demonzio. It was under that *nom de plume* that he published the volume *Roma Gallus ac Hospes* in 1585. This rare book falls somewhere between an antiquarian treatise and a guidebook to the city. The title itself alludes to the long French presence in Rome — not as invaders or conquerors, but as honored guests — and he seems to play up the role of French monarchs, most notably, Francis I, for his part in driving the imperial forces of Charles V from Italian soil and thereby restoring security to the papacy and ending the wholesale destruction of its artistic and architectural treasures. Demonzio decodes temporal truths by looking into architectural symbolism through a select group of ruins. I'll discuss Demonzio's unusual method of inquiry, some of the classical texts on which it is based, and some of the earlier graphic reconstructions that he might have referred to.

**Presenter:** Volker Heenes, *Independent Scholar*

**Paper Title:** Jacopo Strada: Goldsmith and Artist, Dealer in Antiquities and Coins, Collector and "Antiquarius Caesareus"

**Abstract:** This paper examines the life and work of the imperial antiquarian Jacopo Strada (ca. 1505/1507–88), who started as a craftsman and artist like many of his contemporaries (such as Enea Vico, Hubertus Goltzius, and Pirro Ligorio) to devote himself only later to the antiquarian profession. Strada, who came from a poor patrician family, managed to connect his interests in art, commerce, society, and the humanities. His breathtaking career brought him to the Imperial Court of Vienna. His wide range of antiquarian knowledge and his commercial success in marketing antiquities were fundamental for his career. He was in contact with many famous antiquarians who made use of his comprehensive collection of drawings of Roman antiquities. His collection is seen as a precursor of Cassiano dal Pozzo's Museo Cartaceo. Nevertheless, he was not renowned for his antiquarian scholarship. Was it a perceived lack of academic rigor or his humble origins that made his colleagues disdain him?

**Presenter:** Kim J. Hartswick, *The George Washington University*

**Paper Title:** Flaminio Vacca and the Topography of Rome

**Abstract:** Flaminio Vacca, noted Roman sculptor and antiquarian, wrote a series of short reports on archeological discoveries and ancient remains that he observed in Rome from his childhood to his fifty-sixth year in 1594, entitled *Memorie di varie antichità trovate in diversi luoghi della città di Roma*. He presented these to Anastasius Simonetta of Perugia, who was compiling a work on Roman antiquities. These observations, although cursory, are valuable documents of archeological activities in Rome in the mid- to late sixteenth century. As such, modern scholars have used Vacca's comments to identify existing structures as well as to understand monuments long since vanished. This paper will explore the reliability of these reports and their application to, particularly, topographical studies of Rome.

**Date:** Friday, March 24, 2006

**Time:** 10:30–12:00

**Room:** Da Vinci I

**Panel Title:** Imagery, Spirituality, and Ideology in Iberia and Latin America II: Relocating the Function of Images

**Co-organizers:** Christopher Wilson, *The George Washington University*, Jeremy Roe, *Metropolitan University, London*, and Marta Bustillo, *National College of Art and Design, Ireland*

**Chair:** Jeremy Roe, *Metropolitan University, London*

**Presenter:** Christopher Wilson, *The George Washington University*

**Paper Title:** Teresa of Ávila vs. the Iconoclasts: Convent Art in Support of a Church in Crisis

**Abstract:** When setting up household in the reformed Carmelite convents that she founded, one of Teresa of Ávila's (1515–82) top priorities was to provide devotional works of art for her nuns, including statues, paintings on canvas, and frescoes. Her writings reveal how she intended for these images to function: they were an aid in mastering the visual method of prayer that she recommended, and they were an essential component of her reform's missionary purpose. While praying for the salvation of those who, in her view, were headed toward damnation — Protestants in Europe and unconverted Native Americans in the New World — her communities' veneration of sacred images would serve as an antidote to perceived iconoclasm among those she called "Lutherans." Teresa's public attachment to images, moreover, fulfilled a strategic function by advertising her orthodoxy to institutional authorities alarmed by her insistence on mental prayer and her controversial mystical experiences.

**Presenter:** Marta Bustillo, *National College of Art and Design, Dublin, Ireland*

**Paper Title:** The Episode of the *Cristo de la Paciencia* and Its Influence in Seventeenth-Century Madrid

**Abstract:** On 4 July 1632 an *auto da fé* took place in Madrid in which several Portuguese converso Christians of Jewish origin were burnt at the stake, accused of having desecrated an image of the Crucified Christ. A religious cult developed to atone for the alleged desecration, and eventually the Capuchin convent of the *Paciencia de Cristo* was built between 1644 and 1651. In the meantime, religious confraternities were created and annual ceremonies staged to commemorate the desecration. The ceremonies had overt political connotations, and were mostly organized by the anti-Olivares camp at court. This paper will analyze the manner in which images of Christ created before 1632 were used in completely new physical and

spiritual settings to support the new devotion and to promote certain political aims. It will also consider the permeability of meaning in religious imagery of this period, by which all images of the Crucified Christ created after 1632 could become, in the eyes of the faithful, embodiments of the *Cristo de la Paciencia*.

**Presenter:** Carolyn Dean, *University of California, Santa Cruz*

**Paper Title:** The Painted Face of the City: Images of Corpus Christi in Colonial Cuzco, Peru

**Abstract:** Among the best-known paintings from early modern Peru are a series of canvases by anonymous indigenous artists depicting the Corpus Christi procession in the city of Cuzco. Portrayed are the descendants of Pre-Hispanic Inka royalty in indigenous regalia, non-Inka indigenes, and Spanish colonial civil and religious authorities. The paintings were originally created for Cuzco's parish church of Santa Ana, which was an indigenous parish located at what was commonly called the face of, or the entrance to, the city. This paper suggests that the location of the parish church — conceptually in Indian territory, but at the threshold of the Spanish city — complicates interpretations of the canvases. I will also consider some indigenous readings of the canvases that may not have been readily apparent to Hispanic viewers.

**Presenter:** Patrick Thomas Hajovsky, *University of Chicago*

**Paper Title:** The Vision, the Patron, His Virgin, and Her Son: Cuzco's Earthquakes and *Memoria Perpetua*

**Abstract:** On 31 March 1650 an earthquake hit Cuzco, Peru, fostering the installation of a monumental *ex voto* picturing the catastrophe in the cathedral. Through text painted in this image, it reports that a miraculous painting, *Nuestra Señora de los Remedios*, had saved the city. The patron, a Spaniard named don Alonso Monroy y Cortés, was celebrated for bringing her miraculous image to Cuzco in 1646. Departing from work of previous scholars, I show how the earthquake painting is informed by Spanish texts central to Madrid and ritual experience central to Cuzco's cathedral. I examine the complex relationships between don Alonso, Cuzco and the Virgin as inscribed into local historical accounts, narrative paintings, and ritual programs before and after the 1650 earthquake. I then examine how the visual narratives provided the foundation for a cathedral chapel dedicated to the Virgin by an eighteenth-century bishop, despite the growing popularity of *Nuestro Señor de los Temblores*

**Date:** Friday, March 24, 2006

**Time:** 10:30–12:00

**Room:** Da Vinci II

**Panel Title:** Staging History: English Renaissance History Plays I

**Organizer:** Hannibal Hamlin, *The Ohio State University, Mansfield*

**Chair:** Arthur F. Kinney, *University of Massachusetts, Amherst*

**Presenter:** Marisa Cull, *The Ohio State University*

**Paper Title:** *Cymbeline* and *The Valiant Welshman*: Jacobean Constructions of Welsh Identity

**Abstract:** This paper will examine two plays, Shakespeare's *Cymbeline* and R. A.'s *The Valiant Welshman*, both produced against the backdrop of the installation of Henry, James I's eldest son, as the Prince of Wales, and both focused on the ancient history of the Roman invasion of Britain. Despite their similarities in subject matter and historical context, these plays treat Welshness in distinct ways. I will argue that the particular staging circumstances of these plays (*Cymbeline* at the Globe, *The Valiant Welshman* at the Fortune) provides a

unique insight into the contemporary perception of Wales and its importance to the English nation, especially at a time when a young and military-minded future king was being endowed with this title. By treating militarism as a distinct feature of Welshness, these plays reveal that Wales was a space easily manipulated onstage to reflect the particular interests of a playing company, its patron, and its audience.

**Presenter:** Vimala C. Pasupathi, *The University of Texas, Austin*

**Paper Title:** Contesting (From) the Margins: Anglo-Scottish History and J. W.'s *The Valiant Scot*

**Abstract:** In this paper I discuss *The Valiant Scot*, a Caroline history play about William Wallace's rebellion in the reign of Edward I. Tracing the play's sources in English chronicles and Scottish popular ballads, as well as its resonances in the 1620s and 1630s, I suggest that *The Valiant Scot* works against the grain of more "official" versions of English national myth-making, staging a history that is unmistakably — and compellingly — British in its scope. Displacing England and its court from the center of events, *The Valiant Scot* focuses on Scottish soldiers and their understanding of themselves as subjects. The play advances a narrative of history that accommodates, rather than subsumes, the idea of an autonomous Scottish state — an idea rooted in the thirteenth-century past, but also in the future military conflicts between England and Scotland during the turbulent reign of Charles I.

**Presenter:** Clifford J. Ronan, *Texas State University*

**Paper Title:** Cleopatra Plays and the *Sophonisba* of Marston: The Early Modern Struggle for Historical Models of Heroic Womanhood

**Abstract:** Modern tastes find strong but sympathetic women characters at a premium in Tudor-Stuart drama. Those stage females who do not suffer martyrdom to patriarchy are martyrs, bitches, or witches, immune to answering passion with real love. What exceptions occur are more often in comedies than tragedies. Between the composition of *Romeo and Malfi*, what great tragic heroine embodies passionate female autonomy except Shakespeare's Cleopatra (the greatest dramatic version of that queen)? One frequently overlooked character — another African queen whose love is also, Dido-like, foiled by Rome — is Marston's Sophonisba. And like Cleopatra, her dignity is enhanced by both the classical setting of her story and its historicity — traits lacking in Dido herself, in Juliet, and to an appreciable extent in the Duchess. Like *Antony and Cleopatra*, *Sophonisba* uses ancient history to call for a rejection of sixteenth-century patriarchy, itself so uncharacteristic of the power of noble Roman women.

**Date:** Friday, March 24, 2006

**Time:** 10:30–12:00

**Room:** Da Vinci III

**Panel Title:** Decolonizing the Past: Renaissance Humanism beyond Western Europe

**Organizer:** Julia Major, *Independent Scholar*

**Chair:** TBA

**Presenter:** Jamie Harmon Ferguson, *Indiana University, Bloomington*

**Paper Title:** English, French, and Polish Versions of a Sixteenth-Century Latin Psalter

**Abstract:** In 1532 Johannes Campensis published *Psalmorum omnium iuxta Hebraicum veritatem paraphrastica interpretatio*. Campensis's paraphrase challenged the received Latin ("Gallican") Psalter through a return to Hebrew *fontes*; nevertheless, Campensis asserts that his version, as a paraphrase, makes no claims upon ecclesiastic authority. The controversial points raised by Campensis's paraphrase — concerning the proper biblical original, the

authority of paraphrase, and the relation between original and version — took on new resonance through translation into the vernacular. Henry de Vocht documents this version's translation into several sixteenth-century vernaculars, but missing from de Vocht's list is a version (ca. 1541) by the Polish Renaissance poet, Mikolaj Rej. Comparison of versions of Campensis's Psalter by Rej, Miles Coverdale (ca. 1534), and Etienne Dolet (1542) illustrates, on the one hand, differing ideas about language and theology in Poland, England, and France, and, on the other, a network of biblical translation that defies modern divisions between Eastern and Western Europe.

**Presenter:** Nina Chordas, *University of Alaska Southeast, Juneau*

**Paper Title:** Thomas Lodge's *A Margarite of America*: English Humanism and the Russian Other

**Abstract:** Thomas Lodge's *A Margarite of America* (1596) uses two fictional capitals, Mosco and Cusco, as markers for actual outposts of early modern European empire: Mosco (Muscovy) represents what Europe fears and loathes, while Cusco (Peru) represents what Europe fears and desires. Unlike Europe's Other in the New World, however, little has been said about Europe's Other in Russia. Yet, from Philip Sidney's "slave-born Muscovite" to Queen Elizabeth's condescending correspondence with Ivan IV (the Terrible) of Russia, English writing of the period manifests uneasy parallels between the absolutist courts of both countries. In *A Margarite*, Protomachus, the Muscovite prince, betrays his humanist upbringing to become a bloodthirsty tyrant, much like his real-life Russian counterpart, Ivan IV. Lodge's Mosco, then, may be read as a commentary on Russia as viewed in contemporary English humanist culture.

**Presenter:** Julia Major, *Independent Scholar*

**Paper Title:** Humanist Rhetoric and Decolonization: A Contradiction in Terms?

**Abstract:** Recently the emblem of the nomad, as theorized by Barker, Braidotti, and others, has promised relief from colonizing nationalisms as a "critical transactional space" of "post-territorialism" in contemporary Europe. Yet nomadism was already a thriving practice in Renaissance Europe, where hundreds of young humanists from Germany and the north pursued the *iter Italicum* southward in search of the New Learning. Of particular interest is the career of the itinerant Welsh humanist Leonard Cox, who early in the sixteenth century translated Melancthon's rhetoric into English. Known as *The Art or Craft of Rhetorycke*, it became the first English treatise on rhetoric. Cox's career took him not to Italy but to Poland, where he matriculated from the Jagiellonian University at Cracow in 1518 and later became rector of boys' schools in Hungary. This paper examines intersections of nomadism and humanism in early modern European settings to assess the ambiguities of decolonization.

**Presenter:** Liliana Barczyk-Barakonska, *University of Silesia*

**Paper Title:** Translating the Woman: Politics of Gender in the English and Polish Versions of *Il Cortegiano*

**Abstract:** This paper discusses strategies used to represent the woman in the sixteenth-century Polish translation by Lukasz Gornicki of Castiglione's *Il Cortegiano*. I explore the terms of absence the translator uses in order to silence the woman as a legitimate interlocutor, in order to fit within the context of Polish Renaissance culture. In contrast, the ideal courtly woman fashioned by Sir Thomas Hoby's English translation of Castiglione endeavors to create the double of the Italian text in the English language. The paper, drawing on broader cultural, social, and political contexts, will explore the rhetorical strategies used to justify the woman's partial absence from Gornicki's text, the diverse ways in which Hoby

and Gornicki structure the courtly ideal of a woman, as well as the means they use to model the female reader for whom the text is to function as a mirror.

**Date:** Friday, March 24, 2006

**Time:** 10:30–12:00

**Room:** Sienna I

**Panel Title:** Astronomy, Magic, and Art in the Early Seventeenth Century: New Approaches to Galileo II

**Co-organizers:** Eileen A. Reeves, *Princeton University* and Paula Findlen, *Stanford University*

**Chair:** Albert Van Helden, *University of New Utrecht*

**Presenter:** Nick J. Wilding, *Columbia University, The Italian Academy for Advanced Studies*

**Paper Title:** Galileo's Idol

**Abstract:** In 1619, Galileo's Venetian friend Gianfrancesco Sagredo sent him his portrait, painted by Gerolimo Bassano. It was hanging on his wall while Galileo wrote Sagredo posthumously into the *Dialogue* (1632), but has been lost since the 1750s. I have recently identified this portrait and will here discuss several aspects of the work: its production, meaning, and social function in the context of Venetian portraiture and early modern friendship.

**Presenter:** Sven Dupré, *Ghent University*

**Paper Title:** A Rubens for Galileo? Galileo and Aguilon on Pictures and Proof

**Abstract:** In 1610 Galileo's telescopic discoveries were in need of authority. While it is generally argued that Galileo's pictures of the newly discovered celestial phenomena did much to contribute to the persuasiveness of his arguments, the diagram of the telescope in *Sidereus Nuncius* would have detracted — so it is argued — from Galileo's attempt to have his telescopic observations appear to be reliable. In this paper, however, I will argue to the contrary that the diagram was central to the reliability of the telescope. Galileo mimicked the authoritative visual style of the Jesuit mathematicians (but quarreled over the use of pictures in mathematical proofs). Aguilonius's *Opticorum libri sex*, which was published in the midst of Galileo's telescopic discoveries, shows that this visual style was constructive in elaborating an image of optics, shared by Galileo and the Jesuit mathematicians, as not only useful for mathematicians, but also of importance for natural philosophers.

**Presenter:** Eileen A. Reeves, *Princeton University*

**Paper Title:** Faking It: Apelles and Protogenes among the Astronomers

**Abstract:** In this talk I will address the importance of the artistic personae adopted by Galileo Galilei and his rival, Christoph Scheiner, S.J., during the course of their quarrel over the sunspots in 1612–13. Having chosen to publish his work under the pseudonym of Apelles hiding behind the canvas, Father Scheiner presented an irresistible target for Galileo, whose references to “il finto Apelle” routinely underscored all that was false, inadequate, and wholly inappropriate in the association of this Jesuit astronomer with the greatest artist of antiquity. I will focus in particular on the intellectual and artistic expectations raised by the contested pseudonym, especially in Venice and Padua, before turning finally to the several allusions made throughout the quarrel to a shadowy “Protogenes.” In the latter part of this paper I will propose a historical identity for “Protogenes,” and situate his contribution within the context of the astronomical debate.

**Date:** Friday, March 24, 2006

**Time:** 10:30–12:00

**Room:** Sienna II

**Panel Title:** Literary Culture in the Villas of Early Modern Italy II

**Organizer and Chair:** Yvonne Elet, *New York University*

**Co-organizer:** Nadja Aksamija, *Colgate University*

**Respondent:** Richard J. Tuttle, *Tulane University*

**Presenter:** Cammy Brothers, *University of Virginia*

**Paper Title:** Poggio Reale and the Literary Culture of Mediterranean Gardens

**Abstract:** Literary accounts of the destroyed Neapolitan Villa of Poggio Reale emphasize the sensual aspects of its garden: its waters, flowers, and fruits. My paper argues that these responses may be best understood within the geographical and historical context of the Mediterranean. Although the impact of Islamic gardens of southern Spain on Poggio Reale has been noted, the shared literary and cultural traditions of the Italian and Islamic garden traditions generally are not. Islamic gardens and the poetry surrounding them are typically interpreted in relation to Koranic descriptions of paradise, which, while pertinent, obscure other levels of secular meaning. In considering parallels and relations between the literary culture of Italy and Muslim Spain, my paper will argue that it is through this wider Mediterranean lens that it becomes possible to see the “Islamic” aspects of Poggio Reale’s gardens not simply as foreign imports but as a reflection of a joint heritage.

**Presenter:** Christopher Pastore, *University of Pennsylvania*

**Paper Title:** *In Laude della Fumane*: Veronica Franco and the Gardener’s Art

**Abstract:** In the 1570s Veronica Franco composed a poem describing her lover Marc Antonio Della Torre’s villa in the Valpolicella. Her poem, “In Laude di Fumane,” identifies a role for beauty in a Veronese landscape valued for agriculture. According to Franco, the “flowering” beauty of the serrated hills, *bel prato*, and a *fiorito amenissimo giardino* paid “sweet tribute” to the “hand” of the *giardinier*. Thanks to the gardener’s art, the “cultivated trees” and “green mantle” “ornament” the garden. For Franco, these natural elements, touched by the “hand” of the gardener, transformed the lands around the Villa Della Torre into a garden in which “art does not surrender before the boasting of nature.” This paper will look more closely at Franco’s ekphrasis, the paragone between art and nature in early modern garden history, and the roles of Nature and artifice in the Renaissance villas of the Venetian terraferma.

**Presenter:** Amanda Lillie, *University of York*

**Paper Title:** Fiesole: *Locus Amoenus* or Penitential Landscape?

**Abstract:** This paper examines historic perceptions of Fiesole, questioning the widespread interpretation of the Villa Medici as a paradigmatic *locus amoenus*, and presenting new evidence for an alternative religious or sacralized view of the Fiesole hillside, as a Thebaide landscape for the pursuit of what Saint Jerome termed “sancta rusticitas.” The text of Giovanni di Cosimo de’ Medici’s unnotarized will is the starting point for this investigation, imbuing Fiesole with a cultlike status and treating its convents, hermitages, and churches like a compressed version of a pilgrim’s itinerary or perhaps a holy mountain. The broader aim here is to challenge the restrictive notion of villas as purely secular environments and draw together habitually separated religious and secular functions and conceptions.

**Date:** Friday, March 24, 2006

**Time:** 10:30–12:00

**Room:** Suite I

**Panel Title:** The Forms and Functions of Memory in Sixteenth-Century France

**Organizer:** Andrea Frisch, *University of Maryland, College Park*

**Chair:** Timothy Hampton, *University of California, Berkeley*

**Presenter:** Andrea Frisch, *University of Maryland, College Park*

**Paper Title:** Montaigne's Memories

**Abstract:** This paper considers Michel de Montaigne's complex attitude towards memory in the historical context of the French Wars of Religion. In "Des menteurs" Montaigne is careful to distinguish between a sterile *mémoire* and a critical *entendement*; yet, when he concedes that he has a bad memory, his discussion revolves around ethics. His "défaut naturel," he insists, should not be construed as a "défaut de conscience." As dismissive as he is of the epistemological potential of memory, then, the essayist is deeply committed to its ethical function. This is especially apparent in "De la gloire," where Montaigne underlines the arbitrariness of historiography by asking whether anyone will remember the civil wars of his time. Posed at a moment when his king was ordering that the very memory of the wars be effaced, Montaigne's question constitutes an ethical challenge to the increasingly ideological historical memory endorsed by the French monarchy.

**Presenter:** Nicolas Russell, *Smith College*

**Paper Title:** The Role of Collective Memory in La Popelinière's and Le Roy's Historiography

**Abstract:** The modern notion of collective memory, introduced by Maurice Halbwachs in the 1920s, differs greatly from the most typical articulations of collective memory in the early modern period. Early modern collective memory is typically tied to ethics rather than identity and is often indistinguishable from history rather than being defined in opposition to it. It most often takes the form of examples that serve as models for ethical behavior. This paper will analyze the way that this early modern collective memory shaped two very different sixteenth-century historiographical works: La Popelinière's *L'idée de l'histoire accomplie* and Le Roy's *De la vicissitude ou variété des choses en l'univers*. La Popelinière seeks to describe the ideal form of historiographical discourse, whereas Le Roy seeks to understand the rise and fall of civil society. Despite their differences, these two works place a similar notion of collective memory at the center of their theoretical enterprise.

**Presenter:** Marian Rothstein, *Carthage College*

**Paper Title:** Remembering the Androgyne

**Abstract:** The point of the story of the Androgyne in Plato's *Symposium* is the remembered originary state to which we, its separated halves, are ever again drawn. Lina Bolzoni has taught us that not only is memory selective, it is also necessarily accompanied by forgetting, as Renaissance intellectuals dealing with the Androgyne demonstrate. Plato's account allows for all possible homo- and heterosexual combinations of the Androgyne, although the male-male pairing is considered the most commendable. As conscientious readers of Plato's text, Renaissance Platonists, such as Ficino and Louis Le Roy, construct their Christianizing interpretations of the *Symposium* in a complex of remembering and forgetting this awkward detail. Others, perhaps less-careful readers of Plato overall (such as Jodelle), register all three combinations. This paper will consider the triad of possibilities of the recombined Androgyne as a locus of selective memory and, focusing on France, examine how Renaissance writers dealt with it.

**Date:** Friday, March 24, 2006

**Time:** 10:30–12:00

**Room:** Suite II

**Panel Title:** Poetry as Historical Evidence

**Co-organizers:** Serena Ferente, *European University Institute, Florence* and Massimo Rospocher, *European University Institute, Florence*

**Chair:** John Najemy, *Cornell University*

**Respondent:** Deanna M. Shemek, *University of California, Santa Cruz*

**Presenter:** Serena Ferente, *European University Institute, Florence*

**Paper Title:** Angevin Nostalgia in Fifteenth-Century Italy

**Abstract:** The Angevin monarchy had been a political and cultural pole in Italy for almost two centuries, when in 1443 René of Anjou lost the crown of Naples and most of the dynasty's influence on Italian politics. The myth of the Angevin dynasty, after decades of decline, seemed then destined to oblivion. It is nevertheless possible to detect in some fifteenth-century literary, and especially poetic, sources a theme that can be named *Angevin nostalgia*. The diffusion and persistence of this theme until the end of the fifteenth century reveal that the Angevin myth outlived the eclipse of Angevin propaganda and kept reemerging in moments of crisis. The old myth had been in fact recombined and absorbed into a relatively new ideological framework, which offered a common reference to various political groups opposing the dominant regimes.

**Presenter:** Benoît Grévin, *Ecole Française de Rome*

**Paper Title:** Quoting and Using Poetry in the Italian *Ars Dictaminis* (Thirteenth-Fourteenth Centuries)

**Abstract:** The elaborate prose-writing art known as *ars dictaminis* remained throughout the thirteenth and fourteenth centuries a major medium of formal communication in Italy. In the most refined forms of this language, such as the *stylus aulicus* of the Sicilian chancery of Frederick II and his later imitations, the quoting and echoing of poetic authorities such as Lucan, Ovid, and Horace, appears to be the norm. This phenomenon cannot be fully appreciated, unless we take into account the vast range of its cultural implications: from education to historiography, official exigencies, and political ideology. The use of poetic quoting in the prosaic *ars dictaminis* appears to be at the very center of the problems concerning the study of the Italian *ars dictaminis* and its transition towards humanism. How can poetry serve as a foundation for a prosaic language symbolically and practically bound with notaries, politics, and justice?

**Presenter:** Massimo Rospocher, *European University Institute, Florence*

**Paper Title:** Julius II and Bologna: Between Prose and Poetry, Rhetoric and Reality

**Abstract:** Julius II's military campaign against Bologna in 1506 was the first stage in restoring papal authority in the Papal States. During the campaign, several literary texts were composed and published to narrate this event, among them a pamphlet in prose, *Historia de la expeditione Bolognese*, and a poetical miscellany, *Sonetti e capitoli in laude de papa Iulio*. Nowadays many historians recognize the importance of literature as a primary historical source for analyzing concepts and ideas, attitudes contained in the production and reception of these literary works. It seems that this is valid for prose but not for poetry, because usually "historians do not read poetry." This paper is thus an inquiry on method since it deals with the question of how to use poetry as historical documentation. Through the comparison of two contemporary literary texts regarding the same historical event, the intention is to illustrate how it is possible to draw from poetry a historical analysis that cannot be extracted from straightforward prose.

**Date:** Friday, March 24, 2006

**Time:** 10:30–12:00

**Room:** Milan Board Room

**Panel Title:** Of Beds and Begetting

**Sponsor:** Pacific Northwest Renaissance Society

**Organizer:** Patrick Finn, *St. Mary's University College*

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

**Presenter:** Adrienne Eastwood, *San Jose State University*

**Paper Title:** Between Wedding and Bedding: Shakespeare's Use of the Epithalamic Convention

**Abstract:** This paper examines the festive customs associated with Elizabethan marriage rites and traces their application on the early English stage. Specifically, I examine what I term an *epithalamic convention* in early English drama: that is, the events or circumstances that occur between the marriage ceremony and its consummation as they are represented on the Elizabethan stage. By using the term *epithalamic*, I reference the particular cultural associations surrounding wedding rituals, including poetic, popular, and classical correspondences. This analysis compares Shakespeare's use of this convention in several of his comic plays with the various approaches employed by his contemporaries.

**Presenter:** Stephen Guy-Bray, *University of British Columbia*

**Paper Title:** The Work of Art in the Age of Human Reproduction

**Abstract:** When people speak and write of where texts come from, they often resort to the reproductive metaphor according to which the author is the father or mother of the book. Understanding textual production as being like sexual reproduction has the unfortunate effect of bringing texts under the same regulatory regime as the officially-sanctioned forms of sexuality enabled by marriage and thus ruling out the possibility of alternative modes of reading (and sexuality). I want briefly to discuss two Renaissance texts: Christopher Marlowe's *Hero and Leander* and John Fletcher and William Shakespeare's *The Two Noble Kinsmen*. In the first, Marlowe questions the social harnessing of sexuality for use by giving some sense of what is lost in the conventional regulation of sexual expression. In the second, Fletcher and Shakespeare make use the reproductive metaphor to describe the origins of their text, but only, as I shall argue, to demonstrate its limitations.

**Presenter:** Erin Murphy, *Boston University*

**Paper Title:** *Paradise Lost* and the Politics of Begetting

**Abstract:** After the execution of Charles I, many royalist pamphleteers charged those responsible with parricide, insisting upon the coincidence of father and king. This paper will consider how Milton's explicit rejections of the royalist conflation of the family and politics in his anti-monarchic tracts of the sixteen-fifties shed light on the incestuous birth scenes of Sin and Eve in *Paradise Lost*. I argue that the structural and affective differences between these scenes suggest that Milton is struggling with a new imagining of kinship, one that does not erase familial connections but relocates them in relation to a political world. By discussing select passages from Milton's anti-monarchic tracts in relation to the birth scenes of Sin and Eve, this paper will argue that Milton uses poetic form to expose and combat the epistemological errors of monarchy.

**Date:** Friday, March 24, 2006

**Time:** 10:30–12:00

**Room:** Hilton I

**Panel Title:** Episodi di critica filologica, cultura antiquaria e politica a Roma tra Eugenio IV e Leone X

**Sponsor:** Roma nel Rinascimento

**Organizer:** Paola Casciano, *Università degli Studi della Tuscia*

**Chair:** Patricia Osmond, *Iowa State University*

**Presenter:** Paola Casciano, *Università degli Studi della Tuscia*

**Paper Title:** Lorenzo Valla tra Napoli e Roma

**Abstract:** Tutta la milizia culturale del Valla fu accompagnata da violente diatribe, dovute all'incapacità di buona parte dei contemporanei di intendere il valore rinnovatore e la carica rivoluzionaria del suo pensiero scientifico. L'attenta rilettura di un suo scritto consente di fare nuova luce sull'episodio più drammatico della vita dell'umanista: l'accusa di eresia del 1444.

**Presenter:** Anna Modigliani, *Facoltà di Conservazione dei Beni Culturali*

**Paper Title:** I pontefici e la *Constantini donatio* del Valla

**Abstract:** Dopo la pubblicazione del *De falso credita et ementita Constantini donatione* di Lorenzo Valla (1440), che segnò una forte spaccatura tra l'umanista ed Eugenio IV, i suoi successori assunsero atteggiamenti differenti nei confronti di quel falso che per secoli aveva autorizzato l'esercizio del potere temporale da parte dei papi. Le scelte di Niccolò V, Pio II, e Paolo II rispondono non solo a sensibilità diverse rispetto alla questione, ma anche a differenti contingenze politiche.

**Presenter:** Paola Guerrini, *Regional Centre of Documentation*

**Paper Title:** Le illustrazioni degli incunaboli romani di antiquaria

**Abstract:** A partire dal 1467, anno di pubblicazione delle *Meditationes* del cardinal Torquemada, primo incunabolo illustrato stampato a Roma, si verifica un aumento progressivo delle edizioni corredate da incisioni, che nel 1500 raggiungono il 60% Della produzione totale. I testi di antiquaria sono tra i più riccamente illustrati. Le xilografie dei *Mirabilia urbis Romae*, dei *Priscorum heroum stemmata* di Thomas Ochsenbrunner e degli *Epigrammata* del Mazzocchi riflettono un modo di vedere i monumenti pagani e cristiani dapprima carico delle suggestioni e delle fantasie medioevali e poi sempre più aderente al nuovo gusto archeologico maturatosi a Roma in quegli anni.

**Presenter:** Francesca Niutta, *Biblioteca Nazionale Centrale di Roma*

**Paper Title:** Gli *Epigrammata antiquae urbis* di Giacomo Mazzocchi (Roma, 1521)

**Abstract:** Le passeggiate romane offrivano alla vista in qualsiasi "rione" resti antichi e abbondanza di iscrizioni che avevano già stupito il Crisolora all'inizio del '400 e crearono uno specifico filone di sapere antiquario, l'epigrafia, che venne presto utilizzata per ricostruire la storia di Roma antica. Nel 1521 il libraio-editore Giacomo Mazzocchi compose la maggiore raccolta epigrafica, indicando i possessori delle iscrizioni e disegnando implicitamente una mappa delle raccolte antiquarie romane.

**Date:** Friday, March 24, 2006

**Time:** 10:30–12:00

**Room:** Hilton II

**Panel Title:** Reading Spenser

**Chair:** Alan Stewart, *Columbia University*

**Presenter:** Elliott M. Simon, *University of Haifa*

**Paper Title:** Why Are There No Heroes? Spenser's Sir Artegall (*The Faerie Queene* 5) and Cervantes's *Don Quijote*

**Abstract:** The hero may have a thousand faces as a defender of divine powers, a social benefactor, and a purveyor of the highest cultural values manifesting human excellence in noble achievements. Why are the refashioned classical heroes and medieval chivalric warriors in the Renaissance rendered in terms of ambiguous performances of heroic action? Edmund Spenser's heroes must labor in "endlesse worke" and Miguel Cervantes's hero suffers the folly of his "well-intentioned heroic madness." Allegory, satire, or tragedy cannot redeem the hero from his degraded status. The renaissance hero (including those of Shakespeare and Marlowe) reveals a pageant of human inadequacies, perpetual suffering, and temporal achievements in which the hero's subjective assertion of noble values is defeated by the mendacity of societies that denigrate all forms of heroic aspirations.

**Presenter:** Lina Perkins Wilder, *Carleton College*

**Paper Title:** Allegorizing Memory on Stage and Page: *Lingua* and the *House of Alma*

**Abstract:** This paper focuses on the singular transformation of the figures of Memory and Remembrance (or Eumnestes and Anamnestes) from Spenser's *House of Alma* to Thomas Tomkis' play, *Lingua* (1607). The allegory, which draws on the early modern art of memory, is the same in both works: Memory is an old man whose page, Remembrance, helps him find things that he has lost. In Spenser, their relationship is harmonious, but in *Lingua* Remembrance takes on the characteristics of the rebellious servant who plagues early modern English drama. Instead of willingly fulfilling all of Memory's commands, he complains, dawdles with another page, Mendacio (Lie), and blames his faults on Memory's other page, Oblivio. I will suggest that Tomkis's revision of Spenser's allegory reflects the enormous pressures placed on the faculty of memory by theatrical performance in the period. The depiction of remembering on the early modern stage as potentially rebellious is a corrective to the view that memory in the period was viewed solely as a force for order.

**Presenter:** John D. Staines, *Earlham College*

**Paper Title:** "She swelt / For passing ioy, which did all into pittie melt": Pity and the Authority of Women's Passions in Spenser's *Faerie Queene*

**Abstract:** Book 5 of Spenser's *Faerie Queene* culminates in an attack upon pity, with Artegall — once imprisoned in women's clothing for foolishly feeling pity for the beautiful but cruel Radigund — successfully combating the pity that Arthur and Mercilla feel for the disgraced Duessa. The allegory is usually and correctly read as Spenser's criticism of Queen Elizabeth's pity for Mary Queen of Scots, and scholars from traditional Christian critics to recent academic feminists have identified here Spenser's larger misgivings towards female monarchs and women's power in general. However, this scene is not Spenser's only comment on pity, a passion that he (following Chaucer, among others) identifies as both female and noble (or gentle). My paper aims to rescue the political value of pity and female passions from Artegall's masculine attack upon them. I will do so by examining how Spenser's book 6 uses romance — the Salvage Man who learns to feel pity, the lost babe saved by pity and restored in a scene of pity — to reestablish the authority of pity and passions commonly gendered as female.

**Date:** Friday, March 24, 2006

**Time:** 10:30–12:00

**Room:** Hilton III

**Panel Title:** "Silent Rhetoric," "Dumb Eloquence": The Rhetoric of Silence in Early Modern English Literature

**Sponsor:** Centre de Recherches Epistémé

**Organizer:** Christine Sukic, *Université de Bourgogne*

**Chair:** Tanya Pollard, *Montclair State University*

**Presenter:** Christine Sukic, *Université de Bourgogne*

**Paper Title:** Samuel Daniel's Silent Rhetoric: "things uttered to my selfe, and consecrated to silence"

**Abstract:** In his first edition of *The Complaint of Rosamond* in 1592, Samuel Daniel reveals his ambivalent attitude toward the act of publishing, when he claims in his dedicatory letter to the Countess of Pembroke that he had never intended to "appeare so rawly in publique." This assertion is contradicted by the publication of his subsequent works, as well as their reprints during Daniel's life. However, at the time when Daniel was summoned before the Privy Council to be questioned on his play *Philotas* (1605), he wrote a letter to Robert Cecil in which he expressed his desire to withdraw from the world. This paper explores Daniel's attitude toward his status as a poet, in light of his comments on his literary career, and his references to the meaning of silence in his writings.

**Presenter:** Charlotte Coffin, *Université Picardie-Jules Verne*

**Paper Title:** "To see as I have seene": Thomas Heywood's Dumb Shows

**Abstract:** Although Thomas Heywood is described as the most prolific playwright of his time — himself claiming that he had "an entire hand or at least a main finger" in 220 plays (*Preface to The English Traveller*, 1633) — he is not the most copious in terms of style. Whereas he was celebrated as a "Shakespeare in prose" in the Victorian era, the greatest compliment that modern critics pay to his verse is that "it never gets in the way" (Barbara Baines, *Thomas Heywood*, 1984). Perhaps this is because the playwright puts the visual qualities of his art before rhetorical virtuosity, and theorizes drama as an art of action. This paper will address Heywood's silent rhetoric of visual and theatrical effects in his mythological plays and civic pageants, as well as its theoretical definition in the *Apology for Actors*. In particular, it will discuss the heavy emphasis laid on the dumb show, and try to define Heywood's particular approach to the spectacular.

**Presenter:** Anne-Marie Miller Blaise, *Université de Versailles-Saint-Quentin*

**Paper Title:** "The verse be somewhat scant": Rhetorical Silence in George Herbert's *The Temple*

**Abstract:** Following in the footsteps of Saint Augustine, George Herbert seems to have entertained an ambivalent relationship with the discipline of rhetoric. While appointed to the position of public orator at Cambridge, Herbert was also a poet of few words for whom silence was a positive value. *The Temple* testifies to a double Augustinian heritage: on a poetical level, it reflects the typical opposition between solid and inflated eloquence; on a theological level, it gives preference to the internal over the external. Herbert's constant effort to make his verse "dumb and mute," the humble abrogation of his own art should not, however, always be taken at face value. The silencing of the poetical voice is in fact itself a rhetorical tool designed to give the reader an intimation of God's way of speaking to mankind. The eloquence of God — who is described in "Denial" as "silent ears" — is dumb, or at least inaudible for men. Furthermore, by making silence a major component of his poetry, Herbert substitutes the visual for the verbal, attributing to his verse the ever more convincing powers of the image.

**Date:** Friday, March 24, 2006

**Time:** 10:30–12:00

**Room:** Hilton IV

**Panel Title:** Rereading Misogyny II

**Organizer and Chair:** Julia L. Hairston, *University of California, Rome*

**Presenter:** Lynn Westwater, *University of Chicago*

**Paper Title:** Joking About Women's Souls: An Early Modern Controversy

**Abstract:** This paper will examine an anonymous late sixteenth-century Latin treatise, translated into Italian in the mid-seventeenth century, that charged that women had no souls. The treatise several times disavows the obvious misogyny of this charge, claiming instead that it merely mocked the dangerous religious discourse of the Anabaptists. The paper will consider to what extent the treatise can be taken as a "joke" by looking at the tensions in the text and in the responses to it, including one by seventeenth-century Venetian nun Arcangela Tarabotti.

**Presenter:** Andrea Baldi, *Rutgers University, New Brunswick*

**Paper Title:** Casting Woman as Abject: Giuseppe Passi's *Dei donneschi difetti*

**Abstract:** This paper explores the citational palimpsest of Passi's *Dei donneschi difetti* (1599), whose publication provoked Lucrezia Marinella's pointed response, *The Nobility and Excellence of Women and the Defects and Vices of Men* (1600). Passi's unrelenting slander of women's behavior and moral failings follows from classical literature and philosophy, as well as from patristic texts and Catholic exegesis and sermons. The author fashions a misogynist discourse of suspicion and denigration: fueled by duplicity, incontinence, and excess, womanhood poses a decided threat to male self-assurance. In its assiduous, near obsessive quotation and its allusion to a wide range of authorities, Passi's argument consists of extended lists of women's vices and grotesque practices, as well as an arsenal of anecdotes, metaphorical stigmatizations, sharp remarks, and sermonizing reprimands. I will analyze the interplay of these rhetorical strategies, commenting on their inconsistencies and revealing a sadistic bent beneath their surface.

**Presenter:** Elissa B. Weaver, *The University of Chicago*

**Paper Title:** "Forse per ischerzo": A Reading of Francesco Buoninsegni's *Semiserious Satire Contro'l lusso donnesco, satira menippea*

**Abstract:** Francesco Buoninsegni claims his satire of women's fashions read to the Siennese Academy in 1632 was not serious and was meant only to amuse the members and the Grand Duke of Tuscany, who attended that meeting. Arcangela Tarabotti, a nun who regularly took up her pen to defend women, could not quite accept Buoninsegni's excuses. This paper will examine the rhetoric and the social context of the debate.

**Date:** Friday, March 24, 2006

**Time:** 10:30–12:00

**Room:** Hilton V

**Panel Title:** Renaissance Closures: Finishing in *The Faerie Queene*

**Sponsor:** Princeton University Renaissance Studies

**Organizer:** Nigel Smith, *Princeton University*

**Chair:** Jeffrey Dolven, *Princeton University*

**Presenter:** Daniel D. Moss, *Princeton University*

**Paper Title:** Despair, Grace, and the Sufficiency of the Word: A Rereading of *The Faerie Queene* 1.9

**Abstract:** Critical appraisal of the climactic Despair episode in the first book of Spenser's *Faerie Queene* has long relied on a reading of Despair's accomplished rhetoric as seeming to vindicate an untenable, ostensibly Old Testament, doctrine of justice without mercy. While

Despair's rhetoric indeed persuades Redcrosse to ignore Christ's offered grace in favor of a damnable suicide, Despair's arguments are not entirely, nor even primarily, Old Testament arguments. I argue instead that Despair's rhetoric works by allusion to New Testament passages, but insists upon incomplete allusions, on only half of each of the sentences that together comprise the Word. Redcrosse is thus able to recognize and appreciate Despair's citations of scripture, but fails to complete those arguments, permitting Despair to usurp Christ's role as the giver of "rest," and to pervert Christ's offered grace into the false "ease" of suicide. Only after Una reminds Redcrosse of the grace offered him by completing Despair's allusions can Redcrosse return safely to his quest for holiness. The episode is a Spenserian nightmare insofar as it suggests that only an impossible knowledge of the whole Bible at all times — rather than the partial knowledge of scripture within time — is sufficient for salvation.

**Presenter:** Colleen Ruth Rosenfeld, *Rutgers University, New Brunswick*

**Paper Title:** Pitiful "similitude" in Book 4.3 of *The Faerie Queene*

**Abstract:** Criticism of Spenser's "completion" of Chaucer's "Squire's Tale" in book 4 of *The Faerie Queene* has focused on the poet's project of narrative completion. This paper argues that Spenser also engages with an incomplete poetics registered, in the "Squire's Tale," by the spectacle of the bird who would peck itself to death were it not for the pitiful intervention of Canacee. Chaucer's poetics of pity turns, to use the words of the falcon, on the "similitude in peynes smart." Spenser similarly engages with the place of similitude in a pitiful poetics by offering elaborate similes as an alternative visual spectacle to the theatrical tournament. Attention to the mechanics of these similes allows us to consider a pitiful poetics in *The Faerie Queene* as an alternative to the binary of idolatry and iconoclasm that critics have traditionally used to describe Spenser's visual poetics. This paper argues that moments in which *The Faerie Queene's* narrator pities the very story he tells may point to a poetics that, in book 4.3, considers itself the "completion" to Chaucer's pitiful poetics.

**Presenter:** Jennifer Kate Barret, *Princeton University*

**Paper Title:** Completing the Emblem: The Struggle for Representation in Spenser's Blatant Beast Episode

**Abstract:** This paper considers the relationship between Calidore's brief defeat and capture of the Blatant Beast at the end of book 6 of *The Faerie Queene* and the popular emblem book representation of Hercules' tongue joined to his listeners' ears via an iron chain (Alciati's *Eloquentia fortitudine praestantior*). I argue that Spenser both completes and critiques this image when Calidore conquers the Blatant Beast by stopping his speech with an iron muzzle. Spenser inverts the emblem by introducing the chain as an instrument of control that stops speech, rather than depicting speech as an instrument of control and persuasion. Spenser engages the emblem at a moment of problematic poetic representation: the reader has been denied access to the Beast's offensive speech. Spenser performs the difficulty of representing the Blatant Beast's slanderous sounds when he depicts Calidore listening to the Beast's "licentious words" and "hatefull things" while readers only hear about them. In effect, Spenser stages a contest between the visual and the aural addressing not only issues of rhetorical and poetic power, but also engaging a pervasive concern about the poetic challenge of capturing sound.

**Date:** Friday, March 24, 2006

**Time:** 10:30–12:00

**Room:** Hilton VI

**Panel Title:** The Renaissance Atlantic: Othering Empire

**Sponsor:** New York University Seminar on the Renaissance

**Organizer and Chair:** Timothy J. Reiss, *New York University*

**Presenter:** Barbara Fuchs, *University of Pennsylvania*

**Paper Title:** Reorienting the Atlantic World?

**Abstract:** How can the new field of Atlantic studies best respond to the challenge posed by global historians such as Andre Gunder Frank, whose *ReOrient* emphasizes the marginality of the Atlantic empires in the early modern period? How can we best rethink the field to make connections with the East? Scholars such as the colonial historian Serge Gruzinski are already proposing their own models for expanding what had previously been understood as primarily transatlantic exchanges to consider, for example, the Hapsburg “universal monarchy.” As a case-study for this theoretical and methodological inquiry, I will examine how Camoens’s *Lusiads* — a text that celebrates the Portuguese voyages to the East — must nonetheless incorporate and indeed build on the transatlantic understanding of (Iberian) empire.

**Presenter:** Elizabeth Bearden, *New York University*

**Paper Title:** Painting Cervantine Testimonials: Ekphrasis, Indigenous Mexican Canvases, and the Transatlantic Trial Motif

**Abstract:** Ancient rhetorical definitions of ekphrasis encompass *evidentia*, or the painting of ethos through the physical description of a defendant or plaintiff in a trial. The use of ekphrasis as *evidentia* was taken a step further in the courts of New Spain, where indigenous peoples were encouraged to ekphrastically present traditional pictographic paintings, or *lienzos*, as evidence in their cases. I propose that the *lienzo* becomes a locus for engaging questions of human rights and colonial discourse in Miguel de Cervantes Saavedra’s *Los Trabajos de Persiles y Sigismunda* (1617). The purpose of this presentation is to examine *lienzos* and their ekphrasis in early modern trials and in Cervantine narrative, and to relate them to arguments for the rights of indigenous peoples to participate in the colonial justice system.

**Presenter:** Roland Greene, *Stanford University*

**Paper Title:** Transatlantic Semantics: The Meanings of Empire

**Abstract:** This paper examines the transatlantic development of European and American terms for empire across the early and late colonial periods (which might be said to be divided by the compilation of the Laws of the Indies in 1680). The several available terms for *empire* in Spanish, Portuguese, French, and other vernaculars undergo a semantic transformation in these periods: generally speaking these terms cast off the implications that derive from a classical and medieval notion of *imperium*, and gather up new implications based on the intellectual, moral, and administrative challenges of the several countries’ New World imperial experiences. The paper will proceed as an experimental reading in cultural semantics: four instances of the term *empire* (or its cognates) will be examined in their respective contexts, intended to draw out the changing implications of the term in four different historical moments and cultural settings.

**Friday, March 24, 2006**

**2:00–3:30 PM**

**Date:** Friday, March 24, 2006

**Time:** 2:00–3:30

**Room:** Corintia

**Panel Title:** Clothing, Consumer Culture, and Imperial Anxieties in the Spanish Atlantic (1500–1800)

**Organizer:** Laura R. Bass, *Tulane University*

**Chair:** Sherry Velasco, *University of Kentucky*

**Presenter:** María Judith Feliciano, *University of Pennsylvania*

**Paper Title:** Lujo Indiano or Iberian Practice? Reassessing Sumptuary Consumption in Sixteenth-Century New Spain

**Abstract:** As New Spain's cultural identity matured during the sixteenth century, the ubiquitous presence of luxurious objects, especially textiles, took on new meanings that were specific to its multiple social realities. While its pervasive pattern of consumption fits an early modern European model, the multiple patterns of intention in New Spain's consumer behavior were unique to the viceroyalty and its new colonial situation. Namely, the role of textiles as negotiators of (new or changing) ethnic and cultural identities aided the process of social stratification but also allowed for transgression. Here, a close reading of the sartorial vocabulary encoded in the images of the *encomenderos* and the *cacique* of Yanhuítlán, found in the *Codex Yanhuítlán* (ca. 1530s), positions luxury items at work in the context of the legitimizing struggle of conquerors and conquered alike. With the focus on the cultural tug-of-war waged in the Oaxacan Mixteca, I argue that meaning in the word *luxury* resides at a context-specific level.

**Presenter:** Laura Bass, *Tulane University* and Amanda J. Wunder, *University of New Hampshire* and *Metropolitan Museum of Art*

**Paper Title:** The Spanish Veil and the Politics of Personal Appearance in Golden-Age Spain

**Abstract:** In 1639, three decades after the last descendants of Spain's Muslim population had been expelled, Philip IV issued a royal decree forbidding women from wearing veils, so that "all women of every class and quality go with their faces exposed, such that they can be seen and recognized." The 1639 law betrays the habitual violation of a ban that had been issued several times before, as do period paintings depicting *tapadas* (veiled women) in the plazas and promenades of Spanish and Spanish American cities, and literary texts featuring *tapadas* in key roles. What accounts for this persistent fashion, and why was the crown determined to eradicate it? To what extent did the veil and the anxiety that it produced relate to Spain's Muslim past? Seeking to answer these questions, this collaborative project between history and literature opens a new window onto gender, consumer culture, and social control in Golden Age Spain.

**Presenter:** Marta V. Vicente, *University of Kansas, Lawrence*

**Paper Title:** Mad about Calicoes: Gender and the Fashion Debates in Eighteenth-Century Spain

**Abstract:** In the eighteenth century a "calico craze" swept the Atlantic world. Cheaper than silk and lighter than velvet, Europeans fell in love with this colorful Asian fabric. By the early 1700s wealthy consumers in London, Madrid, and Paris purchased calicoes of all kinds and patterns, from the finest painted chintz to Bengal muslin and taffeta for clothing and decoration. But what critics denounced as the "Indian craze" transformed calicoes into a necessity for larger numbers of people, especially women. My paper examines how this inordinate desire for calicoes reveals the tense coexistence between fashion and consumption in eighteenth-century Spain. On the one hand, critics denounced fashion as vain, fickle, and foreign, qualities that fostered vices in women; on the other, local calico production led to an unprecedented boom in industry and exports to America, which created wealth that made

the Spanish monarchy richer and stronger. It became the job of political and economic writers to try to reconcile this seemingly-incompatible double nature of fashion.

**Date:** Friday, March 24, 2006

**Time:** 2:00–3:30

**Room:** Aragon

**Panel Title:** Applications of Hermetic Studies: Agrippa's Philosophical Fencing, Skelton's Arithmetical Verse, and Virgil's Renaissance

**Sponsor:** Cauda Pavonis: *The Journal of Hermetic Studies*

**Organizer:** Kate Gartner Frost, *University of Texas, Austin*

**Chair:** Roger W. Rouland, *Baylor University*

**Presenter:** Kenneth C. Mondschein, *Fordham University*

**Paper Title:** The Science of the Sword: Camillo Agrippa's *Trattato di Scienza d'Arme* and the Intellectual Underpinnings of the Scientific Revolution

**Abstract:** Camillo Agrippa's 1553 *Treatise on the Science of Arms* marks not only a turning point in the history of fencing, but also in the history of science. This richly illustrated technical treatise brought a complete reimagining to an art that had previously been passed down through a system not unlike that of medieval guilds, replacing it with a pedagogy that made firsthand, personal knowledge and experience the highest authority — a reconceptualization that was ultimately derived from Ficino and his humanist circle. Other questions addressed in this paper will include how Agrippa justified his break with the traditions of both the pen and the sword, his treatment of the ontology of time, and the meaningful layers of symbolism within the work.

**Presenter:** Frank W. Brownlow, *Mount Holyoke College*

**Paper Title:** Numerical and Alchemical Poetics: The Case of Colin Clout

**Abstract:** There is no longer any doubt that throughout his career Skelton regulated his longer poetic forms according to an idiosyncratic system of numbers. There are also signs that he understood the "work" or "making" of poetry in alchemical terms, using alchemical symbolism to embody the mystery of poetic speech in "Speke, Parrot," and even using a cryptic alchemical saying to comment on the form of "Colyn Cloute." This hidden or occult strain in Skelton's poetics may explain Spenser's adoption of the Skeltonic name Colin Clout for his own poetic persona, one of the unexplored mysteries of Spenser's own poetics.

**Presenter:** Thomas Willard, *University of Arizona*

**Paper Title:** Virgil and the Alchemists

**Abstract:** As a system of interpretation, alchemy provided a way to allegorize the classics. The curricular authors, especially Virgil and Ovid, served as guides for alchemists who wished to establish the legitimacy of their art or to drop hints about its secrets. Two large and important books contributed to the popular view of Virgil as a magician who possessed the Philosophers' Stone. The *Pretiosa Margarita Novella*, edited by Petrus Bonus and published by the Aldine Press in 1546, included a list of Virgilian texts mined in earlier works of alchemy; while the *Symbola Aureae Mensae*, written by Michael Maier and published in 1617, investigated the evidence that Virgil knew all about minerals. In the process of commenting on the *Aeneid*'s Golden Bough, Maier went through the whole Virgilian corpus and offered interpretations not unlike those in Francis Bacon's *De Sapientia Veterum* (1609; *The Wisdome of the Ancients*, 1619).

**Date:** Friday, March 24, 2006

**Time:** 2:00–3:30

**Room:** Barcelona I

**Panel Title:** Florentine Studies

**Chair:** Arthur M. Field, *Indiana University*

**Presenter:** Lorenzo Fabbri, *Opera di S. Maria del Fiore, Florence*

**Paper Title:** The Florentine State and the Resistance to the 1427 *Catasto*

**Abstract:** In 1427 a new tax assessment system, called *catasto*, was introduced in Florence and in the territory under its dominance. Historians have analyzed this fiscal device as an important stage of the state-building process in Renaissance Italy. Until now, however, the harsh resistance met by the *catasto* from several peripheral centers of the subject territory has been neglected. For these towns the new system meant stronger submission to Florence by allowing tax officers to exercise direct authority over the local taxpayers without any mediation by their city-state rulers. At first the dispute took place on a legal and diplomatic ground, but it soon degenerated so that Florence felt compelled to use the force against the reluctant cities, especially Volterra, where an uprising was repressed. Such a resistance is an important test of the diverging interpretation given by center and periphery about the nature of the territorial State in Renaissance Italy.

**Presenter:** Judith Bryce, *University of Bristol*

**Paper Title:** The Saint and the Widow: Archbishop Antonino Pierozzi's Letters to Dada degli Adimari

**Abstract:** This paper explores the epistolary relations of Archbishop of Florence, Antonino Pierozzi (later Saint Antonino), with a Florentine widow, Dada degli Adimari, in the late 1440s and 1450s. Her letters have not survived, but from his side of the correspondence, published in the mid-nineteenth century, emerge indications of some of the forces conditioning her as woman, widow, and mother, her spiritual aspirations and anxieties, and the ways in which she asserted herself with him for familial benefit and personal consolation. On Antonino's part we have a mixed response: consciousness of his pastoral duty to a devout member of the laity and of her crucial role within the domestic realm as spiritual guide to her children, but also irritation with her demands on his time through her *letteruzze* and suspicion of what he acerbically views as her tendency towards *vana curiosità*.

**Presenter:** Dale V. Kent, *University of California, Riverside*

**Paper Title:** Rage, Pain, Shame, and Resignation in Popular Poetry: An Alternative Approach to Class in Early Modern Florence

**Abstract:** While legal records framed by the elite yield limited evidence of the experience of the subaltern classes in fifteenth-century Florence, popular poetry — a quintessentially artisan product — expresses a complex and ambivalent mixture of rage, pain, and resignation to elite authority, viewed as God-ordained. Especially interesting is plebeian authors' sense of shame, the obverse of elitist honor that stems from a freedom of action and self definition not enjoyed by working men in the Renaissance world. Artisan poetry illuminates important issues of early modern historiography, including the roles of patriarchy, status, and language in constructing social experience and perceptions of it. This paper will focus particularly on how religious beliefs rooted in and shaped by the structures of social relations might mitigate the expression of class conflict, customarily assumed to be the natural consequence of gross inequities in the distribution of wealth and power.

**Date:** Friday, March 24, 2006

**Time:** 2:00–3:30

**Room:** Barcelona II

**Panel Title:** Pliny, the Natural World, and the History of the Book in the Renaissance

**Organizer:** Christopher Celenza, *The Johns Hopkins University*

**Chair:** Meredith J. Gill, *University of Maryland, College Park*

**Presenter:** Sarah Blake McHam, *Rutgers University, New Brunswick*

**Paper Title:** Interpreting Pliny: Deluxe Editions and the Intellectual Politics of Manuscript Illumination

**Abstract:** Pliny's *Natural History* was well known and highly regarded throughout the Renaissance, as the numbers of surviving manuscripts and its early printing in book form (1469) indicate. A number of influential humanists, including Pico della Mirandola, commissioned luxury editions of it with illustrations that emphasize certain aspects of the text and provide telling indications about how fifteenth-century intellectuals interpreted and the vast compendium of scientific and antiquarian information provided by the *Natural History*. This paper will assess some important examples of these illuminated editions of Pliny in order to evaluate its reception in the period.

**Presenter:** Rosemary C. Trippe, *American University*

**Paper Title:** Authority and Error: The *Natural History* and the *Hypnerotomachia Poliphili*

**Abstract:** Critical editions of the *Hypnerotomachia Poliphili* have identified the *Natural History* as a source for its architectural, artistic, botanical, and zoological information, and this has been considered proof of didactic intentions of its author, Francesco Colonna. This paper examines how the interpretative reading of the *Hypnerotomachia* by Italian humanists resonated with the reception of the *Natural History* in the period. The inclusion of information from the most comprehensive account of the ancient world endowed the dreamed antiquity of Poliphilo with veracity and tangibility. However, Pliny is also often misquoted. This "misuse" of Pliny by a fictional humanist paralleled the ambiguous status of humanist textual criticism and the *Natural History*. For it was acknowledged that its accuracy was marred by the errors of contemporary humanist editors; furthermore, its factual reliability was also questioned by contemporary scholars.

**Date:** Friday, March 24, 2006

**Time:** 2:00–3:30

**Room:** Parc I

**Panel Title:** Codpieces, Wanton Feathers, and Female Hysteria

**Organizer:** Mary Ellen Lamb, *Southern Illinois University*

**Chair:** Bella Mirabella, *New York University*

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

**Paper Title:** Codpieces and Manly Display

**Abstract:** In fifteenth-century Italy, urban masculine dress reflected the humanist-valued *vita activa* over the *vita contemplativa*. Especially among young cognoscenti, modesty gave way to a newly revealing style consisting of a shortened tunic and soled hose, while the *braghetta* (codpiece) emerged as a necessary addition to complete the male costume. By the Cinquecento, however, the codpiece had transcended its utilitarian beginnings. Here I want to reconsider the meaning of this overt statement of manhood. I will argue that the social upheaval of the sixteenth century, which included Europe's first encounters with "primitive" New World males, led to an overt sartorial reaction on the part of European men that transformed the utilitarian codpiece into a masculine display of carnivalesque proportions. But far from simply demonstrating male power, I will suggest that these "presentation"

codpieces indicated a new masculine sense of vulnerability, revealed for the first time in public display.

**Presenter:** Susan Gushee O'Malley, *The City University of New York, Kingsborough*

**Paper Title:** Wanton Feathers, Loose Breeches, and Yellow Ruffs: The Function of Clothing in *Hic Mulier* and *Haec Vir*

**Abstract:** Clothing determines how gender is read in the two anonymous 1620 English pamphlets, *Hic Mulier* and *Haec Vir*. *Hic Mulier*'s shorn hair, "loose breeches," and "ruffianly broad-brim'd hatte" with a "wanton feather" cause *Haec Vir* to address *Hic Mulier* as a man. Similarly *Haec Vir*'s "frizell[ed]" hair, "earrings," "fannes and feathers" cause *Hic Mulier* to assume *Haec Vir* is a woman. But dress is used not only to confuse gender but also to impugn foreignness and sexual provocation (*Hic Mulier*'s "lascivious civill embracement of a French doublet") and possible criminal behavior ("Yellow ruffs" refer to those worn by Anne Turner, hanged for assisting in the murder of Sir Thomas Overbury). My paper will analyze the multiple uses of clothing in the two pamphlets.

**Presenter:** Valeria Finucci, *Duke University*

**Paper Title:** The Bride Who Could Not Become a Wife: Anatomy and Hysteria in Renaissance Mantua

**Abstract:** My paper examines the case of Margherita Farnese, whose marriage to Duke Vincenzo Gonzaga had to be annulled because of a problematic sexual anatomy. In working through the case I will discuss the medical discovery (actually, recovery) in the Renaissance of the hymen, the Church's take on virginity, and the hysteria coming from an unusable "hyster."

**Date:** Friday, March 24, 2006

**Time:** 2:00–3:30

**Room:** Parc II

**Panel Title:** Imagery, Spirituality, and Ideology in Iberia and Latin America III: Embodying the Spiritual

**Co-organizers:** Christopher Wilson, *The George Washington University*, Jeremy Roe, *Metropolitan University, London*, and Marta Bustillo, *National College of Art and Design, Ireland*

**Chair and Respondent:** Carla Rahn Phillips, *University of Minnesota*

**Presenter:** Xavier Bray, *The National Gallery, London*

**Paper Title:** Sculpting and Painting the Divine: The Golden Age of Spanish Polychrome Sculpture

**Abstract:** This paper will present a new approach to a period of Spanish painting noted for its realism and intensity, by suggesting that the hyperrealistic approach of some painters of this period was informed by their familiarity, and in some cases direct involvement, with contemporary sculpture. Once a carving was made, it was common practice to employ a professional painter to paint it in order to transform it into a "real" image. By examining a group of high-quality polychromed sculptures and paintings of a religious nature by sixteenth and seventeenth-century artists such as Velázquez, Zurbarán, Cano, Montañes, and Mena, this paper will demonstrate how these two arts, far from being separate, were intimately linked and interdependent.

**Presenter:** Jeremy Roe, *Metropolitan University, London*

**Paper Title:** Sacred Rhetoric, the *Imitación del Natural* and Velázquez's Representations of Christ

**Abstract:** During the Renaissance the human figure was identified as a fundamental vehicle for both the expression of aesthetic ideals and the representation of ethical and spiritual values. Tracing images of the body through Renaissance art charts the cultural synthesis of classical and Christian paradigms of the body; the development of “naturalist” painting; the intertwined histories of art education and anatomy; and the shifting significance of the concept of the “imitation of nature.” In Counter-Reformation Spain images of the passion of Christ provide a fundamental visual paradigm to explore this confluence of ideas, disciplines, and representations. This paper makes a critical study of the artistic and cultural significance of Velázquez’s *Flagellation of Christ* and *Crucifixion*. Through an interdisciplinary study of contemporaneous artworks, artist’s treatises, theological works, poems, and plays, the stylistic and compositional originality of these two paintings are examined as representations of the complex significance of the Christian body.

**Presenter:** María Cruz de Carlos, *Indianapolis Museum of Art*

**Paper Title:** Visual Representations of the Body of St. Francis of Assisi

**Abstract:** This paper will discuss portrayals of the dead St. Francis of Assisi, as contemplated by Pope Nicholas V, in order to explore the concept of the saintly body in early modern Hispanic society. Visual representations of this subject will be considered alongside written sources that describe the saint’s cadaver, since images and texts played a key role in the debate between the Franciscans and Dominicans regarding the privilege of the stigmata. Consideration of this subject also allows for an exploration of the collective mentality of the period regarding the mortal remains of saints and the belief in their curative powers, which justified the theme of *Depositio ad Sanctos*. Since Francis’s relics were not disseminated throughout the Catholic world, but instead remained intact at Assisi, this paper will interpret visual representations of the saintly cadaver as substitutes for the original relics.

**Date:** Friday, March 24, 2006

**Time:** 2:00–3:30

**Room:** Parc III

**Panel Title:** Sassetta, the Sansepolcro Altarpiece, and Franciscan Observant Patronage: New Evidence

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

**Organizer:** Machtelt Israëls, *Villa I Tatti, The Harvard University Center for Italian Renaissance Studies*

**Chair:** Carl B. Strehlke, *Philadelphia Museum of Art*

**Presenter:** Christa Gardner von Teuffel, *Villa I Tatti, The Harvard University Center for Italian Renaissance Studies*

**Paper Title:** Sassetta at Sansepolcro: The Swan Song of the Double-Sided Altarpiece?

**Abstract:** Sassetta’s Sansepolcro masterpiece presents many still-unsolved problems. Reconstruction of its original appearance requires more work, on its formal and structural sources, as conditioned by local traditions and imported carpentry. Double-sided altarpieces are an art historical vogue. The functions of Sassetta’s altarpiece, seen from each side by different congregations — one clerical and the other lay — and its possible use as a surrogate choir-screen are topics that need further clarification. The role of Sansepolcro, its relics, and cult-traditions require reassessment. The presence of a venerable Volto Santo, a Franciscan convent apparently divided between Observant and Conventual factions, and its links to other Franciscan houses in the Custody of Città di Castello should be reexamined. Finally, the relationship of Sassetta’s altarpiece to contemporary Franciscan solutions such as

Donatello's Santo altarpiece in Padua, and later Franciscan altarpieces by Raphael and Titian elsewhere needs contextualizing.

**Presenter:** James R. Banker, *North Carolina State University*

**Paper Title:** Observant and Conventual Franciscans in Sansepolcro in the Quattrocento

**Abstract:** The Conventual and Observant Franciscans of the central Italian town of Sansepolcro appear to have coexisted without conflict in the Quattrocento. The Conventuals' commission to Sassetta to produce a large polyptych for their high altar could be viewed as part of a subtle competition between the two Franciscan brotherhoods. The founding of the Observants' church in Sansepolcro at the moment Sassetta installed his painting on the Conventuals' high altar in the mid-1440s conditioned the reception and use of Sassetta's large altarpiece. The Conventuals' church continued to be a vital place of worship, a recipient of testamentary bequests, and a meeting place of the town's corporate groups, especially guilds. But the more intense commitment of the Observants drew substantial numbers of the town to their church of Santa Maria della Neve and led its brothers and followers to express the spiritual values, which Sassetta had represented in his altarpiece for the Conventuals.

**Co-presenters:** Roberto Bellucci, *Opificio delle Pietre Dure* and Cecilia Frosinini, *Opificio delle Pietre Dure e Laboratori di Restauro*

**Paper Title:** Sassetta's Technique: The Investigation of the I Tatti Panels

**Abstract:** The parts of Sassetta's disassembled altarpiece for Sansepolcro, now scattered over the world, have been the object of several scholarly investigations aiming at a reconstruction of the original structure. Nevertheless, investigation of the I Tatti panels in April 2005 with modern high-resolution infrared reflectography and of X-radiographic equipment has resulted in many new findings. Through these, it is now possible to open a new field of research on Sassetta's working methods, exploring the way he constructed his images, transferred preparatory drawings on the gesso ground, as well as worked out the perspective. In addition, new insight can be gained into Sassetta's tools and mediums, the decoration and punching of his halos and his use of metal leaf as an underlayer for pigments and glazes.

**Date:** Friday, March 24, 2006

**Time:** 2:00–3:30

**Room:** Raphael

**Panel Title:** Erasmus

**Sponsor:** Erasmus of Rotterdam Society

**Organizer:** Jane Phillips, *University of Kentucky*

**Chair:** Mark Vessey, *University of British Columbia*

**Presenter:** Wim François, *Katholieke Universiteit Leuven*

**Paper Title:** Erasmus's Plea for Vernacular Bible Reading: A Legacy of the Modern Devotion?

**Abstract:** Erasmus wrote several pleas for vernacular Bible reading, perhaps most obviously his introduction to the *Paraphrases on Matthew*. I consider whether Erasmus's reasoning preserves reminiscences of apologies for vernacular Bible reading from the milieu of the Dutch Modern Devotion, in particular *De libris teutonicalibus* and *Circa Modum* by Gerard Zerbolt van Zutphen (1367–98), who was *librarius* at the Brothers' house in Deventer. These writings were almost certainly still in the house library when Erasmus was a student in the town. I also consider a collation book from 1417 to 1443, conserved at the Berchmanianum library in Nijmegen and probably the (missing) collation book from the

same Deventer house. The third collation, based on Zerbolt's *Circa Modum*, provides additional reasons for vernacular reading of the Bible and other devotional books, with an interesting degree of resemblance to Erasmus's later pleas. Perhaps Erasmus encountered the piece when he was a student in Deventer.

**Presenter:** Roger Stritmatter, *Coppin State University*

**Paper Title:** The Fictionalizing Influence of Erasmus's *Naufragium* on the Renaissance Travel Narrative

**Abstract:** Erasmus's *Colloquia Familiaria* (1518; 1526) is one of the most influential books of Renaissance culture. Although condemned by the Sorbonne in 1526 for its satiric barbs against moral laxity in the Church, and eventually placed on the Tridentine Index, the *Colloquia's* popularity as a pedagogical manual in the Renaissance curriculum and the number of editions during its author's lifetime show its influence. *Naufragium*, a dramatic dialogue of a shipwreck, was perhaps the most vividly dramatic and readily available such descriptions in Renaissance letters. Its influence on popular fictions such as Rabelais's *Gargantua* and Shakespeare's *Tempest* has long been acknowledged. But it also exhibits a previously undocumented influence on popular, ostensibly nonfictional travel narratives by, for example, Robert Tomson (1555–57), Francis de Ulloa (1539), and William Strachey (1625). We investigate the fictional nature of Renaissance travel narrative and explore implications of the appropriation of *Naufragium* for source studies of Shakespeare's *Tempest*.

**Presenter:** Gregory Dodds, *Walla Walla College*

**Paper Title:** Framing the Paraphrases

**Abstract:** I examine the introductions by Nicholas Udall, Miles Coverdale, and other translators for the 1548/49 English edition of Erasmus's *Paraphrases on the New Testament*. The *Paraphrases* distributed throughout England by royal injunction, was the most significant translation of an Erasmian text in reformation England. How did their readers understand them and their author? The introductions provide a partial answer. Not surprisingly, they made the Bible the core of the royally enforced Reformation. The *Paraphrases* printed to make the Bible more understandable, ironically needed extensive framing themselves. Most interestingly, the introductions were not consistent. Where volume 1, edited by Udall, sought to portray Erasmus as a Protestant reformer, volume 2, by Coverdale, provided a more ambiguous interpretation of him and his theology. These little-studied introductions are reference points for the evaluation of Erasmus's extended influence in England and the issues shaping English religion in the mid-sixteenth century.

**Presenter:** Stephen Dan Mills, *Georgia State University*

**Paper Title:** The Physiognomy of Holbein's Illustrations for *The Praise of Folly*

**Abstract:** A monograph on Holbein's illustrations for *The Praise of Folly* appeared some time ago, but no critic has attempted to establish the pattern of physiognomy in the illustrations. Working from Aristotle's treatise on the subject as well as English-language documents available through Early English Books Online, I will show in this paper that Holbein engaged in an ambivalent endeavor to undermine the veracity of the characters that he depicted in his illustrations. While establishing an early modern sensibility of physiognomy, I will show that Holbein was acutely aware of early modern notions of physiognomy in his attempt to illustrate Erasmus's highly sarcastic work as he tries to be as sarcastic as the author of *The Praise of Folly* in his illustrations for the work.

**Date:** Friday, March 24, 2006

**Time:** 2:00–3:30

**Room:** Rubens

**Panel Title:** Tales of the City I: Outsiders' Descriptions of Cities in the Early Modern Period

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

**Co-organizers:** Fabrizio Nevola, *Università degli Studi di Siena*, and Flaminia Bardati, *École pratique des hautes études, Sorbonne, Paris*

**Chair and Respondent:** Allen Grieco, *Villa I Tatti, The Harvard University Center for Italian Renaissance Studies*

**Presenter:** Krista V. De Jonge, *Katholieke Universiteit, Leuven*

**Paper Title:** A Tale of Two Cities: The Image of Brussels and of Antwerp in the Early Modern Era

**Abstract:** At the beginning of the modern era the Low Countries constituted one of the most densely packed urban networks of the European continent. Only two of these cities, however, enjoyed international fame: Antwerp, the most important commercial metropolis of the North in the sixteenth century, and Brussels, the residence of choice of the nomadic imperial court. Both were viewed differently. The infrastructure works realized in Antwerp from the 1520s — such as the Exchange — fascinated all of Europe. The presence of many foreign merchant “nations” explains why Lodovico Guicciardini, a Florentine immigrant, dedicated an important part of his 1567 *Descrittione di tutti i Paesi Bassi* to the city:

obviously, there was a market for this text. On the other hand, travelers' reports such as Antonio de' Beatis's and atlases such as the celebrated 1649 Blaeu one, reduce Brussels, the “capital” in fact if not officially, to the Coudenberg site where the emperor resided. Here the emphasis is on the venerable pedigree of the ducal palace and hunting park. Even the far more impressive city hall is neglected — architecturally speaking — as is the rest of the city.

**Presenter:** Victoria Jane Avery, *University of Warwick*

**Paper Title:** A City of Superlatives: Outsiders' Descriptions of Venice in the Early Modern Period

**Abstract:** In the heart of Western Europe and with excellent connections to Constantinople and the East, Venice was one of the most visited cities of the early modern period. Whether for business or pleasure, outsiders arrived in droves from all over the known world: ambassadors to relay and seek information, merchants to buy and sell goods, scholars to consult manuscripts and to have their work printed, artists to procure materials and patronage, pilgrims to visit relics, and tourists to generally marvel. Whether simply passing through, or staying more permanently (as many merchants did in their particular nation's *fondaco*), outsiders invariably felt compelled to record their impressions of this vibrant and unique city in one form or another. My paper will examine a number of these sources (both written and visual), in order to establish what outsiders did in Venice, what particularly struck them, and how they rated their experience.

**Presenter:** Pierre A. MacKay, *University of Washington, Emeritus*

**Paper Title:** Two Centuries After: A Turkish View of the Venetian Remains in Negropont

**Abstract:** On 12 July 1470 the Venetians lost Negropont, their one remaining port in the Northwest Aegean. The victor, Sultan Mehmed II, executed all males of military age and enslaved the remaining population, leaving the city entirely empty. He resettled it with Turks and returning Jews who had had the good fortune to be expelled from the Negropont Giudecca when it was taken over a decade earlier for defense works. Despite this substitution of population, the town seemed noticeably Venetian to the Ottoman traveler Evliya Çelebi when he visited it two centuries later. His account is a curious mixture of conventional

Ottoman features and of Venetian elements that he sometimes finds difficult to understand and describe. His account is of particular interest because the medieval remains of Negropont were almost totally stripped from the site in a campaign of urban renewal after 1895.

**Presenter:** Fabrizio Nevola, *Università degli Studi di Siena*

**Paper Title:** Lost in Translation: Urban Settings in Fifteenth-Century Literary Compositions and Their Audiences

**Abstract:** The contemporary urban environment often forms the setting for fictional narratives and in fifteenth-century Italy this was particularly the case for prose *novella* and plays. Successful texts might then be translated for new audiences. Starting from Aeneas Silvius Piccolomini's 1444 *Historia de duobus amantibus* (translated into six languages by 1540), this paper will follow the fortunes of the specifically Siennese location of the plot, and consider the way in which translators gauged the importance of setting in the transmission of the text to their specific audiences. Thus, Alessandro Braccesi's 1474 translation for the Medici reduced the Siennese setting to make the story more appealing to Florentine readers. The paper will then open to a more general discussion of how "foreign" locations were accommodated in translated texts: what did these offer audiences? Was there an exotic value for foreign settings? What symbolic or exemplary values were attached to places and countries?

**Date:** Friday, March 24, 2006

**Time:** 2:00–3:30

**Room:** Michelangelo

**Panel Title:** Social Capital and Civil Society in Italy and the Netherlands IV: Political Order and the Varieties of Social Capital

**Sponsor:** The Society for Confraternity Studies

**Co-organizers:** Mark Jurdjevic, *University of Ottawa* and Nicholas Terpstra, *University of Toronto, Victoria College*

**Chair:** John Marino, *University of California, San Diego*

**Presenter:** Stanley Chojnacki, *University of North Carolina*

**Paper Title:** Civic Engagement, Status, and the State in Renaissance Venice

**Abstract:** This paper delves into Putnam's distinction between horizontally-structured civic communities of Northern Italy and vertically-structured ones in the Mezzogiorno during the Renaissance. Putnam glosses over hierarchy both between and within social classes and status groups in the North, and underestimates the role of the state in easing the potential for conflict between opposing groups. I will comment on northern and central Italian city-states in general, and particularly on the inter- and intraclass rivalries, downplayed by Putnam, that were in large measure responsible for the emergence of institutionalized or charismatic *signori* throughout the region. The main emphasis will be on the interaction between the government and the sociopolitical hierarchies in Venice, and on the way Venice's government fastened on marriage policy as a tactic in regulating relations between the patriciate and the various non-patrician groups, and also in tamping down tensions among the several sub-groups within the patriciate.

**Presenter:** Nicholas Terpstra, *University of Toronto, Victoria College*

**Paper Title:** "Republics by Contract": Civil Society in the Papal State

**Abstract:** Putnam's work has been much debated by historians of Renaissance Florence and Venice, reflecting both the orientation of modern English-language Renaissance

historiography, and Putnam's own emphasis. Leaving aside discussion of the many methodological problems in the work, this focus on Quattrocento republics misses another element of the thesis that Putnam himself has not reflected on: the regions he judges most successful" in modern Italy are Emilia Romagna and Umbria, both parts of the former Papal State. This paper will explore the oppositional dynamics peculiar to the leading communes of the Papal State that may have generated forms of social capital and civil society better adapted to "surviving" absolutism than Florentine republicanism was. It will illustrate this with the networks of marriage, political office, guilds, and confraternal charity that were spun in early modern Bologna to create forms of accountability and cooperation that institutionalized local self-interest in cooperation with papal overlords.

**Presenter:** William J. Connell, *Seton Hall University*

**Paper Title:** Factionalism and the Social Capital of a Territorial State

**Abstract:** This paper takes a fresh look, from the perspective of theories concerning social capital, at factionalism in the subject communities of Italy's territorial states. Fundamental differences between the factionalism of communities that were subject to republics and those that were subject to princes suggest that a recent historiography that emphasizes "the state" while understating differences between republics and principalities has perhaps exceeded its bounds. Different kinds of social capital are to be found in the republics and princely regimes of the Renaissance.

**Date:** Friday, March 24, 2006

**Time:** 2:00–3:30

**Room:** Dante

**Panel Title:** Transnationalisms/Transculturalisms I

**Organizer and Chair:** Mihoko Suzuki, *University of Miami*

**Presenter:** Ann Rosalind Jones, *Smith College*

**Paper Title:** Vecellio's Costume Books: Ancient Clothing and Modern Commerce

**Abstract:** In the text of his two costume books, *Degli Habiti antichi et moderni* (1590, 1598), Cesare Vecellio legitimates the modern merchant, whom he celebrates as a hero (and heroine) of international trade. Looking at the Ottoman Empire and the New World from an admiring commercial perspective, he escapes the feudal anti-mercantilism and anti-Islamic Christianity of other Europeans. Analyzing the images in his woodcuts and the turns of his prose, I will consider why, as a Venetian, an artist, and an entrepreneur, he evolved what seems to be a non-exploitative global perspective on Asia and the New World.

**Presenter:** Anne J. Cruz, *University of Miami*

**Paper Title:** Translating Nations: Spanish Fictions in Early Modern Europe

**Abstract:** This paper will study the translations of Spanish literature as practiced in sixteenth- and seventeenth-century Europe. I will focus on the translators' prologues to English and French translations of such best-selling Spanish texts as the *Celestina*, *Lazarillo de Tormes*, *The Seven Books of the Diana*, *Don Quixote*, and *Guzman de Alfarache*, to investigate the translators' critiques of perceived Spanish "otherness." The purpose of this study is twofold: to evaluate the extent to which these translations served to measure cultural difference, and to weigh the impact of the circulation of innovative "foreign" literary genres on the formation of a national literary enterprise.

**Presenter:** Susanne Wofford, *University of Wisconsin, Madison*

**Paper Title:** Figuring the Saracen as the Self: Pagans, Moors, and Moriscos in Spanish and English Romance Epic

**Abstract:** This paper will examine treatment of the Moorish or Saracen knight, and the figures of the Morisco and Turkish convert in the epic romances of Spenser's *Faerie Queene* and Cervantes's *Don Quixote*. Spenser represents some of his moral enemies as Saracens, as a Sultan or simply as "Pagans," and yet these figures also are images for aspects of his titular, Christian knights themselves. Similarly, Don Quixote can imitate the "moro Abindarraez" (from the traditional romance of the Abencerraje with Jarifa, whom Don Quixote says has become Dulcinea), as well as Amadis and other exotic chivalric romance figures. The *Quixote* use Moors, Moriscos, and converts to suggest the limitations of models of self, nation, and narrative that are unilingual and that locate truth in only one religion or culture. This paper will consider these transnational fictions in the context of English Protestantism and of Counter-Reformation Spain (including a brief comparison to the early dramatic treatments of the Moor on stage in Peele's *Battle of Alcazar*).

**Date:** Friday, March 24, 2006

**Time:** 2:00–3:30

**Room:** Medici

**Panel Title:** Producing Paratexts: Editors, Printers, and Publishers III

**Sponsor:** SHARP, Society for the History of Authorship, Reading and Publishing

**Co-organizers:** Anne Lake Prescott, *Barnard College* and Michael Ullyot, *Oxford University*

**Chair:** Michael Ullyot, *Oxford University*

**Presenter:** Nicole Howard, *California State University, East Bay*

**Paper Title:** Gravity's Midwife: The Editor's Role in Early Modern Science

**Abstract:** Many significant publications in seventeenth-century natural philosophy were ushered into print with editorial assistance, including William Harvey's book on the circulation of blood, Christiaan Huygens's mathematical works, and Isaac Newton's famous work on gravity. Historians, however, have yet to examine the role of these often-silent editors. In this talk I will explore the efforts of several early modern editors who, in preparing their colleagues' work for publication, altered the content, language, style, and paratextual elements of the works to be printed. Their position also allowed them to affect the way books were circulated, thereby influencing the readership as well. In these and other ways, editors shaped some of the most important works in the history of science. A better understanding of their activities, and their relationship to both the author and text, will help us appreciate both their role and their overall impact on science of the period.

**Presenter:** Tamara Goeglein, *Franklin & Marshall College*

**Paper Title:** Whither Withers's Metrical Illustrations?

**Abstract:** The frontispiece William Marshall engraved for George Withers's *Collection of Emblemes* (1635) is a visual allegory that suggests those who can "read" emblematic clues aright reach the New Jerusalem. In the "Preposition to this Frontispiece" (facing the engraving), "the Avthor" complains profusely that the "Graver" ignored his request for "a plaine Invention," and he "halfe resolv'd, to cast this PIECE aside." He of course let it stand and, by doing so, initiates a struggle in his book between the graphic pictures and, as the title declares, "the metrical illustrations" he composed to explicate the pictures, which Crispin de Passe originally rendered for Gabriel Rollenhagen's emblem book some twenty years before Withers reused them. The emblematic images — the frontispiece and those inside the book — are temporally, spatially, and figuratively pretexts for Withers's "metrical illustrations," but are they paratexts too? I will consider the extent to which they, or Withers's verse, should be considered paratextual.

**Presenter:** David R. Como, *Stanford University*

**Paper Title:** Printers, Printers' Materials, and Underground Presses in Revolutionary England

**Abstract:** This paper explores the ways in which the equipment and materials used by printers can greatly enhance our understanding of printed texts themselves. Focusing specifically on unlicensed and often furtive publications of the English Civil War period, the paper will use a series of case studies to show what the examination of printers' ornaments, typography, and paper (all of which can be considered paratextual material) can reveal about the context, personal networks, and intentions that lurked behind the publication of individual texts. Although such materials have sometimes been studied closely by bibliographers to determine whether this or that printer was involved in the production of a given book, such scholarship has typically remained quite sealed off from broader historical and/or literary studies that deal with texts' meaning and intentions; the present paper seeks to demonstrate that when such bibliographical evidence is set side-by-side with more traditional methods of textual analysis and historical reconstruction, the result can produce breakthroughs in our understanding of particular historical moments, particularly when (as in revolutionary situations) authors and printers necessarily sought to hide behind a veil of anonymity in order to avoid detection.

**Presenter:** Peter Lindenbaum, *Indiana University*

**Paper Title:** Bookends: The Role of the Publisher

**Abstract:** Publishers' booklists begin appearing at the backs of books in England around 1650. Sometimes these lists were fully part of a work's printing; other times they were printed separately and then bound in with a given text (and do not appear in every extant copy). Either way, they tell us how texts were marketed and for whom, even how they were likely to be read. Focusing upon several examples from 1650–1700, I shall show how those lists suggest what sort of reader was being enticed into a given shop. The publisher's targeted clientele was often so specific that the assumed reader can be said to have created a demand for (thus even to have participated in writing) a work. In such instances, the usual distinctions between author, publisher (or bookseller), and reader begin to break down, all three sharing responsibility for a text's existence.

**Date:** Friday, March 24, 2006

**Time:** 2:00–3:30

**Room:** Cervantes

**Panel Title:** Renaissance Antiquarianism and the Professions III

**Co-organizers and Co-chairs:** Robert W. Gaston, *La Trobe University* and Andrea M. Gáldy, *University of London*

**Presenter:** David Karmon, *University of Pittsburgh*

**Paper Title:** Antiquarians, Architects, and Conservation in Renaissance Rome

**Abstract:** While both Renaissance antiquarians and architects took special interest in the classical past, it is commonly assumed that their interests sharply diverged when it came to the protection of archeological remains. Antiquarian research depended upon preservation, whether through texts, images, or material artifacts, but the activity of the architect invoked destruction more than protection, especially since archeological remains typically provided raw material for new structures. Yet the prevailing view of Renaissance architects as willful destroyers, based upon the legend of "Bramante ruinante," does not do justice to the antiquarian-architects of Renaissance Rome. From Alberti to Pirro Ligorio, numerous

architects with strong antiquarian interests, inspired by the unique Roman setting, developed innovative conservation strategies. Using textual sources, archeological evidence, and unpublished visual materials, this paper explores the productive intersection of the antiquarian and architectural professions in Renaissance Rome as the generating force behind the new discipline of conservation.

**Presenter:** William Stenhouse, *Yeshiva University and Italian Academy, Columbia University*

**Paper Title:** Enea Vico: The Artist as Antiquarian Numismatist

**Abstract:** Enea Vico (1523–67) worked as an engraver of classical objects at Rome, Florence, and Venice, collaborating with a number of publishers. In 1548 he produced the illustrations for the first work devoted to the reverses of classical coins. He went on to write a popular manual in Italian on coins and their interpretation, and a medallic history in Latin of the career of Julius Caesar; these earned him sufficient renown to win the post of *antiquario* to Alfonso II d'Este in Ferrara. He was therefore an archetypal artist turned antiquarian. In this paper I shall examine how he applied his experience of reproducing coins to questions of their interpretation, and in particular how that experience encouraged him to make coins the backbone of his pioneering chronological discussion of Caesar's achievements.

**Presenter:** Patrick N. Hunt, *Stanford University*

**Paper Title:** Francesco del Monte: Collector, Connoisseur, Art Patron, and Protector

**Abstract:** Francesco Maria Bourbon Del Monte (1549–1626) was notable as an art lover (Baglione) and one of the most sophisticated prelates in Rome, becoming cardinal in 1588. Titian was Del Monte's godfather at his christening. Del Monte was raised and educated in Pesaro — alongside Torquato Tasso — and Urbino. Noted antiquarian humanist, musician, art collector, and connoisseur savant, he was also a diplomat and intellectual, acquainted with Galileo and many scientists through his mathematician brother, the Marchese Guidobaldi Del Monte, also Galileo's teacher. Del Monte represented Medici and Tuscan interests in Rome and was also a Neoplatonist, belonging to the Accademia degli Insensati. He directed reform of Caeremoniale Episcoporum church music for the Papal Congregation and was Cardinal Protector of the Capella Sistina Choir. Although he owned many antiquities — likely housing the famous Portland Vase awhile — Del Monte is best known for being Caravaggio's primary patron.

**Date:** Friday, March 24, 2006

**Time:** 2:00–3:30

**Room:** Da Vinci I

**Panel Title:** The Renaissance in the Twenty-First Century

**Co-organizers:** Kenneth Gouwens, *University of Connecticut, Storrs* and Paul F. Grendler, *University of Toronto, Emeritus*

**Chair:** Elisabeth G. Gleason, *University of San Francisco*

**Presenter:** Paul F. Grendler, *University of Toronto, Emeritus*

**Paper Title:** Imitating the Renaissance in the Twenty-First Century

**Abstract:** The Renaissance is extraordinarily popular with the American public in ways that range from the serious to the comic. Many Americans attempt to relive or imitate the Renaissance. This paper will describe three examples of Renaissance imitation: Renaissance Fairs, which attracted over five million people in 2004; Living Last Suppers, which are live recreations of Leonardo's famous painting; and personal ads "in search of" Renaissance men and women.

**Presenter:** Kenneth Gouwens, *University of Connecticut, Storrs*

**Paper Title:** “Ape or Artist”? Ciceronians, Creativity, and the Boundaries of the Human

**Abstract:** In Cicero’s assertion that humans were set apart from animals by the ability to speak, Renaissance humanists found authoritative support for their own emphasis on the pursuit of eloquence. In this context, early sixteenth-century criticisms of arch-Ciceronians as “apes of Cicero” take on special meaning: in effect, excessively slavish imitation lowered one to the level of beasts. This paper explores the characterizations of apes and aping that served as a foil for praise of human creativity. It then turns to present-day challenges to human exceptionalism coming from scholars of simian behavior, and reflects upon their import for the popular conception of the Renaissance as a moment of special human creativity.

**Presenter:** James Haar, *University of North Carolina*

**Paper Title:** The Renaissance and the Early Music Movement

**Abstract:** Although it started in the nineteenth century, the Early Music Movement, meaning performance of early music in an “authentic” way, reached its peak in the twentieth century. It has a strong Renaissance component. But the difference from other fields is that the music itself, rather than imitations of it, was revived. Given the storied evanescence of music, there is some irony here.

**Date:** Friday, March 24, 2006

**Time:** 2:00–3:30

**Room:** Da Vinci II

**Panel Title:** Staging History: English Renaissance History Plays II

**Organizer:** Hannibal Hamlin, *The Ohio State University, Mansfield*

**Chair:** Steve Mentz, *St. John’s University*

**Presenter:** Brian Walsh, *University of Illinois, Urbana-Champaign*

**Paper Title:** King Makers and King Fakers: Critiquing the Popular History Play in John Ford’s *Perkin Warbeck*

**Abstract:** *Perkin Warbeck* (1634), John Ford’s sole experiment in staging the English past, premiered some thirty years after the heyday of the history play. It is too late to be called a period or even a postscript to its Elizabethan forerunners, and it cannot be credited with sparking a renewed vogue for chronicle plays. A self-proclaimed anachronism, *Perkin Warbeck* is a dialectical revival. Ford’s play imitates its Elizabethan models, but also reimagines the epistemological, social, and political implications of performing history for its own moment and theatrical space. Written in the Caroline years for a private, indoor theater, the play reflects on an Elizabethan form that had originated in the popular amphitheaters. As the Civil Wars loomed, *Perkin Warbeck* is a critique of dramatic historiography, and seeks to represent and contain the kinds of threats to political and social stability that the popular playing of history enables.

**Presenter:** Nicholas R. Crawford, *University of Montevallo*

**Paper Title:** *Perkin Warbeck’s* “Pageant majesty and new-coin’d greatness”

**Abstract:** This paper argues that John Ford’s *Perkin Warbeck*, often called the last history play of the Renaissance, reflects a sea-change in English identity and nationhood: a shift from faith in the power of bloodlines and the theatrics of aristocracy to an acknowledgment of money’s ability to reconfigure social rank. Perkin, the “player-king,” appears royal in affect and rhetoric but is in fact an ineffectual imposter of merchant origins. Henry VII, the king by blood, is by contrast crass and plainspoken but masterful in his managerial skills and his handling of money. If Shakespeare’s *Richard II* enacts a crisis in the culture of descent, where an early modern valorization of ability challenges medieval notions of divine and inherited

rights, *Perkin Warbeck* registers the challenge posed to the authority of blood lineage by a burgeoning mercantile economy (professional theater included) and by the sale of numerous titles under James and Charles.

**Presenter:** Andrew Fleck, *San Jose State University*

**Paper Title:** Last Dying Speeches: News, the Scaffold, and the Stage in Fletcher's History Plays

**Abstract:** Fletcher and Massinger trod a careful line in the state trial in *Barnaveit*: Maurits was not technically a monarch and Oldenbarnevelt was conveniently (recently) deceased. I explore currency in political drama of the later Jacobean stage and argue that theater and the emerging category of "news" could be mutually constitutive. Fletcher and Massinger's use of newsbooks available in the summer of 1619 — the three months between the execution and the controversial premiere of their play — is well documented. I read the circulation of 1618/19s news in the context of Anglo-Dutch production of and markets for news, in newsletters, newsbooks, and specials — manuscript transmission of one-item news issues, widely produced circulated. Reading the way news of Raleigh's performance on the scaffold gets intercalated into news surrounding Oldenbarnevelt's trial, this paper argues that *Barnaveit* allows Fletcher to glance both at topical events abroad and at the recent end of the popular Raleigh.

**Date:** Friday, March 24, 2006

**Time:** 2:00–3:30

**Room:** Da Vinci III

**Panel Title:** What Needs to be Donne I

**Sponsor:** The John Donne Society

**Organizer:** M. Thomas Hester, *North Carolina State University*

**Chair:** Ernest W. Sullivan, *Virginia Polytechnical Institute and State University*

**Presenter:** Dennis Flynn, *Bentley College*

**Paper Title:** What Needs to Be Donne on the Biography

**Abstract:** The paper will discuss some key problems stemming from Izaak Walton's errors, such as Donne's supposed affinity with Essex, his supposed choice of an "absent presence" in an illiterate wife, and his supposedly "desperate" ambition. But more fundamentally the paper will describe a method of historical inquiry and scope of evidence that, while they seem essential, have been virtually ignored by Donne's literary biographers.

**Presenter:** Jeanne Shami, *University of Regina*

**Paper Title:** What Still Needs to Be Donne: The Sermons

**Abstract:** This paper will examine the current state of Donne sermons scholarship in the broader contexts of literary and historical studies of sermons, early Stuart social and political history, theological studies, women's studies, and studies in ecclesiastical history. In particular, the paper will explore some of the theoretical and methodological problems raised by this growing field of study, including the challenges of interdisciplinarity.

**Presenter:** M. Thomas Hester, *North Carolina State University*

**Paper Title:** What Needs to Be Donne on the Letters

**Abstract:** A consideration of the use of stylistic features to ascertain the canon of Donne's familiar letters

**Presenter:** Graham Roebuck, *McMaster University*

**Paper Title:** What's to Be Donne in *Ignatius His Conclave* and *Pseudo-Martyr*

**Abstract:** This paper examines the state of current scholarship on these two prose works, and suggests ways to read and appreciate Donne's polemical deployment of a body of arcane learning. It assesses the status of these works in the Donne canon.

**Date:** Friday, March 24, 2006

**Time:** 2:00–3:30

**Room:** Sienna I

**Panel Title:** Society's Coding

**Sponsor:** Pacific Northwest Renaissance Society

**Organizer:** Patrick Finn, *St. Mary's University College*

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

**Presenter:** Roderick McKeown, *University of Toronto*

**Paper Title:** A Questionable Commodity: Fashion and Wit in *Much Ado About Nothing*

**Abstract:** It has become a critical commonplace that *Much Ado About Nothing* is, as a title, a seemingly inexhaustible pun. Nothing can refer to a triviality, to an absence, or to a woman's genitals. The word was also, at the time, a homophone for "noting." I want to argue that one particular definition of the word — "to mark with a distinguishing sign" — is absolutely central to the play. The first opens with a messenger gratefully announcing that in the recent war, Don Pedro has lost only "few of any sort, and none of name" (I.i.7). Rank, then, is important to the citizens of Messina — but how does one denote social status? My paper combines legal and social history with discourse analysis to examine the operation of social status in Messina. My paper uses principles from modern sociolinguistics (particularly politeness theory) and discourse analysis to consider the deployment, appraisal, and particularly the regulation of both markers of status.

**Presenter:** Susan Anderson, *University of Leeds*

**Paper Title:** "Boyes, Beasts, and Bels": Good Fame and Good Music in *Chester's Triumph* (1610).

**Abstract:** This interdisciplinary paper discusses the presentation of music in *Chester's Triumph*, a Jacobean civic entertainment, arguing that provincial entertainments co-opted courtly modes of display in order to promote local concerns. Staged to celebrate the investiture of Prince Henry Frederick as Prince of Wales and Earl of Chester in 1610, *Chester's Triumph* was ostensibly a paean to the young prince, expressing the loyalty of the city to their new earl, despite the fact that Henry was not present. The publication of a printed account of the day's festivities is, in particular, evidence of the way that the pageant's organizers modeled their event upon courtly precedent. Nonetheless, local concerns play a part. This paper will situate the entertainment's provenance within local politics. The paper will trace the ways that *Chester's Triumph* combines the prestige of the courtly with the popularity of the local to enhance the reputation of the entertainment's sponsor, Robert Amery.

**Presenter:** Lloyd Kermode, *California State University, Long Beach*

**Paper Title:** Wales, the Marches, and the Performance of Early Modern English Identity

**Abstract:** This paper uses Shakespeare's second tetralogy of history plays to examine the role of Wales, and especially the Welsh Marches, in the ongoing early modern project of defining Englishness. I choose this concentration in contrast to the current trend that discusses Anglo-Irish relations and conclude that Wales is not simply a window onto the Irish problem, as Christopher Highley and others have depicted it; it is rather an essential idea and a set of

physical, material features that manipulate and strain the English ideal of what they would be in their imagined Britain.

**Date:** Friday, March 24, 2006

**Time:** 2:00–3:30

**Room:** Sienna II

**Panel Title:** Literary Culture in the Villas of Early Modern Italy III

**Co-organizers:** Nadja Aksamija, *Colgate University* and Yvonne Elet, *New York University*

**Chair:** Kathleen Weil-Garris Brandt, *New York University*

**Co-respondents:** James Hankins, *Harvard University* and Richard J. Tuttle, *Tulane University*

**Presenter:** George L. Gorse, *Pomona College*

**Paper Title:** *Villeggiatura*: Body Politics in Bartolomeo Paschetti's *Le Bellezze di Genova* (1583)

**Abstract:** In his *Bellezze di Genova* (Genova, 1583), Bartolomeo Paschetti — Veronese nobleman, medical doctor, and humanist — composed a strikingly corporeal early “portrait” of the natural harbor amphitheater in which “La nostra Città adunque come vedete ha la faccia a Mezzogiorno, le spalle à Tramontana, da quella parte il Mare, da questa i Monti, che la difendono dalla Tramontana, di maniera che è in parte piano, e in parte montuosa tra durissimi scogli.” This paper analyzes the role of the villa and *villeggiatura* in “healing” the “malhumors” and “sicknesses” of the city in physical, social, political, economic, and cultural terms, in this medical humanist civic description, a comparison of Genoa and Venice, in relation to Paschetti's subsequent treatise, *Del conservare la sanità et del viver dei Genovesi* (Genova, 1602).

**Presenter:** Nadja Aksamija, *Colgate University*

**Paper Title:** Antonio Giganti and Villa Poetry in Counter-Reformation Bologna

**Abstract:** Antonio Giganti's collection of Neo-Latin poetry, published in Bologna in 1595, contains several long poems celebrating specific villas, as well as benefits of villa life more generally. A secretary to the Archbishop of Ragusa Lodovico Beccadelli between 1550 and 1572, and Cardinal Gabriele Paleotti between 1580 and 1597, Giganti dedicated several of these poems to some of the most powerful figures in the Bolognese ecclesiastical circles of the late Cinquecento. While Giganti's villa poetry owes a great deal to the classical models such as Horace and Pliny, it also contains some unmistakably contemporary ingredients. His descriptions of architecture and landscape are at once infused with new religious messages and filled with scientific references to different species of birds and fish. This paper argues that these poems not only reflect Giganti's own interests, but also encapsulate the intertwining of scientific and religious thought in Gabriele Paleotti's circle.

**Date:** Friday, March 24, 2006

**Time:** 2:00–3:30

**Room:** Suite I

**Panel Title:** The Gift and Cultural Production in Early Modern Spain

**Organizer:** Alison Weber, *University of Virginia*

**Chair:** James Tueller, *Brigham Young University, Hawaii*

**Presenter:** Alison Weber, *University of Virginia*

**Paper Title:** Gifts, Favors, and Investments: Teresa of Avila's Discourses of Ecstasy

**Abstract:** Although late medieval theologians — notably Jean Gerson — argued that religious ecstasy and other extraordinary phenomena were divine gifts, by the middle of the sixteenth century in Spain the notion of an unconditional and unmerited divine gift had become problematic. In the face of Protestant claims that God’s favor could not be purchased, Catholic theologians were anxious to clarify whether individuals merited supernatural favors and what obligations these gifts entailed. This paper focuses on how the Carmelite mystic and reformer Teresa of Avila (1515–82) contributed to this debate over divine gratuitousness. I argue that by interweaving two discourses — one based on mercantile exchange and the other on the mutual bonds of clientage—she succeeded in defining ecstasy as irresistible and gratuitous, but ultimately incidental to the economy of salvation.

**Presenter:** Elvira Vilches, *North Carolina State University*

**Paper Title:** Giving as Loss: *La Dorotea*’s Economy of Love

**Abstract:** In Lope de Vega’s *La Dorotea*, giving defines love and articulates desire. Although giving is performed and embedded in a Neoplatonic discourse of love that praises correspondence and reciprocity, the lovers never fulfill the obligation to return. Every gift produces a return gift. Early modern courtesy books prescribed that benefits should not be returned too soon because it would make the donor feel the gift had been forced, nor too late because it would humiliate the first giver. Lope’s characters, however, extend this waiting game for so long that the tokens of endearment given are lost and wasted as love is neither despised nor requited.

**Presenter:** Elizabeth R. Wright, *University of Georgia*

**Paper Title:** Love, Liberality, and Lope de Vega: Patronage as Family

**Abstract:** *Obras son amores* is a drama of political intrigue by Lope de Vega that exposes the promises and pitfalls of a court economy based on the exchange of poetic gifts for aristocratic favors. According to the family papers of the Dukes of Sessa, this play about the tangled webs of court patronage actually did take shape as a result of the fraught alliance between the prolific playwright and his patron. Using the play and family papers as my points of reference, I explore the fictional and real-life cracks in the gift-based economy of patronage. Along the way, I will consider the range of religious, economic, and poetic signification of the *obras* of the title.

**Date:** Friday, March 24, 2006

**Time:** 2:00–3:30

**Room:** Suite II

**Panel Title:** Renaissance Romance: Canon and Contexts

**Sponsor:** Arizona Center for Medieval & Renaissance Studies (ACMRS)

**Chair:** Melissa Sanchez, *San Francisco State University*

**Respondent:** Arthur F. Kinney, *University of Massachusetts, Amherst*

**Presenter:** Lauren Silberman, *The City University of New York, Baruch College*

**Paper Title:** Greek Romance on the Renaissance Page and Stage

**Abstract:** In book 3 of Spenser’s *Faerie Queene*, Spenser makes allusion to Kleitophon and Leukippe by way of a bilingual pun. When, at the conclusion of book 3 of *The Faerie Queene*, Britomart rescues Amoret from Busirane, Amoret is described in Spenser’s words as being restored, “perfect hole.” Spenser is making reference to the *Kleitophon and Leukippe* of Achilles Tatius. At one point in that work, the heroine Leukippe seems, through a theatrical trick, to be eviscerated and then restored to wholeness. The Greek word used to describe the

transformation is *holókleron* (perfect whole). Of broader significance is the allusion to drama and dramatists in *Kleitophon and Leukippe* and complex negotiations of page and stage in the scene of Busirane's castle. Both authors stage a kind of paragone between drama on the one hand and poetry in the case of Spenser and prose romance in the case of Achilles Tatius.

**Presenter:** Mary Ellen Lamb, *Southern Illinois University*

**Paper Title:** Mildred (Beloved of the Devil) and the Anxieties of Consumerism in Early Modern Prose Fiction

**Abstract:** This paper considers the projection of anxieties over consumerism onto the woman reader, whether imagined or actual, in early modern prose fiction. In a homology between women's desires for prose fiction and their desires for fashionable clothing, Barnabe Rich elaborates on the implications of the prose "fashion" with an anecdote about a physician's young daughter Mildred, who married a devil which, unable to fulfill her insatiable desires for fashionable clothing, finally fled back to hell. The anxieties about consumption expressed in this anecdote convey a crisis of representation attending an emerging proto-capitalism acutely visible in the new volume and numbers of goods — silks, jewels, spices, wines — streaming into early modern London. This essay explores how the fictional dissolution of Mildred's relationship with her devil-husband and, by implication, Rich's relationship with his women readers, expresses pressures of new patterns of consumption at the commercial inception of early modern prose fiction.

**Presenter:** Jean R. Brink, *Henry E. Huntington Library*

**Paper Title:** Theorizing Attribution and Canonical Authorship

**Abstract:** *Rivall Friendship*, an anonymous Arcadian romance, is preserved in one manuscript at the Newberry Library (Newberry Case MS fy 1565.R52). The primary narrative concerns Artabella, whose rival lovers Diomed and Phasellus are the devoted friends of the title, *Rivall Friendship*. The secondary narrative, Arthenia's story, recounts the martyrdom of Charles I and celebrates the Restoration. Through the passionate love triangles and political allegory, we see an author who entertains radical ideas about gender and maintains conservative views of government: "not that I account all women slaves, or think all men are tyrants to their Wives; but if they are not they are at least capable of becoming so when they please" (f. 166). *Rivall Friendship* may have been written by Bridget Manningham (fl. 1682), and its anonymity challenges us to reexamine our gendering of authorship.

**Date:** Friday, March 24, 2006

**Time:** 2:00–3:30

**Room:** Milan Board Room

**Panel Title:** French Poetry: Rethinking the Sixteenth-Century Canon III: Lyric Economies

**Sponsor:** Renaissances: Early Modern Literary Studies at Stanford University

**Organizer:** Cécile Alduy, *Stanford University*

**Chair:** James Helgeson, *Columbia University*

**Presenter:** Cécile Alduy, *Stanford University*

**Paper Title:** The Economy of Praise: *Dispositio* and Retribution in French Love Sonnet Collections

**Abstract:** In the dedication to his love collection, the Petrarchan poet might strike the pose of the disinterested artist who offers words "unworthy" of his beloved. Yet, whether he expects the counter-gift of her love or the largesse of a patron, the book is never courtesy of the author. The rhetoric of praise, which deals with worthiness, seeks retribution — or rather, in the case of the French "Amours" of the 1550s, produces its own wealth. The

ordering — or *oeconomia* — of the book involves a constant evaluation and circulation of images and poems. This lyric economy is also cost-effective: scale economies (recycling of metaphors, rimes, forms) enhance the productivity of the text while the book is marketed as a commodity. Looking at Ronsard, Du Bellay, and D'Espina, I propose to view the Petrarchan sonnet collection as an economic system which creates value (aesthetic, literary, monetary) thanks to the art of *dipositio*.

**Presenter:** Nancy Frelick, *University of British Columbia*

**Paper Title:** Mirrors of Desire: Love, Transference, and Lyric Economies

**Abstract:** In his *Seminar on Ethics*, Lacan uses the courtly paradigm to illustrate the psychoanalytic concept of transference. Transference, which is likened to love, is a structural dynamic defining the interaction between subject and object. The emphasis on the inversion of power in the erotic relation between male and female in courtly lyric belongs to this dynamic. Moreover, each time Lacan brings up the courtly paradigm, he speaks of the notion of obstacle. For him it is bound up with the notion of discourse, of the discourse of the master and the desire for knowledge, which is inaccessible because it resides in the Other. It is also, therefore, necessarily linked to problems of representation. This paper will illustrate some of the ways in which a transferential model can inform our readings of early modern love poetry, as well as some of the ways in which transference already informs those lyric economies.

**Presenter:** Kate Van Orden, *University of California, Berkeley*

**Paper Title:** “Publishing” Lyric in Sixteenth-Century France: Economies of Song, Manuscript, and Print

**Abstract:** From the start, Ronsard conceived of his “scattered rhyme” in the form of books ready-made for print. Such publications were novel considering that Saint-Gelais had “published” his poetry by singing it, a fact borne out by the “unauthorized” sources of his verse: manuscripts compiled by courtiers, pirate prints, and musical settings. Their different publishing strategies — oral vs. print — mark out lyric economies in which authorship was relocated from performance to print. Ronsard’s success suggests that at midcentury authority came to be embodied on the page, yet I question whether the triumph of the book was as swift or complete as his publications intimate. I consider the fortunes of this “bookish” style of lyric against the full spectrum of modes of publication, including song, manuscript, and printed anthologies of poetry and song, and conclude that the oral circulation of lyric enjoyed a continued sovereignty in the age of the printed book.

**Date:** Friday, March 24, 2006

**Time:** 2:00–3:30

**Room:** Hilton I

**Panel Title:** Reassessing Religion in and after the Renaissance: Politics, Gender, and Sexuality

**Organizer:** Matthew Biberian, *University of Louisville*

**Chair:** Jennifer Rebecca Rust, *University of California, Irvine*

**Presenter:** Graham L. Hammill, *University of Notre Dame*

**Paper Title:** Silly Girls as Political Creatures: Political Theology in Hobbes and Harrington

**Abstract:** The paper focuses on the intertwining biblical discourses of covenant theology and the creature in Hobbes’s *Leviathan* and Harrington’s *Preliminaries to Oceana*. Hobbes’s strategic attempt to ground a model of civic religion in the Mosaic covenant activates a counter-discourse of creaturely life that *Leviathan* repeatedly registers but about which

Hobbes is extraordinarily uncomfortable. Responding to Hobbes's discomfort, Harrington produces a series of pastoral myths that translate creaturely life into naive, gendered decisionmaking (the "two silly girls" who exemplify the separation of legislative and executive branches of government) and ideal theocracy ("the commonwealth of Israel," a phrase and concept Harrington claims to have invented). In both cases, the attempt to find a model of civic religion in ancient Judaism leads Hobbes and Harrington to an increasing uneasiness about creaturely life, religious imagination, and the necessity of both for constituting the early modern, contracting subject.

**Presenter:** Julia Reinhard Lupton, *University of California, Irvine*

**Paper Title:** The Sexual Life of the Mind: Hamlet between Freud and Arendt

**Abstract:** The phrase "sexual life of the mind" couples Freud's idea of "sexualized thinking" with Arendt's "life of the mind." Whereas Freud insistently linked sex and thought, Arendt argued that thinking is fundamentally unsexed, disengaged from life in its corporeal dimension. The concept of life connects the sexualization of thinking to problems in political theology: in Shakespeare, "life" subsists as a hybrid between the *vita activa* of classical politics and the creaturely life of rabbinic and medieval political theology. A citizen-saint, Hamlet demonstrates the passage from sexualized to sublimated thought, achieving the Greek ideal of man as political animal, but at the cost of his own creaturely life. Read in tandem, Freud and Arendt provide a frame for capturing the sexual life of the mind in Shakespeare, irreducible to the ones posited by cultural constructionists on the left and bio-politicians on the right.

**Presenter:** Lisa Lampert, *University of California, San Diego*

**Paper Title:** Taking Shakespeare Back: Gender and Jewish Difference in Sinsheimer's *Shylock*

**Abstract:** This paper focuses on the response of a German-Jewish critic, Hermann Sinsheimer, to Shakespeare's *Merchant of Venice: Shylock: die Geschichte einer Figur* (1937). Written in Nazi Germany, *Shylock* reevaluates the figures of Shylock and Portia and of Shakespeare and Elizabeth to express Sinsheimer's anti-racist vision of Jewish identity in relation to national identity. Sinsheimer attempts to wrest Shakespeare from Nazi appropriations by re-trying Shylock, arguing that Shakespeare's work breaks from a dark medieval tradition of anti-Semitism just as it celebrates new stronger models of the feminine in Portia and Elizabeth I. My paper situates Sinsheimer's book in the context of German Fascism and the work of the Jewish *Kulturbund* — of which Sinsheimer was a member from 1933–38 — as a way to illuminate the larger implications of his book for understanding the impact that the seminal formulations of gender and Jewish difference in *Merchant* have had on twentieth-century ideologies.

**Presenter:** Matthew Biberman, *University of Louisville*

**Paper Title:** "Making the chiefest Persons speak something like their Character": Tate's Adaptation of *King Lear* (1681) and the Compensatory Dream of Unified Subjectivity

**Abstract:** Focusing on what he contends to be a critical text — Tate's wildly successful rewriting of *Lear* — Biberman argues for an understanding of unitized characterization that would view this concept as the manifestation of a fundamental logic of compensatory adaptation undertaken by the subject facing the expiration of religious enchantment. In a scandalous rewrite, Tate transforms Shakespeare's tragedy into a romance that spells out what the modern oedipal regime will henceforth demand: dramatically rational plots executed by psychologically consistent characters willing to sublimate the transgressive urges of the death drive (and thereby undergo oedipalization). Thus in Tate's adaptation, the

Gloucester plot, with its oedipally emblematic blinding and overt moral modeling, remains as the stain of tragedy, but the *Lear* plot is rewritten as a rerouting back into life, a life presented as normalized through the restoration of Lear's crown and the dispatch of his daughter Cordelia to her husband (Gloucester's son).

**Date:** Friday, March 24, 2006

**Time:** 2:00–3:30

**Room:** Hilton II

**Panel Title:** Evidence and Testimony in Early Modern Literature

**Organizer:** Lorna Hutson, *University of St. Andrews*

**Chair:** Victoria Kahn, *University of California, Berkeley*

**Presenter:** Rebecca Lemon, *University of Southern California*

**Paper Title:** Character Evidence and Addiction in Shakespeare

**Abstract:** Early modern writers rarely focus directly on the ubiquitous modern concept of addiction. They tend rather to invoke addictive behavior as evidence of something else: namely, bad character. In Shakespeare, Stefano and Trinculo's responses to liquor testify to their criminal characters; Claudius's drinking in *Hamlet* is a sign of other crimes. What is the evidentiary significance of such an intertwining of character, drinking, and criminality in these plays? This paper will use legal debates on the nature of character evidence to unpack the collapse in Shakespearean drama of character evidence, based in addiction, and criminal action, evident in murder and sexual misconduct. U.S. and U.K. criminal courts have traditionally attempted to ban the use of character evidence to help prevent what Peter Tillers calls "the use of evidence of what a person is to show what a person does" (Tillers, "What is Wrong with Character Evidence," 1998). This bar on character evidence has eroded in the last decades in both countries, however (see U.K. Criminal Justice Act of 2003, ch. 44). This paper investigates how early modern drama employs this unstable category of evidence to determine our reactions and judgments.

**Presenter:** Lorna Hutson, *University of St. Andrews*

**Paper Title:** Judicial *Narratio* and Renaissance Mimesis

**Abstract:** Questions of mimesis seem to have vanished from the discussion of English Renaissance drama. The emphasis, since New Historicism, has been on cultural appropriation. But where does this leave mimesis conceived of as *muthos*, or plot, in which the creative emphasis is on motivation, intelligibility, and causality? I will argue that the five-act plots of Renaissance drama are so mimetic, so "realistic," because they employ models of narration derived from classical judicial rhetoric, in which a *narratio* is a preliminary exposition, designed to be persuasive, of the facts under dispute. Narrative is thus generated by a dispute concerning the "facts," and retells them in such a way as to throw out evidential hints of motivation through circumstantial detail. I will suggest that characterological readings of Shakespeare are appropriately legalistic responses to a form of emplotment that actually has a basis in forensic rhetoric and in emergent ideas of circumstantial evidence.

**Presenter:** Subha Mukherji, *University of Cambridge, Fitzwilliam College*

**Paper Title:** False Trials in Renaissance English Drama

**Abstract:** This talk will argue that false trials are used in drama to interrogate the potential perversity of certain epistemologies. Dramatic plots shaped or presented as trials abound in the literature of the period. This drama is not only interested in the nature of the knowledge gained, but also in the routes leading to it. And it is the quasi-legal plots that turn on false trials that examine motives and methods of knowing that are not always legitimate or ethical.

Typically, it is tragicomedy that lends itself to this pattern of action as well as offers a critique of it. Considering the implications of this affiliation will involve examining the meaning of probability in a literary context, vis-à-vis its emergent legal senses.

**Date:** Friday, March 24, 2006

**Time:** 2:00–3:30

**Room:** Hilton IV

**Panel Title:** Literary Mathematics

**Organizer:** Jacqueline Wernimont, *Brown University*

**Chair and Respondent:** Amir Alexander, *University of California, Los Angeles*

**Presenter:** Travis Williams, *University of California, Berkeley*

**Paper Title:** *Enargeia* and Early Modern Mathematical Notation

**Abstract:** Writing as an aspect of ontology and epistemology in mathematics can be traced to the development of notation during the Renaissance. Early modern geometry manages its readers with familiar modes of textual arrangement, which render mathematical content a relationship of the text with itself. Geometry thereby transforms into the prudential, eristic mode of epideictic rhetoric by which mathematicians communicate their geometrical prowess, but care little about establishing a tradition on which subsequent mathematicians can build. Notation allows mathematical content to become a means of communication. Notation constitutes and represents its own reality, and many Renaissance mathematicians remarked how notation impressed upon the eye a statement's truth. I call this "mathematical *enargeia*," adapting classical rhetoric's visual metaphor of cognition to depict both understanding of a phrase and, crucially, the expectation that such writing allows readers to transcend the statement with new knowledge, making notational writing a generative medium for subsequent mathematics.

**Presenter:** Felix Sprang, *University of Hamburg*

**Paper Title:** 'So plaine and easie as was possible': Style and Topicality of Mathematical Textbooks in Early Modern London

**Abstract:** "Matters scientific" became particularly fashionable in London at the beginning of the seventeenth century. As a result, a new genre evolved: popular science writing in the vernacular. Penned by autodidacts, craftsmen, and practitioners, this development is documented most comprehensively in the mathematical sciences. Examples of this new genre display the authors' anxieties, authors who characterize themselves as "almost utterly unable and unlearned." Both translations and genuine English textbooks such as Blundeville's *Exercises* (1594) or Skay's *A Friend to Navigation* (1628) shed an interesting light on the motivation and justification for this kind of popular writing. Not only do the textbooks reflect the manifold aspects of the *theatrum mundi* metaphor, they also advance a new stylistic form. Within the general gradual stylistic shift from dialogue to argument, these texts seek new forms of engaging the reader: they incorporate narrative, make use of visual aids, and include paper instruments in order to bridge the gap between theoretical instruction and practical training.

**Presenter:** Jacqueline Wernimont, *Brown University*

**Paper Title:** Mathematics in the Flesh: Strategies of Authorization in Mathematics

**Abstract:** Within Renaissance pedagogy and natural philosophy texts, mathematics is figured variously as part of classical or natural philosophy, as a common pragmatic practice, and as a perfect language. For William Kempe and Thomas Hood, mathematics is a Ramist foundational technology; wherein material adherence to formal rigor served as evidence of

“truth” in representation. Interestingly, such writers depended upon a strategy of literary embodiment to convey the utility of mathematics. Alternatively, Descartes’s method abstracted the formal, syntactical structure of mathematics, leaving behind the material particularities of practice and production. My paper asks how these divergent strategies may have authorized mathematics, and considers the interplay between textual production and disciplinary development that they reveal. If we no longer understand mathematics today as a material or embodied practice, then it is worth considering what sort of work such understandings were doing during its development as an abstract rather than sensuous science.

**Date:** Friday, March 24, 2006

**Time:** 2:00–3:30

**Room:** Hilton V

**Panel Title:** Girlhood in Renaissance England

**Organizer:** Deanne Williams, *York University*

**Chair:** Carolyn Sale, *University of Windsor*

**Presenter:** Marie Rutkoski, *Harvard University*

**Paper Title:** Murder’s Lesson: Girlhood, Violence, and Education in Early Modern English Pamphlets

**Abstract:** In the early seventeenth century cheap press texts abounded with grisly tales of murder that often involved children featuring as innocent victims or key witnesses. A girl caught in the currents of adult violence might be represented as helpless as a “silly larke trembling under the foot of the Marlin” (*A True Relation*, 1609), yet a murder also frequently enables such a figure to invert the normative expectations of her gender. The girl who witnesses and survives a murder is able to enlighten male adult figures of authority. She may persuade, insist, and denounce — and all with the appreciative wonder of a pamphleteer. I argue that several seventeenth-century pamphlets portray violence, counterintuitively, as an empowering pedagogical force in the life of a girl witness.

**Presenter:** Kaara Peterson, *Miami University*

**Paper Title:** Twinned Lamb Tales: Nostalgia and Adolescence in *The Two Noble Kinsmen* and *The Winter’s Tale*

**Abstract:** In an unusual instance of a young woman’s reflecting on her girlhood in a first-person narrative, Shakespeare and Fletcher’s *The Two Noble Kinsmen* presents Emilia discussing her childhood experience. Her girlhood friendship with Flavina, who died when the two girls were eleven, provides Emilia with a particular understanding of the way meaningful heterosexual bonds are created. This unmediated narrative about girlhood contrasts with the usual formulation, in Shakespeare’s late romances, of the lost golden world of male homosocial friendships (including Theseus and Pirithous). Though the play registers one of Shakespeare’s strongest critiques of patriarchal marriage structures, as Theodora Jankowski points out, this is not to say that the play necessarily approves of Emilia’s nostalgic attachment. Rather *The Two Noble Kinsmen* presents her enduring girlish affection for Flavina as a complex state of homosocial adolescent “arrested development” that stands very much in contrast to the resolution of conflict offered by male-centered romance plots.

**Presenter:** Deanne Williams, *York University*

**Paper Title:** Girls Own Shakespeare

**Abstract:** The transition from girlhood to womanhood is arguably one of Shakespeare’s major preoccupations. Yet arguments for the historical contingency of the concept of

childhood complicate any attempt to interpret Shakespeare's heroines as girls, claiming that they were regarded simply as little women. Girlhood itself is similarly defined by absence: a girl does not have a husband; she does not have children; her identity exists as a void that needs to be filled. Mary Cowden Clarke's *The Girlhood of Shakespeare's Heroines* places girlhood explicitly outside the concerns of the plays. This paper looks for girlhood in Shakespeare, arguing that Shakespeare's conception of girlhood evolved from something that is absent or erased, in his early plays, to something that is dramatically recovered, in the late plays. Placed in the romance context of loss and restoration, Shakespeare's girl heroines dramatize a dialectic between absence and presence that shapes future conceptualizations of girlhood.

**Date:** Friday, March 24, 2006

**Time:** 2:00–3:30

**Room:** Hilton VI

**Panel Title:** The New Milton Criticism I

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

**Organizer and Chair:** Joseph A. Wittreich, *The City University of New York, The Graduate Center*

**Respondent:** Andrew S. Escobedo, *Ohio University*

**Presenter:** Bill Goldstein, *The City University of New York, The Graduate Center*

**Paper Title:** The Sacred Milton

**Abstract:** My paper takes its title from Shelley's remark, in the preface to *Prometheus Unbound*, that "the sacred Milton was, let it ever be remembered, a republican, and a bold enquirer into morals and religion." I examine the relationship between Milton and some influential critics in light of Milton's religious and republican views, emphasizing the ways in which praise and brickbats are a response to disagreements about Milton's often heretical ideas. I discuss how critics have read Milton apart from his religious and political views and show how a downplaying of these views was accomplished even as a new orthodoxy of theoretical sectarianism (feminist, queer, psychoanalytic, New Historicist) was established in their place. I explore the significance of Eliot's efforts to dislodge Milton from esteem, arguing that his remarks, grounded in Milton's supposed stylistic failings, are substantively based in his distaste for Milton on religious and political grounds. The influence of Eliot's assertion, I argue, that Milton (with Dryden) was one of the two "greatest masters of diction in our language," but he triumphed "with a dazzling disregard of the soul," lies not only in being typical of his attempts to praise Milton while burying him, but in its crucial, unintended marking of new territory for Milton criticism, where subsequent critics have successfully worked to establish a new, if overly theoretical, soul within Milton's poetry.

**Presenter:** Peter C. Herman, *San Diego State University*

**Paper Title:** Paradigms Lost, Paradigms Found: *Paradise Lost* and the Problem of Blame

**Abstract:** In this paper I will show that the problem of blame in *Paradise Lost* is more complex than generally allowed. The standard paradigm of Milton studies would argue that Milton restricts blame to Satan, Adam, and Eve. However, a new paradigm for Milton studies has emerged, one that does not insist on Milton's certainty or orthodoxy, and using this paradigm I will show that Milton spreads blame for the Fall around, and that he includes, rather than excludes, God. I also argue that one can find a good analogue for

Milton's procedure in *Paradise Lost* in the legal doctrine of contributory negligence: the principle that blame for an accident or event can be attributed to multiple parties.

**Presenter:** Jeffrey S. Shoulson, *University of Miami*

**Paper Title:** Man and Thinker: Milton, Saurat, and the Old New Milton Criticism

**Abstract:** With predictable regularity, the insular world of Milton studies subjects itself to series of self-examinations that inevitably result in the proclamation of a new generation of scholars, one that rights the wrongs, stems the tides, and generally supplies antidotes to the excesses and abuses of the previous generation of Milton critics. We may, indeed, be witnessing the waxing phase of a new Milton criticism, but this phase was preceded by a much longer series of "new" Milton criticisms. This paper examines an earlier episode in the sequence, one precipitated by the French critic, Denis Saurat, and the publication of his *Milton: Man and Thinker* in 1925. Much has changed since Saurat and the eruption of the Milton controversy in the first half of the twentieth century. By acknowledging the continuities between this older new Milton criticism and its current avatar, however, I suggest an approach to Milton studies that places it within larger social and political trends, as well as within the context of the academic study of literature, to which Milton scholars often refer.

**Presenter:** Tobias Gregory, *Claremont McKenna College*

**Paper Title:** Cautionary Notes toward an Empsonian Revival

**Abstract:** What should Milton studies today learn from Empson's work? As important as his substantive views, I will argue, is his approach to criticism, which involves both an intense effort to "follow the mind of Milton" and a willingness to "use one's own moral judgment, for what it is worth." If a would-be Empsonian revival neglects either dimension of his approach, it will end up misunderstanding both Empson and Milton. This paper will illustrate these points by way of the current debate around *Samson Agonistes*

**Friday, March 24, 2006**

**3:45–5:15 PM**

**Date:** Friday, March 24, 2006

**Time:** 3:45–5:15

**Room:** Corintia

**Panel Title:** Art and Humanism

**Chair:** E. Howard Shealy, *Kennesaw State College*

**Presenter:** G. Yvonne Kendall, *University of Houston, Downtown*

**Paper Title:** The Worldly Artifice: Milan's Accademia degli Inquieti

**Abstract:** This paper breaks exciting new ground by identifying and explaining the varied roles played by one Italian humanistic academy in the realm of performing arts. Saluted in Paolo Morigia's *Della Nobiltà di Milano*, as the premier academy of its time, the Accademia degli Inquieti was founded in 1594 by Muzio Sforza Colonna, Marquis of Caravaggio, scion of one of Milan's most powerful families. Like similar academies, the Inquieti required its members to create tangible proof of the skills that earned them entry. Many works of art, literature, music, and theater they fashioned, however, remain either lost or unrecognized. Curiously, *Le gratie d'amore* (1602), a dance treatise by Cesare Negri, contains previously unacknowledged theatrical works produced by the academy. In conjunction with *narratione* and *descrizione* of the period, *Le gratie* opens a portal into dance, music, and theater of Milan under Spanish rule.

**Presenter:** Jill M. Pederson, *The Johns Hopkins University*

**Paper Title:** Donato Bramante and the Achademia Leonardi Vinci in Quattrocento Milan

**Abstract:** This talk addresses the series of *Uomini d'arme* (ca. 1487) painted by Donato Bramante for his Milanese patron, Gaspare Visconti. A new interpretation of these frescoes, centered on their crucial scene displaying the weeping and laughing philosophers Heraclitus and Democritus, will position them in relation to the intellectual climate of Sforza Milan. Specifically, it will be argued that the frescoes reflect the broader humanist interests of Visconti, a court poet who took part in the much-disputed Milanese academy — the so-called Achademia Leonardi Vinci. Recently uncovered evidence concerning the members of this group will help connect the frescoes with contemporary literary sources. Furthermore, these paintings decorated the first-floor sala of the patron's palace, which provided a gathering space for local humanists and artists. A consideration of this social and intellectual environment will illuminate the nature of the Milanese academy, and contextualize it in relation to other Italian Renaissance academies.

**Presenter:** Sandra Sider, *Cooper Union*

**Paper Title:** Rhetorical Aspects of Alberti's *De re aedificatoria*

**Abstract:** This paper explores rhetorical aspects of Leon Battista Alberti's *De re aedificatoria*. We shall consider the structure of *De re*, the style and content of the treatise, analogies between the architect and the orator, and, finally, buildings as visual oratory. With his humanistic schooling in Padua under the tutelage of Gasparino Barzizza, and with studies in law at the University of Bologna, Alberti was an expert in Ciceronian rhetoric. He functioned as something of a modern-day Vitruvius, attempting to persuade the reader how buildings should be designed and constructed, based mainly on the knowledge of ancient Roman buildings that could be gleaned from ruins and textual study. The tools of classical rhetoric were effectively utilized in this endeavor.

**Presenter:** Joanne Snow-Smith, *University of Washington, Seattle*

**Paper Title:** Botticelli's *Venus and Mars* Revisited: The Enigman of the "God of War"

**Paper Abstract:** As an associate of the Medici circle, Sandro Botticelli would have been conversant with the philosophy of the humanists and in sympathy with the aim of the Platonic Academy: the reconciliation of the spirit of antiquity with that of Christianity. One of their prime missions was the task of Christianizing the pagan "mysteries" through the union of the antique and the Christian. This union is manifested in Botticelli's *Venus and Mars* by a latent Christian meaning of *La Pietà*. It is proposed that the artist has portrayed Mars in his little known role of Mars Silvanus, the god of vegetation and also a sacrificial scapegoat. Every March, Mamurius Veturisu, the "old Mars," was dragged through the streets of Rome and expelled from the city carrying all their sins and evils away. The parallel of the *Via Dolorosa* of Jesus with this enactment every year in ancient Rome is striking.

**Date:** Friday, March 24, 2006

**Time:** 3:45–5:15

**Room:** Aragon

**Panel Title:** Reading Shakespeare

**Chair:** Susan Zimmerman, *The City University of New York, Queens College*

**Presenter:** Sandra A. Logan, *Michigan State University*

**Paper Title:** Enchanting Language: Poetry, Rhetoric, and National Identity in Shakespeare's *Henry V*

**Abstract:** Shakespeare's *Henry V*, which begins by legitimating Henry's claim to France through his royal French background, nevertheless presents the titular monarch as the epitome of Englishness, eventually asserting his birth in Wales as the center of his identity. Obscuring his French heritage and probable fluency in the French language as Henry wages war on France, the play erases the influence and reverses the trajectory of the Norman invasion. In this paper I consider the play's reshaping of the sociopolitical conditions it represents, as it nostalgically traces the roots of English identity to the Celtic past, and redeems Welsh identity from its threatening depiction in *Henry IV*. Tapping into early modern perceptions about the shaping function of poetical and rhetorical language, I assess Shakespeare's depictions of cultural identity, attending especially to the relationship between Celtic identity and mellifluous speech, and exploring the malleability of Englishness and monarchical legitimation.

**Presenter:** Jennifer Gjulameti, *New York University*

**Paper Title:** Sex Matters: Ovid, Shakespeare, and Early Modern Institutions of Pedagogy

**Abstract:** I examine Shakespeare's use of erotic Ovidian Latinity. Ovid was studied in the schools to promote Latin literacy and knowledge of pagan mythology. While his *Metamorphoses* entered the schools early in the Middle Ages, there is nothing educational about it. Education is only discussed in his mock didactic poems (*Ars amatoria* and *Remedia amoris*), and conversely, *Tristia 2*, which disavows any didactic function to his work. *Tristia 2* illustrates how Ovid's texts were read, and how Ovid himself read the ancient literary canon via an eroticized and atomized lens; it underscores how if literature is supposed to teach, it cannot be controlled. I focus on problems of Latin education and Ovidian pretexts in *Titus Andronicus*, such as the rape and mutilation of Lavinia, predicated on Ovid's story of Philomel. Ovid figures contradiction and is intransigent to being fully assimilated into the humanist curriculum, making him the troublesome exemplar of Latinitas.

**Presenter:** Michael Witmore, *Carnegie Mellon University*

**Paper Title:** The Tipping Point: When Did Shakespeare's Style Change?

**Abstract:** Shakespeare has long been credited with the ability to represent "inwardness" or subjectivity in vivid ways. Critics are now suggesting that this ability was the product of technique and evolution rather than inborn genius; in effect, Shakespeare discovered how to make inner life vivid on the stage at a particular moment in his career (Greenblatt, 2004), although the causes of this innovation can be debated. In this paper we offer a chronological analysis of Shakespeare's evolving style using a text analysis tool called Docuscope, a computer program that has already proved remarkably effective in isolating the defining rhetorical features of the three genres in the *First Folio* (1623). Using a statistical technique called "change point analysis," we will offer what we believe is the most statistically defensible hypothesis about the year in which Shakespeare's style changed to a more subjectively rich style — a shift that Docuscope has already identified using the Oxford editors' dating of the plays.

**Presenter:** Stephanie Chamberlain, *Southeast Missouri State University*

**Paper Title:** Sex and the Single Woman: (Mis)Spending Cultural Capital in *Troilus and Cressida*

**Abstract:** Cressida is one of Shakespeare's few truly single women. Unlike other single women on the Shakespearean stage, she remains unmarried, a sexualized being, first to Troilus and later to Diomedes. My paper examines the female body and what it represents to early modern systems of cultural exchange. While the female body represents cultural capital when properly channeled into marriage, left unmarried it constitutes waste. Sexualization

becomes a means to mark this waste and to contain the threat it represents to patriarchal authority. My study, which is informed by Foucaultian theory, also looks at other sexualized Shakespearean singles, including Hero, Ophelia, and Lavinia. While Hero “dies” to be reborn through marriage, both Ophelia and Lavinia are killed to reassert patriarchal control. I also touch upon Marvell’s “To His Coy Mistress” in my discussion of the female body as cultural capital as well as Vives and Law’s *Resolutions of Women’s Rights*

**Date:** Friday, March 24, 2006

**Time:** 3:45–5:15

**Room:** Barcelona I

**Panel Title:** Pacific Northwest Renaissance Society Plenary: Crisis in Editing? Crisis in the Humanities?

**Organizer and Chair:** Patrick Finn, *St. Mary’s University College*

**Sponsor:** Pacific Northwest Renaissance Society

**Presenter:** Edward Pechter, *University of Victoria* and *Concordia University*

**Abstract:** This paper takes off from the frequent claims these days that there is a crisis in editing. It will reflect on the nature of this crisis and, more broadly, on its implications for academic criticism and historical research in the humanities.

**Date:** Friday, March 24, 2006

**Time:** 3:45–5:15

**Room:** Barcelona II

**Panel Title:** Beauty, Power, and Virtue: Female Saints and Nuns in Early Modern Art

**Organizer:** Cynthia J. Stollhans, *St. Louis University*

**Chair:** Laurinda Dixon, *Syracuse University*

**Presenter:** Cynthia J. Stollhans, *St. Louis University*

**Paper Title:** Catherine of Alexandria in Roman Chapels: Patronage, Audience, and Reception

**Abstract:** Images of Catherine of Alexandria appear in countless Roman chapels. Whereas her popularity is nowhere limited to the Eternal City, her ubiquitous presence indicates a continuous following of bishops, cardinals, families, and religious orders whose patronage efforts combine to express the exalted virtues and power of her. Catherine’s Roman introduction begins with an eighth-century fresco depicting her as a Byzantine princess. The famous fifteenth-century Masolino chapel, commissioned by Brandi Castiglione, chronicles the famous events of her life with scenes of the dispute, her torture on the wheel, and her martyrdom. Specific painted events from the life of Saint Catherine, to some degree, reveal the devotion and piety of the patron. At the same time, the question should be posed — how does Catherine represent the intentions of the patron? And, how well does she achieve this goal? This paper will discuss specific Roman chapels with images of Catherine of Alexandria in order to reveal issues of patronage, audience, and reception.

**Presenter:** Barbara J. Johnston, *Florida State University*

**Paper Title:** Sacred Kingship and Royal Patronage in Louise of Savoy’s *Le Vie de la Magdalene*

**Abstract:** In 1516 Louise of Savoy, mother of the French King Francis I, commissioned *Le Vie de la Magdalene* (BN, ms fr. 24.955) following a pilgrimage to the saint’s shrine at La Sainte-Baume in Provence, undertaken as a gesture of gratitude for the saint’s protection of her son, Francis I, during the Battle of Marignano. This illuminated life of Mary Magdalene,

which includes detailed miniatures of the Provençal shrine and relics, is a complex work that functions on several levels. Throughout the *Vie*, text, images, and decorative details such as royal insignia allude to the veneration of the Magdalene's Provençal shrine and relics by nearly every French monarch since Louis IX in 1254. Even more significant are the inclusion of elements from the Magdalene's story that intentionally refer to the theme of sacred kingship. This paper will examine the Magdalene manuscript as political propaganda that promotes the sacred kingship of the French monarchy and acts as a testament to the tradition of French royal patronage of La Sainte-Baume.

**Presenter:** Christiane Andersson, *Bucknell University*

**Paper Title:** Female Martyrdom: Sainly Death or Eroticized Body?

**Abstract:** Numerous images of the martyrdoms of female saints in the art of the Northern Renaissance are suggestive in tone. Have they been constructed, analogous to the nude Eve, as an intentionally ambiguous expression of innocence and seduction? How are we to understand suggestive images of female religious figures in the inherently sensual mediums of Renaissance painting and drawing? Preachers of the early sixteenth century often railed against what they perceived as the seductiveness of images of female saints in religious pictures, especially altarpieces in churches. The paper will explore the available evidence of the reception of such images, the hidden or overt use of erotic symbols, and Renaissance metaphors of death in pictures of female martyrdom by such artists as Lucas Cranach, Hans Baldung Grien, Niklaus Manuel Deutsch and Urs Graf.

**Presenter:** Kelly Donahue-Wallace, *University of North Texas*

**Paper Title:** Sainly Beauty

**Abstract:** This paper will consider engraved portraits accompanying the printed biographies of Spanish and New World nuns and female saints. Created to promote the canonization of exemplary Christian women and to model ideal pious womanhood, these texts known as *vidas* presented a litany of essential characteristics. Physical beauty was one of the most common virtues these saintly women possessed. Whether natural or miraculous, as in the case of the Mexican nun whose aged corpse became beautiful as a reward for her exemplary life, physical beauty illustrated the holy woman's spiritual purity and cast her as a worthy bride of Christ. Since the *vidas'* portraits served to synthesize the biographies they accompanied, the images typically exaggerated the sitters' loveliness. The female saints' and nuns' likenesses present a nearly homogenous vision of ideal beauty that is striking when compared to the physical specificity of portraits of male saints and clerics. The purpose of this paper is therefore to interrogate how physical beauty is cast as one of the essential virtues for saintly women. It likewise considers how engravers and their patrons relied upon the power of printedness to imprint the notion of ideal Christian womanly beauty upon the readers the *vidas* inspired.

**Date:** Friday, March 24, 2006

**Time:** 3:45–5:15

**Room:** Parc I

**Panel Title:** New Perspectives on Michelangelo

**Chair:** Mark S. Rosen, *University of California, Berkeley*

**Presenter:** Joost Keizer, *Leiden University*

**Paper Title:** Saints and Memory: Michelangelo's Apostles for the Florentine Duomo

**Abstract:** In 1503 Michelangelo was commissioned to carve twelve Apostle statues for the Cathedral of Florence, which resulted in the artist's (unfinished) statue of Saint Matthew. In

this paper, I will argue that Michelangelo's commission was meant to stimulate faith and trust in the Florentine government, after the city underwent profound constitutional changes resulting from the expulsion of the Medici in 1494. The size, the choice of iconography, the planned focus on Saint Matthew, and the projected location can all be shown to have contributed to the (re-)formation of Florentine civic identity as it was promoted by the city-government and its leader, Piero Soderini. Conscious of the Duomo's status as a vessel of Florentine history, the commission and Michelangelo's resulting mode of representation were motivated attempts to reshape this history through a new focus on the pre-Medici past of the monument, while simultaneously negating sixty-five years of Medici rule.

**Presenter:** Maia Wellington Gahtan, *University of Pennsylvania*

**Paper Title:** Michelangelo's Crucifixion

**Abstract:** In the late sixteenth century an unpleasant story began to circulate about Michelangelo: in order to faithfully represent in painting a crucified Christ, Michelangelo crucified an innocent porter who had come to his door. The story, modeled on a similar tale about the ancient artist Parrhasius, was probably first conceived in order to praise the life-likeness of Michelangelo's nudes. Soon after however, once Michelangelo was no longer considered "divine," the tale migrated to a wide range of literature — from anatomy books to Protestant tracts to lyric poetry. Michelangelo's painting was even identified, as was an earlier sculpture of the porter. The story was invoked to critique Michelangelo's visual excesses, to illustrate his eccentricity, or to criticize Catholic art as being immoral until finally, at the end of the eighteenth century, it was acknowledged to have no veracity whatsoever. My paper will trace the various permutations of this myth as a microcosm of Michelangelo's critical fortune.

**Presenter:** Linda A. Koch, *John Carroll University*

**Paper Title:** Inventing the Past: Michelangelo's *Bacchus* and Cinquecento Tales of the Sculptor's Self-Formation

**Abstract:** This paper will examine Michelangelo's *Bacchus* (1496–97) in connection with the artist's strategies for self-formation and lasting fame as a sculptor, not just early in his career but especially during the mid-Cinquecento, when anecdotes circulated in Rome about the work. I will explore the *Bacchus*'s classical theme, identity as a nature deity, and role as pseudo-antique in relation to the classical, and partly "fictional," models of sculptural self-formation and artistic creativity introduced in Condivi's 1553 biography, largely dictated by Michelangelo himself. The *Bacchus* and the stories that were told about its burial and rediscovery in Rome have close thematic parallels with Condivi's tales of the wet nurse, Faun, Cupid, and Battle of the Centaurs. I will propose that, through Michelangelo's own influence, the *Bacchus* played a significant role outside of the artist's written biography, but parallel with it, in telling the story of his youthful formation.

**Date:** Friday, March 24, 2006

**Time:** 3:45–5:15

**Room:** Parc II

**Panel Title:** Urban Landscapes and Devotional Strategies

**Co-organizers and Co-chairs:** Francesca Fiorani, *University of Virginia* and Barbara Wisch, *State University of New York, Cortland*

**Presenter:** Megan Holmes, *University of Michigan, Ann Arbor*

**Paper Title:** Plague and the City in Late Medieval and Early Modern Italy

**Abstract:** This paper examines representations of urban spaces in images associated with visitations of the plague in Italy, ca. 1370–1550. These “urban landscapes” were features within an evolving plague culture, sensitive to changing perceptions about the plague and the appropriate personal, communal, and religious ritual responses. Plague visitations placed considerable pressure on urban institutions and traditional social practices, generating tensions and conflicts around such fundamental activities as administering last rites to the dying, burial of the dead, and public devotion. Visual imagery associated with the plague negotiated these tensions and prohibitions in various ways, transforming fraught social behavior into efficacious imagery on processional banners, altarpieces, devotional images, narrative cycles, and prints. Focus will be on the representation of three different categories of urban religious activity: propitiatory and commemorative processions during and after plague visitations, the disposition and treatment of plague victims, and sacred intercession on behalf of plague-ridden cities.

**Presenter:** Pamela Jones, *University of Massachusetts, Boston*

**Paper Title:** The Afterlives of Carlo Borromeo’s *Procession of the Holy Nail*: Art, Ritual, and Charity in their Experiential Dimensions

**Abstract:** Carlo Borromeo’s *Procession of the Holy Nail* — originally undertaken in Milan in October 1576 as an expiatory plague ritual — demonstrates how the urban centers of Milan and Rome were connected to each other across space and time and to the heavenly realm of salvation, as signified by the Passion relic itself. Following Carlo’s beatification in 1602 and subsequent canonization in 1610, his *Procession of the Holy Nail* became part of his official iconography and was enshrined in altarpieces, pilgrimage prints, medals, liturgy, the frontispiece of a confraternal rule book, and a variety of rituals and charitable acts. An analysis of the afterlives of the procession underscores the rich and multifaceted devotional strategies that wove together various early modern Catholic cultural productions and acts whose interrelated experiential dimensions are not generally recognized today.

**Presenter:** Minou Schraven, *University of Groningen*

**Paper Title:** The Rhetoric of Ritual in Post-Tridentine Devotion: Painting the Procession of St. Antoninus in San Marco, Florence

**Abstract:** The Medici wedding of May 1589 was celebrated with major feasts and pageantry. In addition to the famous *intermedi*, the city witnessed the *translatio* of Archbishop St. Antoninus of Florence (d. 1459). Amidst splendid festivities, his relics were transported from the communal vault of the Dominican friars to the newly built Salviati chapel in San Marco. The patrons commissioned Domenico Cresti, il Passignano, to paint two monumental frescoes representing these ceremonies. The frescoes follow the detailed account of the procession and the Mass, celebrated by the Archbishop of Florence, Alessandro de’ Medici. *Translatio* ceremonies fitted perfectly in the post-Tridentine revival of religious festive culture, often with a concomitant assertion of episcopal authority. In these respects, the Florentine festivities closely followed the model of Carlo Borromeo, Archbishop of Milan. The *translatio* gave Archbishop Alessandro the ideal opportunity to revive the cult of his renowned predecessor and underscore Medici ecclesiastical and political power.

**Date:** Friday, March 24, 2006

**Time:** 3:45–5:15

**Room:** Parc III

**Panel Title:** Sassetta, the Sansepolcro Altarpiece, and Franciscan Observant Patronage: New Directions

**Organizer:** Machtelt Israëls, *Villa I Tatti, The Harvard University Center for Italian Renaissance Studies*

**Chair:** Carl B. Strehlke, *Philadelphia Museum of Art*

**Discussants:** James R. Banker, *North Carolina State University*, Roberto Bellucci, *Opificio delle Pietre Dure*, Roberto Cobianchi, *British School at Rome*, Cecilia Frosinini, *Opificio delle Pietre Dure e Laboratori di Restauro*, Christa Gardner von Teuffel, *Villa I Tatti, The Harvard University Center for Italian Renaissance Studies*, Machtelt Israëls, *Villa I Tatti, The Harvard University Center for Italian Renaissance Studies*, Koichi Toyama, *Keio University*, and Carl B. Strehlke, *Philadelphia Museum of Art*

**Presenter:** Machtelt Israëls, *Villa I Tatti, The Harvard University Center for Italian Renaissance Studies*

**Paper Title:** Programming Reform: Sassetta and Bernardino of Siena

**Abstract:** Bernardino degli Albizzeschi fostered a special predilection for Sassetta, whom he selected to paint an Assumption for the high altar of his own Franciscan Observant church of the Osservanza in Siena. This paper will investigate the character of Bernardino's patronage and its impact on Sassetta's further work and career, presenting new archival material. The Osservanza Assumption, usually considered a late work, will be seen to actually date to the early 1430s and therefore to precede the Sansepolcro altarpiece. This raises the issue of Bernardino's role in the Sansepolcro commission. Practically, the existence of intermediaries connected with him will be assessed. From a religious point of view, the possibility of Bernardino's involvement with the iconographical program will be studied, also taking into account the intended audience and the accessibility of the high altar. Finally, Sassetta's creativity in giving shape to the wishes of his patrons will be considered within the context of Sienese painting traditions.

**Presenter:** Roberto Cobianchi, *British School at Rome*

**Paper Title:** The Legislation of the Franciscan Observants and Control over Works of Art in their Churches

**Abstract:** This paper will try to assess to what extent the Franciscan Observants were concerned about the decoration of their houses, and the commission, iconography, and manufacture of works of art (especially high altarpieces) for their churches. The principal source of documentation will be the fifteenth- and early sixteenth-century acts of provincial chapters available for some of the Italian provinces of the Franciscan Order. This body of material, produced during the annual meetings of the *discreti* (friars elected to represent their convents), will be compared to some documented cases of commissions of high altarpieces for Franciscan Observant churches.

**Presenter:** Koichi Toyama, *Keio University*

**Paper Title:** Sassetta's Cast Shadow in the Sansepolcro Double-Sided Altarpiece

**Abstract:** We find Sassetta's only cast shadows on the reverse side of his double-sided Sansepolcro polyptych. The cast shadow that Sassetta depicted behind Saint Francis stigmatized by the Seraph-Christ meticulously follows all the outlines of the saint's body, including even the fingers of his left hand, but the shadow does not show the saint's head. This paper will examine some of the both religious and cultural reasons for this.

**Date:** Friday, March 24, 2006

**Time:** 3:45–5:15

**Room:** Raphael

**Panel Title:** Social Capital and Civil Society in Italy and the Netherlands V: The Economics of Social Capital

**Sponsor:** The Society for Confraternity Studies

**Co-organizers:** Mark Jurdjevic, *University of Ottawa* and Nicholas Terpstra, *University of Toronto, Victoria College*

**Chair:** Lawrin Armstrong, *University of Toronto*

**Presenter:** Celine Dauverd, *University of California, Los Angeles*

**Paper Title:** The Genoese Trade Diaspora as Social Capital for Spanish Naples

**Abstract:** This paper treats “trade diaspora” in early modern Naples. Trade diaspora closely matches Robert Putnam’s description of social capital based on social networks hinging on reciprocity and trustworthiness. I seek to challenge Putnam’s assertion about southern Italy’s lack of civic engagement. First, by way of trade diaspora, the Genoese community showed a high degree of civic commitment through donations to orphanages, charities, and hospitals. Second, diasporic communities were greatly involved both economic and politically with the Habsburg ruling class. Third, the Spanish crown equally utilized local and foreign agents in the organization of the kingdom. Fourth, their economic commitment to the community allowed the Genoese to establish a reciprocal relationship with their host society. Finally, based on the exportation of social capital from north to south and the drain of physical capital from south to north, trade diaspora affected both the political landscape and the economic nature of the Mezzogiorno.

**Presenter:** Claire Judde de Larivière, *University of London, Birkbeck College*

**Paper Title:** The Economic Dimension of Social Capital: Venice in the Fifteenth and Sixteenth Centuries

**Abstract:** The importance of the economy is one of the most classical images of early modern Venice. To understand the social dynamic of the city it is thus necessary to consider its economic history, especially the role of economic practices as an important modality of social life. This paper will analyze some special forms of association in the economic area (*società, associazioni*), especially in the commercial field. A focus on the social and political aims of these activities sheds light on how economic practices, activities, and associations contributed to social stability in Venice. The fifty years or so spanning the late fifteenth and early sixteenth centuries are particularly important in this regard because of the general transformation of the Venetian economy during that period.

**Presenter:** John Padgett, *University of Chicago*

**Paper Title:** Elite Transformation and the Rise of Economic Credit in Renaissance Florence

**Abstract:** Two of the crucial elements of modern capitalism — the development of current accounts and the rise of the limited liability partnership — arose in Florence in the late fourteenth century. Based on unprecedented primary source statistical materials, we argue and document that organizational innovations in credit and in partnership were the economic sides of a deep and multifaceted transformation in elite networks and elite self-conceptions in the aftermath of the Ciompi revolt of 1378. Not just in economics, but also in politics and to some extent in the family as well, the rules of organizational and network formation in Florence were transformed from a late medieval logic of patrilineage and guild to a Renaissance logic of patronage, marriage, and *amicizia* (friendship). Because both markets and economic actors are socially embedded, they are transformed as the multiple social relations and exchanges out of which they are constituted change through history.

**Date:** Friday, March 24, 2006

**Time:** 3:45–5:15

**Room:** Rubens

**Panel Title:** Tales of the City II: Outsiders' Descriptions of Cities in the Early Modern Period

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

**Co-organizers:** Flaminia Bardati, *École pratique des hautes études, Sorbonne, Paris* and Fabrizio Nevola, *Università degli Studi di Siena*

**Chair:** Krista V. De Jonge, *Katholieke Universiteit, Leuven*

**Respondent:** Allen J. Grieco, *Villa I Tatti, The Harvard University Center for Italian Renaissance Studies*

**Presenter:** Carolyn P. James, *Monash University*

**Paper Title:** A Passionate Sightseer: Isabella d'Este and the World beyond Mantua

**Abstract:** Isabella d'Este's keen desire to know about the world beyond the provincial confines of Mantua is evident in her assiduous cultivation of correspondents within and beyond Italy. They provided her with news and with information about the latest trends in everything from fashionable clothing to architecture. When she had the opportunity to travel, Isabella became very adept at finding excuses to delay her return home and to expand her itinerary. This paper will analyze the reports of these travels in her own correspondence, and in that of the individuals who accompanied her, to suggest what it was that most interested her and what she took away from the experience of visiting unfamiliar places. Isabella shared, it would seem, an emerging but sharp contemporary awareness that political survival in a world at once increasingly violent and physically expanding required the comparative and critical perspective that only travel could provide.

**Presenter:** Flaminia Bardati, *University of Warwick*

**Paper Title:** Tour de France: Memoirs, Impressions, and Complaints of Italian Travelers in France in the Sixteenth Century

**Abstract:** Courtiers, prelates, ambassadors, and merchants, the Italians that traveled through France and left records of their impressions were all men of the world, well used to the life and renewal of urban centers. Letters and travel diaries express their difficult impact with the organization of the French territory, where castles were more important than cities, and the realities of a nomadic court, which did not have a fixed residence. Although castles and cathedrals were the most frequently described buildings, visitors often commented upon the legislative framework, wealth, beauty, customs, as well as the fortifications and antiquities, of the cities they saw. Comments, expectations, complaints, and the degree of enthusiasm varies according to the objects, the cities, and the subjects — the narrators. Thus, early sixteenth-century France inspired varying responses, which in turn were conditioned by the differing points of reference that Italian travelers brought to them.

**Presenter:** Guido Rebecchini, *Università degli studi di Siena*

**Paper Title:** After the Flood: The Urban Renewal of Rome (1531–49)

**Abstract:** This paper starts by recalling an episode that had a profound impact on the urban fabric of Rome: the flood of October 1531, one of the most traumatic events the city experienced in the sixteenth century. Through the eyes of various ambassadors, I seek to convey foreigners' admiration for the exceptional recovery of Rome during the papacy of Paul III Farnese (1534–49). In spite of their fragmentary nature, these documents — most of them unpublished — give the sense of an entire city striving to regain its aura of eternity and splendor after the disasters of the previous years. Ambassadors marveled before the city's innumerable public and private building sites and wrote about the reshaping of streets and

squares, the building and refurbishment of palaces and churches, and the use of *vigne*, antiquarian gardens, and ritual spaces for civic and religious celebrations.

**Date:** Friday, March 24, 2006

**Time:** 3:45–5:15

**Room:** Michelangelo

**Panel Title:** Aspects of Renaissance Learning

**Chair:** Sheila J. Rabin, *St. Peters College*

**Presenter:** Pamela Zinn, *University of Pennsylvania*

**Paper Title:** An Episode in the Italian Tradition of Lucretius

**Abstract:** This paper is an historical study of the early printed editions of Lucretius's *De Rerum Natura*. It explores the implications of this stage in the transmission and reception of Lucretius through the analysis of the paratexts, other editorial and printing conventions that went into the editions, and the status of the respective presses. This is set in the context of the reputation of Lucretius and of Epicurean moral philosophy at this time. The Brescia 1473 and Verona 1486 editions are briefly considered by way of background. The study is focused on a comparison of the Venice, 1495, Venice, 1500 (the first Aldine), Florence, 1512 (Giuntine), and Venice, 1515 (second Aldine) editions.

**Presenter:** Mary C. Fournier, *University of North Carolina, Chapel Hill*

**Paper Title:** A Paduan Scientist Applies Perspective to the Art of Memory

**Abstract:** This paper examines an early fifteenth-century memory treatise by the Paduan scientist Giovanni Fontana. Entitled the *Secretum de thesauro experimentorum ymaginationis hominum*, Fontana's treatise is unique within the genre of mnemonics. Fontana had studied optics and perspective, preoccupations he applied to the *ars memorativa*. Fontana adopted a model of imaginary vision that was both painterly and perspectival. Wrote Fontana: "There is no art or science more like the art of memory than painting. When it is useful, we use the techniques of painting in memory, and whenever we construct mental spaces, we are in a sense painting." This paper explores how Giovanni Fontana applied scientific theories of vision to the art of memory.

**Presenter:** Rosa Helena Chinchilla, *University of Connecticut, Storrs*

**Paper Title:** Jorge de Montemayor and his Renaissance Patrons

**Abstract:** Jorge de Montemayor, best known as the author of the *Diana* (ca. 1558), in his dedicatory letters reveals a group of aristocrats and writers with a common aim that we could label as a literary academy that promoted the religious ideals of the Reformation in Spain. His dedicatory letters also help us to reconstruct his personal biography, especially as it related to the years 1558–61. Princess Juana of Austria, regent of Spain, Fernandez de Cordoba, the third Duke of Sessa, and Joan Castella de Vilanova are three of the most prominent patrons who belonged to this literary group. In the dedicatory poems to Joan de Resa's translation of Ausias March, and in Montemayor's Castilian translation of March, we find further evidence of how literary figures and patronage letters help us to reconstruct a literary group interested in philosophical and religious poetry, whose echoes we find dispersed in the *Diana*. The pastoral genre and Montemayor's edited *Cancionero* developed a language of interior meditation and religiosity that triumphed in popularity despite the prohibitions set forth by the Inquisitorial Index of 1559. Although some scholars have argued that the validity of dedicatory letters in the study of literary patronage may not be a useful source, I argue that the dedicatory letters of a coherent group of writers can be substantive evidence of a coherent literary program that is not dependant on individuals, but

rather involves patrons, writers, and printers. And through these letters sufficient evidence exists to document the diffusion of literary ideals.

**Presenter:** Winfried Schleiner, *University of California, Davis*

**Paper Title:** Three Renaissance Philologists (Henri Estienne, John Selden, Gaspar Schoppe) as Victims of Repressive Authorities

**Abstract:** I retrace how Henri Estienne, the famous printer, editor, and author was burnt in effigy and died in poverty, how the most famous “orientalist” of the period, John Selden, was jailed several times, and how the German philologist Gaspar Schoppe was attacked in a dark Madrid alley by some English partits because they felt he had ridiculed King James I, and how he was killed in effigy on an English stage with the king looking on in delight.

**Date:** Friday, March 24, 2006

**Time:** 3:45–5:15

**Room:** Dante

**Panel Title:** Transnationalisms/Transculturalisms II

**Organizer:** Mihoko Suzuki, *University of Miami*

**Chair:** Susanne Wofford, *University of Wisconsin, Madison*

**Presenter:** Mihoko Suzuki, *University of Miami*

**Paper Title:** *L'Ombre de Charles* The Mazarinades and the English Example

**Abstract:** Studies of early modern cultural exchange between England and France have focused primarily on the English interest in political, literary, and artistic developments across the channel, for example the numerous translations of pamphlets and histories concerning the French religious wars, as well as the writings of Robert Garnier. This paper will examine the intense interest the French exhibited during the Fronde in the English Civil War and in particular the execution of Charles I as manifested in the pamphlets collectively known as the *Mazarinades*. Although those writing against Mazarin and Anne of Austria declared their allegiance to the king, these pamphlets give evidence of a republican counterdiscourse to the ostensibly royalist protestations.

**Presenter:** Jyotsna G. Singh, *Michigan State University*

**Paper Title:** King James in the Mughal Court: Crosscultural Translations/Mediations in the Seventeenth Century

**Abstract:** King James I of England never set foot in the court of Jehangir, the Mughal Emperor in India. Yet his presence was registered in the figure of Sir Thomas Roe, his Ambassador to the Mughal court, as is evident in the historical record of negotiations and communications between the two monarchs, including letters, gifts, and treaties. Drawing on sources ranging from Roe's letters, minutes of the East India Company meetings, and visual representations in Mughal paintings, this paper will explore how the two kingdoms (and monarchs) took a measure of each other via the prism of a cultural, religious, and linguistic divide.

**Presenter:** Nabil Matar, *Florida Institute of Technology*

**Paper Title:** Bentura de Razy: Transnationalist in Islam?

**Abstract:** Was it possible in the early modern period for an individual to be identified with two different societies? At a time when English meant Anglican, could a Muslim, for instance, be “English,” or a Christian be “Moroccan?” The correspondence of an Armenian Christian Moroccan, Bentura de Razy, ambassador to England on behalf of his Muslim king, Mulay Ismail, indicates that the British viewed him as a Moroccan first, and then as a Christian. Although no non-Christian Briton could have been sent as ambassador from the

Christian Crown of the Stuarts, it was possible for a non-Arab Christian to be sent as an ambassador from the Alawite Crown and to be treated — and mistreated — as a Moroccan.

**Date:** Friday, March 24, 2006

**Time:** 3:45–5:15

**Room:** Medici

**Panel Title:** Rhetorical (Re)Productions

**Sponsor:** SHARP, Society for the History of Authorship, Reading and Publishing

**Co-organizers:** Michael Ullyot, *Oxford University* and Anne Lake Prescott, *Barnard College*

**Chair:** J. Leeds Barroll, *Folger Shakespeare Library*

**Presenter:** Craig Kallendorf, *Texas A & M University*

**Paper Title:** From Paratext to Text: Toscanella's *Osservazioni . . . sopra l'opere di Virgilio*

**Abstract:** Toscanella's *Osservazioni* blurs the boundaries between text and paratext while simultaneously highlighting differences between past and present reading practices. This book is organized under topics like "goodness" and "counsel," with a summary of how Virgil approached each topic followed by relevant extracts from his poetry. It is the product of Renaissance, not modern, reading strategies. Early readers underlined aphorisms in the text and indicated the relevant organizational category (such as "goodness") in the margin: the categories became the headings for commonplace books and the underlined passages the examples. Early printed editions often included the marginal headings as paratext.

Toscanella's *Osservazioni* is a printed Virgilian commonplace book, beginning with what had been the paratextual headings, then reorganizing the original text into one that provides a totally different reading experience. This example suggests that the distinction between text and paratext is both permeable and tied to reading practices, and therefore historically contingent.

**Presenter:** William P. Weaver, *Columbia University*

**Paper Title:** Poetry in Renaissance Themes: Citations of Ovid, Virgil, and Horace in *Scholia* to Aphthonius's *Progymnasmata*

**Abstract:** The Renaissance fortune of Aphthonius's *Progymnasmata*, a textbook of fourteen model themes, lay in a 1542 Latin edition by the Lutheran pastor Reinhard Lorichius. Previously, the *Progymnasmata* had served as front matter to massive rhetorical treatises by Hermogenes, George of Trebizond, and Rudolph Agricola. Lorichius separated and trimmed out Aphthonius's fourteen themes to create a four-hundred-page Latin octavo that was a veritable thesaurus of *loci communes* of ancient poetry, history, and eloquence. A coup for printers, Lorichius's edition was the basis of a hundred printings in twenty-five cities before 1700. In Gérard Genette's terminology, the *Progymnasmata* was transformed from paratext (described by humanists as a *limen* to the art of rhetoric) into text, an occasion for (further) copious paratext. A relative fluidity between text and paratext in the *Aphthonii Sophistae Progymnasmata* is especially evident in some two hundred citations of poetry (about 650 lines) that appear in the scholia.

**Presenter:** Douglas A. Brooks, *Texas A & M University*

**Paper Title:** Paternal Paratexts: Commodity Fetishism in the Age of the Gutenberg Father

**Abstract:** When we examine a range of paratexts (dedications, prefaces, notes to readers, and errata pages, for example) to texts published in England between 1480 and 1660, we find an increasing reliance on tropes of paternity and human reproduction to express a number of emergent notions about the political economy of the text in the marketplace, specifically as regards the material book as a unit of exchange value. Indeed, within the London book trade

efforts to enhance the perception of ties between product and producer — central to the production of textual credibility and authenticity — were frequently sanctioned by the discourse of biological reproduction. In this paper I examine significant moments in this process in order to chronicle the rise and fall of the discourse of reproduction's value to the commodification of books in what I identify as the Age of the Gutenberg Father.

**Date:** Friday, March 24, 2006

**Time:** 3:45–5:15

**Room:** Cervantes

**Panel Title:** Early Modern Emblems: Parallels and Progressions

**Sponsor:** Society for Emblem Studies

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

**Chair:** Stephen Rawles, *University of Glasgow*

**Presenter:** Sabine Mödersheim, *University of Wisconsin, Madison*

**Paper Title:** Alciato and Vitruvius: An Emblem of the Architect as Artist

**Abstract:** In his *Vitruvius Teutsch. Zehen Bücher von der Architectur und künstlichem Bauen* (Nuremberg, 1548), a translation and commentary of Vitruvius's *Ten Books on Architecture*, Walther Ryff inserts Alciato's emblem "Paupertatem summis ingeniis obesse, ne provehantur." Showing a man whose one hand is weighed down by a heavy stone while his other hand is lifted to the sky by feathers, Alciato's emblem comments on the human condition. In my presentation I will show how Ryff applies Alciato's emblem to a very specific context, interpreting it as an emblem of the architect as an artist whose creativity should not be constrained.

**Presenter:** Charles Henebry, *Harvard University*

**Paper Title:** Natural Magic and Emblematic Images in the Work of Erasmus and Alciato

**Abstract:** Michael Bath recently noted a long-standing divide between scholars who attribute the vogue for emblems to the influence of Neoplatonism and others who regard emblems as instruments of persuasion: should Renaissance symbolism should be considered a mystical belief system or a set of heuristic devices? Bath finds traces of both attitudes in writings from the period, and concludes that the debate in modern scholarship mirrors a division already present in sixteenth-century theory and practice. In my view, however, the choice between these alternatives was not then as stark as it came to seem in the twentieth century. In the marvelous garden of speaking pictures which Erasmus describes in the *Convivium Religiosum*, the created world is presented, in precise parallel to scripture, as a text to be read and discussed. When nature is conceived as a "book," the forest becomes a forum filled with signs available for appropriation application in new contexts.

**Presenter:** Alison Saunders, *University of Aberdeen*

**Paper Title:** A Sixteenth-Century Predecessor to the Seventeenth-Century Dutch Love Emblem: Guillaume de la Perrière's *Cent considerations d'amour*

**Abstract:** The "love emblem" is normally associated with the Dutch tradition, beginning with the well-known collections of *emblemata amatoria* by Heinsius and Vaenius in the early seventeenth century. In focusing around the single theme of love, these works were very different from the earliest collections of emblems — those published in France in the early sixteenth century — which included emblems on a diversity of topics, of which love was only one. The earliest French emblem writer, Guillaume de la Perrière, produced two such works, the *Theatre des bons engins* and the *Morosophie*, both of which are well known. Less well known is his *Cent considerations d'amour* which he published in 1548, midway between his

two official emblem books, a work which, although not illustrated, is highly emblematic since each verse is based on a figurative image that would easily lend itself to illustration. The *Cent considerations d'amour* is particularly interesting since more than half a century before the works of Heinsius and Vaenius it already offers a unified collection of "emblems" on the single theme of love. This paper explores the similarities and differences between the treatment of the theme in La Perrière's mid-sixteenth-century French quatrains and in the French quatrains which formed part of Vaenius's 1608 *Amorum emblemata*.

**Date:** Friday, March 24, 2006

**Time:** 3:45–5:15

**Room:** Da Vinci I

**Panel Title:** Marsilio Ficino's Influence on Art: Some Reappraisals

**Sponsor:** Society for Renaissance Studies, United Kingdom

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

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

**Presenter:** Christophe Poncet, *Independent Scholar*

**Paper Title:** Platonic Images in Ficino's Eyes: Siamese Horses and the Double-Headed Charioteer

**Abstract:** In 1959 André Chastel put forward the hypothesis that Marsilio Ficino's Platonist treatises and lectures might have inspired images of the chariot of the soul in Florentine art, such as a relief sculpted on the tomb of the Cardinal of Portugal, or the design of the medallion around the neck of the famous bronze "Bust of a youth" often attributed to Donatello. Others have followed this view, and indeed the image of the chariot of the soul set up by Plato in the *Phaedrus* was discussed extensively by Ficino, in his commentary to the dialogue as well as in the *Theologia Platonica* and various letters. But a close examination of these texts shows that the image in Ficino's vision presents striking differences from Plato's original model. This paper will therefore discuss Chastel's hypothesis and will propose seeing Ficino's direct and precise influence in another hitherto-unmentioned artwork of Ficino's time.

**Presenter:** Marieke van den Doel, *Universiteit van Amsterdam*

**Paper Title:** Ficino and Botticelli's *Primavera*

**Abstract:** Much has been written on Marsilio Ficino's influence on different Renaissance works of art and individual artists, but perhaps the most intriguing case is that of Botticelli's *Primavera*. Gombrich and Wind have both developed a Neoplatonic or Ficinian iconography of the painting, but nowadays their theories are mostly regarded as imprecise, arcane, or esoteric. As Charles Dempsey put it, the *Primavera* has become a touchstone of our knowledge of humanist Renaissance culture and "interpreters of its imagery have of necessity, implicitly or explicitly, built into their exegeses their own theories of the Renaissance." As a result, interpreting the *Primavera* has almost become a matter of taste. I would like to take a fresh look at the articles by Gombrich and Wind, and by using Ficino's opinions on talismans, and his views of the deceptive qualities of the senses and the faculties of the soul, I am hoping to add a new perspective to the discussion.

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

**Paper Title:** Woodcuts and Magic: Ficino's Theory of the Image and Giordano Bruno

**Abstract:** The importance of emblematic imagery in relation to discursive speech permeates Renaissance literature, with Ficino as one of its most articulate promoters. Linked with his theories regarding celestial hierarchies and contemplation, Ficino's theories on the function

of visual symbols had a profound (even if less obvious) impact upon Renaissance creative minds. Among the most interesting writers to have been influenced by Ficino's treatment of the image (whereby visual symbols are interpreted to derive from cosmic laws) is Giordano Bruno. The latter's extensive use of emblems, diagrams, and mandala-like figures is meant to challenge the reader. Most of Bruno's visual references are not conventional representations. They postulate magical effects by virtue of being harmonically linked with the celestial essences they embody. This paper aims to explore the role of this type of imagery in the context of Bruno's poetics, discussing in detail its source in Ficino's theory of symbolic iconography.

**Date:** Friday, March 24, 2006

**Time:** 3:45–5:15

**Room:** Da Vinci II

**Panel Title:** Staging History: English Renaissance History Plays III

**Organizer:** Hannibal Hamlin, *The Ohio State University, Mansfield*

**Chair:** Christopher Hodgkins, *University of North Carolina, Greensboro*

**Presenter:** Marsha S. Robinson, *Kean University*

**Paper Title:** Staging the Marian Persecutions: Foxe's *Christus Triumphans*

**Abstract:** Published in 1556, John Foxe's apocalyptic drama *Christus Triumphans* is one of the few Renaissance history plays to stage the Marian arrests and burnings of Edwardian Bishops Nicholas Ridley and Hugh Latimer, at Oxford in 1555 and the imprisonment of Thomas Cranmer, Archbishop of Canterbury, who would die at the stake in 1556. The play, I will argue, participates in a contemporary English debate over the causes of the failure of the Edwardian Reformation and the consequences of that failure for England, a nation whose very history was at stake. Specifically addressing "Britons," Foxe's preface rehearses that debate, while his allegorical representation of the persecutions in Oxford and elsewhere interprets these shocking reversals for the English nation and for Continental reformers. *Christus Triumphans* contests the Catholic representation of the Edwardian reformers as heretics and traitors and situates their deaths in an unfolding Protestant Reformation, informing English history with apocalyptic significance.

**Presenter:** Rachel E. Wifall, *St. Peter's College*

**Paper Title:** Staging the Supernatural in Shakespeare's First Tetralogy

**Abstract:** Shakespeare's first tetralogy (*Henry VI 1, 2, and 3* and *Richard III*)

chronicles English history from the Hundred Years' War with France to the formation of the Tudor dynasty. These plays present a series of power struggles only resolved with the ascension of Henry VII at the end of *Richard III*. At the heart of the question of power is gender and the true "masculinity" necessary for ruling effectively. Whenever a woman attempts to wield power, the supernatural is always involved, from Joan of Arc's conjuring to Queen Margaret's curses; we are taken out of worldly history and into an unnatural or otherworldly realm, where women try to affect events on earth. These plays are not often staged because of their complicated plots. I will argue that their supernatural elements complicate them further, but also lend them special interest. I will consider the handling of the supernatural in past and future, stage and film productions.

**Presenter:** Hannibal Hamlin, *The Ohio State University, Mansfield*

**Paper Title:** Creative Anachronism: Biblical Allusion and Roman History in *Antony and Cleopatra*

**Abstract:** What does one make of the frequent biblical allusions in Shakespeare's Roman plays, where characters and events are explicitly pagan and even sometimes (as in *Coriolanus*) pre-Christian? What does Antony have to do with the Psalmist's bulls of Basan or the new heaven and new earth of John's vision in Revelation? Or, to paraphrase Tertullian, what does Alexandria have to do with Jerusalem? Is this simply unconscious anachronism by a writer steeped, like his countrymen, in the language and idioms of the English Bible? This paper will argue that in fact Shakespeare's biblical allusions are an integral part of his representation of historical persons and events. Just as Plutarch, Shakespeare's principal source, creatively juxtaposed Greek and Roman history, Shakespeare uses biblical allusion to juxtapose, for his audience, the secular history of classical Rome with the sacred history recounted in the Bible, both of which are implicitly juxtaposed with the history of early Jacobean England.

**Date:** Friday, March 24, 2006

**Time:** 3:45–5:15

**Room:** Da Vinci III

**Panel Title:** What Needs To Be Donne II

**Sponsor:** The John Donne Society

**Organizer:** M. Thomas Hester, *North Carolina State University*

**Chair:** Dennis Flynn, *Bentley College*

**Presenter:** Gary Stringer, *Texas A&M University*

**Paper Title:** What Needs to be Donne on the Texts: *Metempsychosis*

**Abstract:** Donne's *Metempsychosis* (*The Progress of the Soul*) appears in fifteen seventeenth-century witnesses, eight manuscripts, and the seven editions/issues of Donne's collected Poems. In his 1967 Oxford edition of the poem, Wesley Milgate describes the transmission of the text as a process of progressive deterioration that leads from Donne's lost original through this network of manuscripts to the poem's eventual entry into print in the corrupt edition of 1633. The analysis carried out for the Donne Variorum, however, indicates that the poem exists in two distinct authorial states: an earlier, rawer, more politically risky version and a later, smoother, politically sanitized version. To demonstrate the validity of this analysis and to discuss some of the implications of Donne's revisions will be the purposes of this presentation.

**Presenter:** Brian M. Blackley, *North Carolina State University*

**Paper Title:** What Needs to be Donne on the Poetry: *Metempsychosis*

**Abstract:** The challenge in reading *Metempsychosis* is illustrative of the difficulties presented by many of Donne's poems; its remarkable mixed nature, a recombination of several genres, is largely the cause of its variant readings. The poem possesses a rapid and continuous narrative sequence, dominant themes of change and gradation into evil, a strong narrative voice that varies widely in tone and mood, a commitment to myth frequently appearing as beast fable, an epic framework and conventions, and a preparatory epistle alluding to the poem's undeclared satiric target. What stands out from such observations is the poem's radical nonconformity, both in its remarkable combination of genres and yet their appearance in revised application. But by examining these generic features of the poem and appreciating what is accomplished by Donne's revisionary application of each, the reader may discover the multiple points of satire in the work and how they are related.

**Presenter:** Ernest W. Sullivan, *Virginia Polytechnical Institute and State University*

**Paper Title:** What Needs to be Donne on the Texts: *Verse Letters*

**Abstract:** The most difficult problem facing any editor of John Donne's *Verse Epistles* is establishing their order in the edition. Unlike the *Epigrams* and *Holy Sonnets*, the *Verse Epistles* do not likely have one or more demonstrable, authorially determined aesthetic sequences. No doubt, editors and readers alike would prefer a chronological order. Unfortunately, we cannot date a sufficient number of the *Verse Epistles* precisely enough for a chronological ordering. Nor can an editor group the *Verse Letters* by recipient (several recipients remain unidentified), and the group ordering would be artificial. Without chronology or recipient grouping, the editor is left with the admittedly unlikely possibility that the *Verse Epistles* have a sequence based on manuscript circulation. And, even if such a sequence exists, it would not serve unless sufficiently useful to readers to form the basis for the ordering.

**Presenter:** Margaret A. Maurer, *Colgate University*

**Paper Title:** What Needs to be Done on the Poetry: *Verse Letters*

**Abstract:** A poem's addressee is an element of its conceit. We need a variety of strategies for appreciating that element across the set of Donne poems now considered verse letters.

**Date:** Friday, March 24, 2006

**Time:** 3:45–5:15

**Room:** Sienna I

**Panel Title:** The Sidneys and Prose Romance II

**Sponsor:** The International Sidney Society

**Organizer:** Margaret Hannay, *Siena College*

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

**Presenter:** Margaret Hannay, *Siena College*

**Paper Title:** Shadows of Sir Robert Wroth in *Urania*

**Abstract:** Lady Mary Wroth's *Urania*, like her uncle Sir Philip Sidney's *Arcadia*, was originally written for a close family circle. Paralleling Sidney's asides to "fair ladies" are Wroth's teasing allusions to family members, like Bardariana's habit of blushing. Such references were no doubt read aloud to affectionate laughter. It is in this family context that we should read Treborius, the forest lord, who shadows Sir Robert Wroth. Treborius's delight in "rude sports" and "the plaine Jestes of his Hunts-men" should be set beside Robert Wroth's own jocular Latin verses on a hunting incident.

**Presenter:** Melissa Sanchez, *San Francisco State University*

**Paper Title:** Female Anger and Political Resistance in Philip Sidney's *Arcadia* and Mary Wroth's *Urania*

**Abstract:** Reading Sidney's *Arcadia* and Wroth's *Urania* in the context of the Renaissance analogy between political and erotic relations, I propose that their depictions of female anger explore the topic of resistance more generally. Sidney's Dido and Wroth's Antissia are both victims of betrayal, but whereas Dido's confrontation with Pamphilus ultimately confirms his tyranny and her own virtue, Antissia's lurid poetry and failed plot to kill Amphilanthus expose her to public scorn and self-loathing. These female responses to injustice register the authors' different political circumstances: whereas in the 1570s to 1580s arguments for mixed monarchy positioned conciliarism as a means of lawfully contesting royal will, from 1611 to 1621 the insularity of the Council and effective absence of Parliament meant that challenges to monarchical policy were increasingly indirect and futile. Sidney's and Wroth's romances both denounce unjust rule, but Wroth's more pessimistic narrative of female

dissent bespeaks growing seventeenth-century anxiety about the efficacy of such political protest.

**Presenter:** Jennifer C. Vaught, *University of Louisiana, Lafayette*

**Paper Title:** Men Who Weep and Wail: Masculinity and Emotion in Sidney's *New Arcadia*

**Abstract:** This essay explores the topic of masculinity and emotion, which has recently generated a considerable amount of scholarly interest, in relation to men who weep and wail in Sir Philip Sidney's *New Arcadia* (1593). Sidney's romance reflects shifting definitions of manhood toward the end of the sixteenth century when aristocratic men tended to define themselves less as warriors and more as humanists, statesmen, and emotionally expressive courtiers. He alludes to the increasing remoteness of the feudal ideal of the violent warrior by exposing the futility rather than glory of armed violence in some cases and by using the term *armor* in a figurative rather than literal sense. A number of men in *The New Arcadia* tell stories as well as fight and exhibit a broad range of emotions — desire, rage, pity, and grief. Thoughtful men of action who know when and where to cry are ideal in Sidney's romance.

**Presenter:** Daniel T. Lochman, *Texas State University, San Marcos*

**Paper Title:** Strategies of Adolescent Masculinity in *The New Arcadia*

**Abstract:** Sidney's *New Arcadia* distinguishes its mature pastoral lovers, Claius and Strephon, from the late-adolescent princes, Pyrocles and Musidorus. It narrates the actions of the latter pair as they master combat and courtly activities and implement strategies designed to control others. Yet their rational plans distance them from others, even the women they most admire. Ironically Pyrocles and Musidorus seldom control the people and nations they wish to be subject to their governance, since the princes themselves incompletely fathom what Sidney's *Apology* calls the "ethic" and "politic" "knowledge of a man's self." They betray an immature masculinity distinct from the calm acceptance evident in the shepherds Claius and Strephon, wise Arcadian politicians, and especially Pamela and Philoclea. My paper investigates the rejection in the *New Arcadia* of aggressive adolescent masculinity and its correlative celebration of experience that joins acceptance of providence to comprehension of the architectonic self.

**Date:** Friday, March 24, 2006

**Time:** 3:45–5:15

**Room:** Sienna II

**Panel Title:** Languages of Madness and Possession: Law, Medicine, and Demonology in Early Modern Italy

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

**Co-organizers:** Monica Calibritto, *The City University of New York, Hunter College* and Elizabeth Walker Mellyn, *Harvard University*

**Chair:** Melissa M. Bullard, *University of North Carolina, Chapel Hill*

**Presenter:** Matteo Duni, *Syracuse University, Florence*

**Paper Title:** Witches or Deluded Women? Inquisitors, Jurists, Physicians, and the Witchcraft Question in Early Modern Italy

**Abstract:** My paper deals with one particular aspect of the debate on witchcraft between the end of the fifteenth and the end of the sixteenth centuries: the recourse to medical arguments by both the supporters and the opponents of the witch-hunts. One of the key points of the debate was, in fact, whether "witches" went truly bodily to the sabbath or only thought so because they were deluded, either by the devil or by a disease of their minds. The question had crucial implications, both on the legal and the theological level. I will show that the

participants in the debate — physicians, but mostly theologians and jurists — systematically addressed medical issues in order to prove, or to disprove, that the witches' experiences were purely mental. Long disputed, the pathological interpretation of witchcraft was in the end silently adopted by the main initial promoter of the witch hunts, the Catholic Church.

**Presenter:** Elizabeth Walker Mellyn, *Harvard University*

**Paper Title:** The Triumph of Melancholy: A Survey of Practical Medical Literature from 1400 to 1600

**Abstract:** Scholars have long recognized melancholy's rise in prevalence both as a physical disease and a mental disposition in sixteenth-century Europe. In particular, art historians and literary scholars have charted its increasing appeal most notably in the works of Ficino, Dürer, Burton, and Shakespeare. More recently, Winfried Schleiner has examined the relationship between melancholy and utopian thinking, Noel Brann has explored the nexus between melancholy and genius, and Erik Midelfort has studied it in the context of madness in sixteenth-century Germany. Building on these investigations, this paper surveys the fortunes of melancholy as a physical and mental illness in the context of Italian practical medical literature from 1400 to 1600 in order to explore the contributions made by learned doctors to the melancholy vogue of the sixteenth century.

**Date:** Friday, March 24, 2006

**Time:** 3:45–5:15

**Room:** Suite I

**Panel Title:** The Poet as Educator: Instruction and Interpretation in Milton's Poetry and Prose

**Organizer:** Zachary Davis, *The City University of New York, The Graduate Center*

**Chair:** María Yaquelin Caba, *Wheaton College*

**Presenter:** Phillip J. Donnelly, *Baylor University*

**Paper Title:** The Means and Ends of Reasonable Education: *Artis Logicae Plenior Institutio* and *Areopagitica*

**Abstract:** Milton's most frequently read English prose work, *Areopagitica*, and his most seldom read Latin prose work, *Artis Logicae Plenior Institutio*, differ strikingly in their depictions of human reason. Although published much later, Milton's introductory Ramist logic text was likely composed in the early 1640s, during the same period as *Areopagitica* and *Of Education*. Yet in *Artis Logicae Plenior Institutio* reason seems merely a tool of pedagogical efficiency and clear, distinct ideas; by contrast, the rhetoric of *Areopagitica* seems to make the most of indeterminacy and metaphorical obscurity. I contend that the depictions of reason in these two works illuminate each other. Beginning with *Areopagitica*'s depiction of educative reading through "triall . . . by what is contrary," I consider how Milton's explanations of *ratio* and *methodus* presented in *Artis Logicae Plenior Institutio* depart from Ramist norms. Milton's logic text thus resists reductive Ramism, while serving the educational aims outlined in *Of Education*.

**Presenter:** Zachary Davis, *The City University of New York, The Graduate Center*

**Paper Title:** Repairing the Ruins: John Milton and Seventeenth-Century Educational Practices

**Abstract:** This paper historicizes John Milton's interest in education by situating it in the context of the educational practices that existed, and the debates that surrounded these practices, in Milton's own time. Approaches to education between 1640 and 1670 underwent a substantial degree of revision and reformation, as was the case with most other

cultural institutions during and after the civil wars. Most work on Milton's tractate *Of Education* has centered almost exclusively on whether or not the program he outlines is consonant with (or influenced by) the ideas about education put forward by Comenius and Hartlib. This paper, however, situates Milton's theories of education within a broader context of teaching practices during the revolution and its aftermath in order to better understand the pedagogical strategies and spurs to interpretation in Milton's early poetry.

**Presenter:** Martin Kuester, *Phillips-Universität Marburg*

**Paper Title:** From Comenius to *Comus*. Regaining Paradise through Education?

**Abstract:** In *Of Education*, addressed to Samuel Hartlib, one of the ambassadors of Comenian educational theories in England, Milton outlines his ideas for a reformed system of education that looks utopian from a contemporary position and in which the learning of languages holds an important position. Although he had become aware of the ambiguities of language in his study of biblical texts, he still seems to believe in the possibility of restoring a paradisaic state on earth through education. The educational process here relies on materials available on postlapsarian earth, but these still seem to be potentially connected to the world of the lost paradise. Even if contemporary human beings feel nothing but "sensible" or "solid things," Milton seems to think that the door to paradise is still potentially open. The difference between prelapsarian and postlapsarian worlds is one of gradation rather than of irreconcilable polarities. In *Paradise Lost*, a similar message is brought down to earth by Raphael, who himself is unaware of being part of an educational godgame strategy that had been foreshadowed by the Attendant Spirit in *Comus*.

**Date:** Friday, March 24, 2006

**Time:** 3:45–5:15

**Room:** Suite II

**Panel Title:** Literature and Society in Renaissance England II

**Chair:** Nathaniel Strout, *Hamilton College*

**Presenter:** Stephen Pender, *University of Windsor*

**Paper Title:** Prudent Citizens

**Abstract:** In early modern England Aristotle's *Rhetoric* was taught as an ensemble of habits of thought that essayed the probable, that investigated the ethical components of rhetorical reasoning, and that centered, above all, on questions of prudence and decorum. This paper traces the reception of Aristotle's confected rhetorical and ethical thought as it is applied to notions of citizenship in early modern England. By inquiring into the fortunes and migrations of a single phrase from Aristotle, I argue for the centrality of the relationships between, on the one hand, prudence and decorum and, on the other, prudence and early notions of citizenship. Prudence, as Barnabe Barnes argues in 1606, "prescribe[s] unto citizens their actions." If prudence guides a citizenry's actions, it is first developed, refined, and expressed in the supple, lissome activity of decorum; eloquence both demands and defines practical judgment. Early modern inquiry into the relationships between rhetoric, ethics, and citizenship exhibit a clear commitment to translating rhetorical canons into ethical inquiry: the citizen weathers political and passionate storms, maintains moral constancy, and experiences "things which obtain in life" decorously, prudently.

**Presenter:** Claire M. Busse, *La Salle University*

**Paper Title:** "Murder upon Murder": Popular Depictions of Child Murder in Early Modern England

**Abstract:** This paper examines depictions of child murder in popular early modern publications. Although representations of child murder take on diverse forms throughout the period, they are linked through their attempts to address concerns about children's agency and subjectivity. Frequently they are unable to explain why a child was murdered (there often seems to be little reason for it) and wrestle with making sense of exactly what is lost. While some depictions of child murder position the child as a sacrificed innocent, other depictions portray the loss of the child with seeming indifference. Yet, even as a depiction of child murder seems to minimize the significance of the event, the very act of depiction reveals an attempt to understand the child's position in the world, to make sense of the varied ways in which children could be perceived as subjects, agents, and objects.

**Presenter:** Lynne Magnusson, *University of Toronto*

**Paper Title:** Prosaic Creativity in the Early Correspondence of the London East India Company (1601–14)

**Abstract:** Early in 1601 the Governor and Company of Merchants of London trading in the East Indies delivered its letter of commission for a first voyage to Sir James Lancaster, appointing him General of a fleet of four ships and directing his task. Not surprisingly, the language of the Company's earliest letters echoed the authoritative topdown language usual to Elizabethan commissions, invoking such formulas for enacting power as the reiterated "We doe ordeine and decree" and eliding knowledge claims with the assertions of power. But the command script and the situation were at odds: those pronouncing with assurance were sending ships and men halfway around the world to try for unknown destinations and to take incalculable risks. This paper analyzes a radical transformation in the rhetoric of the commissioning letters over the twelve Separate Voyages. In exploring new ways to read mercantile correspondence, I show how "prosaic creativity" can arise where established rhetorical scripts encounter extraordinary contexts.

**Presenter:** Charles S. Ross, *Purdue University*

**Paper Title:** More, Donne, Milton, and the Law of Fraudulent Conveyancing

**Abstract:** Fraudulent conveyancing occurs when a debtor puts assets out of the reach of creditors yet retains their use. My book (2003) looks at Sidney, Spenser, and Shakespeare, yet other authors were aware of this practice, as I will show. Thomas More knew that his property would escheat to the state, yet he found a very clever check to preserve it. John Donne attended the Inns of Court, lived in the household of Sir Thomas Edgerton — who helped write the 1571 law — and mentions the practice in his sermons, perhaps regretting his own past practice. Milton's father was, of all things, a conveyer. Milton in his life and in *Paradise Lost* associated this morally questionable practice with women, as Donne did; but Milton, more than anyone else, also associated it with sex in a surprising way.

**Date:** Friday, March 24, 2006

**Time:** 3:45–5:15

**Room:** Hilton I

**Panel Title:** Aging in the Renaissance

**Organizer:** Cathy Yandell, *Carleton College*

**Chair:** Hervé Thomas Campagne, *University of Maryland, College Park*

**Presenter:** Cynthia Skenazi, *University of California, Santa Barbara*

**Paper Title:** "Les excremens d'un vieil esprit" et les ruines montaigniennes

**Abstract:** Agatha Christie se félicitait d'avoir épousé sur le tard un archéologue : plus elle avançait en âge, plus il s'intéressait à elle et l'appréciait. Dans quelle mesure le vieillissement

d'un être humain et celui d'un édifice ruiné par le temps sont-ils comparables? Cette communication propose de montrer que la méditation de Montaigne sur les ruines est intimement liée à ses réflexions sur sa propre vieillesse. L'analyse se centrera sur le chapitre "De la vanité" (Essais, III, 9) et sur ses "vuë(s) oblique(s)," entre le modèle topographique des constructions de Rome effondrées au fil des siècles, et l'analyse d' "un vieil esprit" qui observe ironiquement les marques du passage du temps sur ses facultés mentales et dans son écriture.

**Presenter:** Cathy Yandell, *Carleton College*

**Paper Title:** The Aging Mentor: Humanism and Controversy in Marc-Antoine Muret

**Abstract:** Described variously as "the French Horace," "the new Demosthenes," "the new Cicero," and "the most eloquent man in France," Marc-Antoine Muret was among the most respected humanists and pedagogues in Renaissance Europe. He was also among the most controversial. Despite the scandals concerning his sexual practices, the parental protests against his choice of classical texts for youth, and the unauthorized publication of his private letters, as Muret aged, his reputation as an excellent teacher and scholar regained some of its luster. An examination of Muret's inaugural lectures at the Universities of Venice and Rome between 1554 and 1579 reveals the celebrated mentor's evolving theories on the importance of humanistic inquiry in the face of controversy and, as the disparity in age between him and his students increased, in the face of growing old. A rhetorical analysis in turn suggests larger questions about approaches to aging in the Renaissance, including the paradoxical engagement and withdrawal it occasions.

**Presenter:** Dora E. Polachek, *State University of New York, Binghamton*

**Paper Title:** Laughing Matters: Brantôme's Fantasy of the Aging *Dame Galante*

**Abstract:** In a session devoted to Aging in the Renaissance, I focus on the relationship between female sexuality and aging, as depicted in the fifth discourse of Brantôme's *Vies des Dames galantes*, entitled "On the Love of Old Ladies, and How Some of Them are as Eager for it as Young Ones." Starting with Brantôme's dedicatory remarks, I examine the rhetorical strategies used to achieve his primary goal of amusing his reader. Given the correlation between a woman's physical beauty and her sexual desirability, what arguments does Brantôme deploy to redefine desirability? Specifically what are the constitutive physical traits of a woman well past her prime that make her not only erotically potent but highly valued? And how are these traits presented so that they offer an amusing portrait that provokes laughter, but not necessarily at the expense of the woman? In the concluding remarks, I discuss what this comic fantasy reveals about the reality of aging in a court society.

**Presenter:** Colette H. Winn, *Washington University*

**Paper Title:** Vieillir au féminin au temps de la Renaissance

**Abstract:** La vieillesse telle que les femmes de la Renaissance ont pu la vivre reste aujourd'hui mal connue. Que signifie vieillir pour la femme de la Renaissance? Comment la vieille femme est-elle perçue à l'époque? Comment les femmes se voient-elles vieillir? Quelles solutions envisagent-elles au problème du vieillissement? Pour essayer de connaître leurs pensées, nous interrogerons les documents qu'elles nous ont laissés, écrits fictifs et historiques, correspondances, catalogues de conseils et recettes, etc.

**Date:** Friday, March 24, 2006

**Time:** 3:45–5:15

**Room:** Hilton II

**Panel Title:** Proof in Renaissance Legal Courts

**Organizer:** Laura Ikins Stern, *University of North Texas*

**Chair and Respondent:** Kenneth Pennington, *The Catholic University of America*

**Presenter:** Henry Ansgar Kelly, *University of California, Los Angeles*

**Paper Title:** Thomas More on Inquisitorial Due Process

**Abstract:** Thomas More has been taken to be the patron saint of our Fifth Amendment, which guarantees the right against self-incrimination, because of his refusal to speak his mind in court without a promise of immunity. He also insisted upon the nonincriminating nature of silence, saying that there was no law in the whole world that permitted a person to be put to death for silence, and he appealed to the rule of law, "Qui tacet consentire videtur." But even though More accepted that only God could be judge of what was secret in one's own heart, and also indignantly denied that any convictions for heresy in England had been obtained on the basis of deceptive questioning or ambiguous charges, he defended the Star Chamber use of preliminary interrogations to elicit confessions of unknown crimes. I will analyze these and other positions on due process positions stated in his disputes with Christopher St. German in his *Apology* and *Debellation*.

**Presenter:** James Brundage, *The University of Kansas*

**Paper Title:** Full and Partial Proof in Classical Canonical Procedure

**Abstract:** Traditional canonical rules of evidence required plaintiffs in civil actions or accusers in criminal proceedings to substantiate their complaints with full proof. Full proof consisted of independent sworn testimony from two credible witnesses or the evidence of two authentic documents or a combination of the two. In practice plaintiffs or accusers often found it impossible to meet this evidentiary threshold. Consider, for example, the situation of a parishioner who sought to summon his pastor to administer the last rites at a deathbed and was scandalized to find his priest lying naked in bed next to a naked woman. If he then accused the priest of fornication and incontinence, only to have the priest deny his tale under oath, no judge could safely find the defendant guilty, no matter how persuasive the accuser or how suggestive the alleged circumstances. *Vox unius, vox nullius* was the rule: a lone voice is the voice of no one. Church authorities were extremely reluctant to modify this rule, not least because they considered that it had a foundation in scripture. This paper will examine the circumstances under which the traditional rule finally changed early in the thirteenth century to permit the admission of partial proofs that could add up to a full proof and the elaboration of this doctrine during the later Middle Ages.

**Presenter:** Laura Ikins Stern, *University of North Texas*

**Paper Title:** Presumption and Indicia in Renaissance Criminal Tracts

**Abstract:** Presumption and indicia assumed a central place in the criminal law of proof during the Renaissance. They made a transition from forming a category of evidence that was not considered real proof, rather a mechanism to shift the burden of proof to the other litigant, to being considered fully part of the system of proof; from the preliminary to the proof stage. Presumption and indicia were assured active use because all the *ius commune* jurists required them for torture, a robust institution in Renaissance criminal courts. As proof collection improved in the Italian communes, preliminary and circumstantial evidence became more reliable. Bartolus initiated a psychological approach to presumption that put more power in the hands of the judge. Fifteenth- and sixteenth-century criminalists, like Bianchi, Dal Bruno, and Casoni, continued to develop the law of presumption and indicia, discuss their relationship to torture, and further articulate the psychological approach.

**Date:** Friday, March 24, 2006

**Time:** 3:45–5:15

**Room:** Hilton III

**Panel Title:** Passages Through Venice: Exploring Literary Genre in the Seventeenth-Century Serenissima

**Organizer:** Nathalie Claire Hester, *University of Oregon*

**Chair:** Susan Gaylard, *University of Washington*

**Presenter:** Armando Maggi, *University of Chicago*

**Paper Title:** The Other Lucrezia Marinella: Her Poetic Hagiographies and Meditations

**Abstract:** Lucrezia Marinella is most famous for her *Nobiltà ed eccellenza delle donne*, which has been the object of numerous critical studies. Almost totally unknown is Marinella's vast religious production in verses, which in fact takes up a significant portion of her literary corpus. This paper will show the truly fascinating and original nature of Marinella's hagiographic and contemplative poetry. Particular emphasis will be given to her *Rime sacre*, *De' gesti heroici e della vita meravigliosa della serafica S. Caterina da Siena*, *Vita del Serafico et glorioso S. Francesco*, and *Vita di Maria Vergine Imperatrice dell'universo*. In her long and complex poems, Marinella manipulates her hagiographic sources in order to express a personal, intimate depiction of essential figures of Catholic spirituality. In her poems Catherine of Siena and St Francis become reflections of Marinella's own spirituality.

**Presenter:** Maria Galli Stampino, *University of Miami*

**Paper Title:** Imaginary Possessions: Venice in the Seventeenth Century and the Hero's Voyage over the Mediterranean in Lucrezia Marinella's *L'Enrico*

**Abstract:** The topos of the sweeping voyage over great spans through magical means of transportation is well established in early modern epic poems in the Italian tradition. Lucrezia Marinella's *L'Enrico* is no exception to this: in canto 22 Erina and Venier fly over the Mediterranean so that the latter can rejoin the fight in Byzantium. This gives the narrator the chance to point out Venice's outposts and thus to underscore her political and economic relevance in the area. However, this contrasts with the actual situation in and around 1635, when Venice had lost its commercial (as well as cultural and political) preeminence in the Mediterranean and on the Italian peninsula. This paper will situate the episode within its generic framework and explore the ideology that pervades it.

**Presenter:** Nathalie Claire Hester, *University of Oregon*

**Paper Title:** Out of Venice: Place and Identity in Seventeenth-Century Italian Travel Literature

**Abstract:** For centuries Venice served as a topographical and narrative departure point for Italians going abroad and writing of their journeys. The seventeenth century represents a key moment in travel literature as Italians confront Italy's falling off the map of economic, political, and cultural influence, and as seafaring shifts from the Mediterranean to the Atlantic. Equally problematic is the fact that emerging European paradigms of protonational consolidation and identity building, as well as colonial expansion, have no real equivalent in the early modern Italian context. This paper examines the shifts in representations of Venice and Italianness in travel writing by Italians during this period, with a particular emphasis on questions of cultural and geographical identities. In considering accounts such as Francesco Belli's *Osservazioni nel Viaggio*, Pietro Della Valle's *Viaggi*, and Giovanni Francesco Gemelli Careri's *Viaggi per Europa*, this paper will identify new strategies for writing "Italian" travel.

**Date:** Friday, March 24, 2006

**Time:** 3:45–5:15

**Room:** Hilton IV

**Panel Title:** Relational Thinking in Montaigne

**Organizer:** Zahi Zalloua, *Whitman College*

**Chair:** Leah Chang, *The George Washington University*

**Presenter:** Zahi Zalloua, *Whitman College*

**Paper Title:** Reading the Other “sur son propre modèle”: Montaigne, Ethics, and Relation in “D’un enfant monstrueux”

**Abstract:** This paper examines Michel de Montaigne’s ethical representation of the Siamese twins in his essay “D’un enfant monstrueux” (2.30) in light of the author’s avowed dream of a relationless account of the Other. Montaigne proposes this ideal in a post-1588 addition to “Du Jeune Caton” (1.37), where he expresses his desire to consider the Other “simplement en luy-mesme, sans relation, l’estoffant sur son propre modèle.” What is at stake here is the possibility of a “purist” ethical stance, the recognition that every Other is absolutely Other. Is Montaigne’s figuration of the monstrous child an example of the Other as an absolute Other? Or is this ideal model of representation significantly and necessarily altered through the essayistic process (since it requires the establishing of an epistemological relation with the given subject matter)? And if it is, does it jeopardize in turn the ethical thrust of Montaigne’s essay?

**Presenter:** Marcus Keller, *University of Illinois, Urbana-Champaign*

**Paper Title:** Between the Orient and the New West: France in the *Essais*

**Abstract:** This paper focuses on the representation of France as a spatial and therefore relational construct in the *Essais*. Montaigne positions his country and its civilization between an imaginary Orient and a New World that, in relational terms, is also a New West. The discovery of the Americas and their increasing presence in the European imagination requires a spatial reorientation of France as part of the Old West and a symbolic redefinition of East-West relationships. For a detailed exploration of these relationships in the *Essais*, I will foreground the question how the representations of the New West and the Orient relate to each other, how they both differ from and sustain each other, and how they are ultimately collapsed to provide a subtext for France as a geographic and symbolic space in between.

**Presenter:** Richard L. Regosin, *University of California, Irvine*

**Paper Title:** Montaigne and the Mirror of the Law

**Abstract:** Montaigne’s personal emblem “la balance,” the scale which has been the symbol of justice since antiquity, links the juridical activity of weighing and evaluating evidence, judging and passing judgment, with the essayist’s own obsessive weighing, testing, and judging of himself and his experience that translate the verb *essayer* itself. Not surprisingly, therefore, Montaigne returns frequently in the *Essais* to the subject of the law to examine both its foundations and the administration of legal justice, and since as he says, “tout mouvement nous descouvre” (1.50), he implicates himself at the same time in his reflections and his judgments. Assaying the law and its application, Montaigne discovers their contingency and their mutability, the uncertainty and the endless interpretation to which they are subject, and discovers himself as if in a mirror as a figure of contingency, mutability, uncertainty, and himself the subject of endless interpretation. The problematic status of the law and of legal justice obliges the essayist to rethink the question of how the contingent subject functions ethically, and according to what criteria, both in the public sphere and in terms of a personal code of conduct.

**Date:** Friday, March 24, 2006

**Time:** 3:45–5:15

**Room:** Hilton V

**Panel Title:** Producing Girls in Early Modern England

**Co-organizers:** Mary Thomas Crane, *Boston College* and Caroline Bicks, *Boston College*

**Chair:** Barbara J. Harris, *University of North Carolina, Chapel Hill*

**Presenter:** Caroline Bicks, *Boston College*

**Paper Title:** Girls on Stage: The Case of Mary Ward's Convent Schools

**Abstract:** Critics of early modern women and theater have given ample attention to the threat of cross-dressing women or to the mature actress, either royal or professional, in seventeenth-century England. But English schoolgirls were also on stage at this time, allegedly acting in Mary Ward's convent schools on the Continent. Writers of various denominations knew about these performances by Catholic maids well enough to reference them in their attacks on the "Jesuitess" and her Institute. The rhetoric surrounding this aspect of Ward's educational enterprise sheds new light on the question of female performance in the early modern period. My paper explores the specific anxiety that these Catholic girls on stage — and their teacher/director Mary Ward — provoked in the minds of English citizens: that putting maids on stage taught them how to play innumerable parts in the larger corrosive theater of religious conversion.

**Presenter:** Kathryn R. McPherson, *Utah Valley State College*

**Paper Title:** The Absence of Eve in Elizabeth Herbert's Catechism

**Abstract:** Private catechisms instructed early modern children in reformed religion, but most were not composed solely for girls. William Herbert (fl. 1634–62) composed his *Careful Father and Pious Child* (1648) in a similar format to his *Childbearing Women* (1648), using ventriloquized female speakers. *The Careful Father* schools Herbert's eight-year-old daughter, Elizabeth, debunking both Catholic errors and Puritan excesses. Curiously, Herbert's catechism for his daughter largely excludes Eve's role in humanity's damnation, although it fixes her firmly in the Protestant gender system. Yet in the very first prayer of his *Childbearing Woman*, the pregnant woman confesses she is "not guiltless of my first mothers transgression." Why and how, then, does Herbert teach his daughter to blame Adam? Why does Robert Abbot's 1646 *Milk for Babes, or a Mother's Catechism for Her Children* do likewise? I argue that these texts' pedagogical strategies reveal ways early modern girls had to negotiate Eve's legacy.

**Presenter:** Kathryn M. Moncrief, *Washington College*

**Paper Title:** "We cannot any way pray her to eat": Starving Girls and the Performance of Femininity in Early Modern England

**Abstract:** Investigating the origin of anorexia nervosa, medical scholars cite a 1684 description of a fasting girl who appeared "a Skeleton only clad with skin." The tract does not, however, mark the first recognition of female food-refusal. It comes at the end of a long period punctuated by a flurry of English texts devoted to the topic. What is remarkable, beyond the number of women and the attention they attracted, is how young they are — most only ten to twenty years old. Examining the representation of female fasting in popular printed materials and stage plays, I ask: Why was public interest in the self-starved female body so intense? How is starving connected with girlhood and the young female subject position? In light of instructional materials preparing girls for marriage and domestic duty, what does the spectacle of self-starvation say about the production of the ideal "feminine" subject in early modern English culture?

**Date:** Friday, March 24, 2006

**Time:** 3:45–5:15

**Room:** Hilton VI

**Panel Title:** The New Milton Criticism II

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

**Organizer and Chair:** Joseph A. Wittreich, *The City University of New York, The Graduate Center*

**Co-chair:** Peter C. Herman, *San Diego State University*

**Respondent:** Andrew S. Escobedo, *Ohio University*

**Presenter:** James D. Fleming, *Simon Fraser University*

**Paper Title:** The Way of the Question: Milton beyond Uncertainty

**Abstract:** Much recent Milton criticism has taken uncertainty as its watchword. This is, no doubt, a progressive development — a refusal to suppress Milton’s complexity and ambiguity. Yet uncertainty itself is such an unsatisfactory yield that it can do little to terminate the perennial yearning for certainty. In this paper I will propose, not a resolution of the certainty/uncertainty binary, but a way to avoid taking that binary up. The way of the question leads to philosophical hermeneutics, and to a reading of Milton’s aporias as ends in themselves.

**Presenter:** Michael E. Bryson, *California State University, Northridge*

**Paper Title:** The Libertine Samson: *Samson Agonistes* and the Rakes of Restoration Drama

**Abstract:** Samson, in appealing to an “intimate impulse” to justify his sexual conquests and frequent episodes of violence, makes an argument identical in structure to the arguments made by such contemporary dramatic characters as Wycherly’s Horner and Shadwell’s Don John. In each case, an appeal is made to a force that is beyond social convention and human law (whether God or nature conceived as a God) in order to excuse and/or justify immoral and even monstrously violent behavior. This paper will contend that Milton’s Samson is more a libertine than a champion, a Restoration rake in a biblical plot.

**Presenter:** Elizabeth M. Sauer, *Brock University*

**Paper Title:** Milton’s Inter-Nationalisms

**Abstract:** This paper locates Milton criticism in terms of scholarship on the early modern politics and poetics of nationhood, as informed by recent New Historicist and cultural critical approaches. “Milton’s Inter-Nationalisms” then investigates the relative disinclination of Miltonists — in comparison with scholars in related fields such as Shakespeare and Spenser studies: see Greenblatt, Hastings, Helgerson, McEachern, Hadfield, and Howard — to address questions of religious intolerance, crosscultural exchanges, xenophobia, and empire, which “inflected a discourse of nationhood that was fast spawning new terms” (Hirst). I conclude by assessing the possibilities for a new Milton criticism that attends historically and theoretically to the responsiveness of Milton’s thinking to debates about intra- and international relations in the early modern era and today.

**Saturday, March 25, 2006**

**8:45–10:15 AM**

**Date:** Saturday, March 25, 2006

**Time:** 8:45–10:15

**Room:** Corintia

**Panel Title:** Import/Export: Painting, Sculpture, and Architecture in the Kingdom of Naples (1266–1568) I: Center and Periphery

**Organizer and Chair:** Cordelia Warr, *University of Manchester*

**Co-organizer:** Janis Elliott, *Texas Tech University*

**Respondent:** David Wilkins, *University of Pittsburgh*

**Presenter:** Nicolas Bock, *Université de Lausanne*

**Paper Title:** Center or Periphery? Artistic Migration, Models, Taste, and Standards in Naples (ca.1400–50)

**Abstract:** The quickly changing tastes and the steady importation of foreign artists to Naples at the beginning of the Quattrocento is proof of the search of the city's patrons for what can be defined as a "dernier cri." It is also often interpreted as demonstrating the dependence of Naples (as a periphery) on other artistic centers in Italy. In order to discuss the position Naples held in a broader artistic context, I will refer to various theories on centrality. Kenneth Clark (1962) described a sequence of metropolitan centers where styles and artistic ideas were created, and from whence they diffused into periphery. Castelnuovo and Ginzburg (1979) argued for a more complex model — taking into account geographical, political, economical, and religious issues. By considering modern sociological theories on centrality and cultural exchange this paper will contribute to a better understanding of the importance of Naples as an artistic center and its relation to other centers such as Florence or Rome.

**Presenter:** John Nicholas Napoli, *York University*

**Paper Title:** Commerce in Marble: Giovanni Antonio Dosio and Marble Inlay in Naples

**Abstract:** Neapolitan scholars believe that the polychrome marble interiors of Seicento Naples owe their origins to the arrival of Florentine sculptors and architects in the late sixteenth century. Florentine architects such as Giovanni Antonio Dosio (1533–1609) and Tuscan sculptors including Michelangelo Naccherino (1550-1622) brought Renaissance architectural idioms and the tradition of inlaid marble to their Neapolitan projects. In my paper I will consider how the production of inlaid marble in Tuscany in the second half of the sixteenth century marked the conjunction of aesthetic interests, technological advances in stonecutting, and political capital in Grand Ducal Florence. The accounts of Vasari and Borghini provide starting points for the exploration of both the culture of inlaid marble in Tuscany and its points of reception in Naples. My paper seeks to show that the arrival of artists and architects such as Dosio was part of a much broader network of connections in patronage, exchange of ideas, and commerce of merchants.

**Date:** Saturday, March 25, 2006

**Time:** 8:45–10:15

**Room:** Aragon

**Panel Title:** Reading Early Modern Artists' Biographies

**Organizer:** James D. Clifton, *Sarah Campbell Blaffer Foundation*

**Chair:** Walter Melion, *Emory University*

**Presenter:** Fredrika Herman Jacobs, *Virginia Commonwealth University*

**Paper Title:** Leonardo's *Grazia* Reconsidered

**Abstract:** By right of its pivotal place, the life of Leonardo da Vinci is perhaps the most important of the more than 160 lives in Vasari's *Vite*. As the first *vita* in the third and most perfect era of a tripartite and progressive history of style, it is at once demonstrative and

prescriptive. Whatever is said about this artist, his work and his style necessarily has implications for *la maniera moderna* and its practitioners. This forged link is complicated by two factors: the imbrication of artist and style (*ogni dipintore dipinge se*), and a critical discourse in which gender was encoded in stylistic terms, notably those associated with beauty. Because Leonardo's physical appearance and sexuality continue to elicit comment just as his style continues to be characterized as one of "feminine grace" or "androgynous beauty," the ramifications of the solipsism and slippage found in Vasari, Lomazzo, and others deserve consideration.

**Presenter:** Steven F. Ostrow, *University of California, Riverside*

**Paper Title:** Codes of Conduct in Giovanni Baglione's *Lives*

**Abstract:** Giovanni Baglione's *Vite*, first published in 1642, has primarily been read as "a rich fund of firsthand information" (as one recent scholar put it) whose author was little interested in theoretical or literary matters and "rarely . . . tampered with the facts." This paper aims at problematizing such a reading of the *Lives*, demonstrating that Baglione sometimes radically distorted the truth and carefully constructed his biographies in order both to champion certain theoretical principles and to articulate a very specific code of conduct for — and an ideal image of — the modern artist. After pointing out certain tropes and topoi that run throughout the text, this paper focuses on the example of the *vita* of Prospero Bresciano, in which all of Baglione's biographical strategies can be discerned. It will be shown how, by misrepresenting certain key "facts" about Bresciano and his most important commission, Baglione wove a moral tale about artistic practice, professional conduct, and the dangers of straying from proper codes of behavior.

**Presenter:** James D. Clifton, *Sarah Campbell Blaffer Foundation*

**Paper Title:** Rosa's Death

**Abstract:** Two of Salvator Rosa's biographers — Filippo Baldinucci and Lady Morgan — recount his last illness and death to opposed conclusions regarding his life and work. Their texts exemplify the practice of creating and sustaining biographical *personae* as part of larger foundational projects, in this case of Catholicism and liberty, respectively. Baldinucci's indirect account (via the priest Francesco Baldovini) of a deathbed conversion recuperated Rosa for the Church from a life of apparent libertinage, thereby negating his unconventional, philosophizing positions; or, rather, posturings, since Baldinucci elsewhere asserts their superficiality. Morgan rejects Baldinucci's account of Rosa's death. She reworks the passages in Baldovini's account regarding Rosa's religion, depicting Rosa as indifferent to the priest's solicitations, and using the occasion for an attack on the Church. Morgan totalizes Rosa's persona, conflating life and work into a seamless, exemplary whole, as a paragon of "the moral independence and political principle of the patriot."

**Date:** Saturday, March 25, 2006

**Time:** 8:45–10:15

**Room:** Barcelona I

**Panel Title:** Perspectives on French and Spanish Literature

**Chair:** Mary Blackwood Collier, *Westmont College*

**Presenter:** Anna Klosowska, *University of Ohio*

**Paper Title:** Madeleine de l'Aubespine (1546–96): Petrarchism, Translations, Erotica

**Abstract:** L'Aubespine, a late Renaissance French poet, is interesting for two reasons: until my recent discovery, most of her work was lost; and secondly, because she enjoyed a posthumous career as an author of frequently reprinted erotic poems (in one of the two most

successful anthologies of erotica in France, the *Cabinet satyrique*, twenty editions from 1618 to 1800). I have attributed to this sole woman author a large body of work contained in manuscripts previously considered anonymous. Apart from Petrarchist sonnets and pastorals, most of her work consists of translations of long narrative poems: the first two cantos of Ariosto's *Orlando furioso* and four of Ovid's *Heroides*. Colette Winn attributed to her a popular, small collection of Stoic essays, *Cabinet de saines affections* (2001). Because her erotica script the woman narrator as a sexual subject, l'Aubespine's case invites us to revise our commonly held assumptions about early modern women's writing.

**Presenter:** Thomas Cerbu, *University of Georgia*

**Paper Title:** *Haulser le temps*: Fiction as Allegory in Rabelais's *Quart Livre*

**Abstract:** Close to the end of the *Quart Livre*, as Pantagruel's ship lies becalmed, Frère Jan asks how one should raise a breeze. The question launches an extended metaphor that governs all the remaining events, helps to set the ship in motion again, and allows the book itself to reach its final destination. More importantly, the nautical image is cleverly deployed so that the implications of the phrase *haulser le temps* become suitable to the various registers Rabelais has articulated in the book: the medical, the theological, as well as the literary. The metaphor also points to the refinement of Rabelais's art. Here, at what may well be the end point of his fictional cycle, he once again called attention to the need to be read in an allegorical key, using a conscious echo of the prologue to *Gargantua*. There he had asked to be read in "à plus hault sens" (a higher sense). By the end of the *Quart Livre*, Rabelais was able to demonstrate both exactly how this was done and its purgative effects. The final, scatological chapter can then be understood as a fitting resolution of the plot.

**Presenter:** Duane A. Rudolph, *University of Hawai'i, Manoa*

**Paper Title:** Rereading Rabelais

**Abstract:** Beginning with a reading of the Johannine *logos* as envisaged by Erasmus and Calvin, I argue that Rabelais constructs a complex response to hermeneutic debates of his time by implicitly analyzing the progression from the Greek *logos* to the Vulgate *verbum*, to the Middle French *parolles* and *mots*. Rabelais's "parolles degelées," or melting words, evince the author's engagement with scriptural hermeneutics, classical philosophy, satire, and rhetoric. The "parolles degelées" reject and scoff at hegemonies of reading that claim to possess an overarching truth, and they can thus be seen to compromise Church dogma. In Erasmian fashion, Rabelais laments that the Church seems to have forgotten the plural meanings of the *logos* to its detriment, while Reformists claim, falsely he argues, to embrace its meanings fully.

**Presenter:** Aurora Hermida-Ruiz

**Paper Title:** The Eighteenth Century and the Posthumous Fame of Garcilaso de la Vega

**Abstract:** The formula most often used to discuss Garcilaso de la Vega and the canon has been to compile, under the general rubric of "posthumous fame," a long litany of imitators and commentators. Fernando Díaz Plaja, Antonio Gallego Morell, and, more recently, Russell Sebold have been among the most systematic in tracing Garcilaso's enduring fame through time as a means to assert its utter centrality. For all these critics, the opinion of the eighteenth century has been of fundamental importance, in part because Garcilaso's poetry was not even published for more than a century until Azara's edition of 1765, and in part because the Neoclassicists did indeed revere his poetry. My intention is to challenge this "posthumous fame" formula used by Garcilaso critics, particularly on their take of the eighteenth century, and to reconsider, once again, the centrality of Garcilaso in the Spanish canon.

**Date:** Saturday, March 25, 2006

**Time:** 8:45–10:15

**Room:** Barcelona II

**Panel Title:** The Domestic Interior in Renaissance Italy I

**Sponsor:** The Italian Art Society

**Organizer and Chair:** Cristelle L. Baskins, *Tufts University*

**Presenter:** Anne Dunlop, *Yale University*

**Paper Title:** Stanze: Painted Rooms, Allegory, and the Space of Imagination

**Abstract:** This paper examines the links between domestic fresco decoration and early Renaissance ideas of allegory and mental space. It concentrates on two almost unknown rooms from Trecento Ferrara which draw on prototypes from nearby Padua: one is painted with Virtues and Vices based on the Arena Chapel, and the other is done in roundels modified from the Palazzo della Ragione. The rooms are first analyzed and placed in the larger context of painted palace decoration, including at the Este court; the particular circumstances of their execution are traced. More broadly, the argument made is that their very self-conscious visual appropriation turned on two structural tropes: the well-known idea of allegory as veiling, and, more radically, the idea that a painted room was also the inside of the viewer's own head.

**Presenter:** Shelley MacLaren, *Emory University*

**Paper Title:** “Flowers of speech” and “lovely love stories” in the Palazzo Galganetti, Colle Val d’Elsa

**Abstract:** In what was once the Galganetti palace, frescoes from the second half of the fourteenth century adorn a room on the top floor. In the border, faces sprout flowers from their mouths, a metaphor for the stories below — the Seduction of Aristotle, a boar hunt, St. George and the Dragon, St. Christopher, a wedding, and a romance featuring Saladin and crusaders. The room is circumscribed as a space of storytelling, where the stories play on themes of seduction, love, and service. Upon entering the room, the patron and visitor were implicated in these stories of service in the name of love. Both the stories and that service, however, were ambiguous, with attendant dangers and rewards.

**Presenter:** Giancarla Periti, *Università degli Studi di Macerata*

**Paper Title:** “Transivimus per ignem et aquam et eduxisti nos in refrigerium”: Alessandro Araldi’s Painted Room and the Nourishment of the Spirit

**Abstract:** This inscription over a fireplace holds the key for reconsidering Alessandro Araldi’s frescoed decoration (ca. 1514) of a private room in Abbess Giovanna da Piacenza’s living quarters in the Benedictine convent of San Paolo in Parma. In this paper I propose that the subject of Araldi’s lunettes, most of which represent deeds of virtuous women, is any viewer or occupant of the room who is guided by painted examples of female endurance, fidelity, chastity, and piety in his/her search for spiritual and intellectual nourishment. I discuss the chamber’s original function as a dining room, drawing upon discourses of convivial gatherings where food is complemented by the narration of edifying stories and the contemplation of works that inspire admiration. Recommended in classical and medieval literature, and revitalized in Erasmus’s *Convivia*, such activities constituted the *refrigerium* that once refreshed Abbess Giovanna da Piacenza’s soul and subsequent occupants of her painted interior space.

**Date:** Saturday, March 25, 2006

**Time:** 8:45–10:15

**Room:** Parc I

**Panel Title:** Looking at the Overlooked in Quattrocento Architecture and Architectural Treatises I: Ecclesiastical Architecture

**Organizer:** Berthold Hub, *University of Vienna*

**Chair:** Marcia B. Hall, *Temple University*

**Presenter:** Paola Modesti, *Center for Advances Studies in the Visual Arts, National Gallery of Art*

**Paper Title:** “Sister Churches” in Quattrocento Venice

**Abstract:** During the fifteenth century a number of old Venetian churches were replaced with “gothic” buildings that looked very much alike and were seemingly devised as scaled-down versions of the great temples of the Mendicant Orders. This paper investigates this overlooked phenomenon by considering both the local practice of architecture and the circumstances related to the reconstruction of these churches, especially the interaction between clergy and aristocracy. These uniform buildings actually displayed a new decorum. The Mendicant churches of the Frari and SS Giovanni e Paolo were indeed completed in the first half of the fifteenth century, and their model was functional to the visual statement of a reformed Venetian Church. Eventually, while most of such “sister churches” were being built, their impact faded. They turned out to be outdated in comparison with outstanding *all’antica* inventions like San Michele in Isola and Santa Maria dei Miracoli.

**Presenter:** Samo Štefanac, *University of Ljubljana*

**Paper Title:** Niccolò di Giovanni Fiorentino, the Chapel of Blessed Giovanni Orsini in Trogir and the Treatises by Alberti

**Abstract:** The paper focuses on the architecture of the chapel of Blessed Giovanni Orsini in Trogir, pointing out the problem of relation between the project (known through a description in the contract for the construction from 1468) and its actual realization. The complex layout of the chapel with its rich sculptural decoration also opens the question of possible sources: the interior with the niches between the semicolons and small oculi above them, along with the barrel vault, suggests that the architect Niccolò di Giovanni Fiorentino may have been familiar with Alberti’s treatise *On Architecture*; on the other hand, some passages in the contract, describing the sculptural decoration, could be inspired by Alberti’s *On Painting*. Though the role of the patrons of the chapel (Bishop Jacopo Torlon, Coriolano Cippico as the representative of Trogir nobility) was not insignificant, the key figure of the project remains the architect and sculptor Niccolò di Giovanni.

**Presenter:** Jens Niebaum, *Bibliotheca Hertziana Rome*

**Paper Title:** Filarete’s Centrally Planned Churches

**Abstract:** Due to a widely held prejudice regarding Filarete’s artistic and intellectual qualities, as well as to the complex problems regarding his so-called treatise, his designs for centrally planned churches have, except for some short articles by John Spencer and Marco Rossi, not received the attention they deserve. This paper first develops criteria for a reconstruction of the artist’s plans through an analysis of drawings and text; then focuses on Filarete’s plan for the church of the Ospedale Maggiore in Milan, reconstructing its design through a close reading of text and drawings, describing its position within the context of early Renaissance church architecture and theory, and comparing it to several variations of its type contained in Filarete’s treatise

**Date:** Saturday, March 25, 2006

**Time:** 8:45–10:15

**Room:** Parc II

**Panel Title:** Images of the Body Politic I: Iconography of Power: Visual Arts, Coins and Medals, Emblems

**Sponsor:** Society for Emblem Studies

**Co-organizers:** Donato Mansueto, *Università degli Studi di Bari*, Giuseppe Cascione, *Università degli Studi di Bari*, and Gabriel Guarino, *University of Haifa*

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

**Presenter:** Donato Mansueto, *Università degli Studi di Bari*

**Paper Title:** The *Spleen* of the State: Emblematic Illustration of Some *Mysteria Fisci*

**Abstract:** As illustrated in some seminal studies by E. H. Kantorowicz, the odd analogy between *Christus* and *fiscus* played an important role, from the late Middle Ages onward, in the juridical elaboration of the so-called *mysteria fisci*, an elaboration that led to define, through the borrowing of theological categories, some corporational aspects of the *fiscus*. This paper will examine, with specific references to emblematic sources, the iconography related to the textual formula “Quod non capit fiscus, rapit Christus,” starting from Andrea Alciato’s *Emblemata*. I will focus on the relationships between the symbolic elaborations of the *fiscus*, with their deep theological-political substratum, and the transformations of the organological metaphors of the state at the beginning of the sixteenth century. Moreover, through the analysis of such relationships, I will explore some theoretical implications, within the frame of the organological conception, of the use of symbolic elements derived from coeval doctrines of melancholy.

**Presenter:** Mónica Domínguez Torres, *University of Delaware*

**Paper Title:** Paying Homage to the Ally: Heraldry and Native Identity in Sixteenth-Century New Spain

**Abstract:** Recent studies have revealed that cultural change in colonial contexts occurs when the communities involved apply their old cultural categories to the new shifting circumstances. In sixteenth-century New Spain, the assimilation of native elements within European ceremonies was one of the ways Europeans and Mexicans came to share cultural and political traditions. In colonial times, the ancient Mesoamerican practice of wearing a variety of badges in rituals and battles seems to have been “translated” into Western terms using the chivalric notion of insignia. As Spanish authorities needed the participation of Christianized Indians for the project of colonial expansion, native participation in war was rewarded by bestowing the use of Spanish weaponry, along with the display of ancient Mesoamerican symbols. In this light, my essay explores the production of idiosyncratic heraldic repertoires combining indigenous and Christian emblems as key elements in the construction of native collective identities within the new regime.

**Presenter:** James M. Bloom, *Florida State University*

**Paper Title:** On the Nobility of Narrative

**Abstract:** This paper asserts the primacy of narrative as the preferred representational strategy among the nobility of the Burgundian court during the fifteenth century. The Burgundian aristocracy pursued a system of aesthetic value rooted in the celebration of material cost and ostentation that implicitly favored tapestry, manuscript illumination, and metalwork and that conspicuously excluded panel painting. The elite media consumed by the court articulated identity not through the iconic representation of the individual, but through the narrative representation of genealogy and social activity. In fact, the social practices of the court were themselves guided by the explicitly narrativized code of chivalry. The privilege

accorded to narrative within the constellation of visual media at the Burgundian court thus constructs identity in fundamentally corporate terms, emphasizing the continuity of rule over the character of the ruler — a critical position that can be theoretically linked to Ernst Kantorowicz's famous thesis.

**Presenter:** Giuseppe Cascione, *Università degli Studi di Bari*

**Paper Title:** Images and Power at the Dawn of the National State: The Case of Milan's Mint under Charles V and Philip II

**Abstract:** This paper argues that the crisis of the national state has an essentially "representational" cause, because the medieval symbolical (charismatic) relation between power and citizenship has been broken. The usual approach to the relations between political power and images rests on the idea of a supposed natural relationship between a picture and its representative use. At the same time images are viewed as being in some sense signs of an invisible power — that is, as entities that belong to their referents in the way in which symbols do. Ernst Kantorowicz's studies on the political power images analyzes the structures and types of material and nonmaterial objects (of art, communication, governance) that in general are part of the modern foundation of the relation between sovereignty and citizenship. This analysis will be developed through the coins and medals of the Milan's mint; in particular, a set of medals of Charles V and Philip II of Habsburg will be described.

**Date:** Saturday, March 25, 2006

**Time:** 8:45–10:15

**Room:** Parc III

**Panel Title:** *Convivencia a la Veneziana I: Considering Multiculturalism in Early Modern Venice*

**Chair:** Patricia Fortini Brown, *Princeton University*

**Presenter:** Alexandra E. Bamji, *University of Cambridge*

**Paper Title:** Disease, Healing, and Community in Early Modern Venice

**Abstract:** Venice's multiculturalism had consequences far beyond the economic and political spheres. This paper will trace the social and cultural impact of the diversity of Venice's population when the city's inhabitants were faced with disease. In perceptions of, and responses to, sickness we find that foreigners fulfilled a number of specific roles in the early modern period. On the one hand, outsiders were considered a negative influence who brought disease into the city; on the other hand, certain groups, such as Greek women, were associated with more positive, healing activities. Religion was bound up with ideas of disease, and the presence of different confessional groups could create tensions. This paper will suggest, however, that on balance the common experience of disease brought ethnic and religious groups together and strengthened community bonds in Venice.

**Presenter:** Diana Gilliland Wright, *Seattle University*

**Paper Title:** Death in Venice (Again): The Greek Community between 1569 and 1655

**Abstract:** The necrology of the Greek community in Venice provides a remarkable record of illnesses and life expectancy in an early modern neighborhood. The residents of the Greek community were primarily day laborers and small-scale shopkeepers, though the occasional goldsmith or shipowner appears in the entries. The 478 entries between 1569 and 1655 suggest a great deal about neighborhood and interreligious relationships, occupations, immigration, naming practices, medical care, and economics. This study of Greek necrology sheds new light on the role of medicine and illness in early modern Venice.

**Date:** Saturday, March 25, 2006

**Time:** 8:45–10:15

**Room:** Raphael

**Panel Title:** Enacting the Female: Painting, Poetry, Costume

**Organizer:** Bella Mirabella, *New York University*

**Chair:** Ann Rosalind Jones, *Smith College*

**Presenter:** Elena Ciletti, *Hobart and William Smith Colleges*

**Paper Title:** The Enactment of Ideal Womanhood in the Judith Paintings of Artemisia Gentileschi

**Abstract:** Artemisia Gentileschi (1593–1652/53) is best known for her histrionic paintings of the fierce biblical heroine Judith. In an effort to bolster recent scholarly tendencies to expand the consideration of Gentileschi's work beyond the familiar interpretive terrain of autobiographical psychodrama, I will position her Judiths at the intersecting poetics of widowhood, humoral theory, and women artists' self-portraiture in Counter-Reformation Italy. This enterprise explores what I construe to be a few salient components of the early modern "theater" of ideal femininity as constructed by the Church and performed by women patrons and painters.

**Presenter:** Patricia Lennox, *New York University*

**Paper Title:** Isabella Andreini's *La Mirtilla*: Nymphs with Attitude

**Abstract:** Isabella Andreini — Italy's celebrated sixteenth-century actress, playwright, poet, and *prima donna* of the I Gelosi theater company — wrote that she began to study poetry "almost as a joke" but found it "such a delight" that she was never able to give up so great an "entertainment." In her pastoral play, *Mirtilla*, Andreini's eloquently witty nymphs exemplify her own delight in poetic language and classical sources, as well as her interest in female performativity. This paper explores Andreini's uses of a female voice in the more traditionally male-dominated genre of pastoral, a voice that allows the nymphs in *Mirtilla*, who are both clever and sensible, to perform with unexpected agency.

**Presenter:** Bella Mirabella, *New York University*

**Paper Title:** Performing the Handkerchief and Accessorizing the Public Sphere

**Abstract:** In this paper I propose to look at the handkerchief as an accessory that functioned as a vehicle for the complex negotiations women engaged in while performing the female self in the space between the private and the public spheres in early modern Europe. The elusiveness of such a piece of cloth — highly intimate one minute, perhaps functioning as a receptacle for bodily fluids, and very public the next, perhaps used as a medium of monetary exchange in a mountebank performance — signals the power of this highly charged bit of cloth as well as its troubling role in the performance of gender. An examination of the use of the handkerchief both in the larger culture and on the stage reveals the multiple purposes of this accessory as well as its crucial role as a transitional object that helped women enter and perform in the public sphere.

**Date:** Saturday, March 25, 2006

**Time:** 8:45–10:15

**Room:** Rubens

**Panel Title:** Revisiting the Renaissance City: Urban Experience and Transformation

**Organizer and Chair:** Sandra L. Weddle, *Drury University*

**Presenter:** Niall Atkinson, *Kunsthistorisches Institut, Florenz*

**Paper Title:** “La quale si sente per tutta la città sonare. . .”: Bells, Belltowers, and the Soundscape of Renaissance Florence

**Abstract:** Visually, late medieval and Renaissance Florence presented a dense vertical topography within which bell towers acoustically defined distinct but ephemeral horizontal territories. These bells constituted a nonverbal language that marked the rhythms of urban life. However, they were also a means by which Florentines mapped out lines of communication, discovered limits and borders, and imagined spaces transformed. Through documentary sources, literary texts, chronicles, and diaries, this paper will trace the lines of constant interplay between sound, architecture, and urban space. Constructed through performative acts of daily life, these fluid, overlapping territories demonstrate how the meaning of architecture and urban space was internalized and transformed through the experience of those who confronted it on a daily basis. In this way, Florentines inscribed their individual and collective identities into their surrounding physical and symbolic world, from which one can articulate relationships between the social and symbolic dimensions of architectural space.

**Presenter:** Panoyiotis Leventis, Drury *University Center in Greece, University of Cyprus*

**Paper Title:** Mapping the Transcultural: Urban Topographies of Fourteenth-Century Nicosia

**Abstract:** This paper explores the significance of multiplicity and experience in the construction of renaissance urban and architectural (hi)stories and topographies, revealing a transcultural space constituting the urban fabric of Nicosia, capital of Lusignan and Venetian Cyprus. The built environment of the city simultaneously witnessed and constructed this obscure and unresearched space, which is reinterpreted by means of citizens’ fictional experiences through the city. Seemingly oppositional or even confrontational cultures and spaces are in fact characterized and altered by numerous attempts at religious, linguistic, and architectural reconciliation. The 1310 royal entry of Henry II into Nicosia’s extensive lower square, the destructive 1330 flood caused by debris-blocked bridges at the city center, and the 1369 murder of Peter I at the royal palace’s back chambers provide the context for a superimposition of historical findings on an interweaving web of paths and rituals, on a remarkably phenomenal world of renaissance urban space.

**Presenter:** Kim S. Sexton, *University of Arkansas*

**Paper Title:** Mental Space and Renaissance Venice

**Abstract:** Scholars study how cultural anxieties are inscribed on the body, but what impact did such factors have on the city? Although *mentalité* may at first appear too unstable a criterion to apply to the analysis of cities, Henri Lefebvre’s multilayered theory of space offers methods for describing urban landscapes as analyzable spatial “products.” Exploring the mental space of early modern cities, for instance, reveals how emerging ethical dilemmas over the use of material wealth actually helped to redefine longstanding notions of urban center and periphery, especially in mercantile cities such as Venice. Following a devastating fire at the Rialto Market in 1514, the market was restored and the Piazza San Marco redesigned, resulting in a reformulation of the relationship between the two historical poles of the city center as well as the space between them. By theorizing mental space, this paper exposes a crisis of accumulation that ruptured a veritable cult of continuity in Venice and shaped its early modern fabric.

**Date:** Saturday, March 25, 2006

**Time:** 8:45–10:15

**Room:** Michelangelo

**Panel Title:** Social Capital and Civil Society in Italy and the Netherlands VI: Social Capital and Civil Society In and Beyond the Family

**Sponsor:** The Society for Confraternity Studies

**Organizer and Chair:** Mark Jurdjevic, *University of Ottawa*

**Co-organizer:** Nicholas Terpstra, *University of Toronto, Victoria College*

**Presenter:** Katherine A. Lynch, *Carnegie Mellon University*

**Paper Title:** Families and Communities in European Civil Society: A View of the *Longue Durée*

**Abstract:** My presentation, based on my recently published book, *Individuals, Families, and Communities in Europe, 1200–1800: The Urban Foundations of Western Society* (Cambridge, 2003), will examine the family at the center of the life of “civil society.” Using a variety of evidence from European towns and cities, I explore how women and men created voluntary associations outside the family — communities, broadly defined — to complement or even substitute for solidarities based on kinship. I show how demographic, economic, religious, and political features of European urban society encouraged the need for collective organizations for mutual protection, and how men and women acted to fulfill this need. I also suggest the central place that family issues played in the creation of larger communities — from the “confessional” communities of the Reformation to the national “imagined” community of the French Revolution.

**Presenter:** Nicholas A. Eckstein, *University of Sydney*

**Paper Title:** Social Capital and the Building Blocks of Florentine Sociability

**Abstract:** The social life of Florentine men and women in the fifteenth century has been studied exhaustively. For the most part, however, social interaction has been studied within the framework of officially recognized institutions like the church, the lay confraternity, the *gonfalone*, and the family, or in relation to phenomena such as “neighborhood” or “patronage.” This paper moves beyond these familiar categories to look “under the radar” by examining elemental forms of personal contact as they occurred between individuals and small groups of people in different settings. The paper treats such contact as the DNA that defined Florentine sociability, and which created and propagated the myriad interlocking microcommunities that proliferated at every level of Florentine society. This form of microscopic analysis reveals forms of community that, because they have meandered through, cut across, or even “jumped” officially recognized districts like the *gonfalone* or parish, have come less to the attention of historians.

**Presenter:** Caroline Castiglione, *Brown University*

**Paper Title:** Social Capital and Involuntary Associations: Roman Aristocratic Women in their Early Modern Families

**Abstract:** Putnam’s emphasis on the relationship between social capital and participation in voluntary associations has enjoyed a controversial reception. Can it be extended to other institutions in early modern Italy, including the family, and especially the aristocratic family? Such families were ultimately involuntary associations for their members, and many aristocratic women moved from their irreversible natal destiny to their marital one with little say in the matter. However, research on early modern Roman aristocratic women has underscored the importance of their networking to advancing the interests of kin, clients, and friends. This paper deals with the epistolary evidence of one woman, Anna Colonna, who wrote extensively in the seventeenth century about her interactions with the then-ruling papal family, the Barberini. It will demonstrate that Putnam’s theories of social capital can be

used to illuminate the contributions of “volunteers” like Anna to the dynastic and urban politics of early modern Rome.

**Date:** Saturday, March 25, 2006

**Time:** 8:45–10:15

**Room:** Dante

**Panel Title:** Bodies and Environments in Renaissance Europe: Land, Sea, Sky

**Organizer:** Alix Cooper, *State University of New York, Stony Brook*

**Chair:** Tara Nummedal, *Brown University*

**Presenter:** Alix Cooper, *State University of New York, Stony Brook*

**Paper Title:** “Under an Alien Sun”: The Perils of Mobility in Renaissance Medicine

**Abstract:** Over the course of the sixteenth century, Europe saw many new forms of travel take hold, from transoceanic voyaging to academic peregrinations to and through Italy. Furthermore, not only people but also natural objects were on the move, as witnessed, for example, by increased discussions of foreign remedies and plant species arriving in Europe. This paper looks at how Renaissance physicians responded to this epidemic of mobility: namely, with considerable unease. Both people and plants, they argued, were shaped by the influences of the climates they grew up in, and the soils that nourished them. Exposure to foreign places, foods, or medicaments thus posed grave risks to health. Drawing on several little-studied treatises by Symphorien Champier and other humanist physicians, as well as books offering medical advice about travel, the paper shows how theories about natural sympathies between organisms and their environments found expression in broader concerns about Renaissance travel.

**Presenter:** Joseph Gonzalez, *California State University, Fullerton*

**Paper Title:** The King’s Body and the King’s Realm: The Writings of Bishop Johannes Ofeegh in Sixteenth-Century Sweden

**Abstract:** In the months following the death of King Gustav Vasa in 1561, the Bishop of Stockholm, Johannes Ofeegh, wrote an account of the king’s passing which he prefaced with an account of natural disasters and unusual phenomena that had been observed in the years directly previous. Dead herring, for example, washed ashore in numbers so great that the populace fled the coast. Ofeegh reported that when news reached the king of each successive disaster, the king responded, “This is about me!” This paper will discuss Johannes Ofeegh’s account as a means of exploring sixteenth-century Swedish beliefs concerning nature and their use in the development of an ideology of hereditary royal power that sought to link the body of the king — and hence the ruling dynasty — to the very soil of the realm he ruled. Ultimately, Ofeegh’s account reflects both pagan and Christian traditions and the increasing influence of humanism.

**Presenter:** Margaret D. Garber, *California State University, Fullerton*

**Paper Title:** The “Chymistry” of the Heavens: Governing the Skies in Renaissance Brussels

**Abstract:** In 1646, following a torrential rainstorm, a sudden cloudburst painted the heavens above Brussels with ominous streaks the color of blood. Capuchin monks and frightened bystanders declared the bloody rains to presage the end of the world. Jean Jacques Chiflet, chief physician of Brussels, immediately sought advice from distinguished physicians before making official his public pronouncement. Far from presaging the end of the world, bloody rains, Chiflet argued, were instead purple precipitations caused by “chymical” mixtures of local minerals. The territory’s boundaries were not confined to landed frontiers, he proposed, but extended into the skies, where airborne minerals mapped out Brussels’ natural history

just as surely as antiquities defined its human history. By transforming the heavens above Brussels from bearers of portentous signs into local markers of regional identity, Chiflet claimed that physicians, not preachers, should interpret the skies; for nature, he noted, was the province of medicine.

**Date:** Saturday, March 25, 2006

**Time:** 8:45–10:15

**Room:** Medici

**Panel Title:** Cookbooks and Cuisine in the Renaissance

**Organizer:** Kenneth B. Albala, *University of the Pacific*

**Chair:** Sally A. Scully, *San Francisco State University*

**Presenter:** Kenneth B. Albala, *University of the Pacific*

**Paper Title:** Catalunya/Naples/Rome: The Foundations of Italian Cuisine from Rupert of Nola to Martino of Como

**Abstract:** Although recipes identified as Catalan in the first printed cookbook by Martino of Como are generally acknowledged by culinary historians, as is the author's praise of Catalan chefs, there has never been concrete explanation of exactly what ingredients, techniques, and gastronomic preferences were inherited from Catalunya. This paper will draw explicit and detailed comparisons between two cookbooks and will discuss the likelihood that Martino knew Rupert's work, and thus will argue that the first printed cookbook, embedded in Platina's *De honesta voluptate* is largely indebted to late medieval Catalan cookery. It was these aesthetic preferences that would ultimately be translated across Europe in the many printed editions of Platina through the sixteenth century, as well as in the printed versions of Rupert in Catalan and Spanish in the 1520s, ultimately having a profound influence on Renaissance cookery.

**Presenter:** Timothy J. Tomasik, *Valparaiso University*

**Paper Title:** "Selon la jambe le coup": Marketing Strategies in Renaissance French Cookbooks

**Abstract:** Contrary to what some culinary historians have been asserting up until the last decade or so, the French Renaissance did actually have a thriving trade in homegrown cookbooks. Beginning in the 1530s, a new generation of cookbooks appears in France that synthesizes the innovations of earlier sixteenth-century texts. Between 1536 and 1627 twenty-seven editions of a cookbook associated with the printer Pierre Sergent appear, bearing witness to the literate public's appetite for works of cookery. By analyzing title pages, woodcuts, and prefatory remarks, we can see that cookbooks were being marketed to a wide spectrum of social stations and potential readerships, each representing contradictory desires. Such an analysis will demonstrate that banquets are not limited to an elite sector of society. The Renaissance banquet is thus a space whose contours can be adapted to fit a number of occasions, accommodating diners from all strata of society.

**Presenter:** David Walddon, *Independent Scholar*

**Paper Title:** The Hidden Recipes of Bartolomeo Sacchi: An Exploration of the Recipes in the First Five Books of *De Honestia Voluptate et Valetudine*

**Abstract:** In the first printed work on food products and cookery, *De Honestia Voluptate et Valetudine* (1475, Venice) by Bartolomeo Sacchi, also known as Platina, the last five sections of the work are filled with hundreds of recipes from the mid-fifteenth century. These recipes were recorded by Platina from a slightly older manuscript composed by Maestro Martino de Como. Martino's recipes have been studied and commented upon in depth in many papers

and at many symposiums. So have the medical and humoral theory, agricultural advice, and general commentary on food products, which make up the first five sections of *De Honesta*. But scattered among Platina's writings in the first part of his book are culinary recipes that have not been studied nearly as extensively. This paper identifies and examines these recipes, classifies them as to use, and explores the many interesting details they reveal about food in late fifteenth-century Italy.

**Date:** Saturday, March 25, 2006

**Time:** 8:45–10:15

**Room:** Cervantes

**Panel Title:** Aspects of Signorial Rule in Early Renaissance Italy

**Sponsor:** Society for Renaissance Studies, United Kingdom

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

**Chair:** Meredith J. Gill, *University of Maryland, College Park*

**Presenter:** Benjamin G. Kohl, *Vassar College*

**Paper Title:** Fina Da Carrara, neé Buzzacarini, the Dogressa of Padua?

**Abstract:** This paper examines the place of the consort of the Carrara *signore* of Padua by comparing her status to the role of the dogressa in the government of neighboring Venice. Was the status of Fina da Carrara comparable to that of the dogressa? The answer is a qualified *yes*. The dogressa had a definite role in the ritual life of the city, which Fina did not. But most important was Fina's role as artistic patron, where she created a new civic iconography in Padua's Baptistery, including depictions of the city's saints in the dome. As the leaders of Siena were intent on having the "Good Commune" in Lorenzetti's famous allegories in the Palazzo Pubblico, so Fina represented Padua as the "Good Diocese" on the walls of the Baptistery.

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

**Paper Title:** Visconti Rule in Belluno (1387–1404)

**Abstract:** When studying signorial forms of government, historians have generally been drawn — understandably — to the centers of signorial rule, to capital cities, hence "the Della Scala of Verona," "the Gonzaga of Mantua," and "the Sforza of Milan." This contribution will attempt to explore Visconti rule over a distant, and somewhat minor, subject commune — Belluno — ruled by the family from 1387 to 1404. Who ran the Visconti government? How did it function? How centralizing was Visconti rule? What was the impact of the regional Council of Verona, established to supervise Giangaleazzo Visconti's eastern dominions? To what extent was Belluno a "garrison town": did the Visconti rule by force? What demands did the Visconti make upon their subjects? How far were they fulfilled? What — if anything — did the *signori* offer in return? How far was Visconti rule supported or tolerated in Belluno? How did governors and governed express themselves? Did Visconti rule extend beyond the sphere of the State to that of the Church? What challenges did the Visconti face internally and externally?

**Presenter:** Marco Gentile, *Villa I Tatti, The Harvard University Center for Italian Renaissance Studies*

**Paper Title:** From "little princes" to Subjects? Signorial Powers in Fifteenth-Century Northern Italy

**Abstract:** In fourteenth-century northern Italy, the incorporation by signorial regimes of many formerly independent cities was often accompanied by the breakdown of urban authority in the *contado*, which the newly subdued cities found increasingly difficult to

govern. Connected to these processes was the consolidation of rural lordships, sometimes established by families of urban origin. At the beginning of the fifteenth century the Italian political situation was fluid and often characterized by war between rival regional states. In such an unsettled context, some of these lordships — the Rossi, Pallavicini, Dal Verme — came to enjoy a good deal of autonomy and developed structures of organization sufficient to merit the use of expressions such as “small signorial states” to describe them. However, during the second half of the century, the stabilization of the Italian political “system” and the strengthening of regional states — and the quarrelsomeness of these signorial dynasties themselves — brought about a weakening of such lordships, a loss of autonomy, and, in some cases, their disappearance. This paper will discuss the political evolution of some of these lordships, focusing on their forms of government. It will also examine the “ideology” and language of such lordships.

**Date:** Saturday, March 25, 2006

**Time:** 8:45–10:15

**Room:** Da Vinci I

**Panel Title:** Violence and the Sacred: Tragic Literature in Early Modern France

**Organizer:** Hervé Thomas Campagne, *University of Maryland, College Park*

**Chair:** Colette H. Winn, *Washington University*

**Presenter:** Stephen Murphy, *Wake Forest University*

**Paper Title:** Civil War and Semantic Violence

**Abstract:** Thucydides and Plato diagnose in similar terms one of the symptoms of a dysfunctional state: a particular vice is called by the name of its related virtue, and contrariwise (recklessness is called manliness, etc.). This inability to call things by their right name characterizes a society in crisis. The same claim is made and exemplified by writers during the sixteenth-century French wars of religion. Polemical and satiric texts, such as those collected by Pierre de L’Estoile, as well as prose and verse by Agrippa d’Aubigné, represent the violence around them as matched by a semantic violence. This is an aspect of a topsy-turvy world, but one that goes to the heart of literature, as writers register the corruption of language even as they use it.

**Presenter:** Hervé Thomas Campagne, *University of Maryland, College Park*

**Paper Title:** “Piteous and strange”: The Vocabulary of the Tragic in Sixteenth-Century France

**Abstract:** While the words *tragédie* and *tragique* began to be widely used in the 1540s, French authors also made use of an extensive vocabulary in connection to the tragic events and stories that they related. Most notably, the terms *piteux* (piteous) and *estrange* (strange) almost always appear next to *tragique* and *tragedie* in sixteenth century narratives. Drawing on a study of the “vocabulary of the tragic,” I propose to reexamine the concepts of tragedy and the tragic as they were defined and understood between 1500 and 1580. In seventeenth-century France, the tragic, in keeping with Aristotelian theory, would rely heavily on notions of *vraisemblance* (plausibility) and familiarity. By contrast, I will show that the tragic as it is defined in texts written by Guillaume Cretin, Marguerite de Navarre, Henri Estienne, François de Belleforest, and many others, relies on notions of veracity on one hand, and strangeness on the other.

**Presenter:** Kathleen P. Long, *Cornell University*

**Paper Title:** Rivers as “lieux de massacre, lieux de mémoire” in Théodore Agrippa d’Aubigné’s *Les Tragiques*

**Abstract:** D'Aubigné traces the geography of religiously motivated massacre in "Les Fers," the fifth book of his epic about the Wars of Religion in France. His account of this violence follows the major rivers in France rather than any coherent chronology. In this manner, he can describe violence as a sort of epidemic that spreads from town to town, with the rivers as the sources of contact. The rivers also become the burial grounds for many of the Protestant victims of massacre. From the historical perspective, this depiction is bleak. But the final book of *Les Tragiques*, "Jugement," depicts rivers as the sites of rebirth and renewal, using literary sources — Ovid's *Metamorphoses* in particular — to imagine a different outcome from that suggested by historical events. This paper will trace this movement from history to the imaginative reinvention of events, in order to explore the literary coping mechanisms that d'Aubigné developed in response to overwhelming violence.

**Presenter:** Kendall B. Tarte, *Wake Forest University*

**Paper Title:** Women Witnessing War in Sixteenth-Century Poitiers

**Abstract:** This paper looks at historical and literary works centered on the religious conflicts in Poitiers in the 1560s and 1570s to consider the role that women played there. Only infrequently do contemporary historians — such as Agrippa d'Aubigné, François Le Poulchre, and Marin Liberge — depict women's activities and their reactions to violent events. Aubigné calls a group of women observing the Protestant siege of Poitiers "dangerous witnesses." Women writers, one type of potentially dangerous female witness, depict, and respond to the cruelties of the civil wars. Early poems by Madeleine Des Roches provide a useful point of comparison to contemporary historical texts. What were women doing during the wars? As a royalist and a self-reflexive writer, but also as a woman and a poet, Des Roches gives a singular perspective on the violence that her city sustained.

**Date:** Saturday, March 25, 2006

**Time:** 8:45–10:15

**Room:** Da Vinci II

**Panel Title:** Milton and the Sects

**Organizer:** Katherine Romack, *University of West Florida*

**Chair:** Jeffrey S. Shoulson, *University of Miami*

**Presenter:** William B. West, *University of Colorado, Boulder*

**Paper Title:** Can One Be of the Devil's Party and Know It? Cromwell, Nayler, Samson

**Abstract:** When Blake declared Milton to be "of the devil's party without knowing it," he presupposed the possibility of an alternative identity, of knowing that one is of the devil's party. But as the dispute over the title *Leveller* shows (both the Digger Gerard Winstanley and the Ranter Abiezar Coppe claimed to be "true Levellers," while so-called Leveller John Lilburne insisted that he was "Anti-Leveller"), affiliation with the devil's party was almost always assigned to individuals and groups by others. What does it mean to accuse another of partisanship, to claim one's own partisanship, to refuse a party? This paper looks at some of the motives for the atomizing into religious and political sects among Milton and his contemporaries, focusing in particular on the perceived danger of the chaos and confusion that was seen as the only alternative to such divisions and articulations.

**Presenter:** Shannon Miller, *Temple University*

**Paper Title:** Milton Among the Prophets: Gendered Discourse and Inspiration in the Mid-Seventeenth Century

**Abstract:** This paper will reconsider Milton's identity as a "prophetic poet" in the context of prophetic language produced in the 1640s and 1650s by figures such as Abiezer Coppe,

Anna Trapnel, and Eleanor Davies. Such prophetic language is most identifiable amidst Milton's invocations to *Paradise Lost*; at later moments in the poem, Milton's account of spiritual inspiration more closely aligns to the female characteristics of prophecy in the period. Milton's invocation of language of spiritual inspiration is nostalgic in 1667, mining a discourse from the 1650s that allowed women sectarians to call upon the authority of God, enter into print, and speak directly to political issues. Milton's banishment from political power during the Restoration is thus addressed by appropriating this discourse. Contextualizing Milton's prophetic language amidst prophecies of the Civil War and Interregnum thus allows us to chart his complicated negotiation of religious and political forces when composing *Paradise Lost*.

**Presenter:** Katherine Romack, *University of West Florida*

**Paper Title:** *Paradise Regained*: Millenarianism, Milton, and the Ranters

**Abstract:** This paper places *Paradise Regained* alongside sectarian writings in order to explain Milton's location of human redemption in Christ's triumph over temptation rather than in his suffering, death, and resurrection. The seemingly uncharacteristic "inwardness" and "passivity" of the poem has lent itself to narratives proclaiming Milton's "withdrawal from politics into faith," "pacifism," and "political quietism" (Loewenstein, 242–43). Readings of *Paradise Regained* that characterize the poem as the product of political disillusion and withdrawal depend, I will argue, upon the expectation that one will find in Milton's work a radically future-oriented "militant apocalypticism." This tendency to render utopian thought synonymous with political radicalism — and consequent underestimation of the possibilities of anti-utopian thought — is pervasive also in the scholarship on mid-century sectarians. Situating Milton's poem next to the Ranters, who in the 1640s and 1650s promoted a view of humanity as already redeemed, I explore Milton's wresting of redemption from the future.

**Date:** Saturday, March 25, 2006

**Time:** 8:45–10:15

**Room:** Da Vinci III

**Panel Title:** Tyranny in the Italian Renaissance I

**Organizer:** Julius Kirshner, *University of Chicago*

**Chair:** Thomas J. Kuehn, *Clemson University*

**Presenter:** Julius Kirshner, *University of Chicago*

**Paper Title:** The Unambiguous Relevance of Bartolus's *De tyranno*

**Abstract:** Bartolus of Sassoferrato's *De tyranno* has been hailed as the first juridical tract on tyrants and has served as a signature piece against despotism. Yet some historians view Bartolus's condemnation of tyranny and the ideals informing it as already *passé* when the work was composed between 1356 and 1357. A large number of manuscripts attest to the wide diffusion of *De tyranno*, but our knowledge about its impress on treatments of tyranny in the fifteenth century is distinctly incomplete. I discuss a neglected legal opinion of Bartolus's grandson, Salustio di messer Guglielmo, whose arguments against the regime of the condottiere and tyrant, Niccolò Fortebraccio — who wrested Città di Castello from papal control in 1433 and ruled there until he was killed 1435 — directly derived from Bartolus's work. Salustio's opinion shows that Bartolus's *De tyranno* offered jurists a valuable template of arguments for resolving legal issues that follow the demise of tyrannies.

**Presenter:** Diana Robin, *University of New Mexico*

**Paper Title:** Francesco Filelfo on Tyranny

**Abstract:** As one of the few humanists not only to witness firsthand but to comment extensively on the unexpected emergence in fifteenth-century Milan of a radical popular republic, Filelfo differed from his contemporaries in his approach to the problem of tyranny. In by far his largest lyric work in Latin, entitled *Odae* or *Carmina*, Filelfo represents tyranny as a collective, popular phenomenon rather than the product of a single ruler. Following Josiah Ober's critical analysis of fifth-century commentators on Athenian democracy, I argue in my paper that rhetoric the *Odes* is a not only a form of political action, but that it takes as its central project the theorization of radical popular republicanism (*libertas popularis*).

**Presenter:** Angela De Benedictis, *Università de Bologna*

**Paper Title:** Overthrowing Tyrants, Punishing Rebels: Arguments for the Renaissance Popes' Just Wars

**Abstract:** Papal exercise of political power in the Renaissance was characterized by a double form of violence: violence was perpetuated by wielding "spiritual arms" and by wielding "secular arms." Overthrowing tyrants and punishing rebels, characterized as "just wars," were the main arguments justifying papal excommunication of tyrants and placing cities and city-states under interdict. I first analyze the operation of the two arguments (overthrowing tyrants and punishing rebels) in the cases of Sixtus IV's censures against Florence (1478) and Venice (1483); and the excommunications and interdicts levied by Alexander VI on Bologna (1502), and by Julius II on Bologna (1506) and Venice (1509). Next, I focus on two ways by which "lawful resistance" was mounted against an unjust excommunication and interdict. First, *de iure*: appeal to a superior — that is, appealing to a general council of the church and thus bypassing the pope; second, *de facto*: resisting unjust force with force.

**Date:** Saturday, March 25, 2006

**Time:** 8:45–10:15

**Room:** Sienna I

**Panel Title:** Geographical Knowledge and the Making of Publics (1500–1700)

**Organizer:** David Harris Sacks, *Reed College*

**Chair:** David Boruchoff, *McGill University*

**Presenter:** Lesley B. Cormack, *University of Alberta*

**Paper Title:** Glob(al) Visions: Globes and their Publics in Early Modern Europe

**Abstract:** The first engraved globes appeared in Europe in the early sixteenth century. At first specialty items, with a limited and esoteric clientele, by 1600 terrestrial and celestial globes were widely manufactured and distributed, especially in northern Europe. But what was their purpose? Were they mathematical and scientific instruments? Aids to exploration and navigation? Images of empire? Pedagogical tools? Historians have long admired these beautiful objects and taken for granted their utility in navigation and in the creation of empire in the European expansion. Contemporary treatises all claimed the mathematical utility of these instruments. And yet, how useful was a globe on a tossing ship or in a gentleman's library? This paper will examine the artifacts themselves, the treatises written about their use, and the ownership and trade patterns in order to ascertain the role of globes in the creation of mathematical, imperial, and international publics in early modern England and the Netherlands.

**Presenter:** David Harris Sacks, *Reed College*

**Paper Title:** Richard Hakluyt and His Publics

**Abstract:** Richard Hakluyt's *Principal Navigations of the English Nation* is a compendium of publics. It presented over 600 accounts of voyages made by the English from the earliest

times to ca. 1600. Its aim was simultaneously to honor English achievements in navigation and colonial enterprise and to encourage further such achievements. The work, the product of years of collecting, resulted from contacts with numerous mariners and navigators, antiquaries and scholars, geographers and cartographers, statesmen and great personages. Its publication also brought Hakluyt into a close relationship with many authors, editors, and collectors who had similar learned interests to his, and with the publishing industry and markets for print across Europe. It also established Hakluyt's relationship with diverse audiences, such as government officials, investors in trading and colonizing companies, and engaged readers of all sorts. This paper explores some of the ways the formation of these different publics shaped and affected one another.

**Presenter:** Nicholas Dew, *McGill University*

**Paper Title:** Geography and its Publics in Seventeenth-Century France

**Abstract:** The desire to make secret knowledge “public” has long been recognized as a rallying cry of the Scientific Revolution, an era in which the relationships between intellectual disciplines and institutions were being remapped just as thoroughly as the spaces between the Old and New Worlds. One example of this process can be found in the navigational knowledge needed to maintain long-distance trade. Seventeenth-century French geographical writers, troubled by France's relative lack of colonial success, were concerned with the need to acquire the navigational expertise of their Iberian, Dutch, and English rivals. This paper examines the production of atlases and travel compilations in baroque France — particularly in the 1620s through the 1660s — and shows how this enterprise thrived on the tension between a natural-philosophic rhetoric of “public utility,” and the national-dynastic discourse of royal *gloire*. Travel knowledge reveals the general tensions in the late Renaissance between manuscript and print and between scholars and their publics.

**Date:** Saturday, March 25, 2006

**Time:** 8:45–10:15

**Room:** Sienna II

**Panel Title:** Manuscripts and Printings

**Chair:** Craig Kallendorf, *Texas A & M University*

**Presenter:** Mark Sosower, *North Carolina State University*

**Paper Title:** The Effect of the Sack of 1527 of the Vatican Library on its Greek Manuscripts

**Abstract:** The Vatican was attacked in 1527 by Spanish, German, and Italian mercenaries serving in the imperial army. Contemporary witnesses described extensive damage to the physical plant and substantial loss of valuable codices. This assessment has been reiterated in subsequent accounts. Nevertheless, new editions of the early inventory of Greek manuscripts indicate that the damage to the Greek holdings has been greatly exaggerated. There was extensive reorganization and relocation of codices — especially in the Reserve Library. Yet the Library lost only eighty-three of its nearly 900 codices, and subsequently thirty-one were restored to the Vatican after Pope Clement VII went to great expense and trouble to regain them. This paper will describe the condition of the Library after the attack, and list the Greek codices that were restored to the library, as well as codices that strayed to other libraries or are still missing.

**Presenter:** Patricia Osmond, *Iowa State University*

**Paper Title:** Editing and Advertising in Renaissance Venice: Antonio Moreto

**Abstract:** In Venice in the late 1400s and early 1500s, Antonio Moreto, an enterprising editor, publisher, and bookseller, promoted what John Monfasani has described as a program

of “quality control” aimed at raising standards of accuracy in the printing of classical and humanistic texts (“The First Call for Press Censorship. . .” *RQ* 41, no. 1 [1988]: 1–31). My paper will pursue the investigation of Moreto’s editorial work in an attempt to ascertain the nature and extent of his interventions, considering as test cases selected editions he prepared for the press. Were the claims of having improved the texts, which he and his collaborators proudly made, an example of humanist rhetoric, growing competition in the book business, and effective advertising? Or is there evidence that Moreto did indeed produce better editions of certain authors than previously available — and if so, according to what criteria?

**Presenter:** Kay Amert, *University of Iowa*

**Paper Title:** Paris Printing 1520–50: Establishing an International Idiom

**Abstract:** The transformation of French graphic and typographic style in the decades 1520–50 had a potent effect. It quickly revised conventions for the presentation of texts in Paris and it rapidly became an international style, one used from Italy to England and then in the New World, as well. In addition to its distinctive graphic forms, the most innovative feature of the new style was its applicability to texts of all kinds, from sacred literature to science. While bibliographical scholarship emphasizes the influence of the Italian printer, Aldus Manutius, in this shift, the paper argues that this is too narrow a construct. Extensive archival work focused on the books of Simon de Colines, Robert Estienne, and other French Renaissance publishers suggests that from its inception, the style was an international fusion that brought both northern and southern European ideas together with both old and new Parisian ones.

**Presenter:** Daniel Brownstein, *University of California, Berkeley*

**Paper Title:** Describing Place and Ordering Expanse in Fifteenth-Century World Chronicles

**Abstract:** The varied city views and maps in world chronicles reveal how the forms of mapping as techniques to encode terrestrial expanse unlike medieval mapping forms, and as such provide important evidence of the uses of printed maps that have been neglected by historians of the book. Although fifteenth-century world chronicles reflect a scholastic encyclopedism, the compilers of universal chronicles were educated readers of Ptolemaic geography, who used maps to create notions of “space” and “expanse” that had limited currency within artistic or cartographic conventions. While editions of Jacobo Foresti’s *Supplementum chronicarum* (1483) or the ambitiously illustrated *Nuremberg Chronicle* (1493) reflect a scholastic tradition of imperial succession familiar from Isidore of Seville, the topos of mapping place and space served to publish a record of global coverage that reflect the increasing epistemological autonomy of maps as a focus of visual attention. My talk examines how the bibliophiles Jacobo Foresti of Bergamo and Hartmann Schedel of Nuremberg, owners of Renaissance editions of ancient geographic texts with ties to the printing trade, integrated maps of place in a textual tradition to organize an image of terrestrial expanse that reflected the changed role of maps in Renaissance society. Maps in such incunabula have been held to occupy a largely decorative role, derivative of a map trade in Italy and Germany among skilled engravers. Although each volume did not primarily address a learned audience, their maps functioned to organize and mediate written information that appropriated ancient cartographic techniques to order the inhabited world among learned communities.

**Date:** Saturday, March 25, 2006

**Time:** 8:45–10:15

**Room:** Suite I

**Panel Title:** Meretricious Misrepresentations: Women in the Italian Renaissance

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

**Organizer:** Roberto Buranello, *The City University of New York, College of Staten Island*

**Chair:** Marc David Schachter, *Duke University*

**Presenter:** Gerry P. Milligan, *College of Staten Island*

**Paper Title:** Violence, Commodity, and the Female Body in Lucrezia Tornabuoni's *Storie Sacre*

**Abstract:** The *Storie Sacre* of Lucrezia Tornabuoni (1427–82) are five verse narratives which, to varying degrees, confront the relationship of male violence and female sexuality. The association between male violence and women's bodies has long been established, and, as is most often discussed, women's bodies act as the stage on which male aggression is played out. Tornabuoni's retellings of biblical tales, however, recount a variety of modes that situate women within the discourse of male violence in a complex manner. Specifically in her tales of Judith and Esther, Tornabuoni fashions characters who control male violence through the artful manipulation of feminine sexual "value." Although the sexualization of the female body often figures women as a commodity, these women keenly resist commodification by shifting value off of their bodies onto social discourses such as justice and political sovereignty. This paper will discuss how Tornabuoni figures women characters as both champions of social stabilization and victims of an indefatigable mechanism of male violence, where women's bodies are not only the stage for male violence but also the loci of peace, negotiation, and revenge.

**Presenter:** Roberto Buranello, *The City University of New York, College of Staten Island*

**Paper Title:** *Zoppino*: Malice, Misogyny, and Meretricious Misrepresentation

**Abstract:** The *Ragionamento del Zoppino*, attributed to Pietro Aretino, is an important work of Italian Renaissance pornography that combines revulsion with enticement. Published in the 1530s, this dialogue on whoredom mingles the political satire typical of early pornography with a scopophobic fascination with whores as objects of desire and disgust. The main character, Zoppino, a pimp turned monk, lists many prominent courtesans of Rome and offers an in-depth analysis of their cunning, fraudulent eloquence as a means to destroying the erotic potential of the female body and to achieving victory over his interlocutor, the pimp Ludovico. Zoppino's intimate knowledge of the whore's persuasive skills is accompanied by a disturbing desire to dwell on the more sordid and unsavory details of her commercial transactions. That Zoppino narrates his stories in graphic detail in exchange for payment indicates a continuous commodification of woman in the guise of pious persuasion. The intention of this paper is to investigate the *Ragionamento del Zoppino's* mixture of malice, misogyny, and meretricious misrepresentation.

**Presenter:** Alexandra Collier, *New York University*

**Paper Title:** Ladies and Courtesans in Late Sixteenth-Century *Commedia Grave*

**Abstract:** For the first time in the history of theater, the young respectable *virgo* found a voice in the Italian vernacular comedy of the sixteenth century. Considering the potential of such research the critical attention paid to the role of women in these comedies is surprisingly meager. Although she may be credited for drawing our attention to the field, Maggie Günsberg's recent study, *Gender and the Italian Stage*, is successful only insofar as it perpetuates our disinterest in the subject. To be sure, there is a certain amount of "trafficking in women" going on but the range of comedies during this period is incredibly rich. Through a close reading of key passages from both canonical and rediscovered texts, this

paper aims to prove that the treatment of women in Renaissance comedy is much more complex and dynamic than previous studies have recognized.

**Date:** Saturday, March 25, 2006

**Time:** 8:45–10:15

**Room:** Suite II

**Panel Title:** Codes of Civilization

**Sponsor:** Pacific Northwest Renaissance Society

**Organizer:** Patrick Finn, *St. Mary's University College*

**Chair:** TBA

**Presenter:** Rebecca Totaro, *Florida Gulf Coast University*

**Paper Title:** My Curse Hath a Great Way to Go: Fuel for the Malediction in Early Modern Drama

**Abstract:** Cursing is an essential part of early modern tragedy. We might ask, “Why are some curses effective when others are not?” Scholars have turned primarily to religion for the mechanism that enables the curse. In this paper, I propose an alternative that focuses instead on the secular mechanism behind the successful curse. By placing the curse within the context of Galenic physiology, we discover the malediction anew: it becomes a physical symptom of bodily obstruction used to create an explosion of deadly proportions. The successful curser is no longer the man or woman best able to move God but the man or woman best able to manipulate his or her own body and his or her listeners who are within the compass of the curse. The successful curser is also the man or woman in command of language, choosing the most terrifying terms to hurl.

**Presenter:** Laila Abdalla, *Central Washington University*

**Paper Title:** “All my pretty chickens”: Jacobean Equivocation of Sovereignty

**Abstract:** Critics have long recognized *Macbeth* as Shakespeare’s vehicle for endorsing James I, the myth of the Stuart genealogy, and the new monarch’s particular fears and interests. The play, for example, condemns regicide, substantiates the sacredness and authority of the anointed king, recognizes witchcraft, and demonizes equivocation. However, a more exacting investigation rediscovers the play as itself a massive equivocation: it endorses neither kings nor kingship — instead, it appraises and contests the very nature of power. The play, I contend, reveals that the king’s equivocation of power-functions is a formula for calamity. This presentation begins by identifying the two early modern understandings of power as defined and manipulated by the Jacobean regime. It then proceeds to illustrate several manifestations of the “birthing death” conundrum, seeking to establish Macduff as the true anathema of the play.

**Presenter:** Erma Petrova, *University of Ottawa*

**Paper Title:** “May give his saying deed”: Hamlet and the Performativity of Revenge

**Abstract:** This paper proposes to analyze the conflict between Claudius and Hamlet in terms of their respective mastery of, and desire to use, the power of the performative. J. L. Austin defines the performative utterance as a type of speech that is also the doing of a deed. At the same time, the act of revenge is also a self-validating and performative act which creates its own justification at the moment of coming into being — revenge becomes its own law at the moment of killing the king. However, analysis of the play shows that Hamlet is unwilling to act in this performative way — he needs justification of his act that would come from outside the act itself. The performative act of revenge would erase the difference between revenge and regicide which motivates Hamlet’s behavior. Revenge remains only theoretically

possible, but at the moment of its actualization it is bound to become regicide — or worse, the inauguration of a new law.

**Date:** Saturday, March 25, 2006

**Time:** 8:45-10:15

**Room:** Milan Board Room

**Panel Title:** Defining and Performing Honor in the Early Modern Hispanic World

**Organizer:** Osvaldo Pardo, *University of Connecticut, Storrs*

**Chair and Respondent:** Edward Muir, *Northwestern University*

**Presenter:** Osvaldo Pardo, *University of Connecticut, Storrs*

**Paper Title:** Honor, Military Arts, and the Arts of Deception in Early Modern Spain

**Abstract:** The status of military knowledge vis-à-vis other fields of expertise underwent a significant transformation in the sixteenth century. The reconceptualization of military matters as an object of study proved a delicate task fraught with tensions between a critical look at long-held notions of virtue, honor, and traditional social and religious values. In his *Examen de ingenios*, Huarte de San Juan set out to clarify the paradoxical nature of the military art. His analysis touched on many of the issues at the center of contemporary debates: honor and the professions, and the boundaries between corporate and class identities, among others. Taking as a starting point the *Examen* and contemporary treatises on warfare, my paper will show how discussions about military affairs became the vehicle for a critique of dominant notions of honor, and how this critique went hand-in-hand with the reception of principles advanced by Machiavelli.

**Presenter:** Ruth MacKay, *Stanford University*

**Paper Title:** Dirty Hands: Labor's Burden in Early Modern Spanish Historiography

**Abstract:** If honor has been regarded as the leading social discourse of early modern Spain — the chief way society had of policing its boundaries — its chief corollary is the disdain for labor that allegedly condemned humble workers to a life of dishonor. Any brief examination of archival documents reveals that artisans do not belong on the margins to which they have been banished by historians who often draw their conclusions from dramatic literature. Law, custom, and a common belief in God were what bound citizens of a republic together, and republican rhetoric was familiar to and used by working people in Spain. This paper will refute a historiography that has taken for granted the topos of the shunned mechanical laborer. I argue that craftsmen could and did obtain something we can call honor through virtuous conduct, good citizenship, and, to some degree, through working with their hands for the common good.

**Presenter:** James Boyden, *Tulane University*

**Paper Title:** "An Apostle and a Roman": Public Execution, Honor, and Piety in the Spanish Monarchy of the Habsburgs

**Abstract:** In early modern Spain and its colonies, public executions provided a stage for the play of honor and dishonor. Judicial condemnation to death implied a sentence of shame, and the usual arrangements for carrying out the supreme penalty were designed to emphasize this legal opprobrium. My paper will examine a number of sensational executions of prominent men in Spain and Spanish America between 1453 and 1621. These cases — involving don Alvaro de Luna, the rebel chiefs Gonzalo Pizarro and Francisco de Carvajal, and don Rodrigo Calderon, an associate of the Duke of Lerma — will serve to illustrate a variety of ways in which honor could be salvaged or even enhanced in the innately

dishonorable venue of the scaffold. I see the execution ground as a nearly ideal laboratory for examining the connections between honor and fame, the individual and the collective.

**Date:** Saturday, March 25, 2006

**Time:** 8:45–10:15

**Room:** Hilton I

**Panel Title:** City of Vice: Passion and Civility in Renaissance London

**Respondent:** Lawrence Manley *Yale University*

**Organizer:** Amanda Bailey, *University of Connecticut*

**Chair:** Douglas A. Brooks, *Texas A & M University*

**Respondent:** Lawrence Manley, *Yale University*

**Presenter:** Amanda Bailey, *University of Connecticut*

**Paper Title:** Men Behaving Badly

**Abstract:** This talk explores the effects of urbanity on male comportment. In seventeenth-century London, the careful balancing of emotional extremities, the control of natural bodily functions, and the containment of appetite — the essentials of proper masculine demeanor — were challenging goals. Early modern London, I argue, was not only apprehended as a location but also experienced as an influential environmental factor — like the heavens, air, sleep and waking, meat and drink, exercise and rest — that could potentially calm or incite corporeal drama in bodies conceived as porous, labile, and prone to sudden alteration. Through their heated urban activities, young male city-dwellers irreverently proclaimed social privilege and rudely demarcated position in a fluid urban setting.

**Presenter:** Roze Hentschell, *Colorado State University*

**Paper Title:** Homiletic Invective in Early Modern London

**Abstract:** This paper considers the extent to which sermons incorporate the rhetorical modes of insult and invective. I argue that the language of the pulpit relies on popular satire and prose invective of the late sixteenth and early seventeenth centuries. Inflammatory metaphors and polemics — so common in these popular public sermons, particularly those preached at Paul's — suggest the extent to which popular literature had seeped into religious discourse. If we see the sermons as hybrid texts incorporating rhetoric normally associated with satire, then we understand why they were such a large draw at Paul's. This complex space, which also served as the primary location for booksellers' stalls, was an apt venue for the melding of didactic rhetorical modes.

**Presenter:** Laurie Ellinghausen, *University of Missouri, Kansas City*

**Paper Title:** The Wit of Ale, The Genius of Malt: Drink as Subversive Invention in Early Modern English Poetry

**Abstract:** In the verse of non-aristocratic early modern English poets, drink often functions as a way to express marginality and dissatisfaction as well as to imagine possibilities for a distinctly non-aristocratic kind of representation that is not tied to the court. As a whole, criticism on courtly poetry has detailed the ways in which poets both shared and were influenced by courtly literature and courtly aesthetics. But I would argue that such a picture is incomplete without a sense of its foil, that is to say, a sense of what non-courtly poetry would consist of. Drawing on “begging poems” of Ben Jonson, satire by Thomas Nashe, the popular writings of John Taylor “The Water Poet,” and other texts, I show how these non-aristocratic invocations of drink in poetry accompany an interest in an imaginary nation of hierarchy.

**Date:** Saturday, March 25, 2006

**Time:** 8:45–10:15

**Room:** Hilton II

**Panel Title:** Gendering Humanism: Public and Private Selves in English Renaissance Literature

**Organizer:** Melissa Sanchez, *San Francisco State University*

**Chair:** David William Heinke, *San Francisco State University*

**Presenter:** Colleen McDermott, *San Francisco State University*

**Paper Title:** Lady Church, Lady Money, and Lady Pride: A Dialogue of Ladies Leads to Differing Valuations in Thomas More's *Utopia*

**Abstract:** The ancillary letters of Thomas More's *Utopia* engage readers with the humanist philosophers of the day. But does More give us the tools with which to engage in a dialogue, or is this a joke between friends? I argue that the tools with which we engage in the text are types of narrators whom we find framing books 1 and 2. The dialogue to which More invites the reader can be translated through Lady Church, Lady Money, and Lady Pride. These three allegorical ladies are linked by their personification, placement, and repetition, and are our guides to understanding the text with all of its contradictions. Each allegory represents a different mode of valuation in the sixteenth century; through positive assertion, comparison of positives, and negative assertion, which Lady Church, Lady Money, and Lady Pride represent respectively, we can explore the religious and political debates of the *Utopia*.

**Presenter:** Jason M. Helms, *San Francisco State University*

**Paper Title:** Mockt with Art: Readerly Transience and Authorial Immortality in *Macbeth* and the *Metamorphoses*

**Abstract:** This paper investigates paranoia as connection between the characters of Macbeth and Narcissus. Working firmly in the tradition of Ovid, Shakespeare brings his character's paranoia into direct contact with the will of the gods and fate itself. A close reading of Macbeth's famous "tomorrow and tomorrow and tomorrow speech," as well as the Echo-Narcissus myth as portrayed by Ovid, provide a microcosm of interpretive strategies. Read through Freud and Lacan, these paranoid interpretive strategies are expanded upon and extended to the act of reading. Shakespeare and Ovid are shown to engage in a critique of interpretation and performance themselves. In both texts the barrier between the prescriptive and descriptive breaks down, resulting in what I term the ambiguity of voice — a loss of distinction between the active and the passive. The ubiquitous self-reference of these texts serves as a means of gaining authorial immortality at the expense of readerly transience.

**Presenter:** Lauren Halsted, *San Francisco State University*

**Paper Title:** "Brother, we lose ourselves": Theatricality and Identity Formation in *The Revenger's Tragedy*

**Abstract:** *The Revenger's Tragedy* dramatizes an individual's struggle to negotiate his identity between personal and social forms of knowledge. The revenger, Vindice, rejects social conventions when constructing his identity and consequently retreats into theatrical representation, crafting an environment in which he can realize his need for vengeance. The play's setting in an Italian court further emphasizes the distance between Vindice's "real" society and the world of theatrical representation he creates. In this paper I will argue that the play's metatheatrical style elucidates Vindice's motivation for rejecting traditional ways of constructing his identity: the text participates in the dramatic history from which it emerged and the traditional conventions of the revenge tragedy genre, individual characters play

multiple roles within the play, and symbolic patterns of representation highlight the dramatic nature of the text.

**Presenter:** Michael Roach, *San Francisco State University*

**Paper Title:** Love's Object in Ford's *The Broken Heart*

**Abstract:** This paper will trace the progress of Ovidian metamorphoses and Petrarchan complaints through John Ford's verse tragedy *The Broken Heart*. By literalizing love's griefs as stage violence, Ford anatomizes English Petrarchanism as an early modern trope that exhausts itself as it scatters its divine ideal of woman. Tracing Freudian and Lacanian trajectories across the early modern idealization of the feminine body, I will demonstrate how the drama works to exorcise some of the darker impulses at play in the transference of mythical love onto historical woman. Penthea, Ithocles, and Orgilus collide to graphically enact love's excesses, which culminate in an explosion of stage blood. Calantha, the play's heroine, bears the burden of violent desire in an ironic, elaborately staged wedding to a corpse, which pulls down the curtain on Petrarch's feminine ideal.

**Date:** Saturday, March 25, 2006

**Time:** 8:45–10:15

**Room:** Hilton III

**Panel Title:** Phenomenology and Renaissance Poetry: The Forms of Experience in Spenser and Donne

**Organizer:** Gary Kuchar, *University of Victoria*

**Chair:** Mathew R. Martin, *Brock University*

**Presenter:** Gary Kuchar, *University of Victoria*

**Paper Title:** John Donne and the Phenomenology of Grief

**Abstract:** John Donne's "An Anatomy of the World" (1611) and "The Dissolution" (1633) are not only instances of elegy, they are also philosophically engaged with how the experience of grief opens up the properly phenomenological question: how do we experience the presence of a person? "An Anatomy" and "The Dissolution" present virtually diametrically opposed articulations of this question. While "An Anatomy" considers what it means to mourn someone or something who was never present in the first place, thereby offering a melancholic vision of the other's presence to us as fundamentally characterized by an experience of absence, "The Dissolution" expresses a modality of grief that is characterized by a sense of overpresence, a sense that the departed other remains uncannily proximate rather than inaccessibly distant. These differences are discernible at the level of poetic form as well as at the level of philosophical theme. Presenting very different but mutually illuminating views of the temporal, mnemonic, and rhetorical modalities through which we experience the loss of a person, "An Anatomy" and "The Dissolution" allow us, perhaps paradoxically, to better delineate the question: how do we experience another person's presence?

**Presenter:** James A. Knapp, *Wayne State University*

**Paper Title:** "A Goddess Certainly": Spenser's Knowing Shepherds

**Abstract:** This paper focuses on the relationship of vision to knowledge in the April eclogue of Spenser's *Shepherd's Calendar*. The complicated displacements enacted in the poem — Rosalind for Hobbinoll, Elizabeth for Rosalind, and Colin's song for Hobbinoll's melancholy, among others — suggest that the dynamic relation of experience to understanding can be mediated by art (here both Colin's song and Spenser's poem). To address the logic of displacement and begin to understand the association of poetry to indirection at work in the eclogue, I draw on Maurice Merleau-Ponty's later

phenomenological writings on aesthetics and Jacques Derrida's recent work on religion and ethics. Phenomenological inquiry and Derridian method allow for an appreciation of the manner in which knowledge is produced in the poem via circuitous pathways. That Spenser relies on a pattern of indirection and displacement in the context of a so-called "messianic eclogue" (indebted to Virgil's fourth Golden Age eclogue), makes the poem particularly germane to the insights of a philosophy concerned with charting the limits of representation.

**Presenter:** R. Grant Williams, *Carleton University*

**Paper Title:** Noetic Wantonness: The Phenomenology of Memory in Book 2 of Spenser's *Fairie Queene*

**Abstract:** With its landscapes of interiority and imagistic language, Spenser's *Fairie Queene* anatomizes the noetic spaces of early modern subjectivity. One noetic space that Spenser continually probes in book 2 is the memory palace made famous by classical rhetoricians. According to the art of memory — the fourth canon of rhetoric devoted to enhancing one's capacity to remember — the practitioner associates things to be remembered with images and then locates these images in an orderly architectural setting, which he can later revisit in order to retrieve the various mnemonic contents from their guardians. Much more than a perfunctory technique for memorizing a long sequence of ideas, memory architecture enables Spenser not only to explore the phenomenological limits of remembering, as in Alma's castle, but also to warn against the ease with which corporeal wantonness affects and even transforms mnemonic consciousness — as in Phaedria's idle lake, Mammon's cave, and Acrasia's Bower of Bliss.

**Date:** Saturday, March 25, 2006

**Time:** 8:45–10:15

**Room:** Hilton IV

**Panel Title:** Problems of *La Celestina* in its Early Editions

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

**Organizer and Chair:** Ottavio Di Camillo, *The City University of New York, The Graduate Center*

**Presenter:** Vanessa Pintado Hernández, *The Pierpont Morgan Library and The City University of New York, The Graduate Center*

**Paper Title:** The *Celestina* of Burgos, 1499: Revisiting Basilea's Printer's Device

**Abstract:** Ever since Brunet in his *Manuel du libraire* (1860) cast doubts on the printers' device bearing the year 1499 by stating that it was a modern impression placed or pasted on a paper with a watermark date of 1795, critics have considered the device either a facsimile or a photographic reproduction and have thus questioned the authenticity of the date of publication. This belief, repeated by generations of scholars, bibliographers, and booksellers has led Jaime Moll and Victor Infantes to conclude that the Burgos edition of *La Celestina* was printed later than 1499 and should not be considered the earliest edition of the work. A close examination of the book's last binding and the material condition of the last quire in particular, together with considerations derived from textual criticism confirm the authenticity of the device and the date of 1499 as the genuine year of publication.

**Presenter:** Marta Albalá, *The City University of New York, The Graduate Center*

**Paper Title:** A Miscellaneous Codex: The *Comedia de Calisto y Melibea*, Stanislao Polono, Sevilla, 1501, held in the Bibliothèque nationale de France

**Abstract:** The actual binding of the Sevillian *Comedia de Calisto y Melibea*, Stanislao Polono, 1501 (Bibliothèque nationale, Paris, Shelfmark Y.6310-Res. Yg.63), presents the particularity of containing at the end eleven handwritten *rondeaux* — lyric poetries or songs of the fourteenth and fifteenth centuries written in French. The purpose of my investigation is to analyze these handwritten compositions and to present a transcription with the aim of understanding the possible relation between the *Comedia de Calisto y Melibea* and these love poems.

**Presenter:** Paloma Andrés Ferrer, *The City University of New York, The Graduate Center*

**Paper Title:** *La Celestina* y el pensamiento de la Antigüedad

**Abstract:** Over the years, critics of *La Celestina* have pointed out strains of stoic, Aristotelian and Heraclitean moral philosophy in the text of this complex work. The aim of this paper is to propose that another ancient ethical thinking is very much present in the *comedia*, namely Epicureanism. In *La Celestina*, the main conflict is between a Stoic-Christian concept of life and a philosophical materialism which is reflected in the characters' dialogue. Based on the debates among Italian humanists of the Quattrocento over man's conduct to achieve the best possible life, I will explore how these controversies might have reached the author of *La Celestina* and how he utilized them to compose an ambiguous work open to multiple interpretations.

**Date:** Saturday, March 25, 2006

**Time:** 8:45–10:15

**Room:** Hilton V

**Panel Title:** Epideictic Poetry and Politics at the Courts of Marie de' Medici and Henrietta Maria

**Sponsor:** The North American Society for Court Studies

**Organizer:** R. Malcolm Smuts, *University of Massachusetts Boston*

**Chair:** Timothy Raylor, *Carleton College*

**Respondent:** Caroline Hibbard, *University of Illinois, Urbana-Champaign*

**Presenter:** Melinda Gough, *McMaster University*

**Paper Title:** Malherbe, Marie de Medici, and Henri IV (1609): The Language of Praise and Blame

**Abstract:** This paper focuses on François Malherbe's verses for two court ballets sponsored and performed by women in the year 1609, assessing his contributions to the politics of royal sexuality and the sexualization of royal politics both within the French court and outside it. In 1610 Henrietta Maria's father Henri IV received several verses from Malherbe celebrating the aged king's love for the young Charlotte de Montmorency. However, the year previously Malherbe had composed verses for two court ballets sponsored by Henrietta Maria's mother, Marie de' Medici, verses which together with the correspondence between Malherbe and his friend Peiresc reveal the poet's loyalties, both personal and political, to the queen. Here, Malherbe's praises for Henri overtly tie the king's fame to Marie's chaste beauty; more covertly, they deploy a language of blame, warning of the political dangers, to France, of yet another extravagant indulgence by this "vert gallant."

**Presenter:** Michael P. Parker, *United States Naval Academy*

**Paper Title:** "Venus rising from a sea of jet": Edmund Waller and the Poetic Scuffle over Lady Carlisle

**Abstract:** During her ascendancy in the 1630s Lucy, the Countess of Carlisle, inspired a great many poems, some memorable, others execrable. A squabble between the poets over

Lady Carlisle sheds interesting light upon the evolving role of epideictic poetry in the feminized politics of the Caroline court. Edmund Waller's "In Answer to a libel against her" denounces Suckling's scurrilous attack on the countess in "Upon my Lady Carlises walking in Hampton-Court garden"; a pair of poems by William Twisden in turn attack Waller's "In Answer" and his other poetry addressed to the countess. In this milieu lyric becomes a poem on affairs of state. This paper will explore the proper mode of courtly compliment, the politicization of lyric, and how the Percy family attempted to "manage" the reputation of Lady Carlisle as well as the extent to which they employed Waller as their publicist and defender.

**Presenter:** R. Malcolm Smuts, *University of Massachusetts Boston*

**Paper Title:** Henrietta Maria, Sir William Davenant, and the Genesis of the First Army Plot

**Abstract:** In the spring of 1641 several courtiers close to Queen Henrietta Maria, including the poets Sir John Suckling and Sir William Davenant, became involved in a conspiracy known as the First Army Plot. This paper examines their activities and political outlook over the previous fifteen months, arguing that they were not extreme royalists but pragmatists intent on brokering a compromise settlement. They also wanted to give the queen credit for that settlement, thereby disarming perceptions of Henrietta Maria as a malignant popish influence. The conspiracy to use force against the Long Parliament stemmed from the collapse of these efforts and the emergence of menacing crowd demonstrations. In developing this analysis the paper will look at Davenant's masque, *Salmacida Spolia* (January 1640), and one of his verse epistles to the queen written in early 1641.

**Date:** Saturday, March 25, 2006

**Time:** 8:45–10:15

**Room:** Hilton VI

**Panel Title:** Thomas More and His Circle I: Beyond Clichés

**Sponsor:** Amici Thomae Mori

**Organizer:** Clare M. Murphy, *Université Catholique de l'Ouest*

**Chair:** Elizabeth N. McCutcheon, *University of Hawaii, Manoa*

**Respondent:** Stephen M. Foley, *Brown University*

**Presenter:** John D. Pilsner, *The City University of New York, The Graduate Center*

**Paper Title:** Erasmus, More, and Dorp: Intertextual Questions and Responses

**Abstract:** Thomas More's autumn 1515 *Letter to Maarten van Dorp* is a well-structured and multifaceted response to the Louvain theologian's stinging criticism of Erasmus, a point-by-point personal defense of More's friend which burgeons into a spirited apology for *studia humanitatis*, with Erasmus's *Moria* and his edition of the New Testament at the center. While the historical context of the Letter has been well studied by Daniel Kinney, both in a 1981 *RQ* article and in volume 15 of the *Yale Complete Works* (1986) which he edited, less attention has been paid to its coincidental overlapping with More's composition of *Utopia*. This paper looks at a few parallel statements which occur both in the *Letter to Dorp* and in Raphael's discourse in *Utopia*, and then examines how the literary form of the latter work responds to the prevailing anti-humanist sentiments of Dorp's attacks on grammarians, poets, and the study of Greek.

**Presenter:** Katherine G. Rodgers, *American River College*

**Paper Title:** Early Modern Aging: Erasmus's Epigram on the Troubles of Old Age

**Abstract:** In his landmark study *Centuries of Childhood*, Phillippe Aries argued that our understanding of childhood emerged in its modern form during the late medieval period. As

Aries suggests, the phenomenon was necessarily accompanied by changed perceptions of old age as well: if people grow up, they must grow old. While it might be expected that the hope of something after death would soften late medieval attitudes toward old age, Erasmus's poem suggests otherwise. Unlike childhood, old age is well represented in the literature of antiquity, most notably in Cicero's *De senectute*, where it is treated with relative optimism. Despite the availability of classical models, Erasmus's debts are to Boethius and Prudentius, and his poem, while deeply Christian, is not optimistic about the process of growing old.

**Presenter:** Erin E. Kelly, *Nazareth College*

**Paper Title:** John Foxe, Poetry, and *Sir Thomas More*

**Abstract:** A key strategy Foxe uses to disprove More's discussions of the lives of Protestants burned as heretics is to link these writings to More's well-known fictional texts. According to Foxe, because More is the author of *Utopia*, that no-place is certainly the source of his arguments, which ought to be read as More working "per licentia[m] Poeticam" to defend "a blynd devotion he bare to the Pope." However, the authors of the play *Sir Thomas More*, which used *Acts and Monuments* as a source for at least one scene, put forward a very different evaluation of More's poetic imagination, as the play links him to a world of poets that includes respected writers like Erasmus and Surrey as well as common players and canting criminals. The character More consistently imagines the viewpoints of others and builds them into poetic and dramatic fictions that force his auditors to envision empathetically the attitudes of their enemies. Rather than an apology for the historical More, *Sir Thomas More* ultimately offers a defense of poetry that links fiction not to the creation of religious polemic but to a broadly defined vision of tolerance, charity, and fellowship.

**Saturday, March 25, 2006**  
**10:30 AM-12:00 PM**

**Date:** Saturday, March 25, 2006

**Time:** 10:30-12:00

**Room:** Corintia

**Panel Title:** Import/Export: Painting, Sculpture, and Architecture in the Kingdom of Naples (1266-1568) II: The Court Artist and the Court

**Organizer and Chair:** Janis Elliott, *Texas Tech University*

**Co-organizer:** Cordelia Warr, *University of Manchester*

**Respondent:** Anne Dunlop, *Yale University*

**Presenter:** Cordelia Warr, *University of Manchester*

**Paper Title:** Subject/Style: Simone Martini, Saint Martin, and Neapolitan Patronage

**Abstract:** The Celestinian church of San Pietro a Maiella, Naples, was probably the result of the patronage of Giovanni Pipino da Barletta in the early fourteenth century. The Cappella Leonessa, the outermost right transept chapel, was added in the 1330s and contains a damaged series of frescoes of the life of Saint Martin of Tours that has been dated to the 1340s. Pierluigi Leone de Castris has pointed out that the surviving scenes follow the compositions used by Simone Martini in the Saint Martin Chapel in the Lower Church of San Francesco at Assisi painted before 1319. My paper will use these frescoes as a point of departure from which to explore the influence of Simone Martini in Naples and questions of artistic transmission.

**Presenter:** Cathleen A. Fleck, *Washington University, St. Louis*

**Paper Title:** Rome in Naples: Pietro Cavallini

**Abstract:** The court of Angevin Naples (1266–1435) projected an image of impressive authority and of a rich cultural milieu through its prolific artistic patronage of international artists. I shall explore the reception and influence of the Roman painter Pietro Cavallini (ca. 1250–1330) in Naples and analyze his contribution to the court's artistic and political image. The presence of the Roman painter underlined King Robert's association with the eternal city, the seat of the Church, at a time when papal authority was in Avignon and when Robert served as papal vicar in Italy (1317–36). As Martin Warnke has stated, the late medieval court played a significant role by giving dignities to an artist that affected his reputation at home and abroad. This paper will demonstrate that the Trecento court of Naples recognized an artist's individual, even "nationalistic," identity in order to affirm his image and thereby promote its own.

**Presenter:** Tanja Michalsky, *Johann Wolfgang Goethe-Universität*

**Paper Title:** Foreign Sculptors Working for the Neapolitan Nobility

**Abstract:** Foreign sculptors dominated Neapolitan tomb sculpture from at least the early fourteenth century. Under the Aragonese kings there was a shift to a mixed group of sculptors coming both from the south and the north of Italy (for example, the workshop of the triumphal arch at Castel Nuovo). Only towards the end of their domination of Naples did the Aragonese nobility discover the possibilities of social representation by erecting tomb monuments. Those monuments were ordered primarily from foreign sculptors such as Antonio Rossellino and Pietro da Milano, among others. In my paper I will examine the "struggle" between older Neapolitan tomb types (first established by the Angevin rulers) and the newer imported types. Made not only to remember family members, but above all to show social status by demonstrating the *anciennité* of the families, patrons and sculptors relied on older types while competing with more modern and fashionable monuments.

**Date:** Saturday, March 25, 2006

**Time:** 10:30–12:00

**Room:** Aragon

**Panel Title:** Visual Translations of Byzantium in Renaissance Europe

**Organizer:** Alison Terry, *University of Chicago*

**Chair and Respondent:** Megan Holmes, *University of Michigan, Ann Arbor*

**Presenter:** Alison Terry, *University of Chicago*

**Paper Title:** Looking and Learning: The Dionysian Framework of Humanism at San Marco, Florence

**Abstract:** Questioning the placement of an effigy of Pseudo-Dionysius in the Chapter Room of the convent of San Marco in Florence, this paper considers the Medici adoption of Neoplatonic thought as a patronage strategy on the eve of their political ascendancy. Beyond the Observant Dominicans resident at the site, the San Marco visual program addresses the community of lay-scholars who formed the primary user-base of the convent's classical library in the mid-fifteenth century. Concrete iconological and stylistic evidence within Fra Angelico's frescoes lining the lay-humanist route to the library suggests a direct relationship between the images painted at the convent and this community's intellectual and political ties to the East. The image of the eastern saint and philosopher at the opening of the decorative itinerary provided the framework for the scholarly endeavors fostered within the library space. Pursuing this crosscultural convergence, this paper situates a Neoplatonic reading of the San Marco images within the concrete intellectual practices of its humanist audience.

**Presenter:** Cecily Hilsdale, *University of Michigan, Ann Arbor*

**Paper Title:** Philosophy as Diplomacy: Portraying Byzantine Dionysian Identity in the West

**Abstract:** In the early fifteenth century, the Byzantine emperor Manuel II Palaiologos sent as a gift a deluxe edition of the works of Pseudo-Dionysius the Areopagite to the abbey of Saint-Denis in France. The manuscript opens with a portrait of the Neoplatonic author dressed in contemporary liturgical garb and, on the following page, a portrait of the Byzantine emperor and his family. Taking this gift as a point of departure, this paper will consider how Manuel's commission triangulates genealogies of French hagiography, Italian humanism, and Byzantine political philosophy. Read within the history of Dionysian thought from the ninth through the fifteenth centuries, the manuscript and its portraits engage pictorial, philosophical, and textual traditions central to notions of cultural identity. Ultimately, this paper will argue that the Byzantine cultivation of Neoplatonic studies in France and Italy was an informed diplomatic strategy in an era of waning political strength.

**Presenter:** Angela Volan, *University of Chicago*

**Paper Title:** Portrait of the Byzantine Scholar: Constructing a Greek Humanist Tradition in Sixteenth-Century Crete

**Abstract:** In a late sixteenth-century Greek-language manuscript produced in the Venetian colony of Crete (Venice, Marciana Library, ms. gr. VII, 22), a series of portraits representing historians from both Roman antiquity and Renaissance Italy collectively illustrate a genealogy of Italian humanist scholarship from a Greek point of view. Yet in the same manuscript are also found portraits of well-known Byzantine authors of apocalyptic histories, who strike a linguistic and cultural counterbalance to the Italian humanists described above. Focusing on this and other comparable manuscripts, this paper will examine the use of portraiture as a visual means of establishing historical authority in the post-Byzantine, Greek-speaking world. By representing Byzantine writers also in the role of the humanist scholar, these manuscripts elevate an older tradition of Byzantine literature to the same level of humanist discourse as was found in the West. This paper places this visual phenomenon within a larger context of humanistic studies in the Venetian colonies, arguing for the promotion of an alternative, Greek humanist tradition in regions such as Crete.

**Date:** Saturday, March 25, 2006

**Time:** 10:30–12:00

**Room:** Barcelona I

**Panel Title:** Calamity or Opportunity? Italian Cultural Elites in the Period of the Crisis of Italy (1494–1530)

**Organizer:** Ross Brooke Ertle, *Southeastern Louisiana University*

**Chair:** Kenneth Gouwens, *University of Connecticut, Storrs*

**Presenter:** Thomas J. Dandele, *University of California, Berkeley*

**Paper Title:** The Reshaping of the Colonna Family in the Age of Fabrizio Colonna and Ferdinand of Spain

**Abstract:** This paper explores the dynastic strategies of the Spanish monarchy in Italy in the early sixteenth century, especially as they shaped and reshaped old Italian noble families. More specifically, the paper will analyze how one of Rome's most influential and ancient families, the Colonna, were brought under the Spanish umbrella through marriage, titles, and military service between 1500 and 1520, and ultimately became what the Italians described as *spagnolizzata*, or hispanized, in the process.

**Presenter:** Rebecca A. Boone, *Lamar University*

**Paper Title:** Conquest and Identity in the Garden of Empire: The Language of Mercurino de Gattinara

**Abstract:** As Grand Chancellor under Charles V (1519–59), Mercurino de Gattinara was responsible for reforming the administration of the vastly enlarged Holy Roman Empire in the early sixteenth century. A nobleman from the Piedmont, Gattinara began his career as a legal scholar in Turin, and from there he attained important positions in the governments of Savoy, Burgundy, and Castile. His goal was to transform a collection of feudal domains into a universal empire, with a focus on northern Italy as the “garden of empire.” This paper studies the language of Gattinara to examine the relationships between noble identity, conquest, and political organization. How did scholar-officials such as Gattinara use and shape information in the service of their governments? And how did they see their own function in the new bureaucratic state they helped to create? This paper will present an analysis of Gattinara’s autobiography, with a focus on language, crosscultural positioning, and civic identity.

**Presenter:** Ross Brooke Ertle, *Southeastern Louisiana University*

**Paper Title:** The Promise of Political Change: Bartolomeo Cerretani and post-Laurentian Florence

**Abstract:** Contemporary historians in Florence saw the invasion of Charles VIII and exile of the Medici in 1494 as a rupture with the past. Some, like Bernardo Rucellai, lamented a lost golden age of Florentine political and cultural prominence. Others looked to a better future for the city and its constitution, now freed from Medicean controls. This paper examines the views of one of these writers, Bartolomeo Cerretani, to consider how his personal circumstances and Savonarolism influenced his criticism of Quattrocento Medici politics. It also situates Cerretani’s historical writing in a larger corpus of political *pareri*, aimed at recreating a constitutional ideal of limited control of government by the city’s optimates.

**Date:** Saturday, March 25, 2006

**Time:** 10:30–12:00

**Room:** Barcelona II

**Panel Title:** New Approaches to Caravaggism

**Co-organizers:** Tanya J. Tiffany, *University of Wisconsin, Milwaukee* and Natasha Seaman, *Boston University*

**Chair:** Pamela Jones, *University of Massachusetts Boston*

**Presenter:** Karen Serres, *National Gallery of Art*

**Paper Title:** Valentin de Boulogne’s Late Allegories: Caravaggism and Iconography

**Abstract:** The French painter Valentin de Boulogne was one of the last great exponents of Caravaggism in Rome, a style he embraced from his arrival in the early 1610s to his death in the Eternal City in 1632. Towards the end of his career, he was the recipient of the prestigious patronage of the Barberini family. Through the study of a series of allegorical canvases painted at that period, this paper seeks to examine how perceptions of Caravaggio (both by Valentin and later commentators) shaped responses to the subject matter and iconography in Caravaggesque painting? How did a proponent of Caravaggesque “realism” like Valentin broach the most abstract and artificial of genres, allegory? Valentin was faced with a difficult balancing act: how did he reconcile Caravaggio’s revolutionary approach to iconography with both his own individuality and the demands of his patrons?

**Presenter:** Tanya J. Tiffany, *University of Wisconsin, Milwaukee*

**Paper Title:** Imitating Nature and Destroying Painting: Debates on Caravaggio in Seventeenth-Century Spain

**Abstract:** I propose a new approach to examining Caravaggio's role in seventeenth-century Spanish art. Although few paintings by Caravaggio were available in Spain, artists such as the young Velázquez enthusiastically adopted his distinctive realism, chiaroscuro, and practice of painting from life. In addition, salient aspects of Caravaggio's style and technique were praised and censured by Spanish theorists including Velázquez's rival at court, Vicente Carducho, and father-in-law, Francisco Pacheco. Carducho's treatise includes the first published condemnation of Caravaggio's role as the "destroyer of painting," and Pacheco's original perspectives challenge prevailing notions of the derivative nature of Spanish artistic theory. Through a close analysis of texts and images by Velázquez and others, I will suggest that Spanish artists and theorists engaged critically with Caravaggio's art by embracing his realism while seeking to bring his controversial imagery into conformity with Spanish standards of decorum.

**Presenter:** Natasha Seaman, *Boston University*

**Paper Title:** The Critique of Caravaggio and the Theology of Conversion in Paired Paintings by Hendrick ter Brugghen

**Abstract:** In his *Doubting Thomas* (1621, Amsterdam) and *Calling of Matthew* (1621, Utrecht), Hendrick ter Brugghen depicts moments of conversion. Both paintings are closely appropriated from paintings by Caravaggio, with half-length, life-sized figures set close to the picture plane in spare settings. The two subjects were popular in seventeenth-century Utrecht, where ter Brugghen worked in the 1620s. Examination of Catholic and Protestant theological writings on the biblical passages on which the paintings are based makes it clear that Thomas was viewed disparagingly by Protestants and admiringly by Catholics, and that Protestants felt a particular connection to Matthew. I argue that by making key alterations in Caravaggio's compositions, which remain strongly recognizable in the new works, and setting the paintings in dialogic relationship through the shared motif of a central pointing finger, ter Brugghen explores these differences in belief as well as the nature and role of religious painting after the Reformation.

**Date:** Saturday, March 25, 2006

**Time:** 10:30–12:00

**Room:** Parc I

**Panel Title:** Looking at the Overlooked in Quattrocento Architecture and Architectural Treatises II: Francesco di Giorgio Martini

**Organizer:** Berthold Hub, *University of Vienna*

**Chair:** Marina Della Putta Johnston, *Rosemont College*

**Presenter:** Angeliki Pollali, *The American College of Greece*

**Paper Title:** *Fantasia* in Francesco di Giorgio's *Trattati I*

**Abstract:** Renaissance writings have been traditionally thought to be characterized by an ideal of *mimesis*. Invention and its interrelated notions of imagination and *fantasia*, when granted a prominent position, are either associated with literary creation or the discovery of truth in turn linked with the wider tradition of natural philosophy. This understanding, however, deprives the Renaissance artistic discourse from one of its key elements of analysis and interpretation. This paper will examine the treatment of the orders, as it appears in the first version of Francesco di Giorgio's treatise, which is generally considered to consist of a confused and distorted paraphrase of Vitruvius's treatise. It will emerge that Francesco di

Giorgio is more interested in an imaginative reinterpretation of the orders rather than an accurate understanding or recreation of antiquity.

**Presenter:** Federica H. Goffi, *Rhode Island School of Design*

**Paper Title:** Francesco Di Giorgio Martini's Time-Cosmology: The Sempiternity of Architecture

**Abstract:** This analysis of Francesco di Giorgio Martini's *Trattati* offers a critical rereading of Renaissance anthropomorphic theories beyond a merely spatial understanding of Renaissance architecture as modeled after the human body, to reach for a time-based cosmological theory which envisions the anthropomorphic architectural model as a duality of body and soul.

Francesco di Giorgio adopted the Christian soul time-concept of Sempiternity — that is, an eternity with a beginning — and applied it to the architectural body by entertaining the idea of future duration as an essential design concept. Vitruvian *firmitas* is not merely concerned with solidity per se but rather it includes concepts of solidity as a means to achieve endless duration as the hereafter. The sempiternal nature of architecture reveals the necessity of constant change, which underlines the unfinished nature of architecture and explains the often-overlooked emphasis on renovation in Renaissance architectural treatises.

**Date:** Saturday, March 25, 2006

**Time:** 10:30–12:00

**Room:** Parc II

**Panel Title:** Images of the Body Politic II: Mysteries of State: Rites, Symbols, Theories

**Sponsor:** Society for Emblem Studies

**Co-organizers:** Donato Mansueto, *Università degli Studi di Bari*, Giuseppe Cascione, *Università degli Studi di Bari*, and Gabriel Guarino, *University of Haifa*

**Chair:** Edward A. Gosselin, *California State University, Long Beach*

**Presenter:** Sarah Covington, *The City University of New York, Queens College*

**Paper Title:** On the Trope of the Wounded Body

**Abstract:** Seventeenth-century English political discourses were preoccupied with metaphorical and iconographical notions of the body in a state of deep woundedness, with the Civil War represented as a deep and bloody gash that ripped through the previously integrated membrane of the nation. For Charles I, Parliament had dealt the fatal wound to the kingdom, which was manifested in and through the body of the monarch; Parliament, on the other hand, sought to portray Charles in similarly injurious terms, albeit with somewhat more literary straining. This paper seeks to examine the recurring trope of the wounded body politic in midcentury treatises and pamphlets, focusing especially on contemporary physiological and political notions of the body in a state of broken vulnerability; by uncovering the manner by which such an entity was understood in terms of its collapse, I hope to argue that the metaphor of the organic body-politic itself underwent a distinct decline.

**Presenter:** Gabriel Guarino, *University of Haifa*

**Paper Title:** “Miscebis Sacra Profanis”: Viceregal Exaltation in the Religious Rites and Ceremonies of Spanish Naples

**Abstract:** One of the main themes of recent scholarly literature on the symbolical forms of power in European early modern courts, informed by the pioneer studies of Bloch and Kantorowicz, has been to explore the ways in which secular rulers borrowed religious rites and practices in order to glorify their image and consolidate their rule. The following paper will treat this subject focusing on the Spanish viceroys of early modern Naples, who have

been neglected in this context. First, it will be shown that viceroys were largely involved in various religious celebrations. They helped to organize and finance them and, most importantly, they played a central representative and performative role in the public devotional functions. Second, it will be argued that these ritual strategies were less effective than in the case of dynastic sovereigns, because of the viceroys' fragile and subordinate political status as temporary stand-ins for the Kings of Spain.

**Presenter:** Jelena Todorovic, *University of the Arts, Belgrade*

**Paper Title:** The Dual Body Politic or the Myth of Power? The Ideology of Sovereignty in the Orthodox Archbishopric in the Habsburg Empire

**Abstract:** In my paper I investigate the form that the body politic adopts when it does not belong to the absolutist or the ruling power, but when it describes the "state in the shadow" existing under the wing of a much more powerful state. The case in question is the entity led by the political and ecclesiastical leaders, the Orthodox Archbishopric of Karlovci situated in the Habsburg Austrian Empire. I want to address two primary issues: how the archbishops have adopted the existing discourse of the body politic of the Habsburgs and used it in their own highly subversive political agenda. On the other hand, I would discuss the way in which they have used use prints, political manifestoes, and spectacles of state to give the visual and theatrical image to their vision of the body politic, the one always existing on the border between secular and sacred.

**Date:** Saturday, March 25, 2006

**Time:** 10:30–12:00

**Room:** Parc III

**Panel Title:** *Convivencia a la Veneziana II: Considering Multiculturalism in Early Modern Venice*

**Organizer:** Blake de Maria, *Santa Clara University*

**Chair:** Patricia Fortini Brown, *Princeton University*

**Presenter:** Monica Adele Shenouda, *University of Virginia*

**Paper Title:** Venetian Perceptions and Visualizations of Alexandria

**Abstract:** From the 1490s to 1530s, the most important painters in Venice created numerous paintings depicting Alexandria and other Eastern settings. My paper investigates how these images highlighted Venice's understanding of itself in Eastern costume, intimately linked to the cities of the Eastern Mediterranean. Among the many Eastern mercantile contacts of Venice, Alexandria had a prime place because of its prestige as an ancient city, its importance as a trading node and, most significantly, its connection to St. Mark. Though few physical remains survive from fifteenth- and sixteenth-century Alexandria, the plethora of images of the city in Venice provide vital information about its appearance in the Venetian imagination. The master example of this phenomenon is Gentile Bellini's *St. Mark Preaching in Alexandria*. I will use artistic representations of the urban fabric as a frame to understand the Venetian perception of Alexandria, integrating visual and historical analysis.

**Presenter:** Paul H. D. Kaplan, *State University of New York, Purchase College*

**Paper Title:** Venice and the World's Peoples: Representations of Human Diversity in and around Piazza San Marco

**Abstract:** By 1500 the political and sacred center of Venice — the Piazza and the Piazzetta and their surrounding buildings — contained a striking array of sculptures representing human ethnic diversity. For a visitor approaching Piazza San Marco from the Riva, already the furthest corner of the Palazzo Ducale reveals Noah and his three sons, progenitors of the

world's varying peoples, while a capital on the Piazzetta arcade depicts eight distinct ethnic types. The south facade of the Basilica features a griffin seizing a black African. These were all Trecento works, but the ca. 1500 Torre dell'Orologio displays both two subjugated Wild Men (the so-called "Mori") and three Magi; one of these Wise Men is a black African, evidently the first black Magus in Venetian art. This paper explores the relationship between these two sets of images, and their meanings for Venetians as well as those visiting the city.

**Presenter:** Blake de Maria, *Santa Clara University*

**Paper Title:** Like Father, Like Daughter: Camilla Ragazzoni Minotto and the Construction of the Venetian Ghetto

**Abstract:** No area of early modern Venice suffered from greater population strains than the Jewish ghetto. The state forbade Jewish residences outside the ghetto proper, thereby forcing the inhabitants to build up, rather than out. As a result, land abutting the ghetto remained undeveloped throughout the sixteenth century. In 1608, Camilla Minotto inherited control of this property from her husband Zuanne Minotto. Shortly after Zuanne's death, Camilla knowingly rejected legal prohibitions and developed an apartment complex for Jews on the site. What compelled Camilla to undertake such a daring project? As the daughter of merchant capitalist Giacomo Ragazzoni, Camilla grew up in a home where profit outweighed religious prejudice. Just as her father's lengthy residence in Protestant England and active trade with Muslims enhanced his personal fortune, so too did Camilla's ghetto construction project. This paper thus analyzes Camilla's status as daughter, wife, widow, and real-estate entrepreneur.

**Date:** Saturday, March 25, 2006

**Time:** 10:30–12:00

**Room:** Raphael

**Panel Title:** The Domestic Interior in Renaissance Italy II

**Sponsor:** The Italian Art Society

**Organizer and Chair:** Cristelle L. Baskins, *Tufts University*

**Presenter:** Benjamin David, *Lewis and Clark College*

**Paper Title:** The Sensual Male Body in the Sienese Domestic Interior

**Abstract:** This paper addresses *cassoni* in the Sienese Renaissance interior, exploring domestic space as a frame for images of the male body. I discuss three *cassoni* produced in the workshop of Francesco di Giorgio and Neroccio de' Landi, *The Triumph of Chastity*, *The Story of Paris* and *The Story of Dido and Aeneas*. In each example (the figures of Cupid, Paris, and Aeneas), classical antiquity is refashioned as interior decor and becomes a vehicle for visualizing models of masculinity that allow the male body to register vulnerability and to express sensuality. An imagery of luxury and emotional excess presents the male body for observation on *cassoni*, which participated in a larger ensemble of decorated furniture in the Sienese Renaissance interior. This paper argues that the male and female body are inextricably linked in a culture that is constantly using antiquity to construct gender and shape Renaissance domestic space.

**Presenter:** Amy R. Bloch, *Rochester Institute of Technology*

**Paper Title:** Terracotta and Stucco Images of the Virgin and Child in Fifteenth-Century Florence: Humanistic Art in the Domestic Sphere

**Abstract:** The most popular of all domestic images in fifteenth-century Florence were terracotta and stucco sculptures of the Madonna and infant Christ. Studies of these images have focused on attribution, and this has obscured a truly remarkable feature of them: they

were the first large-scale, sculpted images produced for domestic contexts in medieval or Renaissance Florence. The reasons for the sudden popularity of these groups remain obscure. In my paper I will explore potential reasons for their popularity, and will suggest that the interest in such images can be linked to the desire to imitate classical Roman domestic decoration. The presence of these images in numerous houses thus points to a widespread appreciation for classical Greco-Roman decoration. This appreciation of classical decorative modes initially seems to have spanned economic and, therefore, social classes, and was thus first a popular phenomenon that was only later embraced by the Florentine elite.

**Presenter:** Paula Hohti, *University of Sussex*

**Paper Title:** Creating Identities? Artisans, Interiors, and the Use of Material Goods in Sixteenth Century Siena

**Abstract:** The interiors of Renaissance artisans and shopkeepers were often far from poor. Families from all kinds of backgrounds owned a range of material goods whose total value could amount to significant sums. The choice of furnishings, however, varied greatly. While some families were content with items that increased the level of comfort and hygiene such as linen and bedding, other homes were filled with trappings that were more closely associated with the objects and customs of the elites. How were such goods used and understood at the lower social levels? Were objects of display used to create particular identities? Was the ownership of “luxuries” connected with a certain professional or economic status? This paper explores what conditioned the choices of material goods at the lower social levels in sixteenth-century Siena, and what potential meanings were associated with domestic goods that pointed to the real or imagined position of the owner.

**Presenter:** Ann Matchette, *Victoria and Albert Museum*

**Paper Title:** To Have and Have Not: Domestic Objects and Ambiguities of Ownership in Florence

**Abstract:** Recent work on the domestic interior has highlighted the mobility of objects within and beyond the household. However, less has been made of the fact that people were often possession of things that either did not technically belong to them or were shared with others through borrowing, renting, or communal property rights. Possessing and using an object, therefore, could have little or no correlation with ownership, and as a result people’s material identities could be mutable and complex. Drawing on a broad range of documentary and material sources, this paper examines a variety of households to reconsider the relationship between “high” and “low” objects and boundaries of social status. The paper further engages with issues of agency and gender by taking into account the active roles of both men and women in the exchange of housewares and the ability to shape their own domestic environments.

**Date:** Saturday, March 25, 2006

**Time:** 10:30–12:00

**Room:** Rubens

**Panel Title:** Resuscitating Antiquity: Justus Lipsius

**Organizer:** Jeanine G. De Landtsheer, *Katholieke Universiteit Leuven*

**Chair:** Jan L. M. Papy, *Katholieke Universiteit Leuven*

**Presenter:** Tom Deneire, *Katholieke Universiteit Leuven*

**Paper Title:** The Best Writing is Rewriting! Studying Lipsian Style from Balthasar Moretus’s Scrapbook

**Abstract:** One of Justus Lipsius's biggest literary accomplishments was that he replaced the "Ciceronian" stylistic ideals of the early Renaissance with a personal one, based on authors such as Plautus, Tacitus, and Seneca. Lipsius's creation of a highly expressive and succinct style did not go unnoticed in the *respublica litteraria* and was adopted by others. Although some attempts have already been made to describe this Lipsian style, a systematic study on the matter is still lacking. It is part of my PhD research, which deals with Lipsius's correspondence of 1598. A sample of my methods and (preliminary) results are provided here by analyzing two versions of a letter from Balthasar Moretus (19 August 1598) in order to demonstrate how Moretus wrote and rewrote his letter to conform it to Lipsius's stylistic ideals. I hope not only to uncover Lipsius's unique prose style, but also to demonstrate its influence on contemporary humanists.

**Presenter:** Ginette Vagenheim, *Université de Rouen*

**Paper Title:** Juste Lipse et l'édition du recueil d'inscriptions latines de Martinus Smetius (1588)

**Abstract:** L'édition du corpus d'inscriptions anciennes de l'érudit flamand Martinus Smetius par Juste Lipse (*Inscriptionum antiquarum quae passim per Europam liber*; Leyde, 1588), constitue une étape fondamentale dans l'histoire de l'épigraphie latine puisque c'est la première fois qu'est offert dans ce domaine, à la *Res publica litterarum*, un instrument de travail scientifique. Malgré son importance, le corpus de Smetius n'a jamais bénéficié d'une étude approfondie. Je voudrais montrer la manière dont Smetius a composé son recueil, à Rome (1545–51), puis à Bruges, à travers plusieurs vicissitudes. Ensuite, j'illustrerai le rôle de Lipse dans l'édition de ce recueil, à travers ses contacts avec des érudits tels qu'Augerius Busbequius ou plus particulièrement Carolus Clusius. Finalement je définirai la place de l'*Auctarium* que Lipse ajouta à la fin de l'édition de Smetius et ses rapports avec son propre recueil d'inscriptions.

**Presenter:** Jeanine G. De Landtsheer, *Katholieke Universiteit Leuven*

**Paper Title:** "Paete, non dolet": Justus Lipsius *Cent. Belg.* 3.82 and Pliny *Epistula* 3.16

**Abstract:** In 1601 Lipsius ordered a painting about the fate of Arria Paeta, who earned herself immortal fame by her courageous support of her husband and her intrepidity in the face of death. In outlining his interpretation the humanist sent the painter a detailed description of the events, even making suggestions for secondary themes. Lipsius's main source was the account given by Plinius Secundus (*Epistola* 3.16). Although Lipsius often quotes or paraphrases his predecessor, his point of view was completely different: whereas Pliny wanted to demonstrate that 'the more famous words and deeds are not necessarily the greatest, Lipsius wanted to extol Arria's courage as an example of faith and love, which no people or age would ever be able to match, an example of constancy amidst the troubles of life. Both letters will be compared, with an excursion to Michel de Montaigne, who discussed *Arria Paeta* as well.

**Date:** Saturday, March 25, 2006

**Time:** 10:30–12:00

**Room:** Michelangelo

**Panel Title:** Machiavellian Theater

**Organizer:** John Bernard, *University of Houston*

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

**Respondent:** Margaret F. Rosenthal, *University of Southern California*

**Presenter:** Rebecca Thornborrow, *Stanford University*

**Paper Title:** *La Mandragola* and the Aftermath of 1494

**Abstract:** As both Machiavelli and Guicciardini famously articulate, the 1494 invasion of Italy by King Charles VIII of France signaled the end of independence for the Italian states. Though the occupation of Naples was short-lived, it nonetheless opened the door to political instability and vulnerability to foreign powers in all of Italy, including Florence. In this paper I will argue that Machiavelli's *Mandragola* comments on the vulnerability of a mismanaged Italy after 1494 and the need for effective political strategy. Contrary to previous political criticism of the play, because of the crucial references to France and the suggestive interpretation to which they lead I believe the *Mandragola* refers not only to Florentine political history, but also to the relationship between Italy and France in the early sixteenth century. Machiavelli conflates historical references and comic conventions as he offers his audience a picture of Italy in need of proper guidance.

**Presenter:** John Bernard, *University of Houston*

**Paper Title:** Machiavelli's Parasite and the Audience of *La Mandragola*

**Abstract:** In the years of his exile from Florence, Machiavelli evidently turned to theater as an instrument for imposing *ordine* on civil society under the Medici. His *Mandragola* is the classic instance of holding up the mirror of comedy to his Florentine audience in order to reflect their civic virtues and vices while implying the kind of social order possible to fashion such material. The *Mandragola's* dialectic between the author and his audience, bruited in the play's prologue, is dramatically doubled in its action by Ligurio, with surprising but perhaps anticipated help from the plot's victim, Lucrezia, as he moulds his diverse human material into a corrupt, but minimally viable, new social order. As his name implies, Ligurio, like his author, both binds the other characters into a social unit and challenges that society's moral foundation. He thus incarnates Machiavelli's new understanding of his own literary vocation.

**Presenter:** Janet Smarr, *University of California, San Diego*

**Paper Title:** Griselda On Stage: Carlo Maria Maggi's *Griselda di Saluzzo*

**Abstract:** Carlo Maria Maggi is best known for the dialect comedies he wrote at the end of his life; but one of his earliest plays is a dramatization of Boccaccio's *Griselda* story. Rather than viewing either *Griselda* or the Marquis as positive models, the way earlier moral comedies had done, the seventeenth-century Maggi takes a critical view of both of them and, via the introduction of new characters, uses the play as an occasion to think through and respond to Machiavelli's political advice. *Griselda* becomes one extreme set against an opposite extreme, and it is her father who becomes the pivotal character in the play, in the process modeling a political relationship to princes that is neither violent and treacherous nor merely submissive.

**Date:** Saturday, March 25, 2006

**Time:** 10:30–12:00

**Room:** Dante

**Panel Title:** Symbolic Transformations: Meanings of Metamorphosis in Renaissance Literature

**Organizer:** David R. Marsh, *Rutgers University, New Brunswick*

**Chair:** Susan Zimmerman, *The City University of New York, Queens College*

**Presenter:** Julia Haig Gaisser, *Bryn Mawr College*

**Paper Title:** Renaissance Allegories of *The Golden Ass*

**Abstract:** From the time of its rediscovery in the fourteenth century, Renaissance readers were fascinated by Apuleius's novel of the young man transformed into an ass by magic and restored to himself by religion. The story was both titillating and edifying: the hero's affliction was caused by a magic ointment supplied by his sexy girlfriend, and he was cured by eating a garland of roses dedicated to the great goddess Isis and by becoming her devotee. It gained additional interest from being told in the first person, a fact that persuaded humanists to identify the narrating hero Lucius with Apuleius himself and to treat the novel as autobiography. In this paper I will look at several readings of Lucius's transformation in their intellectual and religious contexts. The discussion will include an anonymous fourteenth-century allegory, the interpretations of Filippo Beroaldo (1500), and some French and German allegories of the early sixteenth century.

**Presenter:** Timothy Kircher, *Guilford College*

**Paper Title:** Masks and Metamorphosis in Alberti's *Momus*

**Abstract:** This paper inquires into Alberti's philosophical preoccupation with deception, with the relation between appearance and reality. His *Momus* is a Latin allegorical satire about divinity, philosophical truth, and the nature of authority. The central character Momus is a god given to deception and subterfuge; to achieve his various ends he transforms himself into a woman, a plant, and a poet-philosopher. Ernesto Grassi has called the satire Alberti's most significant philosophical work, since it prioritizes experience over metaphysics in the pursuit of knowledge. David Marsh has studied how Alberti adapted the writings of Lucian in composing "the first Renaissance Latin novel." In contributing to this scholarly discussion, I examine the way in which the work conveys Alberti's ironic perspective toward the philosophical traditions of the mid-Quattrocento, and also question whether this irony attaches itself to Alberti's reading of Boccaccio's *Genealogy of the Pagan Gods*

**Presenter:** David R. Marsh, *Rutgers University, New Brunswick*

**Paper Title:** The Spells of Circe: Metamorphosis and Morality in the Italian Renaissance

**Abstract:** In classical antiquity, metamorphosis was a recurrent theme both in philosophical doctrines — such as Pythagorean metempsychosis and the Platonic punishment of souls (*Phaedo* 81E) — and in literary narratives, from Homer's tale of Circe in *Odyssey* 10 to the Latin *Metamorphoses* written by Ovid in epic verse and by Apuleius in prose. During the Italian Renaissance, various strands of these traditions inspired literary masterpieces such as Leon Battista Alberti's *Cynicus and Momus* (1440-50), Bartolomeo Scala's *Apologues* (1481-92), Giovanni Battista Gelli's *La Circe* (1548), and Giordano Bruno's *Spaccio della bestia trionfante* (1584). My paper surveys the classical tradition that lay behind these works, and examines how these writers employ metamorphosis as a dramatic metaphor in reflecting on problems of human morality.

**Date:** Saturday, March 25, 2006

**Time:** 10:30-12:00

**Room:** Medici

**Panel Title:** Cultural Translation in Early Modern Spain

**Organizer:** Marina Brownlee, *Princeton University*

**Chair:** Anne J. Cruz, *University of Miami*

**Presenter:** Sonia Velázquez, *Princeton University*

**Paper Title:** Exemplary Translations: Language, History, and the Translatability of Experience in the English Afterlife of Miguel de Luna's *Historia verdadera del rey Don Rodrigo*

**Abstract:** Walter Benjamin's understanding of the task of the historian parallels his views on the translator: neither need render the past "the way it really was" but rather "seize hold of a memory as it flashes up at a moment of danger." My paper considers the English translations of Miguel de Luna's *Historia verdadera del rey Don Rodrigo* (there are four translations, from 1627–93, including Sir Walter Raleigh's printed in 1637) in light of, and as enlightening, their historical "moment of danger." These works take different approaches to translating from the "original" (Luna's text is itself an alleged translation) ranging from literal to loose, but they all adhere to the intent which is ultimately to translate experience and learning from one historical and cultural context to another.

**Presenter:** Natalia Pérez, *Princeton University*

**Paper Title:** Translating in Miguel de Luna and Inca Garcilaso de la Vega

**Abstract:** The field of translation studies, as it came into being after the so-called cultural turn of the late 1980s and '90s, has often fallen into the trap of pragmatism. Work in this field has frequently centered on critical readings of particular texts, and the cultural implications of the decisions taken by a specific translator. In this paper I examine Miguel de Luna's *La historia verdadera del Rey Don Rodrigo* (1592) — a simulated translation from the Arabic — and Inca Garcilaso de la Vega's *Comentarios reales* (1609) as possible paradigms that may allow translation studies to escape what I would like to call *translation criticism*. The use of the category of translation in this context allows me to, in one case, circumvent the supremacy of the original or source text — de Luna — due to its inexistence, and in the other — Inca Garcilaso — due to its omnipresence: the text to be translated is an entire culture whose limits would be hard to pin down.

**Presenter:** Laura León-Llerena, *Princeton University*

**Paper Title:** The New World Within: Translating "Crisis" into a New Order

**Abstract:** In the first decades of the seventeenth-century Spain, a common topic in the *arbitristas* treatises was the recognition of a deep crisis or *declinación* threatening the order of Philip III's kingdom. My interest focuses in the understanding of how in this particular historical context the words "crisis" and *declinación* were translated into specific and recurrent elements in the discourses of royal counselors or *arbitristas*. Key terms such as wealth (*riquezas*), laziness (*ociosidad*), and population (*población*) are ever present in such treatises, always linked to the Spanish Crown's territories in the West Indies. Indeed, it was strongly believed that the new dynamics — economic, political, and cultural — introduced by the American Colonies had a major role in the crisis of the whole Spanish Empire. Thus, the analysis of the texts written by chroniclers of the Indies who address King Philip III (Pedro de Valencia and Guaman Poma de Ayala) is very illuminating in this regard.

**Presenter:** Eli Cohen, *Princeton University*

**Paper Title:** Multiple Voices for Multiple Ears: The *Libro llamado Alboraique* and the Subtleties of Religious Plurality in Fifteenth-Century Spain

**Abstract:** In the mid-fifteenth century, an anonymous pamphlet appeared amongst a profusion of anti-converso literature in Spain which inscribed within it the complexity and heterogeneity of the Spanish society in which it was produced and for which it was written. The work, called *Libro llamado de Alboraique*, appears to offer the standard anti-converso discourse of the moment; however, as David Gitlitz suggests, this text differs from other texts of the period in that it distinguishes between different groups of conversos and the distinct behavior and language which identifies them. In order to do so, the anonymous author employs a variety of Hebrew terms and, of particular interest, the image of the Alboraique, the mythological creature which is considered in Islamic tradition to have transported

Muhammad to heaven, to which the conversos are compared. This paper will examine the implications of the transcription of these graphic figures into the Spanish text in terms of the triangular structure established between Christians, Muslims, and Jews in early modern Spanish society, paying special attention to the presence and absence of translation.

**Date:** Saturday, March 25, 2006

**Time:** 10:30–12:00

**Room:** Cervantes

**Panel Title:** Social Capital and Civil Society in Italy and the Netherlands VII: Civic and Signorial Traditions in Southern Italy: Medieval, Renaissance, and Spanish Naples

**Sponsor:** The Society for Confraternity Studies

**Co-organizers:** Mark Jurdjevic, *University of Ottawa* and John Marino, *University of California, San Diego*

**Chair:** Edward Muir, *Northwestern University*

**Presenter:** David S. H. Abulafia, *University of Cambridge, Gonville & Caius*

**Paper Title:** Signorial Power in Aragonese Southern Italy

**Abstract:** The assumption that political structures in the Italian South during the Quattrocento were fundamentally different from those of northern and central Italy needs to be challenged through an examination of the role of princely power in the provinces of the kingdom of Naples. As patrons of culture, political actors with their own external policies, and initiators of economic programs, figures such as the princes of Taranto bear close comparison to *signori* north of the Regno such as the Malatesta of Rimini, with whom, indeed, they had close relations. In addition, southern Italy provided resources for members of powerful north Italian families, notably the Sforza (who acquired the Duchy of Bari), and for the Roman nobility, such as the Orsini. The assumption that the south had a distinctive political culture needs to be questioned, irrespective of the presence of a monarchy.

**Presenter:** John Marino, *University of California, San Diego*

**Paper Title:** Solidarity in Spanish Naples: *Fede Pubblica* and *Fede Privata* Revisited

**Abstract:** Robert Putnam's argument on "civic legacies" in Southern Italy summarizes the anti-Spanish polemic of eighteenth-century Neapolitan Enlightenment authors, whose *antispagnolismo* favored a return to classical republicanism and condemned the autocratic politics, depredatory economics, and inauthentic religion of the Spanish period in a retroactive, politico-historiographical critique that led to Italian nationalism and the *Risorgimento*. My paper examines the role of these three realms — the Spanish monarchic/local noble alliance, the economic crisis, and religion and the Church — in Naples under Spanish rule in the sixteenth and seventeenth centuries to explore the cultural content of vertical and horizontal bonds. What effect did Spanish political policy have on Southern Italian society? Did Spanish political policy and support of the Counter-Reformation influence the economic crisis or contribute to Italy's economic dualism? Did Spanish policies destroy a prior communal republicanism from continued horizontal bonds of solidarity or did horizontal bonds of solidarity continue to exist?

**Date:** Saturday, March 25, 2006

**Time:** 10:30–12:00

**Room:** Da Vinci I

**Panel Title:** Women Writers and Family Networks

**Organizer:** Ann A. Huse, *The City University of New York, John Jay College of Criminal Justice*

**Chair:** Elizabeth S. Cohen, *York University*

**Presenter:** Donna C. Woodford, *New Mexico Highlands University*

**Paper Title:** Her “chiefest staff”: Isabella Whitney and Family Ties

**Abstract:** Biographical studies of Isabella Whitney are an exercise in frustration. The little that we know of her life comes from her poems, and while these poems offer tantalizing hints about her dismissal from service, and her broken engagement, they offer few concrete facts. Most frustrating of all is the fact that her poems offer no explanation of how a sixteenth-century maidservant managed to write and publish two books of poetry. As elusive as most of the details of Whitney’s life are, however, her references to her family may be the key to better understanding her poetry. Her verse letters to her siblings, and especially the one to her brother Geoffrey, whom she calls her “chiefest staff,” together with the emblems that Geoffrey Whitney dedicates his family members, may help us to understand how a seemingly impoverished and unemployed woman might have used her family connections to publish her works.

**Presenter:** Ann A. Huse, *The City University of New York, John Jay College of Criminal Justice*

**Paper Title:** The Welsh Connection: Katherine Philips, the Owen Family, and Regional Identity

**Abstract:** Katherine Philips was no Dylan Thomas. Most dictionaries of Welsh literary biography devote an entry to the seventeenth-century poet but qualify even her Anglo-Welsh status with the stipulation that she lived in London until she was fifteen. Though the poet and her mother married into branches of the same Pembrokeshire family, the younger woman’s friendship with Anne Owen, her “beloved Lucasia,” linked her most intimately to the gentry of South Wales. The platonizing impulses of her friendship poetry usually obliterate into abstraction the specifics of place and person, yet the verses on the Owens of Orierton retain some local color, allowing Philips to write herself into the family genealogy, manor house, and customs. In light of “Orinda’s” affective ties to this eminent family, we will reread “On the Welsh Language,” usually interpreted as betraying at best a superficial knowledge of Welsh culture.

**Presenter:** Amy E. Scott-Douglass, *Denison University*

**Paper Title:** Pressed in the Spirit, Gathered into the Life: Handwritten Marginalia in Jane Lead’s *Fountain of Gardens*

**Abstract:** Rather than focusing on the influence that families had on women as authors, my paper looks at the influence women authors had on families as readers. The Clark Library’s copy of Jane Lead’s autobiographical diary, *Fountain of Gardens*, is replete with marginalia written in by readers and owners over the years. Of particular interest are the markings by the Philips family, who read the Puritan mystic’s autobiography on a daily basis, as a sort of devotional. Following the rules of stichomancy, the Philipses would ask for divine guidance and open to a random page. When applicable, they would chronicle the ways in which Lead’s message coalesced with events in their own lives (for example, a marriage proposal, the death of a child, business failures) so that they were, in effect, writing their own family history into Lead’s text. The family members’ dates and comments make it possible to reconstruct reading communities and to gain a sense of how frequently and seriously books by religious women authors were read in early modern England.

**Date:** Saturday, March 25, 2006

**Time:** 10:30–12:00

**Room:** Da Vinci II

**Panel Title:** Dramatic London

**Sponsor:** Pacific Northwest Renaissance Society

**Organizer:** Patrick Finn, *St. Mary's University College*

**Chair:** Jean MacIntyre, *University of Alberta*

**Presenter:** Andrew Griffin, *McMaster University*

**Paper Title:** Middleton's London in *A Chaste Maid in Cheapside*

**Abstract:** For the many critics who read Thomas Middleton's city comedies as universally cynical satires, the conclusion to *A Chaste Maid in Cheapside* (1613) seems "incongruous" because it is at odds with the "ethos of the city" that the preceding four acts have established. The concluding resurrections of Moll and Touchwood Junior, they argue, mark an ironic invocation of romance conventions, and this ironic conclusion undermines the "optimistic" conventions of romance by staging them self-consciously at the end of a rigorously satirical play. By reading Middleton's *Chaste Maid* alongside his civic pageant *The Triumphs of Truth* (1613), however, I will argue that Middleton undermines this apparent distinction between "romantic illusion" and "urban reality." In *Chaste Maid* Middleton works to reimagine "urban reality" itself as a space that coincides with the mythopoetic, romantic and idealizing frameworks that city comedy is often thought to exclude.

**Presenter:** Kristen Deiter, *State University of New York, Binghamton*

**Paper Title:** The Tower of London: Emblem of Opposition in English Renaissance Culture

**Abstract:** The representation of the Tower of London as oppositional to the crown in early modern English history plays by Shakespeare and his contemporaries reshaped the Tower's popular meaning in English Renaissance culture. This analysis employs cultural historicism, a recent intervention into New-Historicist criticism of literary and other cultural texts. After providing startling statistics that reveal the extent of the Tower's oppositional role in twenty-four Renaissance history plays, I focus upon the Earl of Essex's revolt of 1600–01. Essex and his co-conspirators, having seen as many as eleven Tower plays of the 1590s that represent the Tower's role in a rebellion against the monarch, plotted to seize the state, the Tower, and the City of London. Three cultural texts that were produced shortly after Essex's execution at the Tower of London reveal that the Tower's new, oppositional cultural meaning was not merely emerging but becoming popular.

**Presenter:** Benjamin Myers, *The Johns Hopkins University*

**Paper Title:** Cooler Vocations: Making Money in Jonson's *Bartholomew Fair*

**Abstract:** This paper looks at the ways in which wealth is generated in Jonson's *Bartholomew Fair*. It argues that Jonson's characters in the emerging market economy of Protestant England exhibit wealth-making strategies that look decidedly unprotestant from the standpoint of a Weberian analytic. If, for Weber, Protestant modes of wealth production are dependent on the rationalization of modes of production in the sphere of labor, Jonson's representation of wealth-production, especially in regard to Busy (the play's Puritan), is indebted to speculation, adventurism, and advertising. That is to say, Jonson's characters employ practices of wealth-production that Weber associates with the Jewish spirit. My conclusion is that *BF*'s wealth-making strategies within a Protestant culture calls into question the very distinction between Jewish and Protestant spirits of capitalism.

**Date:** Saturday, March 25, 2006

**Time:** 10:30–12:00

**Room:** Sienna I

**Panel Title:** Humanism in Practice: Conspiracies and Rebellions in Fifteenth-Century Italy

**Co-organizers:** Anthony Francis D'Elia, *Queen's University*, Marcello Simonetta, *Wesleyan University*, and Arjo J. Vanderjagt, *University of Groningen*

**Chair:** Christopher Celenza, *The Johns Hopkins University*

**Presenter:** Marcello Simonetta, *Wesleyan University*

**Paper Title:** The Assassination of Galeazzo Maria Sforza: A Humanistic Conspiracy?

**Abstract:** Galeazzo Maria Sforza, Duke of Milan, was murdered on 26 December 1476 in the church of Santo Stefano. Three men attacked Galeazzo and stabbed him to death. Two of them were killed on the spot, the third was caught alive. The reconstruction of the conspiracy against the duke relies heavily on the surviving killer's confession. Does this extraordinary document allow us to see through the mind of a "terrorist"? Imbued with humanistic education and republican ideology, Girolamo Olgiati claims to have followed his teacher Cola Montano, who taught him Sallust's anti-tyrannical *Catiline*. Allegedly the mastermind of the plot, Cola was certainly responsible for having turned a young and impressionable man into a very active revolutionary. But was this a humanistic conspiracy? What were the plotters' real motives? Was anybody else involved? This paper aims to answer ideological and historiographical questions about the plot, with a hard look at the archival and new archeological evidence.

**Presenter:** Arjo J. Vanderjagt, *University of Groningen*

**Paper Title:** Stefano Porcari on the Perfect Republic

**Abstract:** On Epiphany of 1453 Stefano Porcari and a band of like-minded friends, applauded from the sidelines by not a few politicians and humanists, attempted to overthrow the Roman government of Pope Nicholas V. They failed miserably and with little delay Porcari was hanged from one of the towers of Castel Sant'Angelo. In the early 1870s he was lauded thus by the Commune of Rome in an inscription in the wall of the Porcari mansion: "Stefano Porcari romano nacque e dimorò in questa casa; perchè lamentando la servitù della patria levò in tempo di oppressione un grido de libertà, fu morto il genmaro 1453 per ordine di Niccolò V. S. P. Q. R." For some time in the second half of the nineteenth and the early twentieth centuries, Porcari's conspiracy caught the fancy of scholars, but it was soon neglected (except for the important work of Massimo Miglio and a few others). This paper will examine his concept of *una perfetta Repubblica*, as he put it forward in the orations which he delivered as *capitano del popolo* of Florence in the late 1420s.

**Presenter:** Anthony Francis D'Elia, *Queen's University*

**Paper Title:** Pius's Post-Porcari Predicament: "King" Tiburtius's Rebellion in 1460

**Abstract:** During Pope Pius II's absence in 1460 two brothers, Tiburtius and Valerianus, and three hundred of their followers took control of Rome. Pope Nicholas V had had their father Angelo di Maso executed for his role in Stefano Porcari's 1453 conspiracy. They claimed to be inspired by a love of liberty, but their desire for vengeance was too great and they were unable to contain the violence. They sacked houses, robbed nobles, and violated upper-class women. They apparently held orgies and set Tiburtius up as their king; but the Tiburziani also had allies in the barons of the Campagna, who invited the condottiere Piccinino to hold down Rome. This paper will explore the complex relationship between Rome and the papacy; many hated the curia but many more longed for Pius II's return. I will also look at this insurrection in the context of other fifteenth-century antipapal conspiracies. Humanists had participated in earlier rebellions (1434, 1453), but this insurrection was against a humanist pope and there was no serious attempt to revive the Roman Republic.

**Date:** Saturday, March 25, 2006

**Time:** 10:30–12:00

**Room:** Sienna II

**Panel Title:** Renaissance Philosophy

**Organizer:** Lodi Nauta, *University of Groningen*

**Chair:** Michael J. B. Allen, *University of California, Los Angeles*

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

**Presenter:** Brian P. Copenhaver, *University of California, Los Angeles*

**Paper Title:** How to Quench a Phoenix: G. F. Pico's Unmaking of His Uncle

**Abstract:** In the mid-1490s as Savonarola came to power in Florence, two famous collections of correspondence appeared in print. Marsilio Ficino selected and prepared his own letters for publication, but death cancelled that opportunity for Ficino's young friend, Giovanni Pico della Mirandola. Giovanni Pico's letters first appeared in Gianfrancesco's 1496 edition of most of his uncle's works, introduced by a brief biography. That both Picos had grown close to Savonarola by this time has long been known, so it comes as no surprise that G. F. Pico's biography of his uncle is *piagnone* propaganda. But the same is true of the forty-seven letters by Pico printed in 1496 — which has not been noticed before. The Pico revealed (or constructed) by this correspondence is a morbid, world-despising ascetic, much unlike the worldly and ambitious Pico who appears in Ficino's epistolary. Since Pico's letters, like Ficino's, were read as epistolary models through the seventeenth century, and since they are a large part of a small body of biographical material on Pico, it is important to understand G. F. Pico's intentions in selecting, editing, and arranging the letters that were printed, while suppressing others.

**Presenter:** Lodi Nauta, *University of Groningen*

**Paper Title:** Skepticism and Quattrocento Humanism

**Abstract:** In his many influential publications, the late Richard Popkin argued vigorously for the view that the rediscovery of ancient skeptical texts in the Renaissance provoked a *crise pyrrhonienne*, which gave rise to modern philosophy. In applying a radical method of doubt, Descartes tried to answer Pyrrhonic skepticism, and thereby set the agenda of modern philosophy, which henceforth was strongly dominated by epistemological concerns. This picture has come under attack from various sides, especially by historians of medieval and of early modern philosophy. They have pointed out, for instance, that there were important strands of medieval skepticism in medieval times and that there is no real textual basis for the assumption that an engagement with Pyrrhonism led to a crisis. Generally, early modern thought is too complex to have one single cause. Skepticism is a slippery term which means different things to different people, so that debates about whether a particular thinker or movement was skeptical are bound to arise. In this paper I will examine this debate, paying special attention to the claim that Quattrocento humanism fostered a skeptical outlook due to the rediscovery of the Academic skepticism of Cicero.

**Date:** Saturday, March 25, 2006

**Time:** 10:30–12:00

**Room:** Suite I

**Panel Title:** Thomas Norton and Thomas Sackville: The Creation of Elizabethan Literary Culture

**Organizer:** Andrew S. Escobedo, *Ohio University*

**Chair:** J. Leeds Barroll, *Folger Shakespeare Library*

**Presenter:** Beth Quitslund, *Ohio State University*

**Paper Title:** “A new rejoysing song”: Thomas Norton and the Construction of the English Metrical Psalter

**Abstract:** This paper will describe Norton’s contribution to the 1562 *Whole Booke of Psalmes*. Though it has been noted that the volume’s editing together of London and Genevan sources helped minimize the contributions of the Marian exiles, the effects of that change have been little studied. As one of the London architects of the metrical psalter (a role that has likewise received little comment), Norton shares a soundly Calvinist theology with the Genevan writers but changes its emphasis. Whereas the exiles often registered the trauma of Mary’s accession with penitential language, Norton typically stresses God’s mercy more than the speaker’s sins, and glories in the predestined triumphs of the elect (identifiable with those peoples and rulers who put their trust in God). He thus articulates, in a form that will be sung by virtually all English people for generations, the cheerfully militant and implicitly national aspects of their Protestantism.

**Presenter:** Scott C. Lucas, *The Citadel*

**Paper Title:** From Politics to Poetics: Thomas Sackville’s *A Mirror for Magistrates*

**Abstract:** Critics have long recognized the artistic achievement of Thomas Sackville’s two poems included in the historical verse tragedy collection *A Mirror for Magistrates*. They have overlooked, however, the degree to which Sackville’s brief period as editor of the work — when he produced preparatory notes for a new edition — crucially impacted both the collection itself and Elizabethan literary culture in general. This paper will argue that it was Sackville’s grand vision that moved the focus of William Baldwin’s 1563 edition of the *Mirror* away from an earlier emphasis on exemplary works of political intervention and toward a new, chiefly literary interest in expanding the limits of vernacular English poetry and articulating a new poetics for future authors of English verse. It was the influence not of William Baldwin but of Thomas Sackville that guided the course of the early Elizabethan additions to the collection and that made the *Mirror* the long-lived and profoundly influential text it became.

**Presenter:** Andrew S. Escobedo, *Ohio University*

**Paper Title:** *Gorboduc* and the Calvinism of Historical Trauma

**Abstract:** In writing their version of ancient British legend, Thomas Sackville and Thomas Norton depart from all their sources in having King Gorboduc deliberately choose to divide his kingdom between his two sons, a disastrous act that the play repeatedly refers to as “willful.” If we recall that Norton was producing the first English translation of Calvin’s *Institutes* at about the same time he and Sackville were writing the play, we can begin to see a religious resonance in the theme of willfulness that goes beyond the traditional censure of capricious magistrates. *Gorboduc* offers a quasi-Calvinist theory of history, one in which explicit acts of will produce traumatic breaks within national time. Positive action can occur in the play only through the deferral of will, its circulation through various loci of authority (king, aristocracy, Parliament, etc.). This circulation dispels the illusion that any single human authority can in itself prevent the tragedy of history.

**Date:** Saturday, March 25, 2006

**Time:** 10:30–12:00

**Room:** Suite II

**Panel Title:** The Social Work of Same-Sex Alliances in the Early Modern Period

**Organizer:** Penelope Anderson, *University of California, Berkeley*

**Chair:** Lorna Hutson, *University of St. Andrews*

**Presenter:** Penelope Anderson, *University of California, Berkeley*

**Paper Title:** “Women, like Princes, find no real Friends”? The Rewritten History of Women’s Ethical Friendship

**Abstract:** Recent critical discussions usually define Katherine Phillips as a lesbian precursor in an all-female community or as a lone woman among male royal poets. In contrast, this paper asserts the central shaping ethical role of Phillips’s passionate friendship poetry in a mixed-gender royalist coterie. Her coterie’s other writings indicate that readers of Phillips’s manuscripts saw the committed obligations of women’s friendship as the paradigm of political faithfulness. They appropriate the exclusively male classical friendship tradition to tie friendship to political subjectivity. However, the most radical aspect of Phillips’s poems lies in their ability to accommodate infidelity in an idealized political model, as opposed to a contract invalidated by non-performance. Phillips’s reincorporation of errant friends into the coterie suggests a more flexible model that manages the conflicting obligations of friendship, marriage, and the state. Later rewritings of Phillips separate her politics and her passions, denying women a political role.

**Presenter:** Amy Greenstadt, *Portland State University*

**Paper Title:** The Kindest Cut: Circumcision, Usury, and Same-Sex Marriage in *The Merchant of Venice*

**Abstract:** A central conflict in *The Merchant of Venice* is between the bonds of marriage and male friendship. But why does this play out in a work that is also deeply concerned with questions of Jewish theology and identity? I argue that through evoking the ideal of a male community bound through the act of circumcision, Antonio’s proposed forfeit of a “pound of flesh” suggests a form of kinship (or, in the play’s terms, “kindness”) between men that could compete with marriage. Further, because both the play and Shakespeare’s *Sonnets* associate usury with procreation, the interest-free bond between Shylock and Antonio could be read as an alternative to reproductive sexuality. I conclude that, although Antonio appears tragically deluded in his dealings with Shylock and Bassanio, the play nonetheless opens up a space for contemplating what we might now call “same-sex marriage,” a bond of kinship and loyalty between men as powerful as the covenant between husband and wife.

**Presenter:** Katherine R. Larson, *University of Toronto*

**Paper Title:** Collaborating Women: Strategies of Female Alliance in Lady Jane Cavendish and Lady Elizabeth Brackley’s *The Concealed Fancies*

**Abstract:** This paper explores the function of female collaboration and alliance in Lady Jane Cavendish and Lady Elizabeth Brackley’s Interregnum closet drama *The Concealed Fancies* (ca. 1645). Itself a product of female authorial collaboration, the play centers on three sets of women of varying social class, each of whom challenges and transforms domestic and social hierarchies. Written when the sisters were overseeing the Newcastle estate, *The Concealed Fancies* highlights the importance of strategic female alliance during the English Civil Wars. Critics have posited that the play protects aristocratic family interests. This paper considers the role of female alliance in enacting not merely a fantasy of protection but also one of resistance and permanent social change. As such, *The Concealed Fancies* exemplifies closet drama’s refusal to remain a private genre. Nurtured within the space of a besieged Royalist home, the play’s female alliances redefine social and familial structures and the place of women within them.

**Presenter:** Catherine S. Burriss, *University of California, Berkeley*

**Paper Title:** Troubling Structures: Same-Sex Desire in *Gl'Ingannati* and *Twelfth Night*  
**Abstract:** Why did the pedant sodomite Messer Piero in *Gl'Ingannati* (1531) translate into Antonio, the excluded lover of Sebastian in *Twelfth Night* (1601)? This paper explores how these characters both parallel and diverge from one another, examining their unstable positions within the erotic economy of each play, and in turn revealing how these characters' same-sex attachments simultaneously enable and threaten these plays' particular negotiations of both the comic form and larger sociopolitical structures. Piero, as a professor explicitly identified as a sodomite, endangers both the marriages demanded by comic structure, as well as the heterosexual alliances the young academicians who wrote and performed the play had hoped to forge with the aristocratic ladies of their audience. This interpretation of Piero yields a rereading of Antonio as a pirate lover whose profession and desire trouble the hegemony of *Twelfth Night's* matrimonial ending, as well as the politics of Elizabethan empire-building.

**Date:** Saturday, March 25, 2006

**Time:** 10:30–12:00

**Room:** Hilton I

**Panel Title:** French Renaissance Poetry and Ficinian Neoplatonism

**Sponsor:** Société Française d'Étude du Seizième Siècle

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

**Chair:** Eva Kushner, *University of Toronto, Victoria College*

**Presenter:** Philip Ford, *University of Cambridge, Clare College*

**Paper Title:** Neoplatonism in Ronsard's *Amours de Cassandre*

**Abstract:** Critics have frequently pointed to the relative absence of Neoplatonic influences in Ronsard's love poetry, or at the very least an unwillingness on his part to take these conventions seriously. This paper will set out to demonstrate that, though this may be the case from 1555 onwards, Ronsard does show more than a passing interest in the *Amours de Cassandre* in Ficino's interpretation of Plato's ideas on love in the commentary *De amore*. In particular, I intend to explore some of the Neoplatonic images which Ronsard uses to suggest his experience of love and its potentially transcendent nature. I hope to show that Ronsard not only had a broad notion of Ficino's ideas, but that he knew the work in some detail, so that intertextual allusions are far from rare. Apparently commonplace key words in the sonnets can offer varied layers of meaning to the alert reader, producing a text which is richly polysemous in nature, and in which Neoplatonic love has its place alongside the other traditions.

**Presenter:** Kathryn Banks, *University of Durham*

**Paper Title:** Cosmic Space: Neoplatonism in Jacques Peletier Du Mans's *Amour des amours*

**Abstract:** Jacques Peletier Du Mans's *Amour des amours* (1555) uses the fiction of a cosmic voyage to join together a series of love poems with a series of meteorological and cosmic poems. As has been noted by critics, this imagined trajectory represents a Neoplatonist topos, and, within the love poems themselves, there are many echoes of Neoplatonist ideas, in particular those of Ficino in the *De Amore*. This presentation will examine the ways in which the *Amour des amours* presents and weaves variations on Neoplatonist topoi, analyzing in particular Peletier's interest in geometrized abstract space, and its relationship to light and the divine. I intend to show that variations upon particular Neoplatonist ideas played a role in the exploration of conceptions of space which ultimately diverge from Ficino's cosmos,

and move towards ideas which would be expressed more explicitly by later thinkers such as Francesco Patrizi.

**Presenter:** James Helgeson, *Columbia University*

**Paper Title:** Guy Lefèvre de la Boderie and the Politics of Neoplatonism

**Abstract:** Lefèvre de la Boderie's French translations of Ficino (*De Amore*, *De Religione Christiana*) and Francesco Giorgio (*De Harmonia mundi*), published in 1578, are an important link in the reception of Neoplatonic and hermetic thought in late sixteenth-century France. The Ficino translations were followed, in 1582, by a translation of the Florentine's *De triplici vita*; both the *De Amore* and *De Harmonia mundi* were reissued in 1588. This presentation asks why Lefèvre published, and republished, an impressive volume of Neoplatonic investigations in such a short time. Concentrating on *La Galliade* (1578, republished 1582), it examines the political tenor of Lefèvre's Neoplatonic ruminations in the context of ongoing religious war. How do Lefèvre's cosmological speculation and his Cratylian reflections on proper names merge with his political "self-fashioning" as a loyal Catholic? To what extent can his Neoplatonism be read as a political and religious "strategy of containment" in the midst of political chaos?

**Date:** Saturday, March 25, 2006

**Time:** 10:30–12:00

**Room:** Hilton II

**Panel Title:** Gendering the English Renaissance

**Sponsor:** The Massachusetts Center for Renaissance Studies

**Organizer:** Arthur F. Kinney, *University of Massachusetts, Amherst*

**Chair:** William Antonitis, *University of Massachusetts, Amherst*

**Presenter:** Meagan Inbody, *University of Massachusetts, Amherst*

**Paper Title:** Isabella Whitney: A Reappraisal

**Abstract:** Instead of attempting to understand the poetry of Isabella Whitney in terms of her fellow female writers (where she inevitably gets shoehorned into ill-fitting tropes), we can gain more by contextualizing her work in relation to her audience. The best way to read Whitney is the way she intended — among the rabble of a general reading public.

**Presenter:** Ann Garner, *University of Massachusetts, Amherst*

**Paper Title:** Narrative *Personae* in Gascoigne's *Adventures of Master F. J.*

**Abstract:** Narrative *personae* may confuse readers in *Master F. J.* because of the various levels of fiction created by Gascoigne that help to blur issues of gender and of interpretation. Gascoigne means not to confuse the reader but to invite him or her to play a game of pretend.

**Presenter:** Michael Scott Miller, *University of Massachusetts*

**Paper Title:** Sexuality in the Poetry of Richard Barnfield

**Abstract:** Richard Barnfield is currently received as a "gay" poet. Yet there is no consensus about whether one can accurately speak of a "homosexual," much less "gay," subject before the modern era. I will reexamine several elements in "The Affectionate Shepheard" and the *Certaine Sonnet* to locate an authentic homoerotic subject, one that treats same-sex attraction with a deliberation and wit unique to Barnfield.

**Date:** Saturday, March 25, 2006

**Time:** 10:30–12:00

**Room:** Hilton III

**Panel Title:** New Perspectives on Milton

**Chair:** Bill Goldstein, *The City University of New York, The Graduate Center*

**Presenter:** Maggie Kilgour, *McGill University*

**Paper Title:** Satan and the Wrath of Juno

**Abstract:** When, at the climax of Milton's War in Heaven, the rebel angels recoil at the appearance of the Son in the Chariot of Paternal Deity, the narrator, Raphael, cries in astonishment: "In heav'nly Spirits could such perverseness dwell?" (*Paradise Lost* 6.798). The line here echoes the famous opening of the *Aeneid*: "tantaene animis caelestibus irae" (1.11). The subtext at this definitive point sets up a correspondence between the role of divine anger in the *Aeneid* and satanic perversity in *Paradise Lost*. Milton's replacement of anger with perversity is revealing: the rebels are not essentially the victim of God's wrath, in the way that Aeneas was the target of Juno's; rather, they are victims of their own perverse natures, which distort mercy into ire. Moreover, the allusion suggests how the structural role that Juno played in the *Aeneid* will, in Milton's poem, be taken by Satan. Like Juno, Satan both sets the plot in motion and tries to delay its inevitable, ordained end. This will be brought about by Christ, who, as book 6 also makes clear, takes on the powers of closure Virgil attributed to Jove. In this paper, I will discuss the implications of the parallel between Satan and Juno in *Paradise Lost*, as Milton incorporates the antithetical principles that structure Virgil's cosmos for his own vision of cosmic conflict. The presence of Virgil's couple, Jove and Juno, both aids and complicates Milton's representation of the relation between good and evil.

**Presenter:** David M. Posner, *Loyola University Chicago*

**Paper Title:** The Inadequacy of Representation in *Paradise Lost* 11–12

**Abstract:** The shift in tone and content in the last two books of *Paradise Lost*, properly understood, shows us the difficulties of the epic representation of history in a providential context. Adam is spectacularly obtuse in his persistent misconstructions both of the visions Michael offers him and of Michael's explanatory discourses that follow each vision. Is this simply due to the fallenness of Adam's understanding, or are Michael's representations intrinsically resistant to clear understanding? This paper will argue that the trope of ekphrasis contains a priory anxiety about its own inadequacies, to which even the divine agent Michael is not immune. While centered on *PL* 11–12, the essay will range from Virgil and Lucan to ekphrastic moments in Poussin and others, exploring parallel anxieties in poetry and painting about the potential frustration and failure of epic visions — and interpretations — of future history.

**Presenter:** Maryanne Cline Horowitz, *Occidental College*

**Paper Title:** Ideas of Imagination in Michel de Montaigne, Reginald Scot, William Shakespeare's *A Midsummer Nights Dream*, and Francis Bacon

**Abstract:** Montaigne dismisses eyewitness accounts of people being carried up a chimney on a broomstick by a strange spirit (*Essais* 3.12.). Montaigne's contemporary Reginald Scot functions as an early social psychologist in explaining how a woman confessing witchcraft has internalized the community's rumors about her (*The Discovery of Witchcraft*, 1584). Shakespeare's Theseus comments on Bottom's Dream: "The lover, the lunatic, and the poet are of imagination all compact" (*A Midsummer Nights Dream*, 5.1.7–8). Yet the audience has witnessed the dream via the same eyes and ears involved in witnessing the entire play. Francis Bacon calls people's adherence to specific theories about the heavens an "idol of the theatre": "the plot of this our theatre resembles those of the poetical, where the plots which are invented for the stage are more consistent, elegant, and pleasurable than those taken from real history" (*Novum Organum*, 1.62).

**Date:** Saturday, March 25, 2006

**Time:** 10:30–12:00

**Room:** Hilton IV

**Panel Title:** Identity/Politics I: Race, Sexuality, and Passion

**Organizer:** Elizabeth Spiller, *Texas Christian University*

**Chair:** Maureen Quilligan, *Duke University*

**Presenter:** Sujata Iyengar, *University of Georgia*

**Paper Title:** Color-Blind Casting in Single-Sex Shakespeare

**Abstract:** Drawing on the London Globe's all-male *Antony and Cleopatra* (1999), with a white Cleopatra (Mark Rylance) and a black Charmian (Danny Sapani), and the 2004 all-female *Much Ado* at the London Globe, which casts black actors (Joy Richardson and Ann Ogbomo) as Margaret and Claudio, respectively, I examine and theorize the intersections of race, gender, and sexuality that are foregrounded by these productions and their receptions. I argue that, first, although the casting itself might purport to be "blind" to gender or skin color, the responses of audience members are rarely so, and second, that at moments where two of these aspects appear to recede, the other appears with full force.

**Presenter:** Elizabeth Spiller, *Texas Christian University*

**Paper Title:** A Darker Shade of Pale: Humor, Complexion, and Passion in Mary Wroth's *Urania*

**Abstract:** This paper considers Mary Wroth's representation of her central female alter ego, Pamphilia, as being in some way black (a black melancholic, tawny in color, less fair in complexion, having a black temperament). An identity that exceeds representation within the boundaries of European social identity becomes, by part 2, an unsustainable passion. The historic shift toward the racialism and the assertion of seemingly universal emotions leads to the development of the dark-skinned Rodomandro as a partner for Pamphilia. Beyond historicizing early modern attitudes towards complexion, this reading suggests that recognizing Pamphilia — seeing her complexion and the identity it implies — is a key interpretative center of the romance. Because of the social construction of identity that structures romance, failing to see Pamphilia's blackness also implies a fracturing of our identities as readers of romance.

**Presenter:** Katherine Crawford, *Vanderbilt University*

**Paper Title:** Adding Colors to the Crown: Making Race and Class in Early Modern France

**Abstract:** Historically, race implicates class, usually in black-and-white terms. But in early modern Europe the colors of race were never solely metaphorical or literal. Brown clothing determined one was of the "race" of peasants; purple signified the race of kings. Lovers were blue with melancholy, green with envy, or red with passion, but only certain kinds of lovers: those with race and class status. Those without status might be yellow with fear because they lacked race of birth and blood. Early modern theorists imagined passions in what we would now call Technicolor. To be identified by color was to be marked by social hierarchy, but what about the poetry of chromatics? What about the presence of color — gold hair, black brows, pink cheeks, red lips, white breasts — and its absence? This is the anticipation of our own presumptive taxonomies — and of the constant undercurrent that race is, in fact, a matter not just of metaphor but also of matter.

**Presenter:** Margo Hendricks, *University of California, Santa Cruz*

**Paper Title:** "Neither white nor black yet both": Racial Passing in Renaissance Culture

**Abstract:** This paper will focus on the ideological problems that translations and adaptations of Heliodorus's novel *Aithiopika* in Renaissance and early modern English literary culture. In particular, I focus on the ways in which gender, sexuality, and color passing intersect in the body of Charikliea (the novel's heroine) to pose a challenge to patriarchal ideologies about racial identity. Looking at three texts, Edward Fairfax's translation of Torquato Tasso's *Gerusalem Liberata*, Henry Neville's *The Isle of Pines*, and Aphra Behn's *The Adventure of the Black Lady*, these texts respond to a fundamental shift in the semantics of race in early modern England and what constitutes the predicates of racial identity. While in the world of Heliodorus color passing may be "a matter of acceptance or indifference than of actual and successful concealment," the phenomenon registers as a major unspoken but visible concern.

**Date:** Saturday, March 25, 2006

**Time:** 10:30–12:00

**Room:** Hilton V

**Panel Title:** Reinterpreting History

**Chair:** Luci M. Fortunato, *Bridgewater State College*

**Presenter:** Beverly A. Dougherty, *Independent Scholar*

**Paper Title:** Two Kings and a Bridge: Did They Really Connect? Picquigny, 1475

**Abstract:** The Somme River witnessed fierce battles during the First and Second World Wars but in 1475 the fierce battle that was planned suddenly metamorphosed into an unforeseen complex peace agreement. The change was not for lack of spirit or military might. Edward IV of England and Louis XI of France were two of the most powerful European monarchs, possessed powerful armies, the full support of their people, and the desire to rectify old wrongs. Edward challenged Louis over long-smoldering animosities in France. Louis recognized the threat but contained the inflammation because he had no intention of relinquishing anything. The conflicting forces of perceived power and hardened attitudes redirected the outcome when the two kings tensely conferred on a bridge above the Somme. A cogent picture of the gains and losses are drawn from eyewitness reports and resulting documents.

**Presenter:** Richard Tristano, *St. Mary's University, Minnesota*

**Paper Title:** How Ronald Witt Has Reconceptualized Ferrarese Courtly Culture

**Abstract:** Ronald Witt's *In the Footsteps of the Ancients* has fundamentally reconceptualized the origins of humanism in Italy. This paper will explore the unintended consequences of his research: how he also provides the basis for understanding more clearly a vernacular and chivalric Ferrarese courtly culture. At the heart of Witt's thesis is his association of humanism with the commune and the existence of two ethics in tension, a communal or civic on the one hand and a chivalric on the other. I will demonstrate how Witt's model clarifies the development of a vernacular, chivalric courtly literary culture in Ferrara. This culture is also distinguished by the importance of translations into the vernacular and is epitomized by Matteo Maria Boiardo, who in his writing moves from imitating the ancients to a vernacular, chivalric idiom.

**Presenter:** John Smith, *University of California, Irvine*

**Paper Title:** Erasmus vs. Luther: Modernity and the Death of God

**Abstract:** The at times vitriolic exchanges between Erasmus and Luther (1524–27) focused both on the possibility or impossibility of human free will in regard to salvation and on competing models of biblical hermeneutics (philology vs. faith alone). But as the "dialectical theologians" (especially Karl Barth and Friedrich Gogarten) recognized in the early twentieth

century, the Reformers were in fact engaged in a debate over modernity itself. The status of man and the death of God were at stake. As Luther warned, Erasmus took a step down a slippery slope that would lead Christian (Protestant) theology, with a kind of internal logic, to what Nietzsche would call “European nihilism.” Ironically, some contemporary theologians (especially Thomas Altizer) and theorists (Badiou, Vattimo, Derrida, Agamben) see in this very movement the possibility of rethinking modern rationality. The debate between Erasmus and Luther is being played out anew, with unexpected turns and bedfellows.

**Date:** Saturday, March 25, 2006

**Time:** 10:30–12:00

**Room:** Hilton VI

**Panel Title:** Thomas More and His Circle II: Aspects of Political Philosophy and Faith

**Sponsor:** Amici Thomae Mori

**Organizer:** Clare M. Murphy, *Université Catholique de l'Ouest*

**Chair:** Marion Leathers Kuntz, *Georgia State University*

**Respondent:** Michael Mack, *Catholic University of America*

**Presenter:** Clare M. Murphy, *Université Catholique de l'Ouest*

**Paper Title:** Savonarola in the Subtext of More's *Life of Pico* and *Utopia*

**Abstract:** More's only overt reference to Girolamo Savonarola occurs in the final pages of his *Life of Pico*, where he describes the vision of Pico in purgatory experienced shortly after the death of the Florentine by “one Hieronimus a friar preacher of Ferrara, a man as famous for learning as he was for holiness” (CW1, 73/9–10). Of subtextual references, however, there are at least a half-dozen, not surprising in the *Pico*, given its Florentine setting and the close ties that both Giovanni and Gianfrancesco had with the fiery reformer. Dominic Baker-Smith has pointed out that the correct title of *Utopia* is really *The Best State of a Commonwealth* and that “the most publicised experiment in social reform within More's experience” was that of Savonarolan Florence, one devoted follower even claiming that Savonarola's preaching “made Florence a paradise on earth” — a Utopia, therefore, to eclipse the corruptions of Rome, as More's *Utopia* eclipsed the corruptions of Europe.

**Presenter:** William Rockett, *University of Oregon*

**Paper Title:** More and Cromwell

**Abstract:** More wrote to Cromwell in March of 1534 offering his assurance that, while in office, he had had nothing to do with the “king's great matter.” This letter is one of a half-dozen written in the first few months of 1534 — that is, less than two years after More's resignation of the chancellorship — that have a direct bearing on More's relations with the government of Henry VIII. What the letters reveal is that More felt the urgent need to explain and defend himself at a time when powerful enemies were scrutinizing his every word. This paper will examine these letters to determine what they reveal about earlier events, particularly the terms under which More accepted the chancellorship in October of 1529, and what they may have to do with testimony presented during his trial in July of 1535.

**Presenter:** Stephen M. Foley, *Brown University*

**Paper Title:** Conscience and Bad Faith in Thomas More's Tower Letters and Polemical Works

**Abstract:** As polemicist and as officer of the court, Thomas More exercised a hand in sending others to the Tower on matters of bad faith. More's own conscience and its relation to power

is the issue that his hand, and Margaret Roper's, inscribe in the Tower letters. How do competing and overlapping inscriptions of conscience and faith circulate in the Tower letters and the polemical works? How does the engagement of More the defender of orthodoxy against the sympathetic heretic (the Messenger of *A Dialogue Concerning Heresies*) or the faithless mouth of lies (the Masker of *The Answer to a Poisoned Book*) relate to the wavering structure of conscience More articulates on his own half to his family and friends in his final days? To what extent do the Tower letters rehearse issues of faith that are familiar in such earlier works as the *Apology*?

**Saturday, March 25, 2006**  
**2:00–3:30 PM**

**Date:** Saturday, March 25, 2006

**Time:** 2:00–3:30

**Room:** Corintia

**Panel Title:** Import/Export: Painting, Sculpture, and Architecture in the Kingdom of Naples (1266–1568) III

**Organizer and Chair:** Cordelia Warr, *University of Manchester*

**Co-organizer:** Janis Elliott, *Texas Tech University*

**Respondent:** Leslie Korrick, *York University*

**Presenter:** Bianca de Divitiis, *Scuola di Studi Avanzati in Venezia*

**Paper Title:** Diomede Carafa's Place: Building in Fifteenth-Century Naples

**Abstract:** According to the inscription placed on the cornice of the *all'antica* portal, in 1466 the Neapolitan nobleman Diomede Carafa completed his palace and dedicated it to the King of the Regno di Napoli, Ferrante I d'Aragona. Through its precocious use of new visual language inspired by antiquity, Diomede's palace was innovative not only within the Neapolitan context, but also with respect to the rest of the Italian peninsula. From one point of view, Diomede's palace must be considered within a specific Neapolitan tradition with close ties to the antique. However the political and cultural rapport that Naples maintained in the fifteenth century with other centers in early modern Europe as well as the international status of the patron seems to have influenced the originality of the palace design. The building blends elements imported from contemporary Catalan architecture with features inspired by contemporary Italian architecture, in particular that of Florence.

**Presenter:** Sabina de Cavi, *National Gallery of Art*

**Paper Title:** Neapolitan Tombs for Aragonese Rulers: The Pantheon of S. Domenico Maggiore, A Lost Monument

**Abstract:** This paper offers a hypothetical interpretation of the original architectural typology, use, and form of the Aragonese Pantheon of Naples. The Pantheon was once a prominent element of the Dominican monastery of S. Domenico Maggiore and it remained in use as a permanent royal burial place from the death of Alfonso I (1442–58) until the end of the dynasty. Two campaigns of refurbishment resulted in the destruction of the original decoration, radically altering the overall space. My paper discusses this major artistic loss of Aragonese Naples through an analysis of the available manuscript sources and a comparative study of the "mother-pantheon" of the Aragonese dynasty, a monumental funerary structure which still stands in the abbey-church of S. Maria de Poblet, near Tarragona, Spain (1349–73). In my reconstruction, I will address questions concerning the possible importation of architectural typologies and sculptural styles from Tuscany and Cataluña.

**Presenter:** Aislinn Loconte, *University of Oxford, Linacre College*

**Paper Title:** The North Looks South: Representations of Neapolitan Art and Architecture in Giorgio Vasari's *Lives*

**Abstract:** Although tremendously important in the early modern period for its wealth, political power, and geographical position within the larger Mediterranean, Naples has often been regarded as culturally backwards and lacking in the rich intellectual and artistic traditions which flourished in other areas of Italy. Through a critical reading of the writings of artist and biographer Giorgio Vasari (1511–74), this paper will explore how Vasari described the artistic culture of the city of Naples. Particular attention will be given to his commission in 1544 to paint the refectory of Sant'Anna di Monteoliveto, now known as Sant'Anna dei Lombardi, and the instructive role Vasari cast himself in as one able to introduce local artists to Tuscan models and thus teach through the superior example of his own work. Vasari created a rhetorical foil for the alleged superior virtue of northern artists and urban centers where art and architecture played a key role in civic pride.

**Date:** Saturday, March 25, 2006

**Time:** 2:00–3:30

**Room:** Aragon

**Panel Title:** Franciscans and Imagery in the Fifteenth Century

**Co-organizers:** Stephanie R. Miller, *University of Wisconsin, Whitewater* and Elizabeth Carroll, *Indiana University*

**Chair:** Michelle A. Erhardt, *The George Washington University*

**Presenter:** Jasmin Cyril, *Rutgers University*

**Paper Title:** Franciscans and Imagery in Fifteenth-Century Italy: Thaumaturgy, the Observance, and San Bernardino da Siena

**Abstract:** When Bernardino da Siena was canonized, the first Franciscan to be sanctified since St. Anthony of Padua in the thirteenth century, 2,000 new Observants followed the procession in Rome. Bernardino's choice of the Observance in 1402 affected the entire course of the Friars Minor in Italy. Through his strict adherence to the precepts of the founder, St. Francis, and his indefatigable preaching throughout Italy, Bernardino raised the profile of the Observance and led followers. Despite two inquiries for heresy, both refuted, Bernardino's popularized support for the Holy Name of Jesus in every public piazza where he appeared elevated perception of the Observance from "Zoccolanti," or the sandal-shod, to pillars of the urban landscape. The essence of his appeal was distilled in his miracles. This paper will explore thaumaturgic scenes related to the life of St. Bernardino in an unattributed Conventual monastic altarpiece, predella panels, as well as plague banners from Perugia.

**Presenter:** Elizabeth Carroll, *Scuola Internazionale di Grafica*

**Paper Title:** Revisiting Bartolomeo Montagna's Altarpiece for the Franciscan Church of San Marco in Lonigo

**Abstract:** Bartolomeo Montagna became known in Venice when he received his first public commission in 1482 with Giovanni Bellini at the Scuola Grande di San Marco. By the late 1480s Montagna's altarpiece production thrived in Vicenza and the Veneto, thus transforming his status to celebrated painter. Montagna was commissioned by Dominicans and Franciscans, but perhaps more favored by Franciscans. This paper will explore Montagna's altarpiece imagery for the Franciscan Church of San Marco in Lonigo, now in the Berlin Gemäldegalerie. In this *sacra conversazione*, Francis is paired with the less frequently shown Franciscan Bernardino da Feltre, a passionate proponent of the Monte di

Pietà. The effects of his preaching against usurious practices and Jewish moneylenders in the Veneto inspired the flourishing of Monti di Pietà, or banking institutions. I will examine Montagna's altarpiece imagery in light of recent conservation treatments, and how it relates to Franciscan-Veneto politics of the fifteenth century.

**Presenter:** Stephanie R. Miller, *University of Wisconsin, Whitewater*

**Paper Title:** Andrea della Robbia's Franciscan Altarpieces

**Abstract:** Andrea della Robbia appears to have been an artist favored to some extent by the patrons of Franciscan communities in Tuscany. In the 1470s Andrea was involved in several altarpiece commissions for Franciscan churches: in particular La Verna, the Observant monastery and location of St. Francis's stigmatization. For this monastery he created five enameled terra cotta altarpieces which were the monastery's primary decoration. His La Verna altarpieces were likely the catalyst for several other works for Franciscan institutions. For example, Andrea's La Verna *Madonna della Cintola* was repeated several times with minor modifications for other churches of the order. This paper explores Andrea della Robbia's altarpieces for Franciscan churches, with emphasis on the significance of the La Verna altarpieces, the role they served for those communities and his patrons, and why Andrea appears to have been a preferred artist for the Observant Franciscan order.

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

**Paper Title:** The "Man of Sorrows" and Franciscan Devotion in Quattrocento Venice and the Veneto

**Abstract:** Since its emergence in late medieval Venice, the Man of Sorrows received new stimulus in the later Quattrocento from Donatello's relief (1448–49) for the high altar of the Santo in Padua. Donatello's panel for the Friars Minor not only modernized the figure stylistically; it also reinvigorated a theme the Order had long revered. Franciscan spirituality centered on Francis's stigmata — concomitant with dedication to the saint's wounds, the Order exalted Christ's Passion. Almost from the earliest appearance of the Man of Sorrows in both Venice and its territories, its Franciscan establishments appropriated the image in order to honor their founder as *alter Christus*. After examining Franciscan examples of the Man of Sorrows in Venetian art, I shall explore how the adoption and public display of the image by the Franciscan Bernardino da Feltre, the promulgator of the Monte di Pietà — a banking institution with strong Franciscan links — intersected with its reception in the Venetian Renaissance.

**Date:** Saturday, March 25, 2006

**Time:** 2:00–3:30

**Room:** Barcelona I

**Panel Title:** Image and Stage

**Organizer:** Frederick Tollini, *Santa Clara University*

**Chair:** Mary Trull, *St. Olaf College*

**Presenter:** Frederick Tollini, *Santa Clara University*

**Paper Title:** *Pictura et Poesis*: Iconography in Shakespeare's History Plays

**Abstract:** The use of stage tableaux for the sake of edification, as in the *Biblia Pauperum* and emblem book traditions, is quite clear in Shakespeare's plays that illustrate in action lessons to be learned from history. Several icons in the early history plays, mostly concerned with battles and journeys to the scaffold, can be related to religious and ascetical writings, like the *Exercises of Ignatius Loyola*, which portray conflicts of the human soul. Though Shakespeare's use of these devices onstage was somewhat naive and clumsy in the *Henry VI* trilogy, his

growth as a dramatist gradually integrated *pictura* and *poesis* into a more effective synthesis of image, action, dialogue, and character. In *Richard III* and in the second tetralogy (*Richard II*, *Henry IV 1–2*, and *Henry V*), the use of the stage as a “composition of place” for meditation is more effectively absorbed into the ongoing narrative and dramatic action. This development may bear comparison (and contrast) with “iconistic” scenes in some of Shakespeare’s later works, such as *King Lear* and *The Winter’s Tale*, where *historia* assumes even greater significance as didactic legend.

**Presenter:** William E. Engel, *University of the South*

**Paper Title:** Shakespeare’s Art of Memory: Theophany and Chiasmus in the Late Plays

**Abstract:** Tracking the movements of Diana, goddess of the hunt as well as of chastity, within the zodiac of the dramatist’s wit affords an informed glimpse of the Renaissance construction of chastity — linked dangerously closely to death. While this applies to his earlier, less overtly emblematic dramas devoid of gods, it is explicitly the case in the Romances. This paper will look at the mnemotechnical victory of Diana in Shakespeare’s later plays, focusing on key moments where the goddess appears. Specifically, *Pericles* (5.1.240–49) offers the starkest view of Diana’s triumphant power in Shakespeare, understood as a mnemonic marker. What is marked, and the chiasmic armature in which it is set, can be seen best against the backdrop of allusions to Diana in *Cymbeline*, expressed more subtly in *The Winter’s Tale*, and culminating in the complex ceremonious display of Diana’s presence in *Two Noble Kinsmen*.

**Presenter:** Rebeca Helfer, *University of California, Irvine*

**Paper Title:** Remembering the Past: Ruin in *Titus Andronicus* and *Hamlet*

**Abstract:** I will explore the place, or topos, of ruin in *Titus Andronicus* and *Hamlet*. My interest lies how these two tragedies invoke Troy’s legend — its mythic ruins and memorial remains — to engage both with issues of literary imitation and questions of cultural transmission. The Fall of Troy figures significantly in these plays: in *Titus*, for example, through Lavinia’s rape, and in *Hamlet*, perhaps most explicitly through the story of Priam’s fall and Hecuba’s madness. *Titus* and *Hamlet*, as I argue, fundamentally challenge idealized fictions of ruins in history and, at the same time, they suggest that ruin nevertheless remains a vital place for remembering the past. I am concerned not only with how *Titus* and *Hamlet* individually recollect the ruins of the past but also with how these works engage in a dialogue about cultural transmission that spans Shakespeare’s career.

**Presenter:** Frederick Kiefer, *University of Arizona*

**Paper Title:** Iconography and the Drama: Reductive or Revelatory

**Abstract:** Despite abundant research on the topic in the past thirty years, Renaissance specialists are sometimes suspicious of looking at drama through iconographic eyes. My presentation will consider the following questions: What lies behind this continuing skepticism? What are the prospects for a more receptive attitude toward the study of iconography and the drama? And what can iconography do for teachers in university classrooms today?

**Presenter:** Ian Andrew Munro, *University of California, Irvine*

**Paper Title:** Infinite Jest: Reading the Skull

**Abstract:** “Where by your jibes now, your gambols, your songs, your flashes of merriment?” asks Hamlet of Yorick’s skull. This famous icon of contemplation is typically understood in the context of worldly vanity, rolling Hamlet’s question into his command to “paint an inch thick” and his subsequent meditation on Alexander’s mortal remains. Such a conflation, however, forecloses on what is most remarkable about the question: its conjunction of

evanescent wit and base matter. Orality, as “infinite jest,” is figured as a nostalgic loss, an absence signaled by the present remains, but it remains unclear on the level of symbol whether the skull supersedes wit, precedes wit, or underlies wit. Interpreting this *memento mori* in the context of *Hamlet’s* extensive concern with “the matter of wit,” this paper will use the jester’s skull to explore the complex imagining of the material and the oral in the play.

**Date:** Saturday, March 25, 2006

**Time:** 2:00–3:30

**Room:** Barcelona II

**Panel Title:** The Domestic Interior in Renaissance Italy III

**Sponsor:** The Italian Art Society

**Organizer and Chair:** Cristelle L. Baskins, *Tufts University*

**Respondent:** Margaret F. Rosenthal, *University of Southern California*

**Presenter:** Elizabeth Rodini, *The Johns Hopkins University*

**Paper Title:** Foreign or Familiar? Imported Objects, Domestication, and the Venetian Home

**Abstract:** The presence of imported objects and motifs in Renaissance Venice is widely recognized, as is the complex network of trade relationships that helped define the city. Generally, imported objects are considered in terms of stylistic influence, but not in terms of the aura of foreignness that did (or perhaps did not) define them. This paper investigates that aura: what did an imported motif signify in the Venetian household? How was it read within the context of domesticity? To what extent were value and prestige of ownership pegged to geographic origin? What sorts of distinctions were made between, say, Islamic and Islamicizing objects? This paper will make an initial methodologically driven approach to addressing such questions, turning to anthropological models centered on commodification, contemporary written sources, and a few select material examples to lay out some of the critical scholarly issues and suggest potential avenues of investigation.

**Presenter:** Timothy McCall, *Trinity University*

**Paper Title:** The Neo-Renaissance in Parma: The *camera d’oro* of the Roman Exhibition of 1911 and the Fortunes of Torrechiara’s Quattrocento Furnishings

**Abstract:** This paper investigates the reconstruction of Pier Maria Rossi’s *camera d’oro* from Torrechiara for the Roman exhibition of 1911 celebrating the fiftieth anniversary of Italian unification. Not reproducing the *camera* with minute exactitude as scholars have claimed, artists conceived novel furnishings, conflated dynastic imagery, and adapted to new media commissions by generations of Rossi. These artists translated the camera’s chivalric and amorous imagery into the language of nineteenth-century Romanticism, both celebrating and moralizing Rossi’s relationship with his mistress Bianca Pellegrini. I will interrogate Renaissance and Neo-Renaissance conceptions of public and private space and iconography, tracing how Rossi’s imagery was made emphatically private according to early twentieth-century prejudices regarding decorative art. The fate, both critical and commercial, of these objects will culminate in a discussion of the pivotal exhibition of Italian decorative art in Florence’s Palazzo Strozzi in 1948.

**Date:** Saturday, March 25, 2006

**Time:** 2:00–3:30

**Room:** Parc I

**Panel Title:** Looking at the Overlooked in Quattrocento Architecture and Architectural Treatises III: Filarete

**Organizer:** Berthold Hub, *University of Vienna*

**Chair:** Hubertus Günther, *University of Zurich*

**Presenter:** Mia Reinoso Genoni, *New York University*

**Paper Title:** Filarete in Context: Looking at the *Architettonico libro* in Word and Image

**Abstract:** Although Filarete composed his *Libro* to argue for the abandonment of Gothic architecture in favor of the new classicizing style, the book is no simple architectural treatise. Written in the form of a dialogue, it is an elaborate mix of genres — medieval romance, utopian tract, craftsman's handbook, essay on ethics, and more. Its images are equally diverse, including architectural plans and details, geometric diagrams, drawings of machines and tools, and illustrations of landscapes and people present in the narrative. This paper seeks to prove the treatise's genres, textual sources, and illustrations as chosen deliberately in order to meet the needs of audience (courtly Milan) and purpose (importing Florentine classicism).

**Presenter:** Marina Della Putta Johnston, *Rosemont College*

**Paper Title:** The Literary Cornice of Architectural Theory in Filarete's *Trattato di Architettura*

**Abstract:** As a literary work, Filarete's *Trattato di architettura* is the most complex of the Quattrocento treatises on building. His author constructs an elaborate literary cornice to frame his theory of architecture within the fictionalized context of an ongoing dialogue with members of the Sforza court. My paper analyzes how fictional elements and theoretical discussions intersect in the multidimensional, highly dynamic graphic and literary space of the treatise. I look in particular at how the fictional dialogue between the architect and his Sforza lords relates to the writing of the actual treatise held by the readers in their hands. Additionally, I take into consideration how the fictional "Golden Book" is conjured to lend authority to Filarete's actual book. Like other contemporary practical men with no academic education, Filarete well understood the power of the written word and used it to its full potential to present himself as an authoritative figure and to further the cause of drawing, foundation of his art.

**Presenter:** Leila Whittemore, *Skidmore College*

**Paper Title:** Drawing as Dialogue in Filarete's Treatise on Architecture

**Abstract:** Filarete's treatise is the earliest work of Renaissance architectural theory to have survived in illustrated form. But despite the close relation of drawings to text, they remain one of the least-well-studied aspects of the treatise. This paper addresses the architect's use of drawing to shape his dialogue with his patrons. Two key passages — the discovery of the golden book and the discussion of perspective derived from Alberti — lend authority to the illustrations themselves; they serve as both schematized architectural renderings and symbolic distillations of the buildings' functions. Through discussing and modifying these drawings with his patrons, Filarete emphasizes the representational aspect of architecture, but also demonstrates how it may become a tool of statecraft.

**Date:** Saturday, March 25, 2006

**Time:** 2:00–3:30

**Room:** Parc II

**Panel Title:** Penetrating the Sacred Body: Signifying Wounds in Italian Images and Texts

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

**Organizer:** Bette Talvacchia, *University of Connecticut, Storrs*

**Chair:** Thomas DaCosta Kaufmann, *Princeton University*

**Presenter:** Katharine Park, *Harvard University*

**Paper Title:** Holy Anatomy: Jacopo Berengario da Carpi on the Body of the Crucified Christ

**Abstract:** One of the most striking medical illustrations of the first half of the sixteenth century is the image of Christ on the cross as *ecorche*, which Jacopo Berengario of Carpi used to demonstrate the muscles of the forearms in his great anatomical textbook of 1521. This image finds a textual echo in Berengario's detailed discussion of the issue of blood and water from the wound in Christ's side, based on his own dissections of the human heart.

Berengario's attempt to establish the supernatural nature of this issue was not an exercise in abstract anatomical reasoning. Rather, it formed part of a broader attempt to use the new prestige of anatomy, together with more traditional techniques of human dissection, to differentiate between miraculous and purely natural bodily phenomena, and to provide evidence in support of the cult of prospective saints.

**Presenter:** Glen W. Most, *University of Chicago*

**Paper Title:** Fingering Divine Flesh: Renaissance Depictions of Doubting Thomas

**Abstract:** Two paradoxes, involving visibility and evidence, proof and belief, truth and illusion, sight and touch, recognition and self-recognition, structure the artistic traditions of Doubting Thomas. The impression of three-dimensionality necessary to represent Jesus's wounds can only result from an optical illusion created by the painter upon a two-dimensional surface: an artistic illusion must convince us of a redemptive truth. And second, Doubting Thomas asked not merely to see Jesus's wounds but above all to insert his fingers and hand into them, yet a painting can only be appreciated by being seen, not by actually being touched: a pictorial image of Doubting Thomas must try to persuade us to believe in Jesus's resurrection by permitting us only to see, and not to touch, an image of someone who achieved notoriety for claiming that seeing is not enough and that only touching provides real proof.

**Presenter:** Bette Talvacchia, *University of Connecticut, Storrs*

**Paper Title:** The Arrows of Saint Sebastian

**Abstract:** As portrayed in Renaissance art, Saint Sebastian is an icon of tormented flesh. A very popular cult grew up around the martyr in the course of the fifteenth century, and a vast corpus of paintings and sculptures documents its existence. The overwhelming majority of images that survive show Sebastian's flesh torn by arrows, displaying what ought to be a ravaged body. However, the convention of Sebastian's iconography was to use the saint as a vehicle for the exhibition of idealized male beauty, ostensibly in conflict with the portrayal of wounds and degraded flesh. This paper will explore aspects of Sebastian's iconography that center on the apparent contradiction between the symbolic uses of his body as a site for suffering and at the same time an embodiment of physical perfection. The arrow as a metaphor for disease will also be explored for its extended symbolic possibilities as the particular attribute of Sebastian.

**Date:** Saturday, March 25, 2006

**Time:** 2:00–3:30

**Room:** Parc III

**Panel Title:** History and Histories

**Sponsor:** Pacific Northwest Renaissance Society

**Organizer:** Patrick Finn, *St. Mary's University College*

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

**Presenter:** Courtney Booker, *University of British Columbia*

**Paper Title:** Pierre Pithou and the Carolingians

**Abstract:** In this paper I will survey the significant role played by the great French jurist and historian Pierre Pithou (1539–96) in the formation of the modern understanding of early medieval Carolingian society. In particular, I will focus on three key texts preserved by his pen that have been overlooked by Carolingian and Renaissance historians. The first two texts are preserved as marginalia by Pithou within his heavily-annotated personal copy (or Hand exemplar) of his collection of Carolingian texts published in 1588, while the third is an entire manuscript carefully copied by him in preparation for a publication that never took place. All three texts are foundational for Carolingian history. I will show the degree to which much of our source material from the early middle ages was subtly transformed not only by early modern humanists such as Pithou, but also by the printers who published their work. In conclusion, a plea will be made for the creation of a hand list of extant Hand exemplars of works by early modern authors.

**Presenter:** Cesare Cuttica, *European University Institute, Florence*

**Paper Title:** “A spectre is haunting Europe”: The Cardinal and the *Pater Patriae* on Sovereignty and Liberty.

**Abstract:** My paper focuses on a series of late sixteenth- and early seventeenth-century French and English political theorists whose works articulated the paradigm of political absolutism according to patriarchalist lines in order to defeat the idea of popular government. In particular, I will analyze how within the canon of royalist political thought in early modern Europe there emerged a type of discourse whose milestone was represented by the figure of the fatherly sovereign. This will entail the examination of the notion of absolute monarchical power as the most viable and efficient way to guarantee stability in the body politic. By undertaking a textual excursus of the works of French theorists such as Pierre de Belloy (ca.1540–1609), Louis Le Roy, Francois Le Jay, and Cardin le Bret, and of English absolutists like Sir Robert Filmer (1588–1653), Sir Francis Kynaston (1586/7–1642) Edward Forset (1553/4–1629/30), and Peter Heylyn (1600–22). I will also illustrate how these thinkers employed the patriarchalist language to defend monarchy and the inviolable absolute power of the sovereign against the ideas of people like the Jesuit Cardinal Robert Bellarmine (1542–1621).

**Presenter:** Cristina Moon, *San Jose State University*

**Paper Title:** The Dramatization of the *History of the Conquest of México*

**Abstract:** My talk will examine Francisco López de Gómarais *Historia de la conquista de México* and Fernando de Zárate's play *La conquista de México*. Considered as the first historian of his time to write a separate history of the conquest of México, Gómara published his work in 1552. A year later, a royal decree signed by Prince Philip II of Spain was issued stating that the book should be collected and its publication should be stopped immediately. Although in Spain the book was banned, it enjoyed great success abroad and was considered a true “bestseller” of its time. A century later at the peak of the Spanish Golden Age, Fernando de Zárate, a poet and playwright, composed a play with three scenes about the conquest of México based on Gómara's history. In this paper, I will study the fictionalization of the *History of the Conquest of México* for the purpose of entertainment

**Date:** Saturday, March 25, 2006

**Time:** 2:00–3:30

**Room:** Raphael

**Panel Title:** Teaching from the Electronic Archive

**Organizer:** Heidi Brayman Hackel, *Oregon State University*

**Chair:** Douglas A. Brooks, *Texas A & M University*

**Presenter:** Ian F. Moulton, *Arizona State University, East College*

**Paper Title:** The Universe (Which Others Call the Library)

**Abstract:** This paper will compare the use of Early English Books Online and other Internet archival resources in two very different classroom settings: an English graduate seminar and an undergraduate literature survey course for non-majors. While online archival databases have an obvious relevance to graduate teaching, I argue that they are equally relevant and useful in undergraduate teaching. My essay will discuss practical teaching methods as well as more theoretical and philosophical questions raised by the use of archival online databases. In particular I will explore the ways in which such databases bring together literary study and technology, and the intersection they create between material history and virtual reality.

**Presenter:** William H. Sherman, *University of York*

**Paper Title:** EEBO: The *Missing Manual*

**Abstract:** This paper explores what kinds of help people may need to become informed and critical users of Early English Books Online (EEBO). A powerful resource for students of early modern texts and culture, EEBO gives anyone with a networked computer and a paid subscription access to an almost-comprehensive archive of printed books and ephemeral publications produced in England between 1450 and 1700. But EEBO comes without a manual, and its creator, ProQuest, does not provide — nor, more importantly, do most undergraduates and even graduates receive in the course of their studies — the information users need to decipher and describe the texts that they find, in both material and theoretical terms. My hypothetical *Missing Manual* would include an introduction to the early modern book itself and extended discussion of the acts of translation involved in producing electronic facsimiles of early modern texts.

**Presenter:** Heidi Brayman Hackel, *Oregon State University*

**Paper Title:** Promises, Promises: Teaching and Working in the Electronic Archive

**Abstract:** This paper will juxtapose the promise and the limits of the major online resources for early modern literary studies, focusing on ESTC and EEBO. Two quite divergent teaching experiences inform my argument: first, a graduate seminar this spring at the Folger Shakespeare Library, where I moved between rare materials and their electronic counterparts; and second, my ongoing teaching at a land grant institution with limited access to such online resources. Framing my discussion with an acknowledgment of the tremendous pedagogical and scholarly possibilities of electronic databases, I will argue that critical omissions from ESTC and EEBO limit their potential both in the classroom and as a substitute for actual archives. I will then turn to the troubling asymmetries of access for these subscription-only databases: their potential to erase geographical distances and institutional differences in support for travel cannot be realized until more public institutions and small colleges acquire them.

**Date:** Saturday, March 25, 2006

**Time:** 2:00–3:30

**Room:** Rubens

**Panel Title:** Romance Madness, Humor, and Folly I

**Organizer:** Horacio Chiong-Rivero, *Swarthmore College*

**Chair:** José A. Rico-Ferrer, *Saint Mary's College*

**Presenter:** Steven Wagschal, *Indiana University*

**Paper Title:** Madness in Medicine, Folly in Verse: Disjunctive Representations of Insanity (ca. 1500–25)

**Abstract:** In this paper I explore the disjuncture between the state of Spanish medical theory and practice, on the one hand, and the representation of insanity in Spanish literature, on the other. In particular, I contrast medicalizing approaches to madness in treatises such as Francisco de Villalobos's *Sumario de medicina* (1498) with anti-medicalizing images in literary texts such as Hernán López de Yanguas's poem "Triunphos de locura" (ca. 1520). Not only do literary representations of the period treat madness as a moral failing — folly — but additionally, they tend to condemn medical doctors who try to cure patients through pharmacological or other means. This paper attempts to explain the problematic within a larger interdisciplinary context, from the birth of the Spanish mental asylum in the early fifteenth century through the rise of Spanish pharmacology in the mid-sixteenth.

**Presenter:** Victoria Rivera-Cordero, *Princeton University*

**Paper Title:** Recentering the Obscene: Madness, Subversion, and Violence in *Carajicomedia*

**Abstract:** The anonymous *Carajicomedia* (sixteenth century) purports to be a parody of Juan de Mena's *Laberinto de Fortuna*. Some critics have seen it as a mere obscene text lacking any political or social significance. Others have interpreted the text as a misogynistic pamphlet. Most recently the *Carajicomedia* has been seen to support female sexual liberation. In this paper I argue that this text questions the very concepts of obscenity, madness, and subversion. I argue that if one sees the text as a parody of Mena's *Laberinto*, whose final message is a call to arms, the folly of unbridled sexuality serves as a possible solution to violence. The pleasure of laughter and sexuality reveals the dark side of society that goes beyond mere moralist criticism or misogynistic attacks. I suggest that the text argues for the obscenity of intolerance, violence, and the excess of empire.

**Presenter:** John D. Turner, *Butler University*

**Paper Title:** Foolish Foils for Brunelleschi and Michelangelo

**Abstract:** Modern scholarly literature has accorded supreme historical positions to both Filippo Brunelleschi (fifteenth century) and Michelangelo (sixteenth century). Already in their own time, Romance literature and Romance-inflected biography provided both with foolish foils that throw their exalted artistry into bold relief. The first part addresses Antonio Manetti's novella about "The Fat Woodcarver" (1480s), who is tricked into believing that he is someone else by a group led by the sculptor-architect Brunelleschi. The "Fat Man" is thrown into confusion — one might say, driven temporarily insane — by Brunelleschi's elaborate hoax. The second part of the paper discusses Giorgio Vasari's tale of Michelangelo and the quarryman Topolino, "who imagined himself to be a fine sculptor, but who was in fact very poor." Vasari emphasizes the fact that, counter to Michelangelo's ideal of single-block marble statuary, Topolino resorts to adding pieces to correct the faults that Michelangelo finds in them.

Date: Saturday, March 25, 2006

Time: 2:00–3:30

Room: Michelangelo

**Panel Title:** Play and Display

**Sponsor:** Canadian Society for Renaissance Studies / Société canadienne d'études de la Renaissance

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

**Chair:** Andrea M. Gáldy, *University of London*

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

**Paper Title:** Sacred Plays and Sacred Places: Location, Location, Location

**Abstract:** This presentation will examine the importance of place in Florentine sacred plays (the *sacre rappresentazioni*) of the fifteenth and sixteenth centuries. After a general overview of the genre and the various venues in which these plays were mounted, the paper will focus on a number of plays spanning an arch of about 100 years to illustrate how location influenced the nature of the play and the impact it had on its audience.

**Presenter:** Pina Palma, *Southern Connecticut State University*

**Paper Title:** Church, State, and Family Politics in Renaissance Comedies: *L'Assiuola*, *La Mandragola*, and *La Lena*

**Abstract:** Three of the most popular and successful learned comedies of the Italian Renaissance will be examined to chart the inter-connectivity of the religious, the political, and the social spheres in sixteenth-century Italy. Although the three plays are set in, and thereby focus on, the Republic of Florence and the Duchy of Ferrara, the observations they elicit could easily be applied to the situation in most of northern Italy, if not in the entire peninsula. They can also be used to illustrate the similarities and differences inherent in societies governed by republican (Florence) and monarchical (Ferrara) regimes.

**Presenter:** Benoît Bolduc, *University of Toronto*

**Paper Title:** Le livre du Ballet comique de la Royne : mémoire et performance

**Abstract:** La fonction principale des livres de fête n'est pas tant de documenter une cérémonie ou un spectacle dans les moindres détails de son déroulement, que de le commémorer tout en célébrant les acteurs sociaux qui le commanditent. Dans le cas du Ballet comique de la Royne publié chez Le Roy, Ballard et Patisson en 1582, cette fonction est assumée non seulement par le texte, mais aussi par la gravure (images et partitions musicales) et les qualités matérielles du livre que l'auteur de la relation présente comme le réceptacle d'une mémoire vivante. Documents privilégiés par les historiens des spectacles et les musicologues, les gravures ne constituent pourtant pas les vecteurs les plus efficaces de transmission de cette mémoire; leurs principales fonctions est de seconder le texte et d'en conditionner la réception. C'est le texte de la relation qui, actualisé grâce à la parole du lecteur et donc capable d'affecter un auditeur, réalise de façon la plus satisfaisante le rapport dynamique entre mémoire et performance.

**Date:** Saturday, March 25, 2006

**Time:** 2:00–3:30

**Room:** Dante

**Panel Title:** Quantifying Practices and Renaissance Literature

**Sponsor:** University of Pennsylvania Medieval and Renaissance Seminar

**Organizer:** Sean Keilen, *University of Pennsylvania*

**Chair:** William N. West, *Northwestern University*

**Presenter:** Stephen Orgel, *Stanford University*

**Paper Title:** Measuring Verse, Measuring Value

**Abstract:** Given the contested field of metrics in sixteenth-century English poetry, this paper will reconsider central questions at stake in the debate over accent and quantity, and in the less-visible question of the value of regularity in verse.

**Presenter:** Henry Turner, *University of Wisconsin, Madison*

**Paper Title:** Utopian Geometries

**Abstract:** This paper examines geometry as a method of abstraction and modeling in the work of sixteenth-century utopian discourse, using it to open an investigation into the relative status of numbers, words, and images as signifying units in Renaissance culture and to posit a theory of geometrical poesis as an emerging mode of representation positioned between the mimesis of drama and the diegesis of prose narration.

**Date:** Saturday, March 25, 2006

**Time:** 2:00–3:30

**Room:** Medici

**Panel Title:** Anna Trapnel and Prophecy in England ca. 1650

**Sponsor:** Medieval & Renaissance Studies Society of Israel

**Organizer:** Noam Flinker, *University of Haifa*

**Chair:** Diane Maree Purkiss, *Oxford University, Keble College*

**Presenter:** Rachel Trubowitz, *University of New Hampshire*

**Paper Title:** Speaking for the Dead: Anna Trapnel at Whitehall

**Abstract:** Anna Trapnel's fast-induced prophecies delivered in the public, political space of Whitehall attracted enthusiastic audiences, including the future Mayor of London and members of Parliament and the aristocracy. This paper argues that Trapnel exploits the public's fascination with her acts of self-starvation in order to grant visibility and gravity to the poor and to all those forgotten by the "great Powers," as she terms them. As a hunger artist and female prophet, Trapnel can represent the unrepresented and speak, as it were, for the dead.

**Presenter:** Achsah Guibbory, *Barnard College*

**Paper Title:** Anna Trapnel and Prophetic Identity

**Abstract:** This paper will examine Anna Trapnel's rhetoric and self-presentation in relation to the complex issue of prophetic identity in mid-seventeenth-century England. What did it mean to be a prophet? To what extent was the identity of the prophet grounded in the precedent of the Hebrew Bible? What did it mean to be a Christian prophet when the prophecies of the Old Testament were supposedly fulfilled in Jesus?

**Presenter:** Noam Flinker, *University of Haifa*

**Paper Title:** Anna Trapnel as a Prophetic Penelope

**Abstract:** In her prose and poetry Anna Trapnel found ways to shape language of sensuous reference and experience into a prophetic discourse that sought to transcend its fleshly implications. Again and again the biblical quality of her language simultaneously suggests and resists the material attractions of food, riches, and power as well as the blandishments of military victory and conquest. Her struggle to articulate a prophetic message of moral intensity and sociopolitical criticism is thus both spiritually adventuresome and nevertheless domestic in its promise of redemption. She can be read as a Penelope figure defending her home against the threats of suitors anxious to characterize her as sexually promiscuous. The Homeric implications of this role must be taken as balanced by the explicit biblical references that direct and control the content and tone of her discourse.

**Date:** Saturday, March 25, 2006

**Time:** 2:00–3:30

**Room:** Cervantes

**Panel Title:** Social Capital and Civil Society in Italy and the Netherlands VIII: Civil Life and Civic Consciousness in the Early Modern Low Countries

**Sponsor:** The Society for Confraternity Studies

**Organizer:** Nicholas Terpstra, *University of Toronto, Victoria College*

**Chair:** Katherine A. Lynch, *Carnegie Mellon University*

**Presenter:** Peter Arnade, *California State University, San Marcos*

**Paper Title:** Spanish Furies: Civic Consciousness During the Dutch Revolt

**Abstract:** The Dutch Revolt began as an aristocratic protest against Habsburg religious and political policies. However, it soon became a fully urban phenomenon. Nowhere were the civic ventricles of the Dutch Revolt better illustrated than during the warfare between the Dutch patriots and the Spanish Army of Flanders. Cities besieged in Brabant and Holland by the Army of Flanders between 1572 and 1577 became legendary among chroniclers of the Revolt. This paper examines these assaults and the strategic ways they were remembered. The city besieged became a symbol of urban defiance and civic consciousness, of a political order whose shattering was described in protorepublican domestic terms, with the city gendered as a sexually violated woman and the citizens described as an imperiled family ready to repudiate the bad king in favor of William of Orange, the good father of fraternal citizens.

**Presenter:** Hildegard Symoens, *University of Ghent*

**Paper Title:** The Emergence of Civil Society: Guilds of Schoolmasters and Lawyers in the Early Modern Low Countries

**Abstract:** During the sixteenth and seventeenth centuries, urban “intellectual associations” organized themselves as guilds (schoolmaster guilds and the Saint-Yves guilds for lawyers). These associations are little studied and scarcely analyzed in the context of civil society. This paper considers the following questions: why did schoolmasters and lawyers establish professional guilds, and why did these associations emerge in only select cities? Did schoolmasters and professional lawyers form guilds to improve communication with city governments or instead to gain some power as recognized urban corporations? Alternatively, were these guilds a way to protect and improve their profession, or were there other motives for their establishment (sociability, religion, etc.)?

**Date:** Saturday, March 25, 2006

**Time:** 2:00–3:30

**Room:** Da Vinci I

**Panel Title:** Women and Management in Sixteenth-Century Italy: The Court and the Convent

**Co-organizers:** Deanna M. Shemek, *University of California, Santa Cruz* and Bruce L. Edelstein, *New York University in Florence*

**Chair:** Sharon Strocchia, *Emory University*

**Presenter:** Bruce L. Edelstein, *New York University in Florence*

**Paper Title:** *Padrona e fattoressa*: Eleonora di Toledo's Estate Management, a Conscious Policy?

**Abstract:** As Duchess of Florence, Eleonora di Toledo was renowned for her financial acumen; numerous contemporary sources document the large sums she commanded, particularly during the second half of her reign (ca. 1550–62). Eleonora's money was

primarily derived from two different but related types of investment: grain futures and real estate. She held a virtual monopoly on grain sales in Florence and other parts of Tuscany. Through her role as manager of the Medici estates, she raised grain for sale locally or for exportation as far away as her native Spain. She then reinvested much of the profits from these sales in land acquisition, apparently to increase the quantity of arable land available to her and further consolidate her grip on the local market. Through an analysis of Eleonora's accounts, this paper will attempt an assessment of the degree to which this investment strategy may be determined a conscious economic policy.

**Presenter:** Deanna M. Shemek, *University of California, Santa Cruz*

**Paper Title:** A Court of Her Own: Isabella d'Este at Solarolo

**Abstract:** Isabella d'Este activities as a patron and co-regent of the court of Mantua suggest that she had particular strengths as an administrator. Documentary evidence also indicates that the marchesa often would have preferred to have a freer hand in the management of Mantuan affairs than her necessary deference to her husband, Gian Francesco II Gonzaga, required. However, in 1525 she got her wish and acquired for herself the small court of Solarolo, which she was free to govern and administrate as she pleased. This paper will examine Isabella's acquisition of her own principality, her difficulties in defending her rights to keep the court, and the management style she adopted in its administration.

**Presenter:** Mary-Ann Winkelmes, *Harvard University*

**Paper Title:** Benedictine Nuns and their Property in Northern Italy

**Abstract:** Relying on both published and unpublished sources, this paper uses examples from Benedictine women's religious houses in Venice, Parma, Milan, and Padua to examine their property management strategies throughout Northern Italy. Benedictine women were responsible for the management not only of art and architecture but also of extensive estates. This focused study of a specific order's practices within the context of a single geographic region may now be integrated into the broader context of recent research in this field by authors such as Gabriella Zarri.

**Date:** Saturday, March 25, 2006

**Time:** 2:00–3:30

**Room:** Da Vinci II

**Panel Title:** Montaigne and the *Ethos* I: Rhetorical and Philosophical Perspectives

**Organizer:** Corinne Noirot-Maguire, *Rutgers University*

**Chair:** Mary McKinley, *University of Virginia*

**Presenter:** Agnieszka Steczowicz, *University of Edinburgh*

**Paper Title:** Commandement Paradoxe: The "Know Thyself" Motif in Montaigne's *Essais* (3.9)

**Abstract:** Associated with the figure of Socrates from Plato's *Philebus* onwards, the Delphic injunction to "Know Thyself," or *gnoti seauton*, is one of the all-pervasive motifs of Renaissance moral writings. Montaigne gives this commonplace a startlingly original twist at the very end of "De la vanité" (3.9), where he describes Apollo's precept as a "commandement paradoxe." Rather than alluding to the self-referential nature of the *gnoti seauton*, *paradoxe* is here used in the etymological sense of a surprising statement which runs counter to common opinion (the *doxa*). The aim of this paper is to elucidate the meaning of this enigmatic phrase by relating it to the Renaissance genre of ethical paradoxes, modeled on Cicero's *Paradoxa Stoicorum*, a widely-read epitome of Stoic ethics. This will shed light on

the end of “De la vanité” and illustrate the relevance of the “Know Thyself” theme for Montaigne’s project as a whole.

**Presenter:** Michael A. Taormina, *The City University of New York, Hunter College*

**Paper Title:** Montaigne’s *Ethos*: A Portrait of the Soul

**Abstract:** What I would like to examine is how the image or images of Montaigne, no matter how diverse, which emerge in his discursive quest for self-knowledge in the *Essais* are meant to be grounded in a notion of the soul. Aristotle’s conception of *ethos* is perfectly suited to Montaigne’s project of knowing his own soul. “Speech has character,” says Aristotle. *Ethos* establishes a causal relation between stylistic traits and character traits. The question, then, is what is the relation between character and soul as Aristotle understands these terms. I will argue that character is an essential attribute of the soul. So, when Montaigne writes, “c’est moi que je peins,” painting is not merely a metaphor, but a figure in its own right. This figure tells how, from a rhetorical point of view, the soul can be portrayed in and through language. Language pictures the soul. Montaigne’s self-portrait is a soul-portrait.

**Presenter:** Corinne Noiro-Maguire, *Rutgers University*

**Paper Title:** La curieuse nonchalance de Montaigne

**Abstract:** “Et me suis veu quelque jour en peine de celer la servitude en laquelle j’estois entravé, là où mon dessein est de représenter en parlant une profonde nonchalance” (3.9). L’ethos de la nonchalance illustre la forte polarisation qui gouverne l’expression incarnée des *Essais*. Cet ethos d’apparent détachement vise le contrepoint et la décharge de ce qui pèse et contraint. La nonchalance, posture problématique pour la légitimation, sert cependant une modération dynamique. Montaigne joue d’abord avec les codes de l’éthique aristocratique et de la simplicité rhétorique (*sprezzatura*, *neglegentia diligens*). La nonchalance concerne ensuite l’expression d’une liberté naturelle, avec une tension entre effort et négligence, entre allure grotesque et gracieuse. Si l’on passe enfin du contrepoint à la composition pour dépasser les contradictions de la nonchalance comme pur ethos, le laisser-aller peut devenir coopération ontologique (avec la maladie notamment) et signification oblique qui trompe au passage le nonchalant lecteur.

**Presenter:** Valerie Dionne, *Princeton University*

**Paper Title:** La Rhétorique de l’amitié: don et pardon dans *les Essais* de Montaigne

**Abstract:** A travers *les Essais*, La Boétie prend une dimension essentiellement littéraire. Il est l’élément nécessaire à la conception de l’écriture des *Essais*, en les rapprochant du genre épistolaire. Il est aussi l’objet du discours de l’amitié qui devient le lieu où l’auteur construit subtilement son ethos: “En la vraye amitié, de laquelle je suis expert.” (3.9.977b). Montaigne, comme lecteur d’Aristote, ne dessine pas seulement son portrait d’honnête homme, il crée son ethos en prenant ses distances à l’égard de la rhétorique de persuasion et en insistant sur cette rhétorique orientée vers la réception. C’est la dimension charitable de cette “vraye amitié,” car, en voulant soustraire l’autre de toute obligation, il l’inspire plutôt selon le grand modèle de vertu: la véritable amitié. C’est dans le contexte de l’amnistie, de l’oubli et du pardon que je vais orienter cette lecture des *Essais*.

**Date:** Saturday, March 25, 2006

**Time:** 2:00–3:30

**Room:** Da Vinci III

**Panel Title:** Continuity and Change in English Devotional Practices

**Organizer:** Elizabeth Hodgson, *University of British Columbia*

**Chair:** Andrew Wallace, *Carleton University*

**Presenter:** Micheline White, *Carleton University*

**Paper Title:** Women's Writing and the Development of Tudor Psalmody

**Abstract:** This paper will examine women's contributions to the development of psalmody and hymnody during the Marian and early Elizabethan periods. Before the Reformation the laity was accustomed to reading hymns and psalms in their primers, but liturgical music was performed largely by the clergy and choir. Reformers, by contrast, encouraged laymen and laywomen to participate in congregational and household singing, and exhorted lay poets to assist in the revision of existing Catholic hymns and production of new texts. Women such as Anne Lock, Anne Dowriche, Elizabeth Tyrwhit, and others contributed to this cultural project, both by circulating poems, hymns, and psalms to be sung at home, and also, possibly, by contributing to the hymns and psalms which became part of John Day's *Whole Book of Psalms* (1562).

**Presenter:** Susan M. Felch, *Calvin College*

**Paper Title:** From Poetry to Prose to Poetry: The Peregrinations of Private Prayers

**Abstract:** The Books of Hours of the late medieval period bequeathed to sixteenth-century reformers a tradition of private prayer that melded prose prayers and lyrics. Some of the daily prayers, such as those to the Blessed Virgin Mary, incorporated hymns into an overall prose format; others, such as the Hours of the Cross, were written entirely in poetry. Early Protestant prayer books retained this mixture of genres, but by the 1560s the prose "Morning and Evening Prayers" appended to the Sternhold and Hopkins Psalter set the standard for subsequent private prayerbooks, which excluded novel lyrics and versifications of the psalms. Continued experimentation with psalm settings, however, set the stage for the development of poetic devotional literature, which reemerged by the end of the sixteenth century and blossomed in the Jacobean period.

**Presenter:** Elizabeth Hodgson, *University of British Columbia*

**Paper Title:** Aemilia Lanyer: *Salve Deus/Salve Dea*

**Abstract:** To whom does an author pray in post-Reformation England? And for a woman writer of devotional verse, what becomes the subject and object of her intercessory gestures? Aemilia Lanyer's *Salve Deus Rex Judaeorum* (1611) poses these questions through its series of pious and obsequious invocations of noblewomen. Lanyer's explicitly subordinate tone and curious blending of praise, request, and argument renders these dedications a series of unusual prayers. Paired with the parallel invocations of Christ himself within the poem, these dedications offer complex, nested metaphors for Lanyer's intercessions on her work's behalf. In this context, the highly gendered iconographies in *Salve Deus* raise further interesting questions about idolatry and the invocation of the saints in post-Reformation English culture.

**Date:** Saturday, March 25, 2006

**Time:** 2:00–3:30

**Room:** Sienna I

**Panel Title:** Interests Public and Private: New Perspectives on Renaissance Law and Society

**Organizer and Chair:** Lawrin Armstrong, *University of Toronto*

**Presenter:** Jaime Smith, *University of Toronto*

**Paper Title:** Defending Private Interests for the Public Good: Procurators and the Genoese Civil Courts

**Abstract:** This paper examines the function of procurators in the civic statutes and the judicial practice of the Genoese civil courts. Men and women appointed procurators to

manage their affairs, both when they were resident in the commune and also when they had to be absent for some reason. Men sometimes appointed their wives procurators. When men failed to appoint an official procurator, the responsibility fell to their wives or to the courts. When the court had to assign a procurator, the judge often drew from a pool of “general procurators.” Procurators could be given complete authority over the affairs of their principal or they might be appointed for very specific purposes. They could also be assigned to defend the principal or his property in court. This paper draws on the rich notarial archives of Genoa to illustrate the critical functions performed by procurators in the lives and affairs of late medieval Genoese.

**Presenter:** Robert Fredona, *Cornell University*

**Paper Title:** The Capitano del Popolo and the Repression of Conspiracy in Florence (1379–80)

**Abstract:** During his one-year term as Capitano del Popolo of Florence (which ended on 7 March 1380), Messer Cante di Iacopo dei Gabrielli of Gubbio presided over the arrest, trial, and sentencing of more than thirty conspirators against the Guild Regime of Florence. The sentenced conspirators formed a diverse group of malefactors that included members of Florence’s *popolo minuto* as well as its mercantile elite. In this paper I discuss several of these cases (including that of the jurist Lapo da Castiglionchio) in order to explore the complex technical procedures by which political crime was uncovered, repressed, and punished in his court in spite of the extreme political pressures brought to bear upon Messer Cante. Ultimately, these cases will illuminate the relationship between the *ius commune*, statutory law, and judicial practice in the court of one of Florence’s foreign rectors at a time of pervasive fear and severe civic turmoil.

**Presenter:** Dana Wessell, *University of Toronto*

**Paper Title:** “He most cruelly struck her”: Domestic Abuse, Law, and Neighborhood in Fifteenth-Century Valencia

**Abstract:** Renaissance literature has been studied for evidence of attitudes toward domestic abuse, but the subject has been largely ignored by legal historians, mainly because wife abuse was not a crime. Men were permitted to use force to ensure their wives’ good behavior; indeed, in Valencia, a husband’s rights over his wife extended to killing her if he discovered her in adultery. There were nevertheless social and judicial limits to the control husbands could exercise over their wives. Evidence from the governor’s court of fifteenth-century Valencia indicates that neighbors and friends were prepared to challenge excessively violent husbands. Appearing as witnesses, neighbors voiced their criticism of violent husbands and their sympathy for abused wives. This paper utilizes court records to analyze attitudes toward domestic abuse in fifteenth-century Valencia, concluding that although husbands had the right to beat their wives, they faced severe criticism if they exceeded socially and legally defined limits.

**Presenter:** Joanna Carraway, *University of Toronto, University of Victoria*

**Paper Title:** Public and Private Dimensions of the Criminal Trial in Early Renaissance Italy

**Abstract:** Along with the growing resort to *ex officio* inquisitorial procedure in the criminal courts of late medieval and early Renaissance Italy, the notion of criminal prosecution as a matter of public interest increasingly shaped the law and the administration of justice. The abandonment of the Roman law accusatory process began in the thirteenth century, and by the late fourteenth *ex officio* inquisitorial procedure in the public interest was the norm in criminal courts. But how public was the criminal trial itself? This paper will explore the public and private aspects of investigation, interrogation, testimony, and sentencing. The

rich records of the late fourteenth-century court of the *podesta* of Reggio Emilia will be used to reexamine the public and private dimensions of the criminal trial in early Renaissance Italy.

**Date:** Saturday, March 25, 2006

**Time:** 2:00–3:30

**Room:** Sienna II

**Panel Title:** Marsilio Ficino: Philosophy and Ethics in Ficino's Circle

**Sponsor:** Society for Renaissance Studies, United Kingdom

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

**Chair:** Michael J. B. Allen, *University of California, Los Angeles*

**Presenter:** Arthur M. Lesley, *Baltimore Hebrew University*

**Paper Title:** Yohanan Alemanno, Student in Poliziano's Course on Aristotle's *Ethics*

**Abstract:** Yohanan Alemanno, Giovanni Pico's outstanding Hebrew consultant after 1488, recorded oral comments by Angelo Poliziano in the margins of Joseph Ibn Shem Tov's Hebrew commentary on Aristotle's *Ethics*. The commentary evidently served as Alemanno's textbook for Poliziano's course at the Florentine Studio in 1490–91. In the introduction to that course, published in February 1492 as the *Panepistemon*, Poliziano propounded and justified an expanded classification of the arts and sciences. Alemanno used the discussion of virtues in the *Ethics* as the basis for combining the rhetorical categories of goods with an expanded classification of arts, sciences, and crafts, to organize his biography of King Solomon. At the time he wrote this elaborate introduction to his commentary on the *Song of Songs*, Alemanno also formulated a curriculum for elite Jewish students by selecting Hebrew books from which to teach his system of the arts and sciences. The distinct ways in which the two scholars presented the learned disciplines reflect lines of discussion about theory and practice during the last years of the Laurentian circle.

**Presenter:** Diana Stanciu, *University of Bucharest*

**Paper Title:** Two views of Being and the One

**Abstract:** This paper will concentrate on Pico's short treatise *On Being and the One*, the only record left of the concord of Plato and Aristotle, a project he intended to pursue towards the end of his life. Following the ancient Neoplatonists when interpreting the Platonic dialogue *Parmenides* as an esoteric work, Ficino insisted on the transcendence of the One beyond Being. Criticizing this theological doctrine and following the arguments of Thomas Aquinas, Pico emphasized that *esse ipsum* (being itself) and the One were indistinguishable and both were different from *ens* (participated being). Moreover, he tried to demonstrate that this conception was shared by Plato and Aristotle. Pico was therefore reconsidering Aristotle as a theologian against the theory advanced by the Neoplatonists that Plato was superior to Aristotle in theology. The differences between Platonism and Neoplatonism were consequently underlined and the reliability of the Neoplatonists as guides in the interpretation of Plato somehow questioned.

**Presenter:** Unn Irene Aasdalen, *University of London, Royal Holloway*

**Paper Title:** Wounded by Love

**Abstract:** Amatory infection is easily caught and becomes the most serious disease of all, writes Marsilio Ficino in chapter 6.5 of the *Dell'amore*. Likening the contagious nature of love to itch, mange, leprosy, pneumonia, consumption, dysentery, pink-eye, and the plague, Ficino, the doctor of bodies and souls, prescribes his own concept of "Socratic love" as the cure against the dangers of vulgar love. If, however, we look more closely at Ficino's

descriptions in his commentary on Plato's *Symposium*, we will see that even the most serious case of the amatory illness is characterized by a mixture of pain and pleasure, and that not even Socratic love provides a total guarantee against suffering. While vulgar love and heavenly love seem among some Neoplatonists to differ absolutely, Ficino's position is more nuanced — and exciting. In my paper I will examine earthly and heavenly love in Ficino's *Dell'amore*, showing that heavenly love has surprisingly much in common with earthly love.

**Date:** Saturday, March 25, 2006

**Time:** 2:00–3:30

**Room:** Suite I

**Panel Title:** Interpreting Italian Literature

**Chair:** Giuseppe Gerbino, *Columbia University*

**Presenter:** George W. McClure, *University of Alabama*

**Paper Title:** The Gender Politics of Play in Sixteenth-Century Italy: Torquato Tasso's Theory of Games

**Abstract:** Torquato Tasso's *Il Gonzaga secondo overo del giuoco* (1582) represents one of the fullest theoretical treatments of play in Renaissance Italian culture. This paper investigates how — and speculates as to why — Tasso revised and greatly expanded his first foray into this topic (in his *Il Romeo overo del giuoco* of 1581) in the *Gonzaga*. Most specifically, I will examine how Tasso wrestled with issues of gender, which figured prominently in the culture of polite play in the sixteenth century. In both versions of the dialogue, the female interlocutor complains that men often lose to women (for example, in chess or cards) out of an artificial sense of courtesy. In addressing this complaint in the *Gonzaga*, Tasso considerably de-genders game culture, excising some of its overtly sexist assumptions and proposing that women be treated more like men. The paper will contextualize his game theory in light of earlier treatments of play in the writings of Castiglione, Speroni, Ascanio de' Mori, and the parlor-game books of Innocenzio Ringhieri and Girolamo Bargagli.

**Presenter:** Federico Schneider, *University of Mary Washington*

**Paper Title:** Medicine and Drama in Late Renaissance Literary Criticism

**Abstract:** With respect to drama we may say that two are the fundamental accomplishments of sixteenth-century literary criticism: using Aristotle's *Poetics* to shift the focus on purgation as the utile of tragedy, and ushering in a new understanding of the word purgation as medical temperament. Thus Plato's repudiation of tragedy sanctioned in the *Republic* is effectively challenged through the extraordinary coupling of Aristotle with the teachings of early modern medicine. The goal of this paper is to show how the medical paradigm coopted by the Aristotelians effectively serves to make the case for a new understanding of the ethical function of tragedy. My discussion will focus on what I take to be one of the most cogent theoretical discussions of tragedy in late Renaissance theory of drama: namely Battista Guarini's theory of tragicomedy as it is illustrated in his two *Verati* (1588, 1593) as well as in his *Compendio della poesia tragicomica* (1601).

**Presenter:** Robert Henke, *Washington University*

**Paper Title:** Poverty, Vagabondage, and Urban Crime in Italian Early Modern Theater

**Abstract:** This paper explores the social resonance of the *commedia dell'arte*, locating various characters of the Italian early modern professional theater in relation to social and economic pressures of the sixteenth century. The Bergamask *zanni* (a servant character oppositionally defined against his Venetian master Pantalone) is examined in the light of the large-scale migration from Northern Italy to Venice that was generated by war and agricultural crisis.

This unequal if unstable relationship between hunger and power, a significant social thickening of the encounter from Roman New Comedy, formed the nucleus of this great theater. The soldier character, or *Capitano*, is set against the phenomenon of unemployed soldiers and ranging the rural and urban landscapes, and the *Dottore* (pedant) is considered against itinerant mountebanks. Flamminio Scala's 1611 scenario collection, a kind of encyclopedia for the *commedia dell'arte*, is scrutinized for its evocations of beggars, vagabonds, and urban criminals.

Date: Saturday, March 25, 2006

Time: 2:00–3:30

Room: Suite II

**Panel Title:** Interpreting Ben Jonson

**Chair:** Bridget Gellert Lyons, *Rutgers University, New Brunswick*

**Presenter:** Mathew R. Martin, *Brock University*

**Paper Title:** Ben Jonson and the Work of Mourning

**Abstract:** Focusing on Ben Jonson's poem on the death of his first son, my paper will argue that mourning marks the limit of Jonson's neoclassical poetics. In this poem on a young boy who died of the plague, Jonson cannot invoke the mourning tropes found elsewhere in his poetry, which provide consolation by placing death within the cycles of nature and by monumentalizing in verse the deeds of the one who has died. Rather, Jonson must seek a metaphysical consolation that forces him to reevaluate his neoclassical poetics: from a heavenly perspective, nature is characterized by disease and decay; poetry is buried along with Jonson's son. The renunciation of poetry does not last, yet the poet does not return to poetry unchanged. The poem concludes with the avowal of love perpetually preparing to mourn, preparing for seemingly inexplicable and unnatural loss. Its last line expresses the poet's profound distrust of nature.

**Presenter:** Robert N. Watson, *University of California, Los Angeles*

**Paper Title:** Saving Commas, Saving Jonson

**Abstract:** Modern editors have, ironically, made Jonson's comedies seem old-fashioned by modernizing his punctuation, which in its original form helped actors convey precisely the process of a human subjectivity spontaneously and realistically developing from moment to moment that Jonson is commonly accused of lacking. A quick look back at the history of commas, a dozen instances of their function in Jonson's original *Volpone*, and their costly absence in recent editions, will offer not only some funny and illuminating new readings, but also the basis for a fresh understanding of Jonson's psychology and some revised principles for editing Renaissance drama.

**Presenter:** Jeffrey Knapp, *University of California, Berkeley*

**Paper Title:** Staging the Author in the War of the Theaters

**Abstract:** Recent scholarship has strongly criticized Ben Jonson for supposedly introducing the notion of single authorship to the Renaissance English stage. My talk will argue instead that Jonson, along with his fellow Elizabethan dramatists, inherited this model of authorship, which was essentially literary. By focusing on the various representations of Jonson in the late Elizabethan plays that constitute the so-called War of the Theaters, I will show how Jonson and other contemporary commercial playwrights attempted to theatricalize the model of authorship they inherited.

**Date:** Saturday, March 25, 2006

**Time:** 2:00–3:30

**Room:** Hilton I

**Panel Title:** Early Modern Writers: New Light from the Archives

**Sponsor:** Southeastern Renaissance Conference

**Organizer:** John Wall, *North Carolina State University*

**Chair:** Anne E. B. Coldiron, *Louisiana State University*

**Presenter:** Steven W. May, *Emory University*

**Paper Title:** How Raleigh Became a Royal Favorite

**Abstract:** Sir Walter Raleigh could not have attracted Queen Elizabeth's notice initially by spreading his cloak over a puddle in her path, as Thomas Fuller alleged. His emergence as a royal favorite was more likely a process. It culminated after his return from Ireland to London late in 1581, for early in the following year Elizabeth cancelled his return to his post in Ireland so that he could remain with her at court. But his ascent to favor no doubt began a year earlier when he testified before the Privy Council regarding documents captured after the fall of the fort at Smerwick. This journey, unknown to Raleigh's previous biographers, emerges clearly from a contemporary document that can be precisely dated and that gives us our clearest indication of how Raleigh gained the Queen's attention.

**Presenter:** John Wall, *North Carolina State University*

**Paper Title:** King James's Role in the Initiation of John Donne's Priestly Career

**Abstract:** The outlines of King James's role in John Donne's ordination in 1615 to the Priesthood of the Church of England are generally well covered in the standard biographies. Research in the archives has turned up new material that suggests the events of 1615 were far more remarkable than has been previously recognized. Donne's entry in the Register of Ordinations for the Bishop of London appears hastily written, very unlike the formal entries characteristic of ordinations prior and subsequent to Donne's. The character of this entry reflects the fact that this ordination was in violation of the Canons of the Church of England that directed the passage of six months' time between ordination to the diaconate and ordination to the priesthood (both of Donne's ordinations took place on the same day). Also, Donne's honorary Doctor of Divinity degree was awarded at the direct intervention of the king and against the wishes of the Cambridge faculty, a point reflected in its record in the list of Cambridge degrees. This, and similar interventions on the part of the king in university affairs caused such a furor that the king ultimately wrote the Cambridge faculty apologizing for his actions.

**Presenter:** Susan Cerasano, *Colgate University*

**Paper Title:** Philip Henslowe's *Book of the Courtier*

**Abstract:** Readings of Henslowe's *Diary* have been shaped by our own overarching interests in the theatrical affairs of Shakespeare's time, despite the fact that this memorandum book served many other purposes as a repository of personal finance records, legal transactions, domestic notes, and even medical recipes. New archival material, read in tandem with a careful examination of Henslowe's *Diary* as a manuscript that evolved over more than a decade, reveals much about the connections of the Henslowe family with courtly and aristocratic circles. In turn, such new information urges theater historians to rewrite Henslowe's biography, complicating our assessment of this unique individual (and the other playhouse owners of his time) as merely "theater entrepreneurs."

**Date:** Saturday, March 25, 2006

**Time:** 2:00–3:30

**Room:** Hilton II

**Panel Title:** Labor and Early Modern English Literature I

**Organizer and Chair:** Scott Oldenburg, *State University of New York, Buffalo*

**Presenter:** Alan Drosdick, *University of California, Berkeley*

**Paper Title:** Fictions of Apprentice Faith

**Abstract:** While Francis Beaumont's *The Knight of the Burning Pestle* enacts a class conflict between gentlemen of leisure sitting in a private theater audience and crass citizens who clamor onstage to interrupt the intended performance of *The London Merchant*, the lynchpin of that conflict, Rafe, grocer-errand and apprentice to the citizen, can easily go overlooked. Rafe, not his master, plays the lead in the swashbuckling romance antithetical to the taste of an elite audience. His guild-approved contractual agreement stipulates he must obey his master, but it also promises him some hope of social and financial advancement; as a grocer's apprentice, Rafe believes that he will one day be a grocer himself. This paper shall examine how plays such as *Burning Pestle* and Thomas Heywood's *The Four Prentices of London* simultaneously propagate and critique the continually disintegrating fiction of apprentices' potential for advancement within the guild system.

**Presenter:** Rachel Greenberg, *State University of New York, Buffalo*

**Paper Title:** Blood, Sweat, and Toil: The Working Women of *Bartholmew Fair*

**Abstract:** The carnivalesque has long been a focal point of scholarship on Ben Jonson's *Bartholmew Fair*. Feminist critics in particular have focused on how Bakhtin's notion of the "grotesque" body tends to limit women's activities and to promote "women's bodily self control" (Paster, 24). These critics try to demystify the notion of carnival's "popular spirit" and to highlight how narrowly women are represented in carnivalesque terms. But these critics fail to consider the role of labor in the marketplace, specifically female labor, which plays a vital role in the fair, but which remains masked by its carnivalesque images of freedom and chaos. In this paper I will explore how female labor is masked or redefined in *Bartholmew Fair*: my argument is that the play does not simply comment on the mere presence of women in the fair or characterize women's "nature," but rather responds to their active role in the marketplace.

**Presenter:** David J. Morrow, *University of California, San Diego*

**Paper Title:** The Ideology of Travel and the Imperial Middle: Baptist Goodall, Samuel Purchas, Edmund Spenser

**Abstract:** This paper develops a concept called the ideology of travel as a means of investigating ways in which men from the heterogeneous middle of early modern English society wrote within overlapping discourses of labor and travel to promote and interpret overseas adventuring and, at the same time, to authorize new forms of social relations and labor, including the intellectual work of the professional author. I focus here on three authors who in different ways exploit the discursive resources inhering in the pun on *travell*: Baptist Goodall, Samuel Purchas, and Edmund Spenser. The ideology of travel provides evidence that early modern subjects could simultaneously "think" forms of engagement with the world — laboring and adventuring — that later eras would separate. The ideology of travel is a discourse through which the English middle class was able to assert a form of exceptionality over those who depended upon more traditionally aristocratic discourses and skills.

**Date:** Saturday, March 25, 2006

**Time:** 2:00–3:30

**Room:** Hilton III

**Panel Title:** Rhetorics of Utility: Science, Medicine, and Power in Imperial Spain

**Organizer:** John Slater, *University of Colorado, Boulder*

**Chair:** William Eamon, *New Mexico State University*

**Presenter:** John Slater, *University of Colorado, Boulder*

**Paper Title:** Experiencing Nature in the Spanish Golden Age: Research, Rhetoric, and Methodology

**Abstract:** During the late sixteenth and early seventeenth centuries in Spain there arose a curious disjuncture between the investigation in and representation of the sciences. Medicine provides an exemplary case: on the one hand, medical research experienced a tremendous decline; on the other, the figurative uses of medicine language, especially in extra-scientific settings, grew considerably. Thus, while experimental praxis — in anatomy, botany, pathology, epidemiology, and so on — went into marked eclipse, the rhetoric of medical investigation gained a new cultural currency. The tension between rhetoric and research represents an aspect of early modern Spain that has yet to be fully explained and runs counter to many studies of the relationship among the arts and sciences elsewhere in Europe. This talk will examine the unique case of Spanish science to show that the well-documented collapse of scientific investigation and censorship of scientific publications does not denote an open rejection of new methodologies for the perception and documentation of natural phenomena. In fact, accompanying the profusion of scientific rhetoric in literature, theology, and philosophy, there is an implicit affirmation of new inductive methodologies. This notion is crucial for an understanding of the representation of the natural world in the intellectual production of the Golden Age.

**Presenter:** Daniela Bleichmar, *University of Southern California*

**Paper Title:** The Trajectories of Natural Knowledge in the Spanish Empire (ca. 1550–1650)

**Abstract:** This paper discusses the production and circulation of knowledge of European and non-European natural history and *materia medica* in Spain and the New World in the late sixteenth and early seventeenth centuries. The paper is centered on the analysis of a book-length (700 pp.) manuscript that was produced around 1620 by a Spanish physician who had lived in the New World for twenty-five years; the goal of this study, which was never published, was to instruct New World pharmacists on the preparation and uses of herbal remedies. The products discussed include European, New World, and Asian *materia medica*. By introducing an extremely rich manuscript that remains unpublished and almost completely unstudied to this date, this paper will suggest that we approach the diffusion of natural historical knowledge of the Americas not as a question of the centripetal transportation of information from colonial peripheries to Europe, but as a question of the different trajectories, meanings, and implications of natural knowledge as it was produced and circulated in and among multiple locations in a global colonial context.

**Presenter:** Alison Sandman, *James Madison University*

**Paper Title:** Latitude, Longitude, and Ideas about the Utility of Science

**Abstract:** Navigation is often used as the paradigmatic example of the utility of science. Since the location of a ship could not be reliably determined by dead reckoning, and since any mistake could cause shipwrecks, the need seemed clear. Latitude was primarily an institutional problem (though not an easy one given the consistent objections from the navigators), but longitude was a genuine research problem, attracting the attention of most of the active cosmographers in the late sixteenth century. Royal support for this endeavor not only helped to strengthen the identity of the Casa de la Contratación as a scientific

institution, but also to provide jobs for interested cosmographers, creating the same sort of conjunction of state interest, scientific society, and appeal to utility seen in accounts of the scientific revolution. In this paper I examine the various groups expressing an interest in longitude in sixteenth-century Spain, showing how they used the rhetoric of utility to forge a new partnership between cosmographers and the state, one that endured despite the dubious utility of their actual projects.

**Date:** Saturday, March 25, 2006

**Time:** 2:00–3:30

**Room:** Hilton IV

**Panel Title:** Identity/Politics II: Queer Temporalities

**Organizer:** Marc David Schachter, *Duke University*

**Chair:** Kathryn Schwarz, *Vanderbilt University*

**Presenter:** Marc David Schachter, *Duke University*

**Paper Title:** *Hetairstriai* and the Time of the Androgyne

**Abstract:** The character Aristophanes notes in his account of the origin of love in Plato's *Symposium* that the name *Androgyne* remains as a reproach while the thing itself is extinct. The Androgyne's fecund afterlife has nonetheless largely occluded the two other primordial beings in the myth: male-male and female-female. In this paper I juxtapose a couple of the ubiquitous early modern and modern appropriations of the Aristophanic Androgyne to serve or critique reproductive and domestic teleologies with attempts to resolve a minor but persistent philological enigma. According to Aristophanes, the descendents of the female-female being are *hetairstriai*, a word whose sense can be inferred but whose precise definition eludes us. I read early modern resolutions of this dilemma and recent debates over the meaning and significance of the term within the broader context of controversies about the uses and abuses of philology and the "literary" in doing the history of sexuality.

**Presenter:** Cary Howie, *Cornell University*

**Paper Title:** On the Verge

**Abstract:** This paper engages the narrative techniques and representational modes according to which pornography and hagiography articulate themselves through the bodies they expose. Aretino, in his erotic dialogues and lives of medieval saints, allows us to raise questions about the place of the Middle Ages in early modern stagings of bodily exposure. How might the Middle Ages' inevitable inbetweenness lend itself to the articulation of temporalities whose most salient quality is their taking place between bodies and between times? Saints help us think the *ana-* in anachronism less as a reaction-formation to more dominant historicisms than, perhaps, as more original and originary than these. Being on the verge is thus to be in a time between or against times, enfolded within them as their medieval supplement or like, to borrow an image from Aretino's *Dialogues*, a glass dildo in a nun's pussy, literally around the verge as well as on it.

**Presenter:** Carla Freccero, *University of California, Santa Cruz*

**Paper Title:** Queer Temporalities; or: Queer/Early/Modern

**Abstract:** Taking their cue in part from Foucault's *History of Sexuality*, scholars have attended to the need to "queer" temporality and the relations among past, present, and future (Fradenburg and Freccero, Goldberg, Edelman, Menon, to name a few). What does it mean to queer time and temporality and how might this contribute to rethinking periodicities such as "The Renaissance" and the "early modern"? Models of progressivist history and models that continue to produce Renaissance exceptionalism not only work to erect a reproductive

(and thus teleological) model of temporality, but also insufficiently attend to some of the alternative ways temporality can be seen to work, especially in the domain of the literary. In conversation with the work of others who have articulated critical alternatives to progressivist history, I contend that queer historiography would be better served by imagining alternative, fantasmatic temporal models for history than the ones we have tended to deploy.

**Date:** Saturday, March 25, 2006

**Time:** 2:00–3:30

**Room:** Hilton V

**Panel Title:** Science and Material Culture

**Organizer:** Eileen A. Reeves, *Princeton University*

**Chair:** Pamela H. Smith, *Pomona College*

**Respondent:** Pamela H. Smith, *Pomona College*

**Presenter:** Lucia Dacome, *University of California, Los Angeles*

**Paper Title:** The Social Life of Wax: Dissection and Generation in Eighteenth-Century Italy

**Abstract:** In the early modern period anatomists, such as Lorenzo Bellini (1643–1704), regarded their discipline as capable of teaching how to create as well as to cure bodies. This paper will investigate how eighteenth-century anatomical modeling gave expression to the view that anatomy unveiled the principles of physical creation. In mid-eighteenth-century Italy, collections of anatomical waxworks became the occasion for a new “public” display of the inner body. Regarded as potential replacements of the natural body, anatomical waxworks set the stage for a complex encounter between the gaze of the viewer and the authority of the modeler, between shifting patterns of conceptualization of the human body and codified forms of visual representation. This paper will explore the social life of eighteenth-century anatomical waxworks by focusing on the sociocultural arenas that associated the material domain of wax with that of generation.

**Presenter:** Janice L. Neri, *University of California, Irvine*

**Paper Title:** “To complete and decorate the engraving”: Maria Sibylla Merian’s Illustrations of Plants and Insects

**Abstract:** The German artist and naturalist Maria Sibylla Merian (1647–1717) is celebrated for her innovative illustrations of insects and plants and for her adventurous life. In 1699 Merian embarked on a journey to the Dutch colony of Surinam in order to observe, collect, and record the life cycles of South American insects, and in 1705 published the renowned illustrated book *Metamorphosis Insectorum Surinamensium*. I propose to examine her illustrations in the context of Merian’s earlier publications on insects and embroidery design, and her involvement in the trade and exchange of natural history specimens within the community of collectors in Amsterdam during the 1690s. I will argue that the specific visual requirements of craft and artisanal practices played an essential role in the formation of Merian’s approach to creating images of the natural world, and that these practices intersected with those related to the preparation and display of exotic specimens.

**Presenter:** Simon Werrett, *University of Washington*

**Paper Title:** “Fierie Exhalations”: Natural Philosophy and Pyrotechnics in the Late Renaissance

**Abstract:** Allegorical fireworks displays provided the Renaissance courts of Europe with a powerful technique for the celebration and manifestation of princely power. The material practices and productions behind fireworks have received much less attention from historians than the immaterial political and allegorical meanings of displays. This paper focuses on the

material culture of Renaissance pyrotechnics and situates it within a broader culture of natural and artificial wonders and machinery which flourished at the European court in the sixteenth and seventeenth centuries. Pyrotechnic devices were also valued in more scholarly pursuits such as natural magic and experimental philosophy, where fireworks offered lessons for new natural philosophies interested in learning from the arts. Such lessons are explored here via the career of a popular pyrotechnic device, the “flying dragon” or “comet,” which traveled through a variety of sites in Renaissance Europe’s political and scholarly terrain.

**Date:** Saturday, March 25, 2006

**Time:** 2:00–3:30

**Room:** Hilton VI

**Panel Title:** Three *Winter’s Tales*

**Organizer and Chair:** Mary Thomas Crane, *Boston College*

**Respondent:** Dennis A. Britton, *University of Wisconsin, Madison*

**Presenter:** Shankar Raman, *Massachusetts Institute of Technology*

**Paper Title:** Counting and Recounting in *The Winter’s Tale*

**Abstract:** This essay seeks to reconstruct the economy of Shakespeare’s romance by tracing the ways in which the play interweaves monetary, aesthetic, and spiritual redemptions. I take my cue from Stanley Cavell’s insightful query as to whether it is chance that the concept of telling is used both to cover the progress of relating a story and to cover the progress of counting or numbering, as if counting numbers were our original for all further narration. I seek to place the play’s recounting of tales in relation to a developing discourse of arithmetic and numbers, which gains currency in the wake of mercantile expansion and innovations in accounting and finance. From the beginning, for example, economization in the play takes the form of multiplication (of words, numbers, and lives) — “like a cipher / Yet standing in a rich place,” Polixenes “multipl[ies] with one ‘We thank you’ many thousands more” (1.2.6–8) — unwittingly setting into motion the play’s arithmetic of loss and recovery. I wish to suggest that the recovery may be seen not only as redeeming through art and life the losses of the past, but also as structuring redemption itself along mercantile lines of investment and (delayed) profits.

**Presenter:** Sara Choi, *Boston College*

**Paper Title:** “Grace to Boot”: The Methodology of Grace in *The Winter’s Tale*

**Abstract:** The term *grace* is a semantically rich term in early modern thought and culture, invoking both classical and Christian notions of reciprocity and undeserved favor. On a fundamental level, the English Reformation itself is a reconsideration of the word *grace*, a concept which this paper proposes is communicated through one of the least likely mediums for grace in early modern England: the popular stage. Recent critical attention has been paid to the ways in which the early modern stage could enforce the Pauline injunction to become “all things to all men,” despite being denounced by contemporaries as a disgraceful place and a “temple of Satan.” This paper examines the possibility of the stage as a spiritual platform by exploring the polysemous nature of grace in Shakespeare’s tragicomedy *The Winter’s Tale*, a work which literally teems with figures of grace and, moreover, enacts grace through the reworkings of its textual sources.

**Presenter:** Melissa Walter, *University of Oregon*

**Paper Title:** Seeing Private Space in *Cymbeline* and *The Winter’s Tale*

**Abstract:** As listeners to narrated events and as witnesses in *The Winter’s Tale* and *Cymbeline*, audience members are invited to examine their own ethical implication in the drama.

*Cymbeline* draws on Boccaccio's tragicomic novella of the dupe who outwits the deceiver to create a highly charged scene of privacy invaded in Innogen's bedchamber, but in *The Winter's Tale* the private space in Paulina's control is never invaded and becomes a site of recognition through Paulina's statue of Hermione. Are these two plays in dialogue about making art from the female body and about the representation of private female space on the public stage? How might the novella form, explicitly in *Cymbeline* and implicitly in *The Winter's Tale*, contribute to this dialogue? And, what do narration and performance in these two plays tell us about the ethical possibilities of narrative versus drama?

**Saturday, March 25, 2006**  
**3:45–5:15 PM**

**Date:** Saturday, March 25, 2006

**Time:** 3:45–5:15

**Room:** Corintia

**Panel Title:** Medici Margins: Art, Patronage, and Court Life in Late Renaissance Florence

**Organizer:** Sally J. Cornelison, *University of Kansas, Lawrence*

**Chair and Respondent:** Caroline P. Murphy, *University of California, Riverside*

**Presenter:** Touba Ghadessi, *Northwestern University*

**Paper Title:** Monsters, *Morgante*, and Medici Court Art

**Abstract:** In 1893 a historian first made the connection between an entry in a 1553 Medici inventory and a double-sided portrait of a dwarf in the Uffizi. Bronzino's *Morgante* points to the dichotomous position of monstrous individuals at the Florentine ducal court. These individuals benefited from the court's educational, intellectual, and social advantages, but they were required to retain their marginal and wondrous qualities by participating in grotesque entertainments. Dwarves introduced the notion of difference into Medicean vocabulary and daily life. But the flawed human space they embodied also allowed courts to reassert their rigid standards of normality. Taken as a paradigm, Bronzino's *Morgante* demonstrates how monstrousness and physical deformity were categorized and interpreted at the Medici court. While underscoring these qualities, this portrait and others like it simultaneously expanded the limits of what constituted the "familiar" in Medicean Florence.

**Presenter:** Sally J. Cornelison, *University of Kansas, Lawrence*

**Paper Title:** Exhuming the Sacred and Ancestral Past: Cardinal Alessandro de' Medici and the Florentine Cult of Relics

**Abstract:** In 1584 the Florentine Archbishop Cardinal Alessandro de' Medici inspected the remains of Florence's episcopal patron, St. Zenobius, in the saint's chapel at S. Maria del Fiore — a chapel that Lorenzo the Magnificent had planned to decorate with rich mosaics. Five years later Cardinal Alessandro orchestrated the translation of St. Antoninus — whose canonization process was initiated and advanced by Medici popes Leo X and Clement VII — to a sumptuous new chapel at San Marco. Furthermore, in a letter of 1591 he described to Grand Duke Ferdinando I the location of a reliquary at S. Maria degli Angeli that Cosimo and Lorenzo de' Medici had commissioned from Lorenzo Ghiberti in ca. 1427. The incidents that document Alessandro de' Medici's interest in the Florentine cult of relics show that he capitalized on traditional Medicean associations with these sacred objects in order to appropriate their saintly power and protection for himself and his family.

**Presenter:** Jacqueline Marie Musacchio, *Vassar College*

**Paper Title:** Antonio de' Medici and Illegitimacy at the Florentine Grand Ducal Court

**Abstract:** Venetian noblewoman Bianca Cappello married Florentine Grand Duke Francesco de' Medici in 1578, two years after the birth of their son Antonio and two months after the death of Francesco's first wife. This marriage concluded their long, public affair and made Bianca a scorned but formidable grand duchess. However, following the sudden deaths of the ducal couple in 1587, Antonio's future was determined by Francesco's brother Ferdinando, the new grand duke. Ferdinando solidified his position and that of his heirs by dismissing Antonio's claims to the throne and encouraging rumors about the boy's birth. Yet Antonio remained at court throughout his life, consolidating his limited power by ornamenting his home, the Casino at San Marco, to emphasize his Medici heritage. Antonio used the Casino and its contents, from porcelain to ostrich-egg goblets to portraits of European royalty, to assert his identity under what must have been trying circumstances.

**Date:** Saturday, March 25, 2006

**Time:** 3:45–5:15

**Room:** Aragon

**Panel Title:** Writing About Art and Architecture: Authorship, Circulation, and Publication

**Co-organizers:** Francesca Fiorani, *University of Virginia* and Claire J. Farago, *University of Colorado, Boulder*

**Chair:** Michael W. Cole, *University of Pennsylvania*

**Presenter:** Alina A. Payne, *Harvard University*

**Paper Title:** Renaissance Architecture, Visual Indexing, and Textual Practices

**Abstract:** Like the other figural arts and the sciences, architecture also developed a literary site of great consequence in the Renaissance. However, perhaps more than any other example of an illustrated book, the architecture treatise blended words, image, and printed text into complex relationships with each other and the real and imaginary buildings it purported to reflect upon. This paper will focus on one architectural component — the facade — in Italian Renaissance treatises and examine visual and textual narratives associated with it, the gaps and discontinuities between them and the dialogues with the reader-viewer they invited.

**Presenter:** Ben Thomas, *University of Kent, Canterbury*

**Paper Title:** Framing Giambologna's *Rape of a Sabine*

**Abstract:** When Giambologna's marble group of the *Rape of a Sabine* was revealed in 1583 the statue provoked what could be described as the culminating moment in the Renaissance tradition of poetic response to sculpture. Numerous poems in its praise were written that differed greatly in content and form as if in response to the statue's multiple *vedute* and narrative obscurity. The collection and publication of some of these poems by Michelangelo Sermartelli was an attempt to provide a unifying frame to this radical diversity of response, a process that was reprised in terms of theory in Raffaele Borghini's dialogue *Il Riposo* (1584). In addition there was a series of visual responses that included Andrea Andreani's woodcuts. This paper will analyze these different textual and visual responses to Giambologna's statue and through them the framing operations that sought to contain the work's more disturbing implications.

**Presenter:** Claire J. Farago, *University of Colorado, Boulder*

**Paper Title:** Who Abridged Leonardo da Vinci's Treatise on Painting?

**Abstract:** Most of the scholarly attention to Leonardo's abridged treatise on painting (ed. princ. Paris, 1651) has focused on the steps leading to publication. Much less studied are the circumstances in which the manuscript was initially abridged at least eighty years earlier. This paper proposes that the abridgement took place in Florence in the 1560s during the

rule of Cosimo de' Medici and that the evidence that survives is enough to show the cultural context in which the manuscript was initially abridged and further prepared for publication by three *letterati* associated with the Accademia fiorentina and the Accademia del disegno working with the polymath Ignazio Danti.

**Presenter:** Francesca Fiorani, *University of Virginia*

**Paper Title:** Leonardo's Shadows and Their Omission in Renaissance Theory

**Abstract:** The depiction of shadows has been regarded as foundational to the art of Western painting, indeed inextricably connected to its beginning. But the fundamental role of shadows in the modeling of form to achieve the illusion of relief is not discussed in Renaissance art literature. Leonardo da Vinci's extensive study on the theory of shadows was circulating, at least in part, in the late Cinquecento but did not inspire any theoretical discussion on the topic in the art literature of the period. The theory of shadows even disappeared from Leonardo's *Trattato della Pittura*, the collection of artistic precepts compiled by Francesco Melzi which was drastically abridged in the late Cinquecento. This paper attempts an explanation of the paradox whereby Renaissance art criticism, largely devoted to the explanation and praise of the illusion of relief in painting, omitted the discussion of the theory of shadows.

**Date:** Saturday, March 25, 2006

**Time:** 3:45-5:15

**Room:** Barcelona I

**Panel Title:** Teaching Virtue in the Renaissance

**Organizer:** David A. Lines, *University of Miami*

**Chair:** Emily O'Brien, *Harvard University*

**Presenter:** David A. Lines, *University of Miami*

**Paper Title:** Teaching Virtue Through Emblems: Bologna and Agostino Galesio (d. 1621)

**Abstract:** This paper will discuss the *Compendium philosophiae moralis* by Agostino Galesio, a professor of philosophy at the University of Bologna. The work is notable, not only for its philosophical discussion, but also for its use of emblems, which are interspersed in the commentary on Aristotle's *Nicomachean Ethics*. An examination of the nature and function of the illustrations in the context of communicating virtue suggests that emblems should be studied, not only for their artistic qualities, but also in view of the moral values that they were meant to impart.

**Presenter:** Stephen S. Deng, *University of California, Santa Barbara*

**Paper Title:** Ben Jonson's *The Staple of News* and the Ethics of Mercantilism

**Abstract:** I argue that *The Staple of News* presents a site of education for ethical consumption by English consumers and producers. The play should be read in relation to emerging mercantilist thought, especially that of Thomas Mun, who appropriates Aristotelian ethics on "liberality," the golden mean between the extremes of "prodigality" and "stinginess," to prescribe economic restraint essential for England's success within an international economy. For Mun, both prodigality, the superfluous expense on foreign luxury items, and hoarding, the profitless accumulation of currency held from circulation, are potentially disastrous for the English economy. The implicit international context of Jonson's play, which emerged from late morality plays instructing the right use of money, suggests similar concerns with international finance. Both Jonson and Mun prescribe a policy of moderation in monetary

flows while emphasizing the fact that personal choices about how one uses wealth are inextricably linked to the national balance of trade.

**Date:** Saturday, March 25, 2006

**Time:** 3:45–5:15

**Room:** Barcelona II

**Sponsor:** Association for Textual Scholarship in Art History (ATSAH)

**Panel Title:** Mythology: Text and Image

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

**Chair:** TBA

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

**Paper Title:** Giorgio Vasari's Mythological Imagery

**Abstract:** Vasari's mythological images represent a Neoplatonic iconography derived from the assimilation of ancient and recent scientific developments (Manilius, Ptolemy, and Copernicus) and reprinted editions of books on astrology (Hyginus, *Astronomy* [1517]). Vasari's awareness of these sources depended on humanists and friends (Aretino, Borghini, Caro, and Giovio). In a Neoplatonic vision Vasari creates a unified depiction of the universe in his homes (Arezzo and Florence), public and private commission (Palazzo Vecchio), where the narrative stories about ancient gods and goddess manifests the mediation of the pagan mythology with Christian personification of virtues. Vasari's artistic theory on drawing and nature are fused with his history painting or mythological stories. Vasari envisioned how his art can reconstruct the past and foresee the future.

**Presenter:** Jeffrey M. Fontana, *Austin College*

**Paper Title:** Artistic Reception of Federico Barocci's *The Flight of Aeneas from Troy*

**Abstract:** To date, scholarship on Federico Barocci has touched little upon the artistic reception of his paintings. This paper begins this work by focusing on the artistic reception of Barocci's only extant mythological composition, *The Flight of Aeneas from Troy* (first version 1589, second version 1598). The motif of Aeneas carrying Anchises emphasizes poignant emotion and dramatic movement, and compelled the admiration of Peter Paul Rubens, Carle van Loo, and Pompeo Batoni, for example. It was also adapted to sculpture by Antonio Carra and Pierre Lepautre. Gian Lorenzo Bernini executed his *Aeneas and Anchises* in the most direct competition with Barocci's painting, and its recourse to the *gravitas* of ancient precedent and to Raphael tellingly contrasts Barocci's chosen emphasis.

**Presenter:** Lilian Zirpolo, *Rutgers University*

**Paper Title:** Marcello Sacchetti and the Neo-Venetian Style in Rome

**Abstract:** Marcello Sacchetti, Depository General and Secret Treasurer of the Apostolic Chamber and Pope Urban VIII's personal friend and confidant, was responsible for launching the careers of Pietro da Cortona, Simon Vouet, and Nicolas Poussin, and of encouraging their experimentation with the Venetian mode of painting, which resulted in the development and popularization of the Neo-Venetian Style in Rome. To introduce these masters to other prospective patrons, Sacchetti commissioned from them uncommon mythical and allegorical themes based on the writings of the ancients and of Renaissance authors not normally consulted by patrons and painters of the era. Considering Cortona's *Sacrifice of Polyxena*, Vouet's *Allegory of the Human Soul*, and Poussin's *Triumph of Flora*, this paper will examine how Marcello Sacchetti utilized the art of these masters to fashion for himself the image of erudite patron and, more importantly, his role in setting one of the

trends of Baroque art and therefore influencing the course of painting in seventeenth-century Italy and the North.

**Date:** Saturday, March 25, 2006

**Time:** 3:45–5:15

**Room:** Parc I

**Panel Title:** Looking at the Overlooked in Quattrocento Architecture and Architectural Treatises IV: Filarete

**Organizer:** Berthold Hub, *University of Vienna*

**Chair:** Angeliki Pollali, *The American College of Greece*

**Presenter:** Sevil Enginsoy Ekinci, *Middle East Technical University, Ankara*

**Paper Title:** Writing/Talking/Eating/Building: The Pleasure of Table in Filarete's Treatise on Architecture

**Abstract:** This paper seeks to map out the table, and more specifically, the early modern courtly table, as a site where Filarete's treatise on architecture, dated the early 1460s, is embedded through its production as a courtly table talk and its intended consumption at the courtly tables of its dedicatees, namely Francesco Sforza and Piero di Cosimo de' Medici. It explores how Filarete's talk narrates basically the construction of an ideal city but articulates this narrative with others that highlight the intersection of eating and building as a manifestation of Filarete's definition that eating and building are the body's analogous needs. Accordingly, it unfolds how the production and consumption of the treatise encompass the issue of the pleasures of table which denotes not simply the satisfaction of the body's need for eating but the refinement of this need through the refinement of a taste for building in a gustatory sense.

**Presenter:** Berthold Hub, *University of Vienna*

**Paper Title:** Egypt and India, not Rome: *Prisca architectura* in Filarete's Treatise on Architecture

**Abstract:** At the excavations for the foundations of Plusiapolis, the port of Sforzinda, a treasure is found, therein a Golden Book written by an ancient king describing the architecture of his city and a port built by his architect Onitoan Nolivera (Antonio Averlino). In this way Filarete legitimizes his own ideas and designs as rebirth of an ancient ideal. But what Filarete actually understands by "antiquity" is not the architecture of classical antiquity only. The illustrations of Sforzinda bear striking similarities to Far Eastern architecture and architectural treatises. The text, on the other hand, repeatedly refers to Egypt as the origin of all architecture and as the model to be followed. We are reminded of the philosophers' search for most time-honored witnesses to their concept of a *prisca theologia*, as in Filarete's friend Francesco Filelfo who appears in the architect's treatise as translator of the Golden Book and as interpreter of Egyptian hieroglyphs.

**Presenter:** Hubertus Günther, *University of Zurich*

**Paper Title:** Utopian Elements in Filarete's Architectural Treatise

**Paper Abstract:** It is well known that Filarete — though proclaiming a new style of building *all'antica* and exaggerating enormously the dimensions in his description of the ideal towns Sforzinda and Plusiapolis, where most elements become even fantastic or purely allegorical — generally reflects the urban and social conditions of his time. This paper concentrates on the less-regarded aspects of the treatise which conceive social reforms surpassing the conditions of the fifteenth century so far that they could hardly be realized at their time. I shall point out parallels in the writings of Alberti (*Momus* and *De re aedificatoria*) and

especially in the *Utopia* of Thomas More, and finally consider their place in the main stream of the intellectual revolution of the Renaissance.

**Date:** Saturday, March 25, 2006

**Time:** 3:45–5:15

**Room:** Parc II

**Panel Title:** Images of the Body Politic III: The Case of Early Modern England

**Sponsor:** Society for Emblem Studies

**Organizer and Chair:** Giuseppe Cascione, *Università degli Studi di Bari*

**Co-organizers:** Donato Mansueto, *Università degli Studi di Bari* and Gabriel Guarino, *University of Haifa*

**Presenter:** Elisabetta Tarantino, *University of Warwick*

**Paper Title:** The Pelican Emblem as Symbol of Political Mercy in *The Rare Triumphs of Love and Fortune*

**Abstract:** In *The Rare Triumphs of Love and Fortune* (1589), the denouement requires the main female character, a princess, to pierce her breast and provide blood with which to restore to health two other characters. This act of mercy towards a former enemy signals the restoration of peace and harmony within the commonwealth. This would seem a rather sophisticated coupling of the pelican emblem (in both its political and religious aspects) with a play on the idea of the body politic and of the “physical” bodies of both the subject and princess characters. The implicit reference to the pelican in this episode of *Love and Fortune* also needs to be set against the explicit use made of this emblem in the 1588 Inns of Court play *The Misfortunes of Arthur*, where its purpose is the opposite one of a warning against showing too much mercy.

**Presenter:** Tony Perrello, *California State University, Stanislaus*

**Paper Title:** England’s Female Body Politic

**Abstract:** Although the medieval and early modern system of primogeniture was exclusively “man’s estate,” there was a rich tradition of imagining Europe in terms of feminine bodily symbols. In his second tetralogy of history plays, Shakespeare employs images of the tongue and womb to construct a distinctly female body politic. I will examine not only Shakespeare’s view of history, but also two Renaissance cartographic representations of “Europa” in which Europe is a warrior female (in a Dutch engraving from 1598, Europe is an Amazonian Queen Elizabeth; England is an upraised sword arm). Conversely, Elizabeth continually referred to herself in terms of masculine corporal images. By examining various texts, I will explore the ways in which Renaissance thinkers imagined “Empire” as female in a patriarchal age.

**Presenter:** Joshua Samuel Reid, *University of Kentucky*

**Paper Title:** The Kingly Image in Peter Paul Rubens’s *Apotheosis of James I*

**Abstract:** This paper explores the significance of Peter Paul Rubens’s *Apotheosis of James I* (ca. 1630–35) for the Stuart court under Charles I. Comparing the painting with Tudor and early Stuart portraits, I will show how radically new this kingly image was for England. Deploying Baroque visual rhetoric and the mode of apotheosis, Rubens creates a dramatic allegorical tableau that perfectly articulates the Stuart’s ideology of divine kingship. The word, in the works of James I, has finally found a suitable iconographic incarnation, making the *Apotheosis of James I* a perfect example of the visual transfiguration of the king’s political body: the king has become King.

**Date:** Saturday, March 25, 2006

**Time:** 3:45–5:15

**Room:** Parc III

**Panel Title:** Questions of Text

**Sponsor:** Pacific Northwest Renaissance Society

**Organizer:** Patrick Finn, *St. Mary's University College*

**Chair:** TBA

**Presenter:** Clifford Werier, *Mount Royal College*

**Paper Title:** Children's Shakespeare and the Rhetoric of Condescension

**Abstract:** The proposed paper examines the construction of the child/subject by contemporary editors and adaptors of Shakespeare for children, focusing on editions of *Romeo and Juliet*. I will begin by examining theories about the construction of childhood identity and the ability of children to consume and appreciate cultural materials and literatures. I will compare the assumptions made by Charles and Mary Lamb in their *Tales from Shakespeare* (1806) with similar assumptions made by modern adaptors like Lois Burdett, Bruce Colville, Leon Garfield, and others. I will also summarize a number of the current theoretical arguments around adaptors' constructions of the child as reader and consumer, as recently collected in Naomi Miller's anthology *Reimagining Shakespeare for Children and Young Adults*. I suspect that I will find that contemporary adaptors have much in common with their nineteenth-century predecessors: that both construct an idea of the "child" as an undeveloped subject incapable of appreciating raw Shakespeare.

**Presenter:** Kristin M. Smith, *Boston University*

**Paper Title:** To Kill a King: Revising *Hamlet* as *Macbeth*

**Abstract:** I suggest that Shakespeare uses *Macbeth* as a way to revise and reexamine the problems of regicide and treason that appear in the earlier *Hamlet*. Shakespeare's *Macbeth* is a revision (of sorts) that separates Hamlet's dual impulses — ambition and justice — by deconstructing him into Macbeth and Macduff; the former murders the legitimate king — being, like Hamlet, spurred to action by the demonic supernatural — while the latter takes a far more legitimate revenge on his regicidal king. This attempt at simplification reexamines the motives of Hamlet in an attempt to mark one side as treasonous and the other legitimate, only to find that neither position is at all simple.

**Presenter:** Sharmila Mukherjee, *University of Washington*

**Paper Title:** The "duke of dark corners": *Measure for Measure* and Early Modern Espionage

**Abstract:** Although recent criticism has drawn attention to the problem of sexual surveillance in *Measure for Measure*, an aspect of the play that has gone unnoticed is the Duke's role in gathering secret intelligence crucial for his statecraft. His actions include eavesdropping, visiting places of congregation such as busy streets, prisons, etc., and using religious garb and confession, which are a spy's method of extracting information. The Duke's role as a spy is not surprising when one keeps in mind that an influential early modern book on statecraft, King James's *Basilicon Doron*, envisages the monarch as such. In this paper I offer a New Historicist reading that argues that *Measure for Measure* is inscribed with the early modern state policy of espionage. It looks at the Duke's actions in the context of *Basilicon Doron*, the "Rainbow Portrait" of Elizabeth 1, Cesare Ripa's entry on spies in *Iconologia*, and historical recordings of real-life early modern spies and agent provocateurs.

**Date:** Saturday, March 25, 2006

**Time:** 3:45–5:15

**Room:** Raphael

**Panel Title:** The Evolving Nature of Italian Renaissance Comedy

**Organizer and Chair:** John Bernard, *University of Houston*

**Respondent:** Deanna M. Shemek, *University of California, Santa Cruz*

**Presenter:** Donald A. Beecher, *Carleton University*

**Paper Title:** Remembering Narrative Forms in Bibbiena's *Calandra*

**Abstract:** The *Calandra* was the work of a talented prelate-courtier who sought to create a lively court entertainment featuring a complex intrigue generated by the dramatic narrative. I will characterize the play in terms of its design rhythms as they pertain to memory and suspense. Arguably, playwrights are not aware of plotting as a cognitive phenomenon, but they are vitally aware of expectations pertaining to the capacity of audiences to orient themselves in the diversity of matter, as well as of the techniques involved in sustaining structural curiosity and suspense. The *Calandra* is a trendsetter in this regard, not only in extending the plotting vocabulary of the erudite theater, but also in appealing to the memory and plot resolution features of a compound intrigue. My concern is closure, but also how minds organize themselves experientially around the teleological. The answer, in part, lies in the provisional action that we experience as real.

**Presenter:** Laura Giannetti Ruggiero, *University of Miami*

**Paper Title:** Female-Female Desire in Italian Renaissance Comedy

**Abstract:** The play of female cross-dressing and mistaken identity in Renaissance comedy opens up a possibility of exploring instances of female-female desire in a cultural environment, like sixteenth-century Italy, dominated by an “almost active willingness to disbelieve.” Starting with the seminal comedy *Calandra* — where the transvestite Santilla complains that “ove non sono se non donne, come saremo ella e io, non vi sarà già il modo” — female-female attraction is progressively taken into account and becomes less invisible. This is evidenced in comedies from the anonymous *Veniexiana*, where there is no cross-dressing and female homoeroticism is acted out, to Alessandro Piccolomini's *Alessandro*, where the transvestite Lucretia boldly declares that she is not the first woman to love another woman. In this paper I will explore the theme of “donna con donna” desire in Renaissance comedy as a form of play that made possible a positive representation of it.

**Presenter:** Jon R. Snyder, *University of California, Santa Barbara*

**Paper Title:** G. B. Andreini and the New Comedy in Baroque Italy

**Abstract:** The comedies of G. B. Andreini (1576–1654) belong to what he called *la commedia nuova* or “new comedy.” Faced with condemnation of comedy by the Church, Andreini argued for a reformed post-Tridentine comic theater that would stress a constructive message rather than the salacious language and amoral sexuality of Italian *commedia erudite*. His own comedies, however, rarely adhere to such a didactic program. In this paper I analyze Andreini's *Amor nello specchio* (*Love in the Mirror*, 1622) in terms of its subversive sexual themes of lesbianism and hermaphroditism. I will try to show that his use of the Baroque theme of the double allows him to depict such subversive sexualities as belonging to those “others” who figure as doubles or shadowy phantasms of the protagonists. Such sexualities therefore belong to the aesthetic realm of representation and therefore, in the mind of the Baroque spectator, to the realm of pure illusion.

**Date:** Saturday, March 25, 2006

**Time:** 3:45–5:15

**Room:** Rubens

**Panel Title:** Social Capital and Civil Society in Italy and the Netherlands IX: Violence, Feud, and Peace-Making in Florence

**Sponsor:** The Society for Confraternity Studies

**Co-organizers:** Mark Jurdjevic, *University of Ottawa* and Nicholas Terpstra, *University of Toronto, Victoria College*

**Chair:** Julius Kirshner, *University of Chicago*

**Presenter:** Dana E. Katz, *Reed College*

**Paper Title:** Violence and Civil Society in Republican Florence

**Abstract:** This paper examines the role violence played in the construction of civic community and social identity in late fifteenth-century Florence. In particular, I explore the details surrounding the popular stoning of a Jew found guilty in 1493 of desecrating several of the city's Marian images, most notably the sculpture of the Madonna of the Rose at Orsanmichele. Although the committee of magistrates from the Florentine Otto di Balìa sentenced the Jew to death, a popular mob disrupted civil proceedings and collectively killed and dismembered the accused. The event remained permanent in civic memory when an inscription telling the story was added to the Madonna of the Rose. My analysis of the event and, more specifically, of the visual imagery related to the narrative seeks to explore how such an act of popular violence both threatened and reaffirmed communal trust in Republican Florence.

**Presenter:** Katherine L. Jansen, *Catholic University of America*

**Paper Title:** Peacemaking amongst the *Popolo*: The Case of Later Medieval Florence

**Abstract:** In the mid-thirteenth century, Rolandino Passagieri (d. 1300), renowned master of the notarial arts at Bologna, published his *Summis totius artis notariae*, which provided model legal contracts for the notarial profession to follow. Among the models included was one which provided for peacemaking between private parties. Local notaries employed the Bolognese model but shaped it according to the exigencies of the situation at hand, as a glance at any notarial register reveals. This paper, based on Florentine notarial protocols of the thirteenth and fourteenth centuries, sheds new light on voluntary peace practices used in medieval Tuscany. It will show, contrary to received wisdom, that the use of peace contracts was not monopolized by the magnates class, who had been persuaded to put an end to endless feud and vendetta; *instrumenta pacis* were, more often than not, the standard recourse of the *popolo minuto* for maintaining peace in the parishes.

**Presenter:** Thomas J. Kuehn, *Clemson University*

**Paper Title:** Social and Legal Capital in Vendetta: A Fifteenth-Century Florentine Feud in and out of Court

**Abstract:** In the context of Robert Putnam's ideas about Italian communes, civic engagement, and social capital, a feud or vendetta presents a paradox. This paper examines one vendetta from Florence, 1429–31, which was neither particularly violent nor notorious. It is known chiefly through the arbitration efforts and subsequent formal lawsuit, not for bloodsoaked action. It involved men of substance, but hardly of the elite. This case shows how the vendetta called forth the weak ties of horizontal interaction that Putnam associates with community cohesion, but it did so precisely because it was an accepted and expected part of the social landscape and not an aberrant feature in it. Arbitrators and lawyers shared the assumptions of disputants and strove to restore peace. Further, law, which Putnam depicts as indicating a lack of social capital and community cohesion, can emerge as a condition for trust and collective action, even if not always successfully.

**Date:** Saturday, March 25, 2006

**Time:** 3:45–5:15

**Room:** Michelangelo

**Panel Title:** Romance Madness, Humor, and Folly II

**Organizer:** Horacio Chiong-Rivero, *Swarthmore College*

**Chair:** Carmen Y. Hsu, *University of North Carolina, Chapel Hill*

**Presenter:** Franco R. Masciandaro, *University of Connecticut, Storrs*

**Paper Title:** The Poetics of Folly and Humor vs. Insanity and Violence in Ariosto's *Orlando furioso*

**Abstract:** The point of departure of my paper is the fundamental distinction, generally ignored by critics of the *Furioso*, between folly and insanity, and correspondingly between the everchanging, unpredictable creative force of the former and the violence or fury that accompanies the latter. Selecting a number of episodes of the *Furioso*, including the story of Iocondo and King Astolfo in canto 28, I focus on the ways in which humor, and hence the liberating force of laughter, is often provoked by representations of the grotesque. Through such representations Ariosto reveals, in an extreme, paradoxical form, the folly of erotic desire, but also, surprisingly, its creative power as an antidote to insanity and its violence.

**Presenter:** José A. Rico-Ferrer, *Saint Mary's College*

**Paper Title:** No Laughing Matter: Jokes and *Burlas* in the *Galateo español*

**Abstract:** This paper analyzes jokes and *burlas* in the Spanish translation of Giovanni della Casa's *Galateo*. Gracián Dantisco's work *El Galateo español* indicates the maturity of conduct literature in Spain. Although Dantisco's work continues the trend of Italian translations on courtesy books, he would deal with the use of humor from a more mundane perspective, and it indulges on the concrete aspects of courtesy: as a cautionary tale, examples of exchanges gone awry readily illustrate the dangers of inadequate conduct in the form of social embarrassment or social shame. Simultaneously, in its focus on the process of courtesy, it displays an urbane rather than buffoonish humor. It also attests to the increasing interest on jokes and *burlas*, both as social ornaments and as potential pitfalls of the successful social exchange.

**Presenter:** Horacio Chiong-Rivero, *Swarthmore College*

**Paper Title:** The Carnavalesque Ship of Fools: The Burlesque Sea Voyage in Fray Antonio de Guevara's *Arte de marear* and Miguel de Cervantes's *Viaje del Parnaso*

**Abstract:** In the wake of Sebastian Brant's *Ship of Fools* (1494) and the Erasmian notions of therapeutic and liberating laughter, early modern Spanish writers explored the carnivalesque and burlesque world of the ocean voyage. In his *Arte de marear* (1539), Fray Antonio de Guevara presents a humorous and satirical treatise on the adventures and misadventures, trials and perils of sailing at sea. Speaking from an autobiographical perspective of someone who actually sailed as part of Charles V's courtly entourage, Guevara uses numerous literary motifs and techniques (humor, irony, satire, and parody) in order to forge what may be termed novelistic anecdotes on the carnivalesque world of a sixteenth-century voyage at sea. Similarly, Miguel de Cervantes in his *Viaje del Parnaso* (1614) presents the mock-heroic and burlesque epic which exemplifies the Cervantean voyage to a world of folly, underscored by parody, satire, and a fine sensibility for the carnivalesque.

**Date:** Saturday, March 25, 2006

**Time:** 3:45–5:15

**Room:** Dante

**Panel Title:** Personal and Cultural Relationships in Renaissance Italy

**Sponsor:** Society for Renaissance Studies, United Kingdom

**Organizer:** William J. Landon, *Northern Kentucky University*

**Chair:** John Jeffries Martin, *Trinity University*

**Presenter:** William J. Landon, *Northern Kentucky University*

**Paper Title:** Lorenzo di Filippo Strozzi and Niccolò Machiavelli: A “Patron-Client” Relationship?

**Abstract:** The writings of Lorenzo di Filippo Strozzi have received surprisingly little critical attention even though there is a great deal of evidence to suggest that much of Strozzi’s literary output was collaborative; and thus one would think, that it would prove to be quite important in the context of early Cinquecento Florentine literary history. Furthermore, this lack of scrutiny is amazing in that Strozzi’s coauthor was, in several important instances, none other than Niccolò Machiavelli. This collective effort is wonderfully evident in a brief plague tract titled the “Pistola fatta per la peste.” An examination of that work and the relationship between Strozzi and Machiavelli may go some way toward developing a new understanding of their friendship and tellingly, particularly in the Florentine cultural and political context, it may show that theirs was also something of a “patron-client” relationship.

**Presenter:** Richard Mackenny, *University of Edinburgh*

**Paper Title:** Who Were “the Venetians”? Individual and Collective Identities in a Renaissance Republic

**Abstract:** Historiographical tradition, justifiably, has suggested that one of the distinctive features of Renaissance Venice was the subordination of the individual to the corporation. But how many “corporate identities” were there in the city? Did they cohere into a collective sense of “Venetianness?” Was the truly Venetian identity the monopoly of the ruling patriciate, or were “outsiders” like the legally defined *cittadini* part of this identity? And, what was the relationship between the individual, the family, trade, workshop, parish, guild, and confraternity? Some light may be shed on such problems by membership lists, which establish a fascinating though dynamic relationship between name, surname, and profession. But where do Venice’s many immigrants fit in and to what degree did women participate in the formation of identities? One might find a partial resolution to these questions in an examination of whether “Renaissance self-fashioning” could be a collective as well as an individual phenomenon.

**Presenter:** Stephen D. Bowd, *University of Edinburgh*

**Paper Title:** Religious Friendship in Renaissance Italy

**Abstract:** In his book *The Civilization of the Renaissance in Italy* (1860) Jacob Burckhardt described how Italy after ca. 1300 began to “swarm with individuality.” The paradox suggested by Burckhardt is especially apparent when one considers friendships between religious and of religious ideals of friendship, which were not only molded by monastic ideas of brotherhood and *conversatio* but also by humanist debates about action and contemplation. This paper explores some of these themes by focusing on the hitherto neglected relationship between Gian Pietro Carafa (Pope Paul IV, 1476–1559) and Tommaso Giustiniani (founder of the Camaldolese of Monte Corona as Fra Paolo, 1476–1528), and their attempts to find eremitical solace in the 1520s. These two men ultimately followed different paths, but the divergence in their religious journeys not only sheds light on an obscure episode in Carafa’s biography but also on early modern Catholicism more generally.

**Presenter:** James E. Shaw, *University of Sheffield*

**Paper Title:** The Open Market and the Private Market in Early Modern Venice

**Abstract:** The public regulation of markets in early modern Venice demonstrates a marked hostility to private trading. Economic relations that made use of networks of kinship and friendship were condemned as “secret” or “diabolical” intelligences and prosecuted as crimes. Transactions were ideally to be channeled into a controlled marketplace with defined temporal and spatial bounds, spaces where business was conducted in the public eye and could be properly regulated. Yet at the same time as the authorities upheld the open market as an ideal of economic behavior, private trading received the full protection of the civil law, giving rise to actions for debt. This paper will use records of both criminal prosecutions and small claims litigation to offer some insight into the shadow world of personal relations that existed alongside the officially regulated cash economy.

**Date:** Saturday, March 25, 2006

**Time:** 3:45–5:15

**Room:** Medici

**Panel Title:** Early Modern Hispanic Maternities and Paternities

**Organizer:** Luis Corteguera, *University of Kansas, Lawrence*

**Chair:** Allyson M. Poska, *University of Mary Washington*

**Presenter:** Debra Blumenthal, *University of California, Santa Barbara*

**Paper Title:** Maternity, Paternity, and Midwives in Late Medieval Valencia

**Abstract:** In the thriving fifteenth-century Iberian port of Valencia, slave mothers who demonstrated that a Christian had fathered their children not only secured liberty for the child, but for themselves as well. Yet for a variety of reasons those Christian men did not want to acknowledge publicly their paternity of children of slave women. Sometimes these men were the owners of the slave mothers, and if their paternity was confirmed they would have violated their duties as Christian masters. Recognizing a slave child might shame them before their relatives and neighbors, especially if they were married. In such cases, the testimony of midwives might prove crucial to establish these paternity claims. Based on the analysis of a variety of documents from Valencian archives, this presentation will examine the role of midwives in these trials and their complex relationship to the slave mothers, their children, and their alleged fathers.

**Presenter:** Charlene Vilaseñor Black, *University of California, Los Angeles*

**Paper Title:** Maternity, Paternity, and Performativity in Early Modern Spain

**Abstract:** This paper takes as its topic discourses of ideal masculinities and femininities as elaborated in saints’ images in Spanish art of the Golden Age, their social roles, and depictions of ideal maternity and paternity in representations of Catholic saints. My research, grounded on careful reading of archival documents and primary printed sources, focuses on the images themselves. To these primary texts I bring a theoretical framework influenced by Judith Butler’s model of performativity. I examine the cults of such saints as Joseph, constructed in the seventeenth century as the perfect husband and father, St. Joachim, grandfather to Christ, as well as several other “copycat” cults. I conclude with semiotic analysis of depictions of female holy persons (including the Madonna) and analogous male saints, demonstrating the inherent instability of gender codes in early modern Spanish culture. How did such images uphold fantasies of ideal maternity and paternity in Golden Age Spain?

**Presenter:** Sherry Velasco, *University of Kentucky*

**Paper Title:** “Man Gives Birth in Granada”: The Politics of Male Reproduction in Early Modern Spain

**Abstract:** References to male pregnancies and deliveries in seventeenth-century Spanish literary, theatrical, scientific, and tabloid-style texts both entertained readers and dramatized serious and controversial issues during the early modern period. I will analyze the reception of a fascinating news pamphlet published in Barcelona in 1606 about Hernando de la Haba, a man from Granada who gave birth to a monstrous creature. This fantastic tale takes place among a community of Moriscos shortly before their expulsion from Spain. Whether the news pamphlet intended to further criminalize this marginalized group through its details of monstrosities and sorcery, the narrative also reveals a much bigger fear: women’s power to alter or manipulate reproduction to impact men in dangerous and terrifying ways. I will explore the patriarchal invasion of the female sphere of reproductive medicine and the threat of a feminization of Spanish men manifested in the body through unstable physiology, transgressive gender behavior, and sodomy.

**Presenter:** Luis Corteguera, *University of Kansas, Lawrence*

**Paper Title:** Kings and the Politics of Paternity in Early Modern Spain

**Abstract:** This presentation examines competing interpretations of the idea of the king as father of his people in early modern Spain. Paternity conferred authority inside the family, in the immediate community, and throughout the Spanish monarchy. Villagers and kings alike made political claims based on their duties as fathers. Their explanations derived from ancient authorities, biblical and legal texts, as well as customary practices that seemed timeless. Yet notions of fatherhood were not fixed. How did changing notions of paternity in early modern Spain shape the political meanings of paternity? Did patriarchal authority always imply absolute power for the monarch? Moreover, how did such paternity claims shape the emotional relationship between king and subjects as expressed in love and obedience toward the king as opposed to family interests and patriotism? I will address these questions by reviewing the variety of notions of fatherhood in contemporary religious, moral, literary, and political works.

**Date:** Saturday, March 25, 2006

**Time:** 3:45–5:15

**Room:** Cervantes

**Panel Title:** Ficino on the History of Philosophy, Ficino in the History of Philosophy

**Organizer:** Christopher Celenza, *The Johns Hopkins University*

**Chair:** Michael J. B. Allen, *University of California, Los Angeles*

**Presenter:** Christopher Celenza, *The Johns Hopkins University*

**Paper Title:** Marsilio Ficino and the History of Philosophy

**Abstract:** This paper situates Marsilio Ficino within the history of philosophy by examining both his ideas on and place within the history of philosophy. An in-depth examination of his short treatise *De quattuor sectis* is the centerpiece, though his larger ideas about the function, scope, and nature of philosophy will also be considered.

**Presenter:** Maude Vanhaelen, *Université Libre de Bruxelles*

**Paper Title:** Marsilio Ficino’s Interpretation of Plato’s *Parmenides*

**Abstract:** This paper concerns Marsilio Ficino’s commentary of Plato’s *Parmenides*, focusing on Ficino’s adaptation of Proclus’s *Parmenides* commentary. The aim of the paper is to show that Ficino, while following the whole structure and argumentation of Proclus’s commentary, develops a new exegesis of the *Parmenides* that corresponds to the humanist

preoccupations of Quattrocento Florence. Ficino's main purpose is not to establish an ontological system of principles, as did Proclus, but to explore all possible means and methods by which one can attain God. In this context Ficino's exegesis seeks to determine the nature of language and knowledge (logic, dialectic, metaphysics) in the process of the soul's elevation towards God. This paper will present several examples that illustrate Ficino's adaptation of Neoplatonic arguments. It will draw special attention to the historical context, reassessing the nature of Ficino's and Pico's controversy on the interpretation of the *Parmenides*

**Presenter:** Ann E. Moyer, *University of Pennsylvania*

**Paper Title:** Ficino and Florentines in the Sixteenth Century

**Abstract:** The writings and career of Marsilio Ficino have kept his hometown of Florence closely associated with Platonic thought. Ficino's reputation and readership remained strong throughout sixteenth-century Europe; his writings and translations went through many European editions. His legacy in Florence has been much less clear. This talk will assess that legacy. The writers known as the "Aramei" — so called for their theory that the Florentine language had developed from Aramaic — have often been identified as significant; so too has Benedetto Varchi. I will discuss their writings as well as the sixteenth-century Florentine editions of Ficino. Ficino's Florentine influence extended into many fields, including aesthetic thought, religion, and visual vocabulary, although we would characterize few of these Florentines as strongly Platonic or as close followers of Ficino.

**Date:** Saturday, March 25, 2006

**Time:** 3:45–5:15

**Room:** Da Vinci I

**Panel Title:** A Shoe Fetish: Shoes and Shoemakers in Renaissance and Baroque Imagery

**Organizer:** Livio Pestilli, *Trinity College, Rome Campus*

**Chair:** Sheryl E. Reiss, *University of California, Riverside*

**Presenter:** Livio Pestilli, *Trinity College, Rome Campus*

**Paper Title:** Of Body and Sole: Representing Shoemakers in Renaissance Art and Society

**Abstract:** In two sequential anecdotes about Apelles, in which self-styled critics are derided for daring to comment on a subject outside their "professional" competence, Pliny used as foils to the knowing artist two individuals placed at the opposite ends of the social ladder: a monarch, Alexander the Great, and a craftsman, the shoemaker. The choice of a cobbler as the representative of the lowest members of society is not surprising, since in antiquity it was a well-known topos that survived well into the Middle Ages and the Renaissance, as echoed in comments by Boccaccio and Vasari. In this paper I will investigate the ways in which words and images from the Middle Ages through the Renaissance propagated this classist attitude towards those who earned their living with their hands by occupying themselves exclusively with the covering of the feet.

**Presenter:** Ingrid Rowland, *University of Notre Dame, Rome*

**Paper Title:** Athanasius Kircher's Shoe Museum

**Abstract:** This paper will investigate the cultural significance of the extensive collection of ancient and exotic shoes in seventeenth-century Rome's Jesuit museum.

**Presenter:** Leopoldine Prosperetti, *The Johns Hopkins University*

**Paper Title:** The Journey of Life

**Abstract:** In the first part of this paper I will focus on the presence of shoes in Northern European pictures where they often can be read as a synecdoche for the human condition as

it is expressed through the journey of life. In the second part I will analyze how feet, shod and unshod, play a role in the economy of humility and grace. In the final part of the paper I will apply these concepts, the human condition and humility as the necessary turn towards Grace, to Rembrandt's portrayal of St. Paul in prison. How is it that the young painter gave an almost still-life status to the Apostle's bare right foot and his leather shoes?

**Date:** Saturday, March 25, 2006

**Time:** 3:45–5:15

**Room:** Da Vinci II

**Panel Title:** Montaigne and the *Ethos* II: Spatial and Anthropological Perspectives

**Organizer:** Corinne Noirot-Maguire, *Rutgers University*

**Chair:** Mary McKinley, *University of Virginia*

**Presenter:** Azar Filho Celso Martins, *Estácio de Sá University*

**Paper Title:** Cannibal Virtue: Montaigne and Anthropology

**Abstract:** In general specialists agree about the privileged position of the essay “Des Cannibales” within the whole life’s work of Montaigne. Yet the frequency and the importance of the word “virtue” and its correlating terms here should alert us to its singularity. For how could the terrible “boogey monster” of the Renaissance be an example of virtue? To the great majority of its contemporary literature, as well as in the work produced in the immediate following centuries, those savages represented only a vacuum of non-civilization. And the *Essays* were seen only as one of the few curious exceptions. However, especially after the second half of the last century, a whole new anthropology appears to agree in repeating certain Montaignian ideas in relation to Amerindian societies and, most surprisingly, finds them useful to explain the conceptual structures behind the systems of thinking of these peoples. This work aims at explaining these concordances.

**Presenter:** Martine Sauret, *University of Minnesota*

**Paper Title:** Montaigne et les espaces anamorphotiques dans *Le Journal de voyage et les lieux géographiques de la mort*

**Abstract:** Le récit des voyages en Italie et “De l’exercitation” (*Essais* 2.6) s’écartent des sentiers battus de la représentation géographique. Ils illustrent les déplacements anamorphotiques chez Montaigne, vers la découverte de l’autre et de soi, mais aussi la difficulté d’être. Dans son journal, Montaigne érige en méthode son cheminement; la description tend à devenir “virtuelle,” déplaçant les données et les lieux. La figure du voyageur devient alors plus probable que réellement vécue. L’expérience de la mort est quant à elle décrite par Montaigne comme un sentiment “plus moderne”: le travail de deuil et des relations vécues et remémorées illustre l’errance des faits et un phénomène de déformation affectant la mémoire et l’affect. Les mouvements et humeurs du corps et du texte mènent à des métaphores parfois chimériques mais permettant d’examiner le corps de la littérature, qui fournit des graines mnémotechniques à son corpus littéraire.

**Presenter:** Suzanne M. Verderber, *Pratt University*

**Paper Title:** Montaigne’s Ethics of Contingency and the Fragmentation of Visual Perspective

**Abstract:** Montaigne’s ethos, founded upon acceptance of contingency and a questioning of the existence of a fixed order of the good, can be explicated in relation to developments in the visual arts. Perspective situated the observer as the point of origin of an imaginary visual pyramid, the base of which was the picture, which mutated as the observer moved about. While perspective provided techniques for realistic representation, the observer was

simultaneously confronted with the knowledge that appearance was dependent upon his spatial position. The appearance was thus “true” in that it was a recording of how the scene appeared at a particular moment, from a particular position, false in that there were an infinite number of other positions from which the scene could have been captured. Perspective thus encouraged the visual recording of a fleeting, subjective truth, and in this sense is analogous to the essay form as conceived by Montaigne.

**Date:** Saturday, March 25, 2006

**Time:** 3:45–5:15

**Room:** Da Vinci III

**Panel Title:** Wandering Wise Men in Renaissance Italy

**Chair:** Eric R. Dursteler, *Brigham Young University*

**Presenter:** Christopher Carlsmith, *University of Massachusetts, Lowell*

**Paper Title:** A Peripatetic Pedagogue: Giovanni Battista Pio in Bergamo (1505–07)

**Abstract:** This paper examines the career of an early sixteenth-century academic superstar who published numerous editions of, and commentaries on, various classical authors. Giovanni Battista Pio (1460?–1540) taught in Bologna, Bergamo, Mantua, Rome, and Lucca, but he may be most famous for his acerbic wit and fierce debates with other humanist scholars. My paper considers a key moment in Pio’s career, the period from 1505–07 when he left the University of Bologna in order to offer private and public lessons in the city of Bergamo. Drawing primarily upon archival documents in Bergamo, I trace Pio’s arrival, accomplishments, and departure, situated within the larger context of Bergamo’s efforts to promote schooling during the Renaissance. I also consider the extent to which Pio’s story exemplifies a larger transformation for Renaissance humanists, from university professors to scholars-for-hire.

**Presenter:** Isabelle Frank, *The New School*

**Paper Title:** Ludovico Lazzarelli, Hermeticism, and Pope Sixtus IV

**Abstract:** This paper explores how Ludovico Lazzarelli’s *Fasti Christianae religionis* embodies the tensions of placing syncretic humanism in the service of late fifteenth-century papacy. Lazzarelli’s *Fasti*, dedicated to Pope Sixtus IV, captures the fusion of classical, Jewish, and Catholic learning that characterized this syncretism. Unlike Paul II, Pope Sixtus IV encouraged humanists to glorify the Roman Catholic Church, and famously opened the “public” Vatican library. Lazzarelli, along with fellow poets and humanists, celebrated this new center of learning, comparing it to famous libraries of the past while stressing the breadth of its repositories. Yet the attempt to co-opt ancient and Jewish religious traditions into supporting Catholicism was a dangerous one, as became apparent in Lazzarelli’s own later hermetic writings. Sixtus IV was either oblivious to these threats or, more likely, confident in his ability to channel the papal and Jewish mystical traditions into Catholicism.

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

**Paper Title:** Giovanni da Correggio’s *De Quercu*

**Abstract:** Some time after 1503, Lodovico Lazzarelli’s spiritual master Giovanni “Mercurio” da Correggio wrote an alchemical and apocalyptic text titled *De Quercu Julii Pontificis sive de lapide philosophico*. Transmitted to us in one single manuscript (British Museum), it has so far been neither published nor analyzed by scholars. Based upon the forthcoming critical edition by W. J. Hanegraaff and R. M. Bouthoorn, in this paper I will analyze and contextualize the contents of this interesting document, and explore the question of what it

can teach us about the personal and intellectual development of Correggio as well as Lazzarelli, who both developed an interest in alchemy late in their life.

**Date:** Saturday, March 25, 2006

**Time:** 3:45–5:15

**Room:** Sienna I

**Panel Title:** Renaissance Girls

**Chair:** Patricia Pender, *Pace University*

**Presenter:** Jennifer Higginbotham, *University of Pennsylvania*

**Paper Title:** The Early Modern Vocabulary of Female Youth

**Abstract:** This paper examines the early modern vocabulary of female youth through a lexical study of the word *girl* and its semantic network. Appearing with increasing frequency in both print and manuscript texts, *girl* entered early modern English as part of a linguistic shift that corresponded to a cultural redefinition of girlhood. Writers and the culture to which and from which they were speaking were trying out a variety of terms, and before *girl* was established as the dominant one a number of other words were emerging, shifting definitions, and competing for prominence. This was symptomatic of the crucial and contested space that girls occupied in early modern discourses of gender, and this paper links the struggle to categorize young female human beings to a cultural crisis over how to understand their place in early modern England.

**Presenter:** Diane Maree Purkiss, *Oxford University, Keble College*

**Paper Title:** Marvell and Little Girls: Should We Worry?

**Abstract:** Andrew Marvell's investment in the figure of the preadolescent girl has long been noted, but its significance has often been misread as psychosexual, as displaced homoeroticism or pedophilia. This paper argues that figures like T. C., the nymph complaining, the girl in "Young Love," Maria Fairfax, and even Cromwell's dead daughter Elizabeth can best be understood through a careful analysis of the cultural evolution of early modern childhood. For boys of all classes, childhood involves a series of more-or-less violent repudiations of a maternal, feminized realm and a feminized, infantile self within that realm. The result is to endow early childhood with the paradisaical characteristics of a lost Edenic realm figured through the infantile, presexual female body, which is valued precisely because it is an ideal displacement of the desire for a return to the self who was loved by the mother, a desire which can never be acknowledged as sexual. The turmoil of the Civil War gave this girl-figure historical and political value as a signifier of lost harmony, exemplified in the feminized bodies of Charles I himself and his own daughter Elizabeth, images which shadow Marvell's tenderness for the girl in her father's embrace. The paper thus tries to suggest that childhood and the psyche may be caught up in the historical and cultural shaping processes of childcare practices.

**Presenter:** Stephanie Suzanne Gearhart, *The American University, Cairo*

**Paper Title:** "Merry, I will teach you": Instructing Young Women in Early Modern England

**Abstract:** In *Hamlet*, when Ophelia is asked what she thinks of her suitor's advances, she says to her father, "I do not know my lord what I should think." Polonius seizes the opportunity to instruct his daughter, telling her that he shall "teach" her what to think. Hamlet and Laertes are also given instructions by their fathers in Shakespeare's play, but how does the advice given to the young men and women compare? More broadly, how does *Hamlet* speak to elders' anxieties about female youth? This paper will examine representations of young women in early modern advice books and drama in order to explain the kinds of things that

elders were anxious about when it came to young women (as compared to young men), to demonstrate how elders tried to alleviate their anxieties, and to suggest how early modern young women might have responded to elders' demands.

**Date:** Saturday, March 25, 2006

**Time:** 3:45–5:15

**Room:** Sienna II

**Panel Title:** Law and the New World

**Organizer:** Thomas Izbicki, *The Johns Hopkins University*

**Chair:** Cary Nederman, *Texas A & M University*

**Presenter:** Constance Jordan, *Claremont Graduate University*

**Paper Title:** Richard Hakluyt's American Waste

**Abstract:** When Richard Hakluyt described Virginia as a "waste firme" in *A Discourse on Western Planting*, his promotional treatise encouraging colonization in the New World (1584), he recalled a sixteenth-century argument on the property rights of English subjects and proposed a seventeenth-century resolution in England's right to imperial conquest. As a legal term identifying the character of Old World territory, *waste* meant uncultivated land: forest, woodland, moorland. Typically, it was the poorest of common or shared land available to English villagers or tenants. Hakluyt's American wasteland, however, had a radically different character. Early travelers repeatedly stressed the wealth of American resources in uncultivated land — land the natives did not "use": its waste contained limitless quantities of timber, fur, and "beasts," all commodities Hakluyt knew were important for English trade and competition with Spain and Portugal for control of the seas. It was from this Old World waste that Hakluyt sought relief. Noting that English vagabonds and thieves, the victims and the perpetrators of Old World waste, could serve their country by cultivating a New World waste, Hakluyt's propaganda drew on familiar ideas of land law and land use to make attractive an imperialist venture.

**Presenter:** Soraya Alamdari, *Temple University*

**Paper Title:** In Defense of Natural Man: Francisco de Vitoria's Views on the Indians

**Abstract:** Francisco de Vitoria (1485–1546) is widely considered to be the "father" of international law and a driving force behind the sixteenth-century theological debates about the nature of the Indians. It is precisely in his exposition about the natural rights given to men in accordance with natural law that Vitoria reveals a more sympathetic vision of the Indians and affirms their inherent humanity to a world now dominated by a growing Spanish empire. In my paper I will examine Vitoria's *De Indis (On the American Indians)* and *De Indis Relectio Posterior, sive de iure belli (On the Law of War)* and show that his defense of the Aristotelian concept of natural law and his ideas about a "just war" are novel for the time in which they appeared for they directly challenge the validity of the Spanish conquest in the New World.

**Presenter:** Thomas Izbicki, *The Johns Hopkins University*

**Paper Title:** Cajetan on *Furtum* in the Old World and the New

**Abstract:** Tommaso de Vio (Cajetan) addressed the unjust acquisition of property and the limits on retention of legal title in his commentary on the *Summa* of Thomas Aquinas and in a practical memorandum on plundered property. The latter has been explored in connection with the Sack of Rome and other European upheavals. This paper extends the inquiry to the New World in connection with the Cajetan's treatment of the conquests of Europeans and

the rights of indigenous populations. Here his treatment of *furtum*, unjust acquisition by theft, is relevant to the affairs of the Indies.

**Date:** Saturday, March 25, 2006

**Time:** 3:45–5:15

**Room:** Suite I

**Panel Title:** Perspectives on French Literature

**Chair:** Regine Reynolds-Cornell, *Agnes Scott College*

**Presenter:** Daniel Margocsy, *Harvard University*

**Paper Title:** The Court Goes to Pont-Neuf: Popular Magic and Courtly Culture in Mid-Seventeenth-Century Paris

**Abstract:** This paper shows how mid-seventeenth-century French courtly culture elevated the art of juggling to the rank of aristocratic pastime. *La magie du Pont-Neuf*, an anonymous manuscript preserved at the Houghton Library, narrates how aristocrats from Paris perform sleights of hand at their countryside resorts. The manuscript can probably be dated between 1643 and 1659 and has not been discussed in literature previously. Unlike the previous tradition of cheap pamphlets or erudite books of secrets, *La magie du Pont-Neuf* addresses the emerging French aristocracy of salons in the form of a courtly dialogue. The manuscript discusses how juggling might become an important asset for *honnetes hommes* in a culture of simulation and dissimulation. The manual dexterity of illusionism requires the same *je-ne-sais-quoi* adroitness that is prescribed in early modern books of conduct. The manuscript illuminates how courtly culture could broker its relations with the lower strata of sciences and society.

**Presenter:** Virginia Scott, *University of Massachusetts, Amherst*

**Paper Title:** Mlle Beau-Lieu: Isabella Andreini and a Defense of the Theater

**Abstract:** In 1603, not a time usually associated with anti-theatricalism in France, a short treatise entitled *La premiere atteinte contre ceux qui accusent les comedies* was published in Paris, written by an anonymous “Demoiselle Françoise.” The author has been identified as an equally anonymous Mlle Beau-Lieu. Although the document is mentioned in various studies of French antitheatricalism, it has not been seriously analyzed. The date is earlier than the first French *guerre de théâtre* and thus precedes any need for a defense. It is, nonetheless, an interesting discourse which reviews Roman Catholic objections to the theatre and defends it largely with an encomium celebrating the Italian actress Isabella Andreini. Most of the recent scholarship on Andreini also ignores Mlle Beau-Lieu. This paper will attempt to identify the lady or, at least, to discover the circumstances of the defense. It will also analyze the arguments in support of theater derived from the use of Isabella as a model.

**Presenter:** Katherine Macdonald, *University College London*

**Paper Title:** Staging Baroque Autobiography: Spectacle in Agrippa D’Aubigné’s *Sa Vie à ses enfants*

**Abstract:** Agrippa D’Aubigné’s *Sa Vie à ses enfants* has been termed a “récit parabolique” (G. Schrenck) in which the Calvinist narrates the itinerary of his religious vocation. In so doing, the autobiographer bares his shortcomings to his children so they may learn from his faults. At the same time, D’Aubigné purports to instruct his children how to withstand persecution from hostile princes at court. I would argue that D’Aubigné’s autobiography imparts to his children, by example, the courtly skills of play-acting and stage-managing. At the heart of *Sa Vie* thus lies an intriguing paradox: the autobiography of one in perpetual conflict with his milieu participates in the theatricality which characterized the courts of Henri III and Henri

de Navarre. My paper will examine theatrical elements in *Sa Vie à ses enfants* including costume, gesture, stage-business and props, and the role of the audience.

**Presenter:** Barbara Woshinsky, *University of Miami*

**Paper Title:** Jean-Pierre Camus and the Paradoxes of Devout Fiction

**Abstract:** In the past ten years critical attention has been directed to writing before 1630 and to devotional discourse, both areas that had been largely ignored by students of French “classicism.” One of the beneficiaries of this attention is the prolific and controversial writer Jean-Pierre Camus. Camus’s writings are emblematic of the contradictions arising from the representation of women in devout literature of the post-Trent era. Camus was a protégé of St. François de Sales and an indefatigable author of “histoires dévotes,” a genre with a traditionally female audience; yet Camus’s fictional works frequently display misogyny and gynophobia. I will closely examine Camus’s depiction of women and devotion in the second and most popular of his novels, *Agathonphile ou les amants siciliens* (1621). I will suggest an explanation of Camus’s contradictory treatment of women through an elucidation of his contradictory attitude toward the body, an attitude that permeates the early seventeenth century.

**Date:** Saturday, March 25, 2006

**Time:** 3:45–5:15

**Room:** Hilton I

**Panel Title:** Architects of Humanist Learning

**Organizer:** Sophie van Romburgh, *University of Leiden*

**Chair:** Jeanine G. De Landtsheer, *Katholieke Universiteit Leuven*

**Presenter:** Toon Van Houdt, *Katholieke Universiteit, Leuven*

**Paper Title:** (Mis)directing the Reader: Order and Disorder in Lessius’s *Late Scholastic Treatise On Justice and Right* (1605)

**Abstract:** At first sight, the concept of order seems to be very suitable to capture the typical features of late scholastic theological literature. More than anything else, order appears to occupy a central place in late scholastic moral theology, not only on the “macro-level” (the general, quadripartite structure of ethical works), but also on the “meso-level” (the way each chapter is structured), and on the “micro-level” (the argumentation). In the present paper, I will try to demonstrate that although late scholastic treatises are ordered in a strict manner, they nonetheless allow for multiple ways of accessing and going through the text. This is not to say that reading and interpreting late scholastic texts is a process over which the readers have full control. Indeed, I will try to argue that late scholastic authors used various strategies aimed at directing and even misdirecting the reading process. In order to reveal the paradoxical combination of reader orientation and disorientation in late scholastic ethical literature, I will focus on the textual, paratextual, and intertextual features of one particular treatise: *On Justice and Right* published in 1605 by the Jesuit Leonardus Lessius.

**Presenter:** Arnoud S. Q. Visser, *St. Andrews University*

**Paper Title:** The Humanist, the Inquisitor, and the Church Father: Erasmus and Hoogstraten as Architects of Augustine’s Thought

**Abstract:** St. Augustine was not only one of the most important authorities of the Church but also one of the prime examples of a humanistically acceptable classical style. Moreover his doctrines on sin and salvation as well as those about Church, obedience, and the sacraments were at the heart of the Reformation project. Augustine could thus be used as an intellectual authority in strikingly different ways. In this paper, I want to investigate how

Jacob van Hoogstraten in his *Colloquia cum divo Augustino* (1521–22) and Erasmus with his *Antibarbari* (1520) applied their own methods to draw different conclusions from the same author. By focusing on a reform-oriented humanist and a traditionalist inquisitor I hope to contribute to the larger debate about the interaction between the intellectual culture of humanism and the Reformation.

**Presenter:** Jan L. M. Papy, *Katholieke Universiteit Leuven*

**Paper Title:** Lipsius as “Master of Order”: An Inside Approach to Humanist Thought and Philosophical Teaching

**Abstract:** Contemporary readers not only praised Lipsius as a unique authority on classical antiquity, they also labeled him as a “Master of Order,” an aspect which is totally neglected in modern views on Lipsius’s “erudite building.” As a consequence several key questions concerning Lipsius’s oeuvre have remained unanswered so far: how did Lipsius deliberately order and construct his works? Further, how did he frame and present his ideas and insights in order to convey his humanist message in the strongest way possible, even in such treatises as his *Guide to Stoic Philosophy*? Moreover, a fuller understanding of our own reading of this humanist construction and neostoic “building” brings us to a deeper question: is Lipsius’s thoughtful construction in the *Manuductio ad Stoicam philosophiam* imperative to modern readers or not? And, if not, which are the consequences of entering and walking through this construction in all ways imaginable? Is Lipsius able to determine and direct our modern, investigating scholarly reading, when every new step opens up new ways of discovery, new corridors and rooms?

**Presenter:** Sophie van Romburgh, *University of Leiden*

**Paper Title:** Texturized Scholarship: The *Concordia Discors* of Humanist Germanic Philology

**Abstract:** Humanist philology on early northern vernacular literatures constructs a discourse pertinent to its international enterprise for making native antiques. Fragments from classical, medieval, and humanist traditions, in prose and poetry, in a range of languages, in high and low styles, presented in distinctive layouts, and printed in special typefaces are juxtaposed and ordered like the dies of a mosaic. This way, the scholarship not only matches the fragmented Anglo-Saxon, Scandinavian, and High and Low German textual remains, but also extends a reading of man’s fragmentary perception of the universe’s comprehensiveness. With their respective ideological strategies, the commentaries thus create concord by discord for those desiring to perceive decorum in their prosimetric, macaronic, polyphonic, visually disjointed text. This paper seeks to carry on the *concordia discors* by juxtaposing fragments from such philological texts of scholars in seventeenth-century northwestern Europe.

**Date:** Saturday, March 25, 2006

**Time:** 3:45–5:15

**Room:** Hilton II

**Panel Title:** Labor and Early Modern English Literature II

**Organizer:** Scott Oldenburg, *State University of New York, Buffalo*

**Chair:** Rachel Greenberg, *State University of New York, Buffalo*

**Presenter:** John Carpenter, *University of Central Florida*

**Paper Title:** Craft, Ballad, and Prose: The Self-Presentation of Thomas Deloney

**Abstract:** Thomas Dekker’s source for *The Shoemaker’s Holiday*, silk-weaver Thomas Deloney — perhaps best known for his prose narrative *The Gentle Craft* — wrote two other prose narratives and numerous ballads and pamphlets, but in his time was involved in

various public controversies involving his writing. In particular, his “Ballad for Want of Corn” positioned him against Queen Elizabeth, as outlined in Stowe’s *Survey of London*. I plan to examine the relationship between Deloney’s profession as a silk-weaver, his chosen literary genres, his politics, and his public persona, using the traditional prejudice against ballads and balladeers and Deloney’s public political positions as a starting point.

**Presenter:** Scott Oldenburg, *State University of New York, Buffalo*

**Paper Title:** “London’s Mourning Garment”: An Epidemiology of Class

**Abstract:** At the height of the 1603–04 plague, when the gentry and city officials fled London, a pamphlet entitled “London’s Mourning Garment” appeared. William Muggins, a poor weaver and sometime cellmate of Thomas Deloney, was the author of the pamphlet, which included a long poem, a prayer, and a list of the numbers of dead for each parish up to the pamphlet’s moment of publication in August. Like many plague pamphlets, Muggins attributes the plague to sin, but unlike its generic cousins, “London’s Mourning Garment” focuses on economic sins, the violation of specific trusts in early modern social relations. In addition to a broad depiction of the breakdown of social relations in London, Muggins appropriately enough uses a trope of clothing — his own trade — to read socioeconomics into the plague crisis.

**Presenter:** Elyssa Cheng, *National University of Kaohsiung, Taiwan*

**Paper Title:** Labor Protest on the Stage: Thomas Dekker, *The Shoemaker’s Holiday*, and 1595 London Apprentices’ Riots

**Abstract:** David Scott Kastan argues that many Elizabethan playwrights were “poorly paid piece-workers” exploited by the acting company which resold the play for profits that never reached its producer. As a poorly paid piece-worker and native Londoner, Thomas Dekker identified closely with the artisans and apprentices of the city. Dekker was particularly sensitive to the poverty that surrounded him, and his *Shoemaker’s Holiday* reflects this sensitivity. Aggravated by Mayor John Spencer’s market monopolies during London’s serious dearth, severe punishment of apprentice rioters, and antitheatrical attitude, Dekker sarcastically contrasts Spencer with the medieval shoemaker and city mayor, Simon Eyre, reaffirms the public theater’s contribution to urban culture, and pays tribute to the London apprentices’ contribution to the labor market and commerce. In doing so, Dekker reinforced his social status as an artisanal playwright.

**Date:** Saturday, March 25, 2006

**Time:** 3:45–5:15

**Room:** Hilton III

**Panel Title:** Reading Practices and Religious Experience in Early Modern England

**Organizer:** Molly Murray, *Columbia University*

**Chair:** Paul V. Budra, *Simon Fraser University*

**Presenter:** Molly Murray, *Columbia University*

**Paper Title:** Turning Pages: Conversion and Readerly Imitation in Early Modern England

**Abstract:** Studies of the early modern English conversion narrative have tended to associate the genre with a Protestant emphasis on individual, unmediated spiritual self-scrutiny. This paper will address two little-known early modern Catholic conversion narratives, by William Alabaster and Toby Matthew, which offer a different model of spiritual autobiography. For Alabaster and Matthew, conversion is intimately connected to the sophisticated reading and deliberate imitation of other, earlier narratives of similar religious experience. I will pay particular attention not only to scenes of reading in these texts, but more specifically to these

two authors' mutual interest in, and engagement with, one text in particular: St. Augustine's *Confessions*. Alabaster's chapter-by-chapter imitation of Augustine in his own narrative, and Matthew's English translation of the *Confessions* after his turn to Catholicism, indicate a version of spiritual transformation that is at once genuine and imitative, both personal and mediated by prior textual example.

**Presenter:** James Kearney, *Yale University*

**Paper Title:** Reading as Idolatry: Reformation Iconoclasm and the Seductions of *Doctor Faustus*

**Abstract:** Before their suppression in the late sixteenth century, many of the traditional mystery cycles were altered in an attempt to ward off charges of superstition and idolatry. The central issue in the alteration and suppression of religious drama was the fear that a credulous audience would misunderstand the nature of theater. To address this concern, post-Reformation revisers added scenes of reading to the plays in order to make it clear that the audience was witnessing a form of representation. In this paper I investigate this transformation of the mystery cycle to better understand the antitheatricalist attack on the commercial stage. I then turn to Marlowe's *Doctor Faustus* as a provocation to an iconoclasm that would elevate reading over playing, the book over the stage. A play that dramatizes the seductive power of both theatrical spectacle and the written word, Marlowe's *Faustus* stages reading as idolatry.

**Presenter:** Julie Crawford, *Simon Fraser University*

**Paper Title:** How Margaret Hoby Read Her De Mornay

**Abstract:** Margaret Hoby's diary has been a source text in a number of scholarly conversations: about Puritan spirituality and self-examination, women's reading practices, and the lives of "typical" Elizabethan country gentrywomen. Through looking at Hoby's marginalia in a copy of Philippe de Mornay's *Four Treatises* (1600), as well as the diary accounts of Hoby's communal — and, I argue, activist — reading practices, I argue instead that Hoby's diary is a record of a life of intense religiopolitical activism, and her reading, much like Gabriel Harvey's reading of Livy, a form of "study for action."

**Date:** Saturday, March 25, 2006

**Time:** 3:45–5:15

**Room:** Hilton IV

**Panel Title:** Identity/Politics III: A Roundtable Discussion

**Organizer and Chair:** Kathryn Schwarz, *Vanderbilt University*

**Discussants:** Roland Greene, *Stanford University*, Laurie Shannon, *Duke University*, Leah Marcus, *Vanderbilt University*, Richard Rambuss, *Emory University*, Mary Ellen Lamb, *Southern Illinois University*, and Kim F. Hall, *Fordham University*

**Date:** Saturday, March 25, 2006

**Time:** 3:45–5:15

**Room:** Hilton V

**Panel Title:** History, Poetry, and Rhetoric in Shakespeare's Problem Comedies and Romances

**Organizer:** Steve Mentz, *St. John's University*

**Chair and Respondent:** John D. Staines, *Earlham College*

**Presenter:** Steve Mentz, *St. John's University*

**Paper Title:** The Accumulation of Shipwreck Narratives in *The Tempest* (1.1–2)

**Abstract:** The shipwreck that opens *The Tempest* boasts a multiple pedigree: it draws on the long lineage of literary wrecks from Homer's *Odyssey* forward, biblical parallels to the wrecks of Jonah and Paul, and historical records like Strachey's account of the storm off Bermuda in 1609. *The Tempest* distinguishes itself from other versions of the shipwreck story in its self-conscious accumulation and interrogation of alternative causes of the wreck, from the Boatswain's rebellion to his predetermined hanging. Given that Prospero's "art" gets revealed as the final cause, the play's opening scenes seem constructed as an exercise in finding hidden unity behind multiplicity. This paper will contend that the shipwreck scenes model the play's understanding of the emergence of modernity itself, in which antithetical discourses (including history, poetry, and classical rhetoric) accumulate and compete amongst themselves before a master discourse emerges.

**Presenter:** Craig Dionne, *Eastern Michigan University*

**Paper Title:** Capable of a Courtier's Counsel: Parolles vs. Helen: Courtly Rogues and Virginal Rhetoricians in Shakespeare's *All's Well that Ends Well*

**Abstract:** This paper reads Shakespeare's association between virginity and rhetorical dexterity. It argues that Parolles and Helen, respectively, symbolize two traditions of embodying resistance, of figuring dissent, that clash in Shakespeare's dark comedy. Like many of the writers during his time, Shakespeare uses both the rogue and the virginal rhetorician to imagine what dissent to authority looks like: one an emergent figure inflected with Reformation ideals of civic order and labor, the other a residual emblem of rectitude and moral certainty, but also forgiveness and charity. The paper argues that Shakespeare's use of the virginal rhetorician and the courtly rogue in *All's Well* best be understood as his own "ideo-cultural" response (Derrick Attridge) to these two distinct literary traditions of figuring resistance to dominant notions of social order.

**Date:** Saturday, March 25, 2006

**Time:** 3:45–5:15

**Room:** Hilton VI

**Panel Title:** Theatrical Faith in the Renaissance

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

**Organizer:** Richard C. McCoy, *The City University of New York, Queens College*

**Chair:** Georgianna Ziegler, *Folger Shakespeare Library*

**Respondent:** Margaret R. Greer, *Duke University*

**Presenter:** Sarah Beckwith, *Duke University*

**Paper Title:** "Art thou my boy?": Infant Baptism, *The Winter's Tale*, and Mamillius's Children's Theater

**Abstract:** Although Mamillius has only two brief appearances in *The Winter's Tale*, both his presence and absence are central to the play's concerns with the past and future embodied in the figure of the child. Shakespeare was one of the few dramatists among his contemporaries who did not write for the children's theater, yet the role of children as vehicles of cultural transmission and the subject of infant baptism becomes a major theme. The Reformed Church insisted on infant baptism and persecuted Anabaptists out of all proportion to their actual numbers because they showed up the contradictions in the English Settlement. Baptism raises the question that we are introduced to a culture that must become ours by others, when as infants, as in-fans, we must be spoken for by others. This paper will deal

with the practices of the children's companies and the arguments around infant baptism as twin contexts for childhood in *The Winter's Tale*.

**Presenter:** Richard C. McCoy, *The City University of New York, Queens College*

**Paper Title:** "Believe then if you please": Faith and Felicity in Shakespeare

**Abstract:** In Shakespeare's plays, theatrical faith goes beyond Coleridge's willing suspension of disbelief. Romances like *The Winter's Tale* insist "it is required / You do awake your faith" even as its happy ending arouses "strong suspicion." Rosalind's comment in *As You Like It*, "Believe then, if you please, that I can do strange things" renders belief optional but felicitous. I propose to explore links between Reformation theology and Renaissance drama in order to suggest links between their standards of "effectual signification" and participation and modern concepts of felicitous speech acts.